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Review Article

Posture management in vocal training

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Article Info

Received: 27 October 2020
Revised: 21 November 2020
Accepted: 05 December 2020
Available online: 30 Dec 2020

Keywords:

Alignment
Opera
Posture
Singing
Vocal Education

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Abstract

The ideal posture and teaching the principles of how to use it physically constitutes the basis of professional vocal training. The aim of the current study is, first, to raise awareness to find the ideal posture which must be learned and employed in vocal training, and second, to provide a source which vocal trainers and students taking singing lessons might utilize in their pursuit of the ideal posture. To this end, in this study, a blend of some pieces of information collected from recent sources and our knowledge is presented. In the preparatory stage of the current study, a lot of recent sources were reviewed to elicit up-to-date information. In the article, first, the issue of posture, which is a function fundamental for living beings, is addressed in detail in terms of its anatomical and physiological aspects, with the addition of many pictures and drawings. Besides, the study draws attention to how experienced vocalists maintain the optimal vocalization as they are fulfilling the dramatic requirements on stage. The article revolves around and has its roots in the 'Six Balance Points' adopted from a joint study titled "What Every Singer Needs to Know" by Melissa Malde, Mary Jean Allen, and Kurt-Alexander Zeller. In the conclusion and recommendations section, various exercises are provided to reinforce the presented information regarding how to achieve the ideal posture to be more meaningful and applicable. Finally, the acquisitions that this discipline brings to singing are summarized, and many reference illustrations are given at the end to conclude.

To cite this article

Issever, I. (2020). Posture management in vocal training. *Journal for the Interdisciplinary Art and Education*, 1(2), 63-84. DOI: <http://dx.doi.org/10.29228/jiae.6>

Introduction

Helping students find the ideal posture for singing is an essential part of vocal training. While many musicians try to use their body properly in the sense 'in a coordinated way' as they sing or even play an instrument, they also aim at doing so in the most efficient way that is sustainable. Every living organism has some kind of a skeleton or skeletal structure. The structure and the use of this skeleton may vary depending on the organism's species, genetics, gender, body mass, and even profession. Even if we think of two individuals with the same features, their skeleton structures and the use of their skeletons may develop differently due to external factors.

Let us think of two siblings of the same gender and sharing the same genetic heritage. Suppose that these two siblings spent their childhood and adolescence in the same environment and they engaged in the same activities, including their diets even, in the same way, and to the same extent. Yet, in their adulthood, one of the siblings becomes a scientist who works sitting at a table inside a room, and the other one becomes someone who loves to spend time and live outside in nature. Although these two siblings share genetic features and have a common background, wouldn't they differ from each other in terms of their physical structure after their lifestyles changed form? They definitely would. They would even differ from each other in terms of their psychology.

Every decision we make in our lives and what it teaches us projects itself to our genetic heritage. Similarly, the projections of the activities we perform on purpose can be observed in our bodies. As a matter of fact, these all start with our posture. All the physical activities that we engage in throughout our life - such as dancing, playing sports, etc. - change the direction of posture development and enhance it. Sometimes, this kind of 'physical alignment' can even enable an artist to use his/her posture in his/her career. Therefore, it is possible to develop a proper posture for any occupation and employee if supported with in-depth examination and research from childhood onward.

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The aim of this article is to raise awareness of how to turn the ideas concerning posture teaching that are taught through imagination, into a subjective gain in vocal training. Furthermore, the intention of this article is to do a contemporary study with a new, different perspective on the sources in the literature, for both vocal coaches and students.

The sources from the anatomy literature and physiology literature not only shed light on body mapping and raise body awareness but also enable vocal coaches and students to discover the ideal posture and to replace misinformation or lack of knowledge concerning the use of the ideal posture by more up-to-date knowledge to improve. As a result, the learning process of body mapping will increase the artist's mobility, tone quality, breath control, ability to express emotions, therefore, the artist will enjoy freedom in every respect.

The Structure of Your Spine

Your spine is segmented and flexible, with 24 individual bony vertebrae, 9 fused vertebrae, and 23 cartilaginous discs. There are 7 cervical vertebrae (C1-C7), 12 thoracic vertebrae (T1-T12), and 5 lumbar (L1-L5) vertebrae. The remaining 9 fused vertebrae comprise your sacrum (S1-S5) and coccyx (Co1-Co4). Your 24 vertebrae are smaller in thickness and circumference near the top of your spine and larger near the lumbar spine. You can see this on any medical grade skeletal model and in any accurate anatomical drawing, such as Figure 1. As you study Figure 1, notice the size of each vertebra along the entire spine (Malde, Allen, Zeller, 2013, p.20).

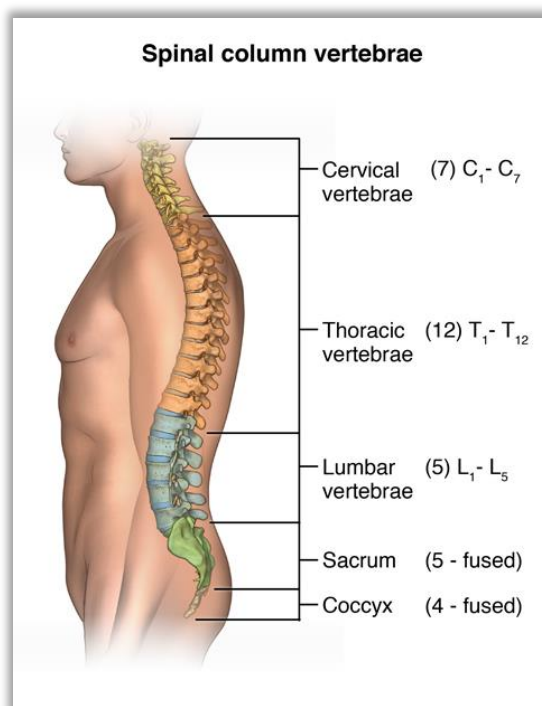


Figure 1.

Spinal Column Vertebrae (<https://www.hopkinsmedicine.org/health/treatment-tests-and-therapies/xrays-of-the-spine-neck-or-back>)

The Body's Anatomical Structure and Its Physical Use

The first step of maintaining the ideal posture is to learn it. To learn it, one should first learn about human anatomy and physiology. Anatomy is the study of the morphological structure of the bodies of living beings and the mechanisms within their bodies - both individually and in terms of the relationships between one another. Physiology is the study of how those mechanisms are used.

Contrary to the common belief, the development of the human body does not cease by puberty. After puberty comes maturation. This phase continues until the age of 25-28 in males and 20-22 in females. The body development continues in this phase, however, it does so very slowly. The body parts and the organs do not really get bigger, yet they become stronger and develop to fulfill the increased needs of the body (Çakır, 2007, p.3).

Anatomical and physiological knowledge is crucial for vocal training because one of the essentials of vocal training is to learn how to present the performance in the best way possible through the ideal posture for resting and singing. Here, it should be noted that vocal training is not only about the throat and the diaphragm. This is because of the fact that one must know and be able to use the functions of the body including posture and breath control in order to be able to sing optimally.

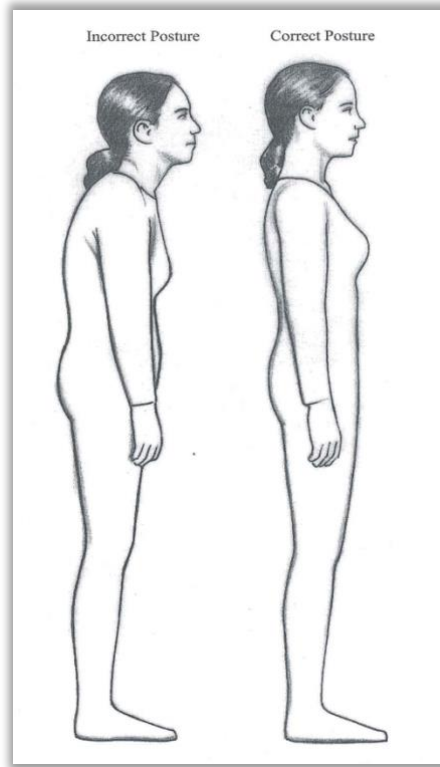


Figure 2.
Correct Posture for Singing (Bickel, 2008, p.33)

The correct posture for singing includes a comfortably wide stance, unlocked knees, slightly tucked hips, an upward lift in the sternum and rib cage overall, shoulders comfortably down and back, and the upper most portion of the body should be the crown of the head (Not the forehead). Your earlobes should be directly over your shoulders in order to align the head on the body correctly. Note the difference here between the poor posture on the left, and the correct posture on the right (Bickel, 2008, p.33).

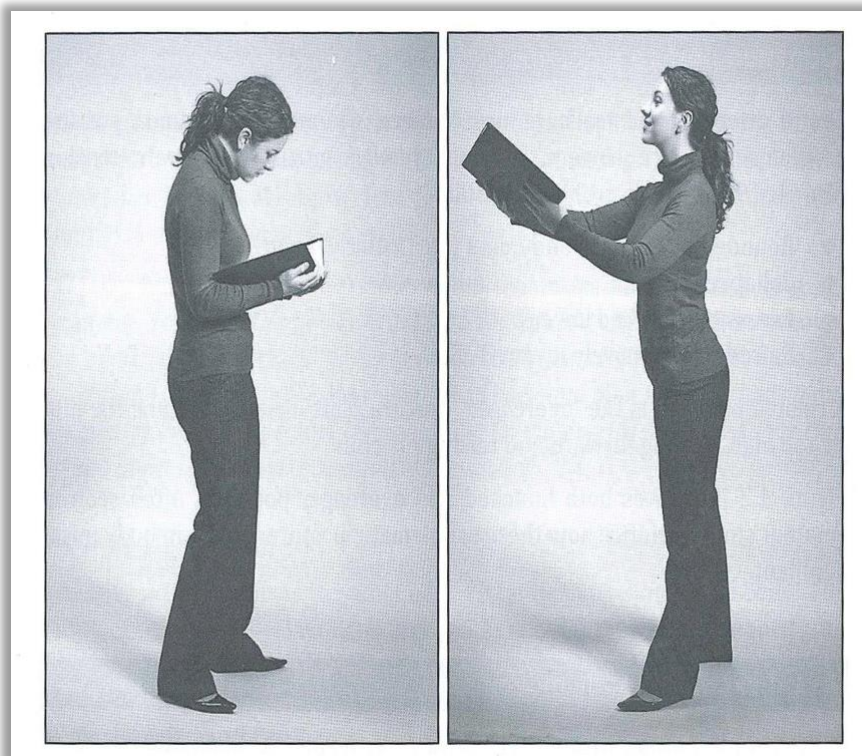


Figure 3-4.
Examples of Hunched and 'Overeager' Postures (Davids, La Tour, 2012, p. 18)

Being Axial and Noble While Singing on Stage

Regardless of the performance medium, it is neither possible nor desirable to hold to a rigid, static body posture. In fact, there are no physical movements or body positions that a stage director may request that cannot be accommodated (unless bizarre contortion is required at high vocal climaxes). However, because the relationship between breath management and phonation is fundamental to solid technique, physical alignment must become standardized procedure. Maintaining a noble position does not mean that it is never varied to meet dramatic obligations. Head, neck, and torso alignment can pertain in standing, walking, dancing, fencing, bowing, kneeling, sitting, or lying down. In fact, all can be ideal for singing. Stage movement benefits vocal freedom (not to be mistaken for rhythmic weaving and bobbing). Because of the body alignment it induces, a member of singers finds lying down on stage can actually be beneficial to vocalism. In any postural stance, the head can be turned to either side without disturbing the basic axial posture. But all movement during skilled vocalism must be based on initial axial relationships.

In extreme ranges or exceedingly difficult passages, if the singer is requested to assume various body positions, a stage-wise singer knows how to handle them. In the opening passages of 'Ecco ridente in cielo' while serenading Rosina, Almoviva must gaze up to her balcony. But as he approaches his *secondo passaggio* or when singing above it, a clever count looks back at his mandolin, thereby reestablishing an axial posture. Pellets must look upward to Melisande's Tower as he reaches for her hair, but he will wisely return to a noble position in approaching the subsequent dramatically intense high-lying passages, thereby avoiding laryngeal elevation.

For Romeo, dawn does not break with an overhead sun. Rusalka's Moon need not shine directly above her so that she has to look at the ceiling while executing demanding passages of high tessitura. The eyes of both Rusalka and Romeo can be focused at the near horizon. Sour Angelica's highly emotional imploring of heaven's help is technically disadvantaged if she stares upward in search of spiritual sustenance. God and the Saints listen at all levels. He, they, and we will appreciate Angelica's vocalism better if she maintains a noble petitioner's position, allowing her to sing out toward the house rather than to the last row of the topmost balcony. Experienced singing artists learn to maintain optimum vocalism while complying with dramatic stipulations (Miller, 2004, p.35-36)

Six Balance Points in Vocal Training

One should learn about the six balance points and their use in vocal training to find the ideal posture. The idea of the six balance points was proposed by Melissa Malde, MaryJean Allen, and Kurt-Alexander Zeller. These six points are as follows:

- The AO joint
- The thorax in relation to the lumbar spine
- The hip joint
- The knee joint
- The ankle joint (Including arches of the feet and foot tripods)
- The arm structure (Malde, Allen, & Zeller, 2013, p.53)

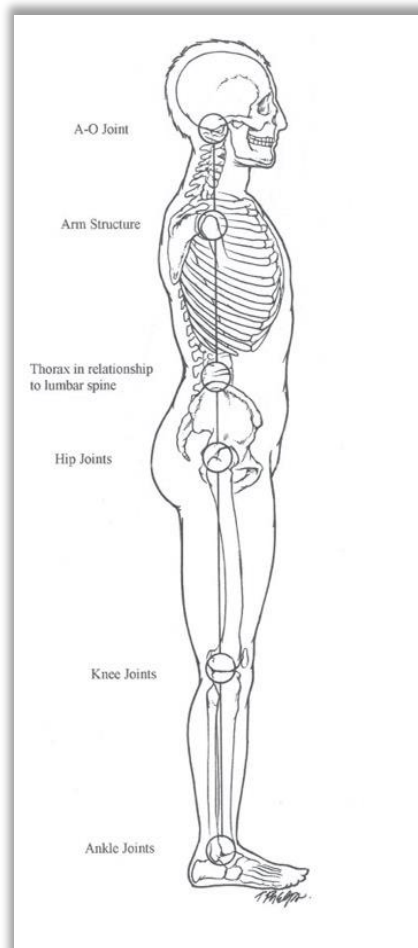


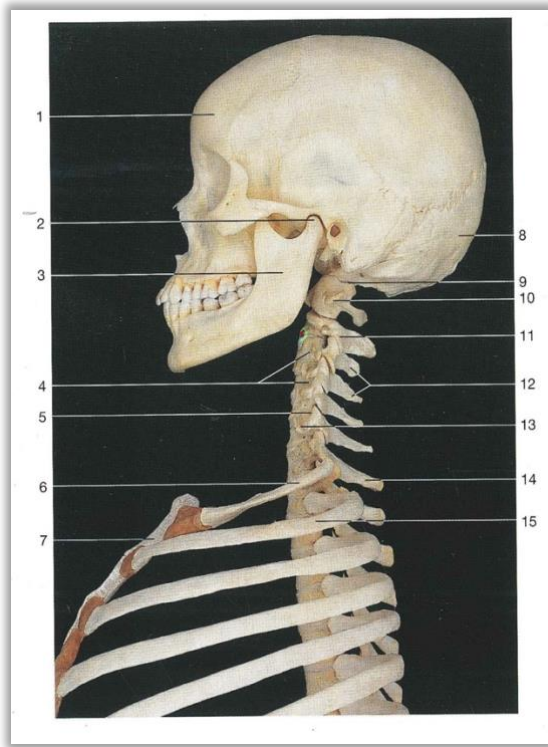
Figure 5.

Six Balance Points in Vocal Training (Phelps, 2008; transmitted by Leborgne & Rosenberg, 2014)

Below you will find some general information regarding these six balance points. Additional information and some exercises on the same issue that will provide help for kinesthetic learning are given in the conclusion and recommendations section.

A-O Joint

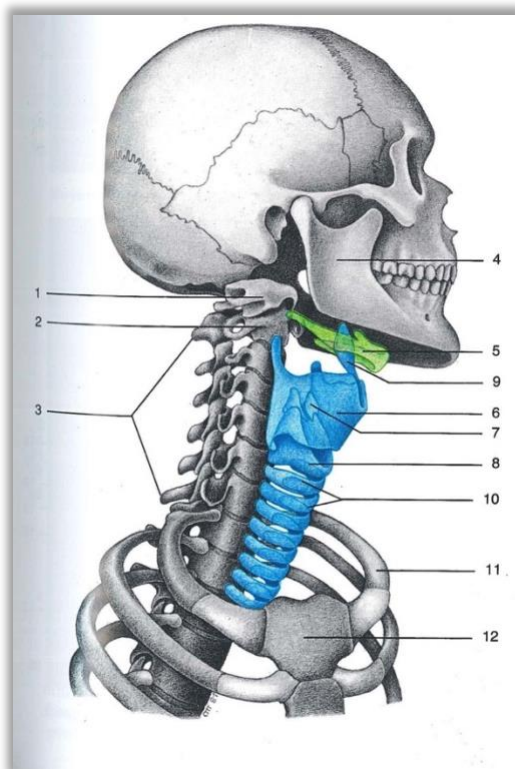
The head makes up about 8% of the body and weights 8-10 kilograms on average. In anatomy, the topmost vertebra of the spinal column, as known as the atlas, is located underneath the head and in the middle of the neck. In Greek mythology and in his many projections in art, Atlas is depicted as a man carrying the Earth on his neck. This is why the most important carrier vertebra of the head is named after him.



1. Os Frontale
2. Art. Temporomandibularis
3. Mandibula
4. Cervical Vertebrae (C3-C4)
5. For. Intervertebrae
6. First Rib
7. Manubrium Sterni
8. Os Occipitale
9. Art. Atlantoccipitalis
10. Atlas
11. Axis
12. C3 and C4 Proc. Spinosus
13. Proc. Transversus and Sulcus n. Spinalis
14. Vertebra Prominens
15. Second Rib

Figure 6.

Cervical Spine (Cervical Vertebrae) External-Side View with Upper Part. (Roben, Yokochi, Lütjen-Drecoll, 2009, p.154)



1. Atlas
2. Axis
3. Vertebrae Cervicales III-VII
4. Mandibula
5. Os Hyoideum
6. Cartilago Thyroidea
7. Cartilago Arytenoidea
8. Cartilago Cricoidea
9. Epiglottis
10. Cartilagine Tracheales
11. Costa I
12. Manubrium Sterni

Figure 7.

The Location of the Larynx and Os Hyoideum In Relation to the Cervical Spine (Right External-Side Oblique Schematic View) (Roben, Yokochi, Lütjen-Drecoll, 2009, p.159)

The function of the cervical spine is to support the head. It consists of 7 vertebrae. The topmost vertebrae which are known as the atlas (C1) and the axis (C2) are responsible for the neck's turning sideways. Followingly, the vertebrae between C5 and C7 enable the head to lean forward and backward. The A-O joint is located on top of this very line. The A-O joint is the first and most important of the six balance points that are needed for a proper posture. In order

for the A-O joint to be aligned, the vertebrae mentioned above must be on a straight line in the reverse order (from 7 to 1). This can ensure not only the disappearance of the load on the neck muscles, hence, on the back muscles, but also the alignment of the cervical vertebrae and the throcaic vertebrae that follow the cervical vertebrae in a way that less pressure is exerted on them, which, in turn, enable the body to gain the ideal posture that is free of stress.

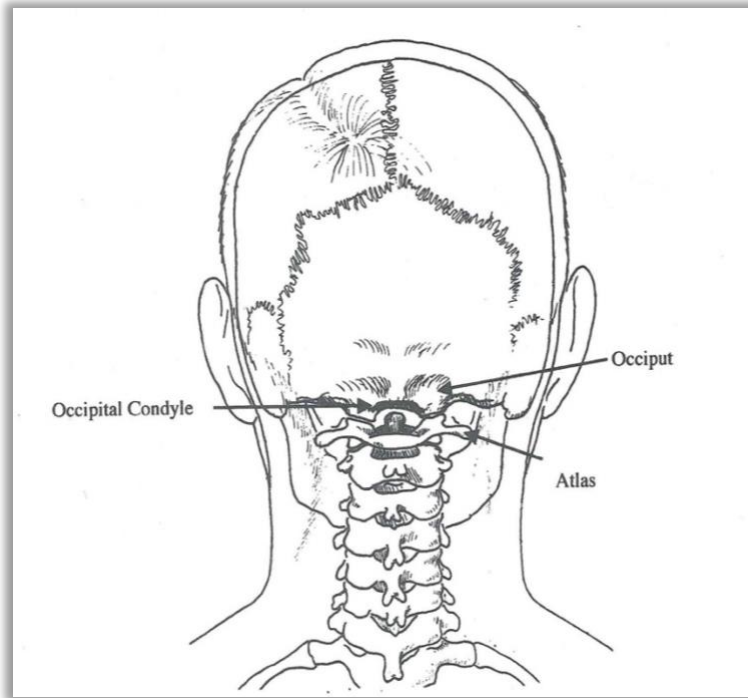


Figure 8.
A-O Joint, Back View of Skull with Cervical Vertebrae (Gorman, 2002, p.153)

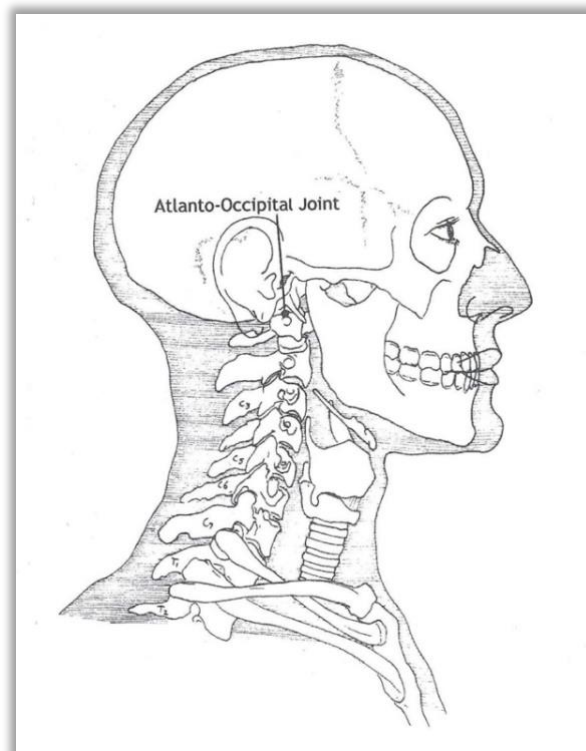


Figure 9.
A-O Joint Location in Context (Gorman, 2002, p.153)

After this awareness and application process, the neck muscles will be significantly relaxed. The right way of aligning the head and the neck is to get the neck muscles optimally relaxed by looking up (without straining the neck

muscles). This will ensure that the neck will be cleared of unnecessary tension and that the muscles are in the ideal length, therefore, the conditions will be suitable for singing. Doing kinetic exercises is very helpful to this end.

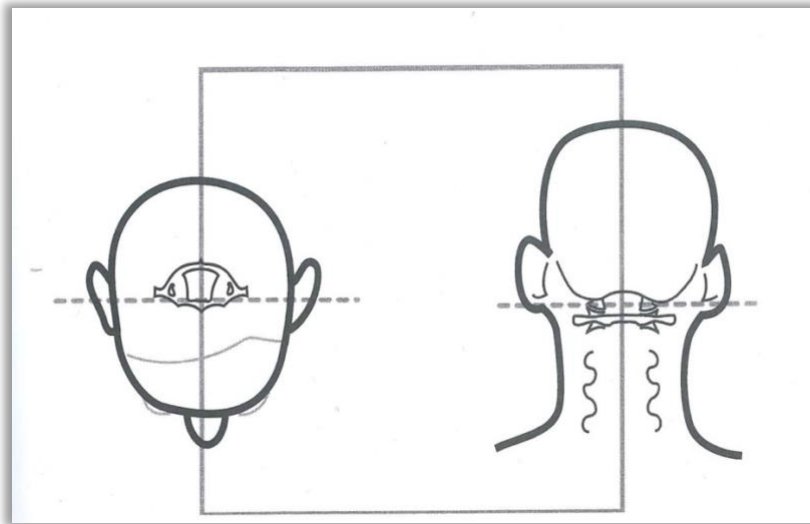


Figure 10.
A-O Joint Location (Leborgne, Rosenberg, 2014, p.6)

The Throcacic Balance in Relation to the Lumbar Spine

The thorax covers the area between right below the neck and the lowest rib bone (the 12th). This part of the body includes organs concerning vocal training: the rib cage and bones, the dorsal vertebrae, the lungs, and the diaphragm. The alignment and the pressure in the intermediary area very important. The thoracic spine has to act in unison with the cervical spine (above the thoracic spine) and the lumbar spine (below the thoracic spine) because any incorrect placement within the thoracic spine will affect the two negatively. It is known that, sometimes in vocal training, the balance of the thoracic spine is lost and that an unfavorable amount of pressure is exerted on the spinal disks as well as the upper and lower vertebrae when bending over or backward while singing. When faced with such a situation in vocal training classes or on stage, it is necessary to go back to the first state as soon as possible and to regain a balanced, comfortable position.

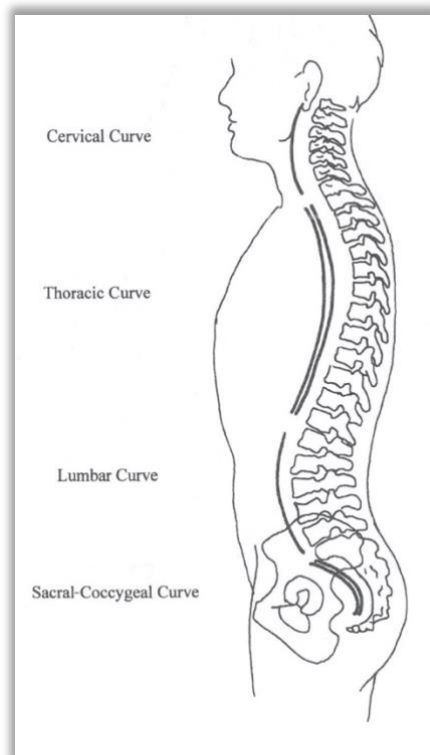


Figure 11.
Side View of Spine Outlining Curves (Gorman, 2002, p.45)

Balance of the Hip Joint and the Pelvic Arch

The pelvis is located right at the lower part of the trunk of the human body and responsible for the distribution of balance between the upper trunk and the legs. As we sit, the weight of our body is lifted by the sit bone. As we stand, however, the weight is transferred from the pelvis to the legs via the hip joints. Here, the location of the pelvis is very important. The pelvis line determines which leg is to be loaded with more weight. Therefore, a pelvis that is positioned properly enables one to move more freely, as well as to sing better.



Figure 12.
Hip Joints and Pelvis, Front View, Weight Delivery (Conable, 2001; transmitted by Leborgne & Rosenberg, 2014)

The Balance of the Knee Joint

The knee joint is one of the six balance points that are crucial in singing training. Relaxing the knee joints ensures a rather comfortable bodily state for singing during phonation. The knee joint is not exactly located immediately behind the knee cap in contrast to the common belief. As a matter of fact, it is possible to feel this joint by fingers to locate it. It is actually beneath the knee cap.

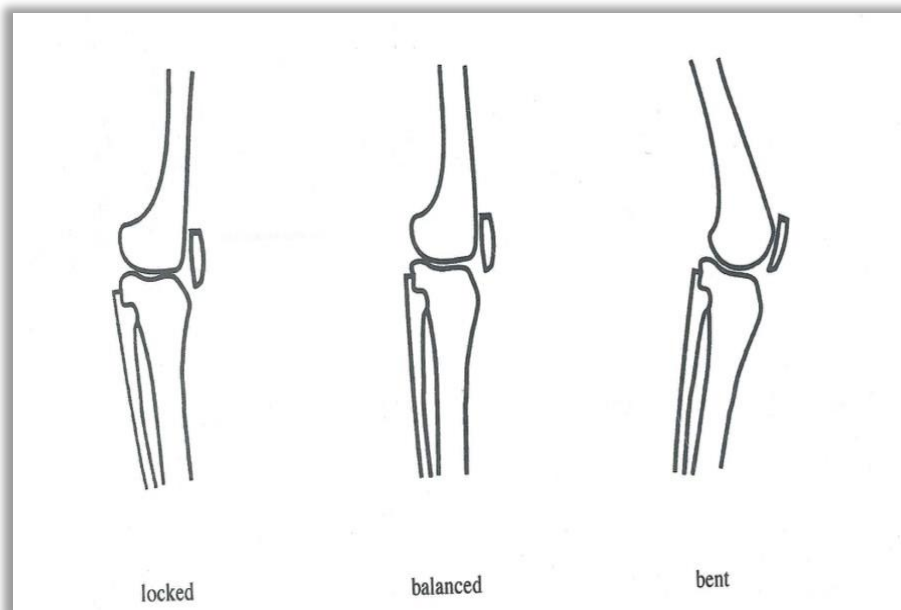


Figure 13.
Knee Joints (Malde, Allen, Zeller, 2013, p.42) Note: The knee joint has three positions: locked, balanced, and bent.

The locked position of the knee is a problem that is often faced in singing training. Though being very common, we basically do this to stand strong, to seem more powerful (confident). Doing so, however, puts us in a military stance in the eye of the audience, especially when singing difficult passages. If we assume the same posture by weighing on the lower back, it would be a lordotic posture, which imposes a burden on the lower back.

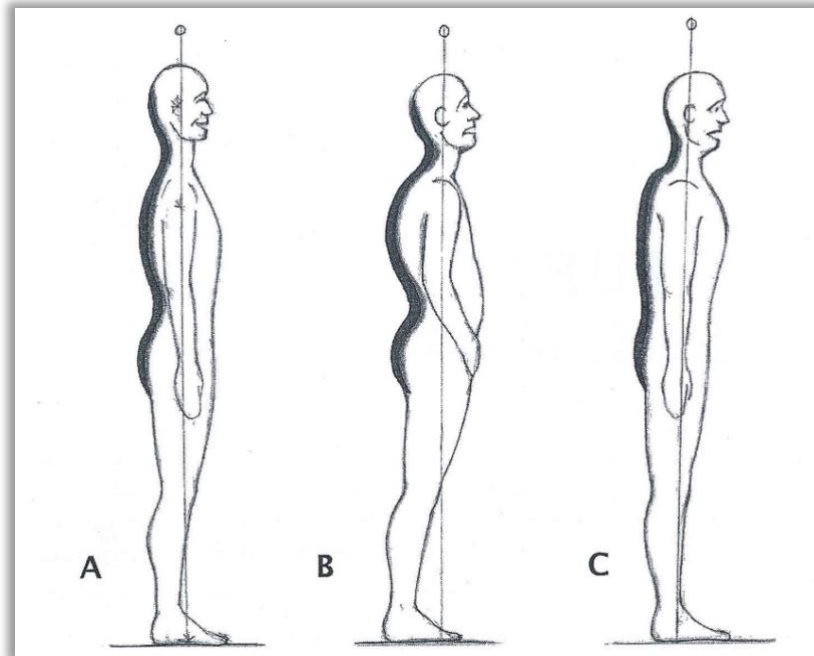


Figure 14.

Examples of Postures: A. Excellent, B. Lordotic, C. Military or Overstraight (Chapman, 2006, p.24)

This tense posture spreads over the entire body, from the knees to the throat. Stand up and lock your knees, and try to speak and sing while your knees are locked. The muscle tension that originates from your knees will move to your thighs and eventually to your throat. You can easily feel the tension in your own voice. With the knees being locked, we find ourselves in an unwanted tension, with a feeling of constriction in our throat. This constriction will build up due to the stress caused by the muscles as we continue singing, which is not favorable at all.

The bent knee is a position that is suggested by the teacher as a remedy to the locked knees for relaxing in singing lessons. To this end, students may be asked to go down and up by bending the knees, to pull their legs towards the torso, to shake their legs, sometimes to walk, and sometimes to bounce even. Though being a remedy to the locked knees, it is a temporary one: When the singer is unable to manage their stress, they will lock their knees again.

As a matter of fact, in order to maintain the balance that is the ultimate goal, rather than doing this exercise mentioned above, the natural alignment should be taught and achieved. Without causing tension to the A-O joint and the neck muscles, having a line passing down through the head will enable one to use the optimum posture for singing without the need for tense or lax knees. This way, the use of the body for singing will be easier and free.

The Balance of The Ankle Joint

To learn how to use the ankle joint in order for the foot to step properly is the key to gain balance and align the optimal line, hence, to sing nicely.

The tibia bone that lies along the legs, is connected to the talus bone via the ankle. The talus bone is located on top of the ankle and it plays an important role in the distribution of gravity.

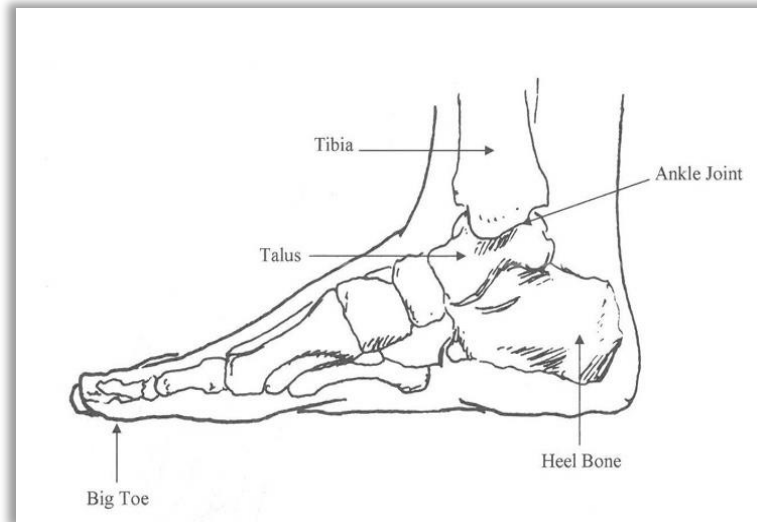


Figure 15.
Foot, Side View (Malde, Allen, Zeller, 2013, p.44)

This bone activates several groups of muscles as the center of gravity shifts. In a movement like bending over, the talus bone loads the body weight onto the navicular bone and the other bones located in the forefoot. A number of bones in the foot and their joints, as well as the toes, flex to help reduce the stress caused by this load. In a movement like bending backward, on the other hand, the weight load shifts over the heel bone. However, as the heel bone is on its own at the back of the foot, the likelihood of losing balance is greater in this position. This is why it is easier to bend over than to bend backward.

In addition to bending over and bending backward, it is also possible to bend sideways because of the physical structure of the foot. What makes side bends possible is the area that covers the metatarsal bones located alongside the line that goes from the bottom of the big toe to the bottom of the little toe. This area is also the area where the foot touches the ground to the largest extent and whereby doing side bends is the easiest. The area is called the transverse arch of the forefoot.

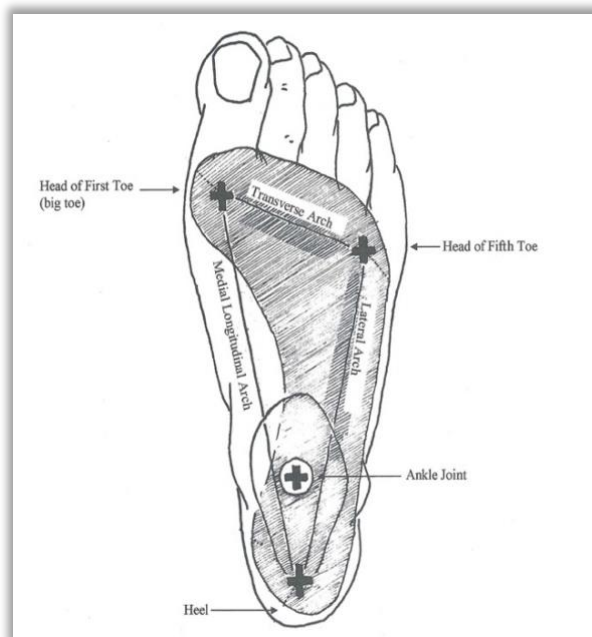


Figure 16.
Foot Tripod (Malde, Allen, Zeller, 2013, p.45)

The transverse arch is marked with three black crosses (+) in the picture above. Due to the shape of the foot, these three points constitute a scalene triangle right under the foot.

The Balance of The Arm

Using the arms deliberately in singing helps out not only with breathing efficiently by expanding the ribs with ease but also with finding the ideal posture and maintaining balance.

The arm consists of three main parts: 'the arm' from the shoulder joint to the elbow joint, 'the forearm' from the elbow joint to the wrist joint, 'the hand' from the wrist joint to the fingertips. The arm is able to perform up-down, forward-backward, inward-outward movements by means of the shoulder joint. Hence, the most load is on the shoulder joints, especially when on stage.

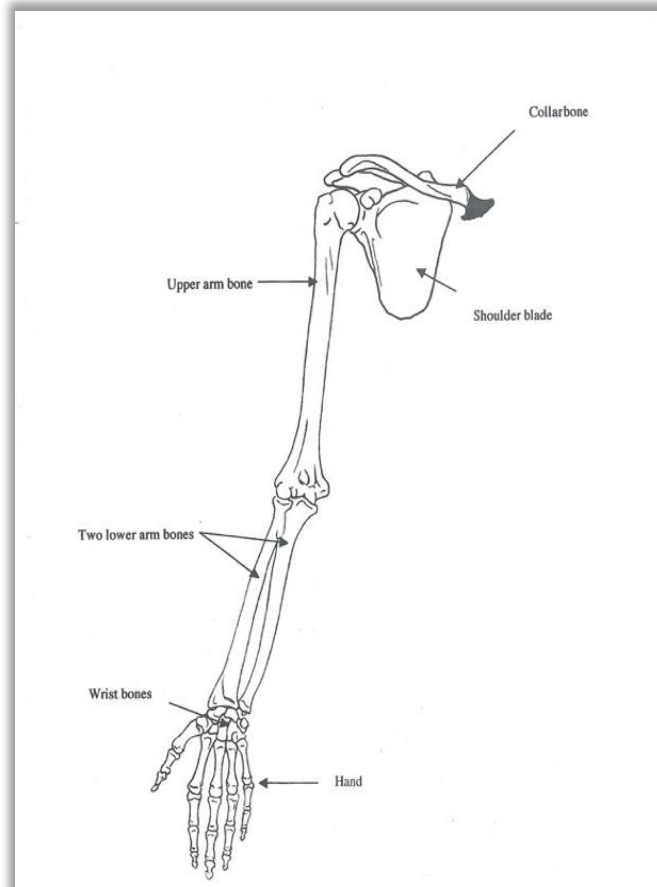


Figure 17.

Arm Structure (Malde, Allen, Zeller, 2013, p.47)

The arms play an important role in stage performances for conveying the expressions and emotions to the audience, especially when the performance takes place in a large theatre/concert hall where it is harder for the audience to see the performer's face. The arms magnify the performer's expressions and emotions, which reinforces the performer's narrative. In addition, the arms, hence the shoulder joints, are frequently used in many actions on stage, including running, walking, reaching out to things, pointing at things, lifting things etc.

For the optimal use of the arms in singing, it is important to know what positions generate the least muscle tension and are the most comfortable to use.

Another important issue that those who take singing classes should be aware of is Scapulohumeral Rhythm. Scapulohumeral Rhythm is about the movement of the scapula and the humerus when the arm is abducted 180°. The humerus/scapula ratio is 2:1 in this movement. [Video Recommendation for Scapulohumeral Rhythm Movement:](#)

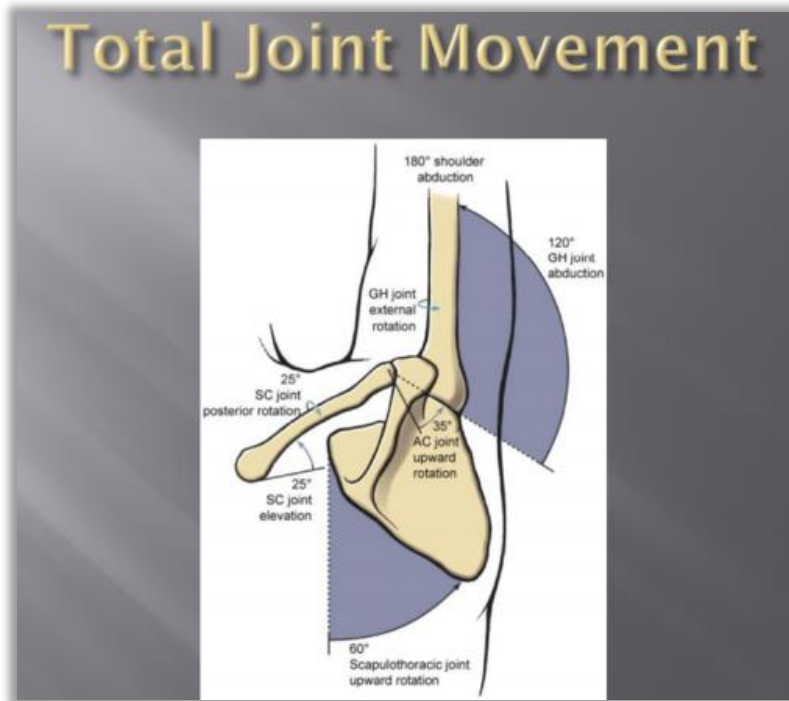


Figure 18.

Total Joint Movement <https://quizlet.com/138929497/w2-shoulder-scapulothoracic-rhythm-flash-cards/>

The student is usually asked to pull the shoulders and/or the arms back to ensure the ideal posture in singing classes. The idea behind this is to enlarge the thorax while inhaling more comfortably by holding the shoulders back, hence, ensuring an ideal posture. However, the student may sometimes overdo the movement, causing the shoulders to go back farther than necessary and exerting some redundant tension to the muscles - especially to the neck muscles.

Moreover, with the shoulders pulled back, the scapula and the collar bone's ability to move is restricted. In a situation like this, the student's Scapulohumeral Rhythm is disrupted, followed by a feeling of stress on the shoulders. Consequently, certain types of injuries such as the 'torn rotator cuff' might come up.

Another mistake is to lift the shoulders way too high when singing, which strains the shoulders. As a result, the strain on the shoulders will not only stretch the neck muscles too much but also disrupt the scapulohumeral rhythm in situations that necessitate the moving of the arms, followed by distress in the area.

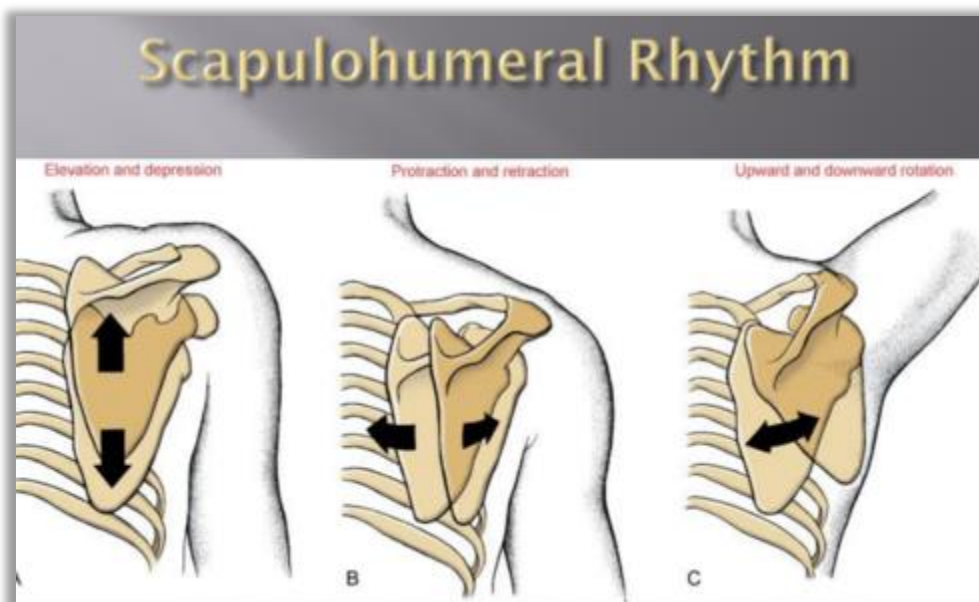


Figure 19.

Scapulohumeral Rhythm <https://quizlet.com/138929497/w2-shoulder-scapulothoracic-rhythm-flash-cards/>

This is why, as with the control of the other parts, it is crucial to teach the shoulder’s movement that is the most comfortable and free of stress in using the arm. The arms moving comfortably mean relaxed shoulders and relaxed neck muscles. This is what is intended in singing.

Conclusion and Recommendations

Being comfortable while singing does not mean losing control. Therefore, singing in a comfortable state that is controlled is better than singing with uncontrolled tension. This control can only be achieved through such a philosophy and kinesthetic learning strategy. Let us now list the benefits of the awareness of the ‘Six Balance Points.’

The Benefits of The Six Balance Points

As you correct and refine your body map by learning how to embody the Six Points of Balance, your singing will improve in the following ways:

- Your muscles will release the unnecessary tension
- Your entire body will become more buoyant and flexible
- Your tone quality will be more beautiful, your voice will be full and resonant
- You will be able to use your voice with greater ease in fast scalar passages
- Your acting will be more authentic and your gestures will improve (Malde, Allen, Zeller, 2013, p.12)

It is necessary to mention some exercises that can help reduce stress and fatigue experienced in daily life. This will constitute the last side of our hypothetical learning triangle.

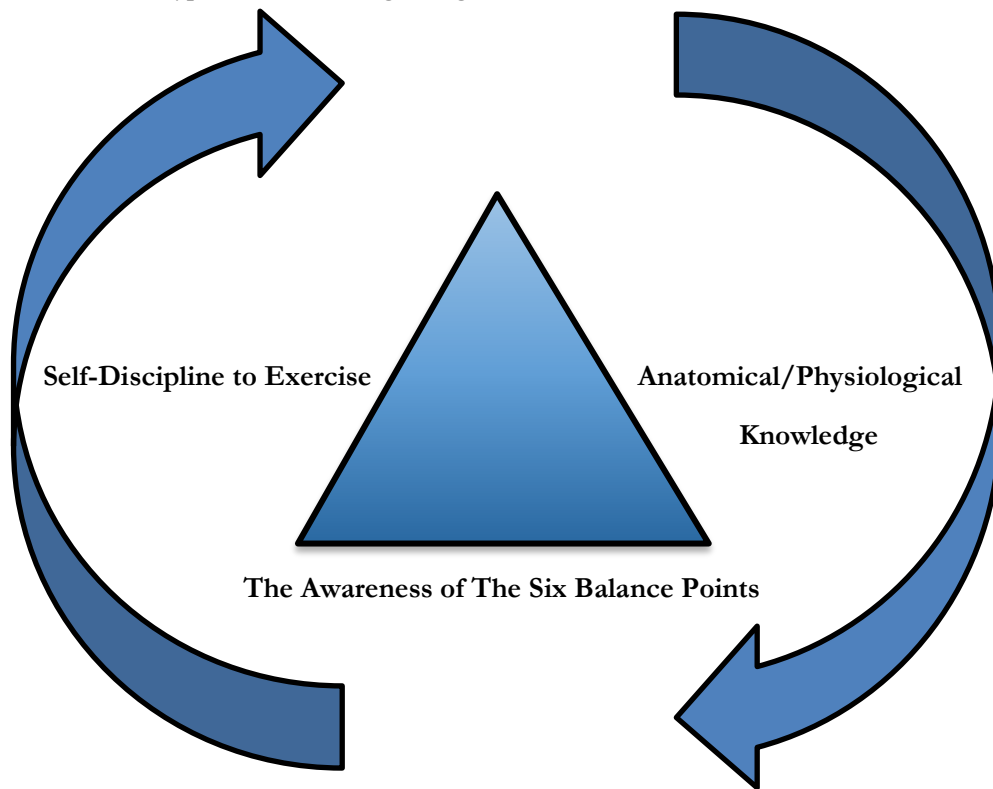


Figure 20.
Hypothetical Learning Triangle

Exercises that Help Raise the Awareness of the Six Balance Points

Alignment of the A-O Joint and Relaxed Neck Muscles Exercise

Before phonation, try doing these exercises as regular exercises first. Then, in phonation, do the relaxed neck muscles position between breathing breaks and do this as you sing without doing it too much. Followingly, continue singing as you maintain this position.

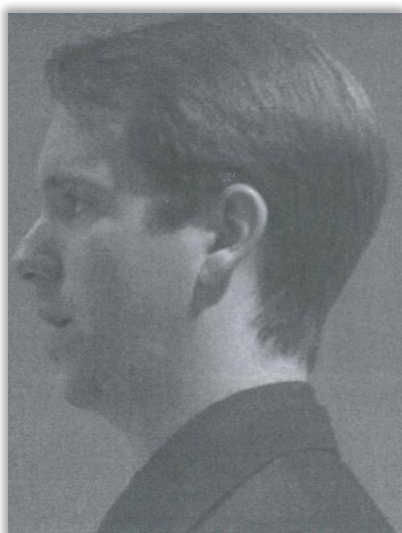


Figure 21.

Balance of A-O Joint (Aaron M. Johnson)
(Malde, Allen, Zeller, 2013, p.33)

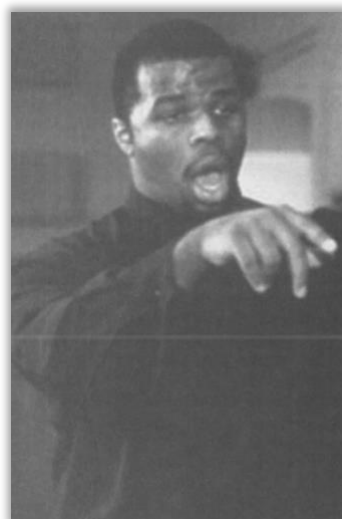


Figure 22.

Balance of A-O Joint (Lester Lynch)
(Malde, Allen, Zeller, 2013, p.34)

Thoracic Balance in Relation to the Lumbar Spine Exercise

Lay down, preferably on a carpet if possible. Put your arms behind your head such that they form the letter 'O'. Position your head right in the middle of this letter 'O'. This is the perfect position for the Thoracic Balance. Now, stand up without changing the position and attain the same alignment. Lastly, without moving your head and torso, lower your arms only. Try to sing in this position.



Figure 23.

Balance of Thorax (Aaron M. Johnson) *(Malde, Allen, Zeller, 2013, p.34)*

The Balance of the Hip Joint and the Pelvic Arc Exercise

For this exercise, sit on a relatively hard surface (such as a piano stool). Sit right in the center of the stool, not at the front or at the back. Keep your knees in right angle (90°). After, put your hands under your hips, with the palms touching the hips. Keep your index fingers close. Now, swing softly to find the tip of the sit bones with the help of your hands. Once you have found the tip of the sit bones, put your middle fingers on this bone. Find the sharpest point of the same bone that touches your fingers by swinging back and forth, then stop. Put your hands on your legs slowly without changing the position. This is how you gain the balance in sitting without tiring the legs, right on the sit bones. In addition to this, align yourself on a line that goes up, taking the thoracic balance and the AO joint into consideration as well. This is the ideal sitting position. Now, try singing in this position.

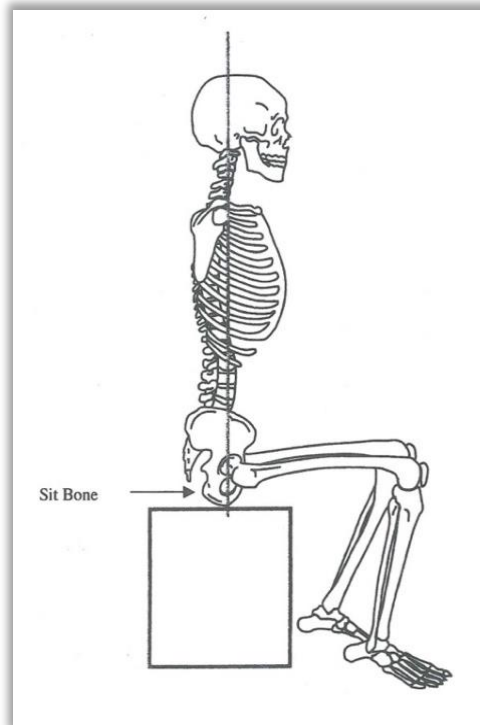


Figure 24.

You Can Sit Easily on Your Sit Bones, which Simultaneously Give You Stability and Mobility (Malde, Allen, Zeller, 2013, p.41)

The center of the body is in the torso if the head, arms, and the legs are excluded. Rise to a standing position maintaining the alignment of the torso. This is the ideal standing position. Of course, one cannot maintain this posture all the time on stage. This is why we should put one of our feet a little bit forth and find the balance thinking about the alignment of the body. This position is more flexible than the previous one in terms of bending over, backward, or sideways. However, as one of the feet is in the front, the other position's aperture of 180 degrees is deemed to decrease. Hence, the area of singing will shrink. This area should be kept nevertheless while singing. At the same time, there should be smooth transitions between the positions mentioned above.

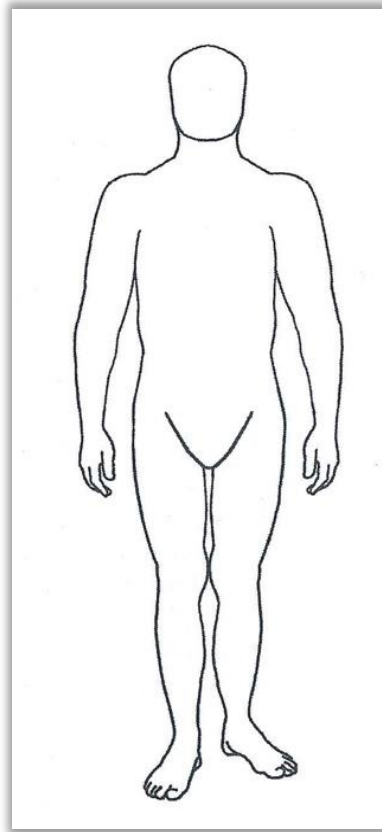


Figure 25.
The Effect on Unequal Leg Length on the Pelvic Gridle (Nair, 2007, p.106)

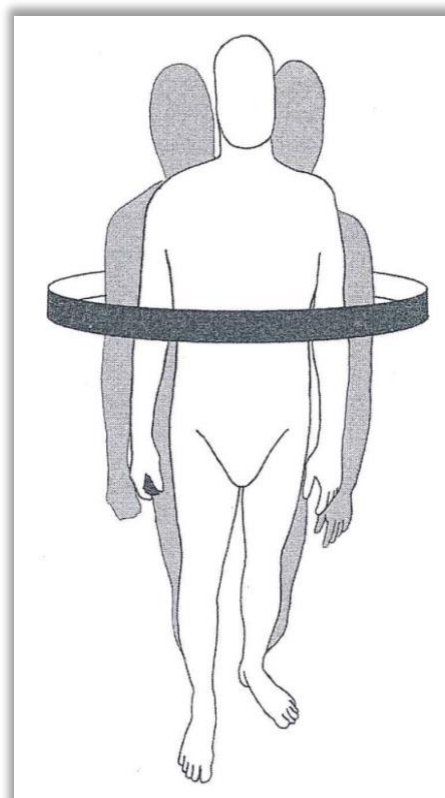


Figure 26.
Our Ability to Remain Centered While in the Equilibrium Stance Also Affords a Range of Body Motion Useful in Acting on Stage (Nair, 2007, p.107)

The Balance of the Knee Joint Exercise

To achieve this, stand up.

- Locked & Relaxed: Strain your knees and relax them back to the initial state. Do this a few times.
- Bent & Relaxed: Starting from the first position again, bend your knees gently and go back to the initial position. Do this a few times.
- Balanced & Locked & Balanced & Bent: The point that you designate as relaxed is your balance point. Now repeat the whole exercise from the beginning to the end, and try to find your balance point kinesthetically.
- Lastly, study every step of the exercise and sing in the final position. Maintain your balance point as you sing.

The Balance of the Ankle Joint Exercise

The awareness of the balance of the ankle and the foot sole is very crucial in order to sing healthily in the ideal posture. Even a little bending activates certain muscles to gain balance. The amount of the physical stress caused by this movement is determined by how much you bend. The more you bend, the more muscle power you will need to exert.

In order to achieve this, it is necessary to learn and digest the exercises below in the following order:

Position your feet side by side such that they indicate 11:05 o'clock on the ground. Leave some space in between your feet depending on your body type.

- What is ideal in moving back and forth is to transfer the pressure on the ankle joint to back and forth in a balanced way. To this end, the weight transference can be studied in a kinesthetic manner.
- In addition, the transverse of the forefoot, which the area that is responsible for the feet's bending sideways, can be worked on in the same way to raise awareness.
- The next step is to gain the ability to manage the two separate orientations as one. This ability can be acquired by learning the use of the body parts, joints, and muscles that are responsible for bending and of the bones on which the pressure is exerted, again through kinesthetic exercises.
- If you have done what is described in (c) properly, you should realize that certain points on both feet are simultaneously subjected to pressure. To take this one step further, pull one of your feet to the front (about a foot-away). While doing so, keep the position of 11:05 o'clock. Now, you will be able to form different pressure points at the three points on your feet when you try out the bending exercises described above, no matter which way you do it.

The reason for the different pressure points formed by a bending movement (forward/backward and/or upward/downward) is because of a third factor. This factor is the body line that you can position more freely in between the feet. With this positioning of the feet, you can create more than one movement space and be relaxed in different directions and on different lines. This way, you should be able to sing more beautifully without your movements and walks affecting your voice as you sing.

If you follow these steps properly, you will achieve one-dimensional balance in (a) and (b), two-dimensional balance in (c), and three-dimensional balance in (d).

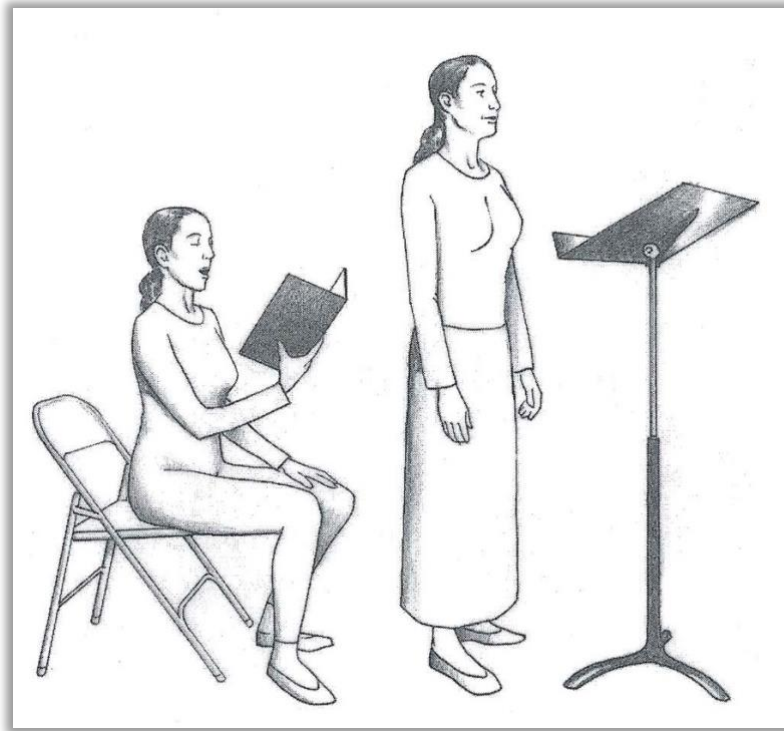


Figure 27.

Correct Position for Sitting and Using a Music Stand (Bickel, 2008, p.37)

The Balance of the Arm Structure Exercise

Start out with finding the comfort zone of the arms. Let your arms down. Form the shape of the letter 'O' with your hands right beneath your stomach (you may clamp your hands together if you wish). As you do so, let the shoulder joints, the knee joints, and the wrist joints to move a little. Keep your arms ready in a relaxed position (it is called the 'preparatory position of the arms' in ballet terminology). Now, position your shoulders on the same level as your ears, not too front, not too back. There should be no muscle pressure around the shoulders. Imagine that you are holding a big ball in your arms in this position. Lift the ball up, right above your head and then return it to the same position after you wait for a while there. Next, do the same exercise in front of a mirror.

If your shoulders go up a little, this is normal. Observe yourself. Try re-doing the exercise by holding your shoulders back, then finish the exercise. Do you feel where the strain originated? The reason for this is the fact that the scapulohumeral rhythm has been disrupted. If you continue like this, you might end up injuring yourself.

Avoid unnecessary tension around the shoulders while using your arms as you sing. Do not forget the fact that the scapula (as well as the collarbone which is connected to it) should be able to move freely for a better singing performance. To this end, you need to figure out your should positioning kinesthetically in the most optimal way for you. This manner of singing is how you can find an ideal and relaxed position for yourself.



Figure 28.

Arm Position (1)

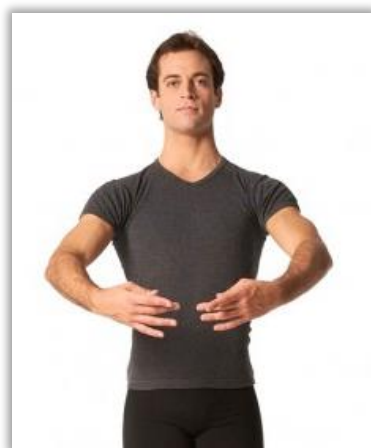


Figure 29.
Arm Position (2)

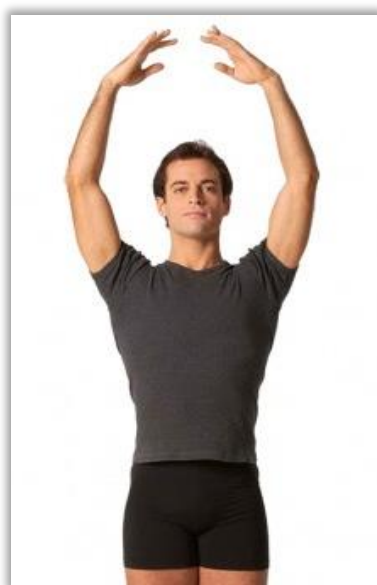


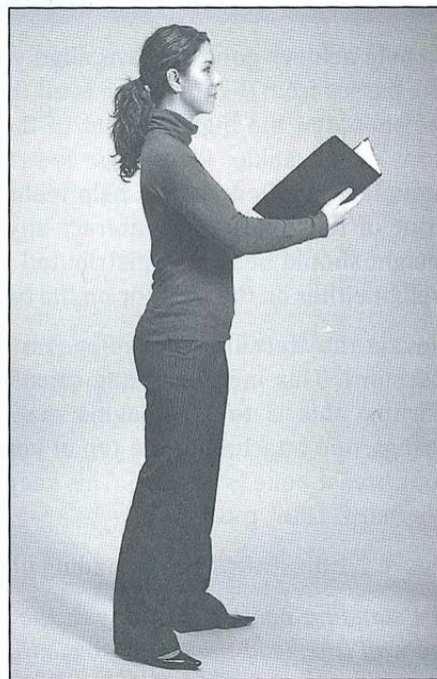
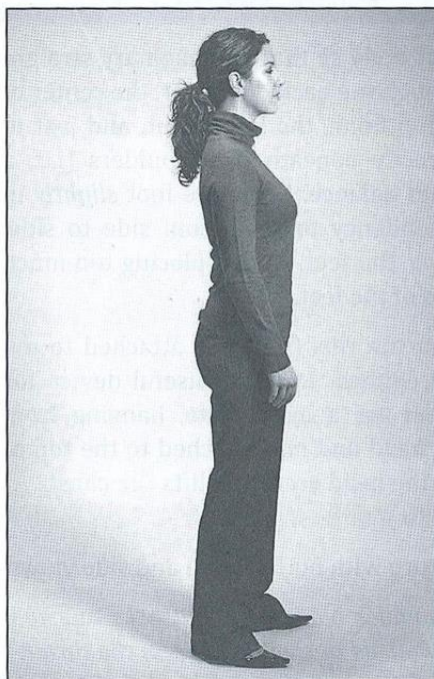
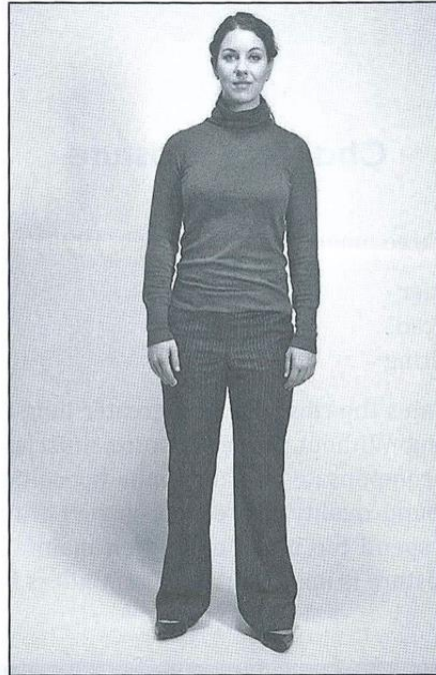
Figure 30.
Arm Position (3)

Arm Positions from Preparatory to Overhead (Continuous Movement)
<https://dancer.com/ballet-info/in-the-studio/terms-positions>

Posture has a key role in Vocal Training. It is important in every aspect of vocal training: From the very beginning, where the correct vocal technique is set, to learning how to breath correctly, to gaining an appropriate expression, to even being ready to form various combinations of body positions that might be required on stage (jumping, running, looking up/down, lying down, turning back, etc.), and if we even go further, to learning how to sing optimally with a heavy costume, a hat, and accessories that you might wear on in an opera; hence, virtually from the beginning to the end of the professional life.

As it is suggested by the current study, a student who is being trained in singing should also be equipped with anatomical and physiological knowledge to some extent. Furthermore, teaching the 6 balance points that [Malde et al. \(2015\)](#) proposed and the anatomical and physical use of those points will ease the process whereby the singer achieves an optimal body balance and an optimal phonation. Lastly, in vocal training, raising the student's awareness of the body, the balance of the body, and the ideal posture will enable the student not only to overcome certain handicaps within their body and to find the ideal posture, but also, to be able to observe any potential favorable outcomes of singing in an ideal posture both on themselves and on others, to be more motivated, and to perform more successfully.

More Correct/Ideal Posture Sample Images for Singers



Figures 31-32-33
Illustrations of Good Standing Posture (Davids, & La Tour, 2012, p. 14)

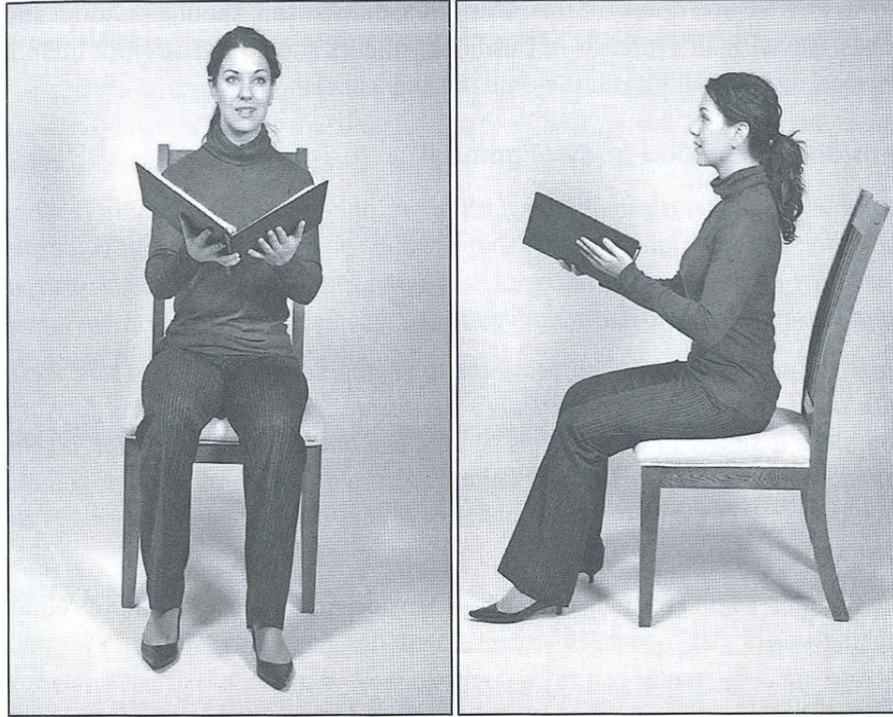


Figure 34-35

Illustrations of Good Seated Posture (*Dauids & La Tour, 2012, p. 19*)

Biodata of Authors



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- <https://vimeo.com/user14595210/wwwepdocomau-1/video/67981034>
- <https://dancer.com/ballet-info/in-the-studio/terms-positions/>

Review Article

Freehand-drawing as basic principle to success interior design project

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Article Info

Received: 06 October 2020
Revised: 26 November 2020
Accepted: 11 December 2020
Available online: 30 Dec 2020

Keywords:

Freehand-sketch
Interior design process
Interior design students
Teaching methodology

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Abstract

Freehand drawing courses are essential in almost all design disciplines, especially in the interior design program. This course has a significant impact on strengthening the neuromuscular compatibility between the eye, the mind, and the movement of the designer's hand. The ability to draw by hand brings in all ideas and creativity that the mind can imagine, to manifest in front of us. The mind is responsible for the movement of the hand, thus creating a strong link between the two, results in freeing of the imagination. Freehand drawing courses help train all the senses necessary for the process of design creativity and creation. It not only works as a communication tool between the designer, their mind, and the potential client, but it also plays an important role in the field of interior design with respect to the creation and problem-solving. This paper highlights where the problems exist in the lack of awareness of the course's role, impact, and methods of teaching it. This paper also describes the goals of freehand drawing courses and their roles in many of the major tasks of the Interior Design program. In particular, Training examples are provided to demonstrate how to build the students' perception and hand drawing skills that aid in their future of interior design. Additionally, didactic suggestions will be provided on how to teach freehand drawing courses to interior design students.

To cite this article

Elsamanoudy, G., Abdelaziz, N. (2020). Freehand-drawing as basic principle to success interior design project. *Journal for the Interdisciplinary Art and Education*, 1(2), 85-90. DOI: <http://dx.doi.org/10.29228/jiae.7>

Introduction

Freehand drawing is the most important and fastest method of bringing to life one's thoughts of design. When we lose the ability to draw, we lose the ability to translate our thoughts and imaginations, we lose the ability to see the fine details that make our environments. Therefore, freehand drawing is considered the best way to preserve the relationship that binds the eye, the mind, and the hand that draws and translates what one sees and imagines. This relationship is the basis of one of the most important thinking tools that the interior designer relies on. Additionally, Freehand drawing is the most important means of showing others the designer's imaginative thinking within the span of minutes.

A real and deep understanding of the visual and psychological principles of design is known and understood by how one sketches and draws without the use of additional tools. Sketching and drawing are engaging activities that make the author better with every attempt. Sketching with detail, as we know it, is a long and slow process. However, when one presents their ideas to others, sketching is a faster & more rewarding method because it is the easiest way to express one's ideas, but the most common concern that students face is the hesitation to sketch as they feel they can illustrate their ideas better using software thus creating a further barrier between their mind and hand (Ankerson & Pable, 2008).

Freehand drawing is divided into two types, drawing from reality and models, or drawing through imagination. Drawing from imagination is considered an advanced stage for students, which they can only reach after multiple

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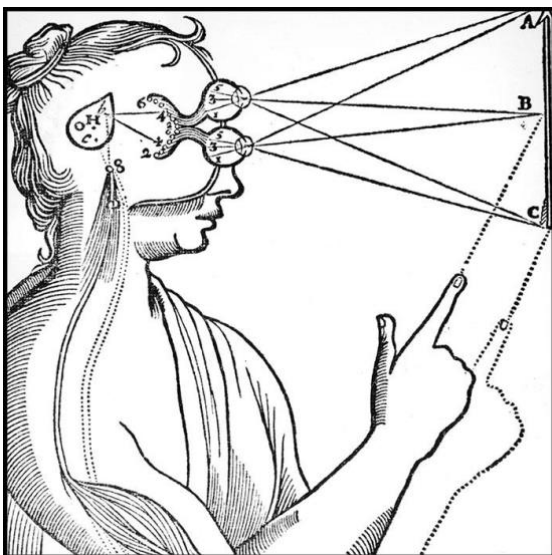
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exercises that will be addressed (Bialkiewicz, 2019). These exercises help students strengthen drawing skills and their speed of perception and imagination; which is the basis of the design process for any designer working in the field of design. Hence, the freehand drawing course is one of the most important initial courses necessary for the growth and development of design students. Furthermore, it will allow them to break the barrier between their hands and imagination to be confident in their own design abilities.

The Imagination and Perception through the Freehand Drawing

The ability to draw freehand helps students acquire and improve many personality traits; as understood from several studies that have found a direct relation of how drawing affects the brain - the right hemisphere in particular, which is responsible for creativity and imagination. The training of mechanics in the eye and vision resulting from the freehand drawing exercises are the basis of visual perception as in Figure 1. This allows the student to process or store images that shape in their mind to improve the design process. Freehand drawing exercises help a student understand what they see in terms of design (Dodsworth & Anderson, 2015). Most people have a left or right side dominant brain. If one is mostly analytical and methodical in their thinking, then they are said to be left-sided. If one tends to be more creative or artistic, then they have a right-sided mindset. The left side of the brain is more verbal, analytical, and organized than the right side of the brain. The left is sometimes called the digital brain, it is the side that is better at things like reading, writing, and mathematics (Drazil, 2020). The right side of the brain is more visual and intuitive, which is sometimes referred to as the analog brain as in Figure 2. This side of the brain has a more creative and less structured way of thinking.

Visual imagination is the bridge between perception and representation, and it is an essential part of a student's knowledge (Garcia, 2013). This particular connection is what may cause limitations in imagination. Although our brain has tremendous processing power, it becomes very limited due to the bottleneck of one's own perception. Perception is how the mind captures the things that the student sees, perceives, and stores inside their mind. During freehand drawing courses students engage in drawing models that they see in front of them, this builds a library of images and models resulting from the dynamic of vision which helps strengthen their ability to retrieve it again the next time they draw (Kitsantas et al. 2017). The student's memory of images and shapes is activated, which helps in imagination, perception, and innovation from memory, as this process is considered the basis for the student's success in design courses, and it emphasizes the role of freehand drawing in strengthening skills in drawing what they imagine.



<http://www.bbc.com/future/bspoke/story/20150130-how-your-eyes-trick-your-mind/index.html>

Figure 1.

Mechanics – Eyes, Vision, and Perception



<https://www.amazon.com/Emvency-Tapestry-Education-Psychology-Creative/dp/B07D7ZT6DS>

Figure 2.

The Human brain sides' Classification

Bringing Awareness to the Physiology behind Visualization

The student's eye works through freehand drawing by seeing things around them as light enters through the lens and collides with the retina at the back of the eye, which in turn transmits it through the optic nerve to the visual cortex (Mao et al, 2020). The visual cortex is the part of the brain responsible for interpreting and storing perceptions in humans. Visual perception begins with the absorption of light through what is known as the cones and tubes in the retina (Mofield & Peters, 2019). The photoreceptor cone responds according to the number of light energy units it

captures, and its response is transmitted to two different types of neurons responsible for starting and stopping nerve excitation. In contrast, these neurons provide another type of cell with a receiving field, so that they give differential responses when looking at an object or exercises for stereoscopic models that the student addresses during freehand drawing courses, depending on the relative amount of light in the center of the field and the area around the body.

Interpretation of Visual Imagination

Visual imagination works by harnessing the student's brain functions. The visual information transmitted from the eye is processed in the occipital lobe - located on the lower region of the brain - during the transfer and drawing process that the student undergoes (Ogurlu, 2017). As mentioned previously in the point of the dynamics of eye vision in the form of a representation of the objects transferred. Directly above the occipital lobe, it is the parietal lobe, and its function is to coordinate and integrate the student's sensory information with other senses, including vision and perception.

Recent scientific research shows that our ability to imagine varies from person to person, and thus from student to student (Pilsitz, 2017). The first scientist to start research in this field was Francis Galton in the late nineteenth century when he published a paper on "Statistics of Mental Images to Determine the Different Degrees of Vividness and Brightness or the Degree of Glow of Pictures in the Imagination that different people have" (Schreglmann & Kanatli Öztürk, 2018). Some individuals can paint a wonderful picture that resembles the scene itself or of the things in front of them, and others can conjure up a very vague and non-conforming picture of the same thing. After several questionnaires, the researchers found that the brightness of the image in the visible brain regions varies from person to person. Consequently, there are varying degrees of ability to visualize our biology. Through these facts, we can infer the level of imagination interior design students possess by evaluating their awareness of shapes and images. Freehand drawing course exercises can assist in understanding students and their potentials, Furthermore, it would allow an instructor to apply alternative educational strategies for students that may not have vivid imaginations from their primary stages.

Visual Imagination For a Design Student

In the 1970s, Alan Bayview of the University of Western Ontario put forward a theory based on two parts: verbal reasoning, mental images and perception. Bayview began to enter educational technologies; with a scientific interest in the visual imagination and the affirmation of its important role in learning and knowledge acquisition. He was able to identify that the information in the brain is stored in two different ways: verbal and visual. The two methods of storage can interact to improve learning, creativity, and imagination of interior design students. This method appears to be particularly successful, because it strengthens the memory, thus it can be applied to enhance design students and their ability to think and imagine (Sera et al. 2015). Most of the research confirmed that mental photography is of utmost importance in students' acquisition of skills, understanding abstract ideas, increasing the imaginative ability, and finding design solutions. Therefore, once again this emphasizes a very important point in the role of freehand drawing: activating visual memory and students' perception. This is crucial, without it the student will not be able to interact with design courses that depend on imagination and creativity that result from continuous exercises on seeing and drawing (Soliman, 2017). Moreover, the primary mission of education in the early years becomes: to focus on teaching freehand drawing courses, to help with training in visual images, and to create images and generate shapes that will help students complete their studies in the interior design program.

Basics of Free Hand Drawing

Again, as mentioned earlier in the research, freehand drawing plays a major role in the interior design program, as it is one of the basic skills that interior design students or all design majors must possess, helping students express their creativity and imagination. Students can develop their ideas anywhere without the need for many tools or programs to implement them as a means of transferring, transforming, and extracting their innovative design ideas. It gives them the skill to convert information and design needs into preliminary drawings. These drawings help express professional requirements, find design solutions in the field of design, and provide them with the basic idea and the path that they will take in the design process. Also, drawing is an acquired skill that has rules and foundations, as 90% of the ability to draw is an acquired thing, and the drawing skill does not depend on talent only, but through repetition, follow-up, observation, and continuous training, one can acquire this skill.

The student may think and say that they do not have the talent for drawing. However, the truth is that any student can learn drawing if they have a passion for it, knowing that it is not too late for that, especially in the first years of the interior design program is important. But, some rules and foundations must also be known and if the student

knows these methodological foundations and rules, and continue to train on them, they will inevitably learn drawing. Each time the students draw, they will find small improvements in seeing and analyzing shapes and will improve the bank of images and shapes in their mind, which will help the students perceive and imagine, and will improve their hand's ability to draw. This will help the student in many areas such as digital drawing as well as obtaining the results they are looking for. The skill of drawing will add a new dimension to their work as a designer for later design courses, and it will help them improve their skills.

Development of Skills and Perceptions Through Repetition and Continuity

Habitualization of drawing skills makes it easier for a design student to continue enhancing their ability to communicate ideas, especially new students. Junior design programs tend to study design programs first, before tackling the issue of the ability to draw. This is a common mistake because no one directs them to properly study design, as they must first start with learning the basics of design and at the same time learning hand drawing (Travis, 2015). The goal here is to focus on learning freehand drawing to gain the skill of analysis and observation. In general, all the constituent elements of drawing models - as inorganic and organic nature models - are the main source of inspiration to extract ideas that are the most important for design learners in all interior design programs.

In 2006 researchers at Duke University in the United States believed that “more than 40% of the behaviors that novice students perform through repetition and continuation take 14 to 30 days to be fixed in the mind and then executed without effort. To acquire basic skills that will remain for the rest of their life (Zhang et al. 2018). Therefore, students must be advised to take continuous hand drawing training and to train their eyes to see well the objects in front of them every day. They can be encouraged to start for 10 minutes a day. Then increase this time gradually until the student gets satisfactory results from the habit of repetition. It is recommended that the students are explained not to be disappointed, initial results of the freehand drawing will not necessarily come out perfect, this progress will happen through hard work and habit. It is important to remind them at the initial stage, that in order to be advanced in drawing and design they need to put the effort and time. Students must be responded to at their respective levels, those in the first stage must be encouraged to not lose their self-confidence and may carry on with their development (Zhang et al. 2019). The course and exercises will enable students to realize the proportionality and artistic relationships they draw to be applied later on in the spaces and interiors they design.

The Role of Freehand Drawing Courses

This course is mainly a practical oriented course. It serves as an introduction to freehand drawing. It provides a basis for which students can develop their graphic communication in design by expressing themselves using chosen tools; on paper or any other suitable media. It takes steps towards introducing the students to line drawings, sketches of assembled objects, sketches of human figures, cars, trees, and a combination of all these. Rapid sketches of objects, buildings, and buildings entourage, and also an introduction to simple floor plans are all essential components of this course and the students' career. As a practical course, the focus is to impart useful skills on the students to enhance their drawing abilities using freehand techniques (i.e. without the aid of mechanical drawing instruments) and prepare them for architectural design -a studio base course in higher levels.

Course Objectives

The objectives of this course are to Improve students' ability to draw using their hands, enhance their graphic communication using different media, and introduce acclimate to architectural graphics and design at higher levels.

Course Learning Outcomes / Competencies

Upon successful completion of this course, the student will be able to:

- Draw with ease any object placed before him/her (without the use of rulers, T-squares, set squares, etc.)
- Attempt quick sketches with minimal mistakes.
- Draw various forms, from natural landscapes to human figures.
- Draw human activities and postures.
- Be able to use any wet media to graphically communicate their ideas.

Reflection & Conclusion

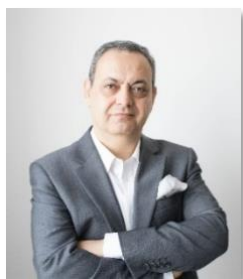
- Freehand drawing enables the student to visualize an idea in the form of a diagram. It is also a universal language that designers use to communicate with other project participants.
- That freehand drawing must be an inherent component of the design process.

- A convenient way of communicating an idea, but an integral part of the creative process that has a profound impact on thinking and problem-solving.
- More diverse and easy drawing leads to more creative approaches to design challenges. By how to understand the basics of the skill of drawing. Skills are divided into four types that support graphic thinking, namely: Notation, Knowledge, Discrimination Fiction
- The practice of highly repetitive freehand drawing leads to the development of graphic thinking. Through the drawing procedures, the design student will develop the skill of observation and the skill of perception. These skills help the students distinguish and visualize what they imagine. Observation, for example, will decisively influence their way of thinking. For this reason, vision and thinking will be fully developed through hand drawing.
- Freehand drawing is essential in developing creative thinking. And more than just a convenient way to communicate an idea, it is an integral part of the creative process that contains a profound influence on thinking and problem solving.
- The freehand drawing was done by the student. No help from others and unaffected or aided by digital design software. That is why freehand drawing is the only true creative way to design. It can also be called interior design thinking.
- The mechanics of the eye and respectable vision resulting from freehand drawing exercises are the basis of visual perception and thus the process of storing images and shapes in the student's mind and helps in improving the design process.
- Mind outputs from the stock of synonyms of words and multiple images depend on the mechanism of entering the word and image into the mind.
- Training and teaching freehand drawing programs is one of the most important reasons behind acquiring the ability of visualization and perception in interior design programs.
- The necessity of expanding and developing the teaching methodology in the freehand drawing course in interior design programs.

Acknowledgements

The authors whose names are listed immediately below certify that they have No affiliations with or involvement in any organization or entity with any financial interest, or non-financial interest (such as personal or professional relationships, affiliations, knowledge or beliefs) in the subject matter or materials discussed in this manuscript.

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Review Article

The relation of healthy breath and vocal training success

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Article Info

Received: 11 November 2020
Revised: 28 November 2020
Accepted: 12 December 2020
Available online: 30 Dec 2020

Keywords:

Breath
Body health
Body awareness,
Respiration health
Deep breathing

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Abstract

Breathing is the first activity and the need of the humans from that moment they are born. We can survive several days without eating or drinking yet we can spend only a few minutes without breathing. Particularly in this day and age, that is during Covid-19 pandemic, it has become difficult to breathe in behind our masks. The breaths we take have been insufficient for us making it hard to breathe. Perhaps, just because of the masks we have been wearing, the process of breathing has started to deteriorate, become unstable and disorganized. We have once again and thoroughly understood how important it is to breathe. Breathing = Life! Healthy breath provides us with self control over our bodies. Realizing how much it affects our brain, psychology, body and ability, how even singing affects the healing power of respiratory health will change our lives considerably. This article has been written for all of us, especially the young generation, on the purpose of raising awareness. The importance and effects of breathing in and breathing out process, which is natural, reflexive for each individual have been mentioned. Essential data to make our lives much more efficient and effective are presented with taking an effective and practical route to breathing healthily.

To cite this article

Beyarslan, A. (2020). The relation of healthy breath and vocal training success. *Journal for the Interdisciplinary Art and Education*, 1(2), 91-95. DOI: <http://dx.doi.org/10.29228/jiae.8>

Introduction

Inhalation and exhalation... Human beings perform this function 20,000 times a day on average (Acar, 2016: 234) And are we aware of every breath we take and exhale? Certainly our respiratory system automatically performs this function by itself and we don't have to think and apply it consciously. Just like the beating of our heart, the functioning of our digestive system, and other reflexive movements we make. Our brain is the main center, main controller of this whole operating system. When we get excited or experience stress, we begin to breathe more frequently and shallowly. Our heart starts to beat faster and our pulse rate increases. Our brain starts to play various tricks on us, our ability to think correctly and to make decisions weakens. You may sometimes have heard someone who noticed this from the outside said "take a deep breath, calm down ..." in order to make you calm down. In the meantime, we cannot prevent what might happen, but we can control it and it is possible to do that with breathing properly.



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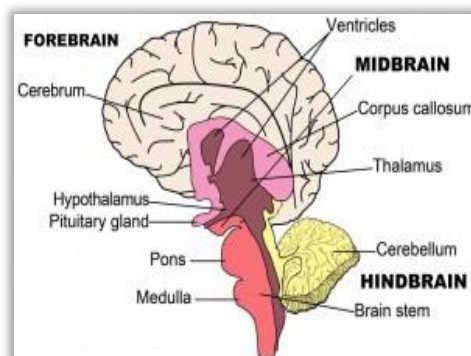
Figure 1.*Respiratory System*

Lama Angarika Govinda defined the breath as "the center of the secret of life". It is accepted that human life begins with the first breath and ends with the last breath. This situation is related to the way human beings breathe. Respiration is not found as a reflex for the oxygen requirement of the human body, but it is thought that consciously controlled respiration can be used to improve both physical and mental potential in humans (Gharote, 2003).

Most people start the breathing process from their breasts and terminate them. When people hold their breath, this causes their heartbeat to accelerate and to remain without oxygen. Being without oxygen also negatively affects the body. At this point, as breathing is the main element of life, breathing correctly is also a very important element for a healthy life. Deep breathing; It contributes to the individual's self-education, to survive in difficult conditions, and to be filled with peaceful and happy feelings. The deep breathing function is also referred to as the "diaphragm", as it emphasizes the use of the diaphragm located below the rib cage. With the contraction of Midriff; By pressing down the abdominal internal organs, it contributes to the expansion of the area allocated to the pleural cavity and thus the lungs also expand. The greater the strength of these contractions, the more air a person breathes (Sunitha & Ravi, 2013).

How Does Your Body Control the Process of Breathing?

"The respiratory center located in the human brain stem helps the individual to control his breathing function. At this point, it sends a message to the respiratory muscles telling them when to breathe. Medulla, which is located very close to the spinal cord, controls the spinal cord in order to protect breathing. Pons, which is a point of the brain very close to the Medulla, supports the regulation of breath designs. This order; involuntary, continuous and programmed. The respiratory process is the most specific when compared to other visceral (cardiovascular, endocrine, digestive, etc.) tasks. For this reason, it can also be organized voluntarily. Deliberate and behavioral control of breathing takes place in the cortex region of the brain and supports the perspective of breathing through cognitive control, similar to a self-initiated change in breathing before an energetic struggle or effort. This; Some examples include playing some instruments (trumpet, saxophone, flute, clarinet, etc.), singing or even talking" (Guz, 1997; Novotny & Kravitz, 2007).

**Figure 2.***Parts of Brain*

Especially in the last few years, the numbers of breathing therapies have been increasing and drawing our attention. Why do we get therapy for a self-functioning system? When our body encounters an unusual situation, some malfunctions occur in its functioning sometimes and starts to give an error, which is considered to be normal, because it intends to alert you about a situation that will endanger your health. If we do not take these warnings into consideration, an improper system replaces a properly functioning system, which starts to affect your whole body by showing a chain reaction. As a result of all these, it can lead you to cancer or death by creating permanent disorders and diseases.

A lot of breathing techniques are applied. Here, it is ensured that the person is brought back to an optimal respiratory order and is reminded by applying the technique she/he needs. In what we call "deep breathing", it is included to use the diaphragm as actively as possible. When breathing is not done reflexively, that is, when it is done consciously, we do not use the activity of the diaphragm (İşsever, 2017).

The breathing process should occur spontaneously; we should not think about it. While we are working on breathing techniques, of course, we are at a certain level of consciousness and awareness, but the rest should be done reflexively so that our muscles can acquire a new habit.

Breath takes place in certain patterns. Schemes enable behavior to occur in humans. Breathing is among these behaviors. Human behavior is an important representation of the person. For this reason, breath flows at an extremely important point in revealing human personality (Bordoni, Purgol & Bizzarri, 2018).

Does Singing Improve Breathing?

Correct use of breath is the basis of singing and giving the correct sound. How many of us could have guessed that singing, which is enjoyable for children and adults, also provides you with the right use of breath? Just the joy of singing is a therapy in itself.



Figure 3.

Breathing and Singing

The necessity of including voice and breathing exercises in singing activities in order to support a child's use of his voice effectively, beautifully and correctly has been stated many times in international literature (Rauduvaite, Lasauskiene, Abramauskiene & Chuang, 2017; Phillips, Williams Edwin, 2011; Kenney, 2011; Phillips & Vispoel, 1990).

As in the international literature, when academic studies in this field are examined in our country, there are many studies emphasizing the importance of sound and breathing exercises in song teaching. One of these studies is the work of Mutlu Yıldız and Karakelle (2017). In the study, it was emphasized that especially music teachers should practice voice and breathing regularly in song reading activities so that children can use their voices in a healthy and effective way.

Another study in the field belongs to Yiğit (2006). In his study, Yiğit (2006) found that children involved in choral work learn the characteristics and potential of their own voices, the vocal organ, the formation of sounds, and the ability to preserve sounds, while also learning the basic tasks and basic elements of music. Similarly, Davran (1997) stated that the basis of the art of singing is to be able to breathe correctly and effectively, while Gürkan Öztürk and Akgün (2007) stated that it is possible to produce a good quality voice only if you can breathe correctly.

Singing is aerobic in that it could be a frame of work out that moves forward the effectiveness of the body's cardiovascular system, with related benefits to overall health. Even if when sitting, singing includes energetic thoracic action, with benefits to the fundamental structure and work of the breathing mechanism. Major muscle groups are worked out within the upper body. Moreover, aerobic activity is connected to stamina, stress decrease and general health support over the lifetime. Progressing air current within the upper respiratory tract is likely to reduce opportunities for germs to prosper by keeping the aviation routes open (for example, to counter the indications of colds and flu). In general, there are entirety body physical benefits from singing (Welch, 2012).

While singing leads us to the right breath control, it also has positive effects on our brain. Having enough oxygen, the brain will increase its working capacity in order to make us become healthy individuals in terms of psychological, mental and physical aspects.

Scientists, who made analysis on the subject, identified five main benefits of singing. These five benefits are;

- **It reduces the problems that may be experienced in breathing.** Singing makes a difference, in a way, to strengthen the muscles that the human body uses to breathe. This means that we can learn to breathe much slower and deeper than before. However, breathing can be controlled much more easily, thanks to the strengthening of these muscles.
- **It helps to improve the skills of the own voice.** Singing gives much more control over the person's voice while speaking, while at the same time giving instructions on how to control and reflect one's voice.

- **It helps to improve people's posture.** Because singing contributes to the strengthening of the muscles that support human standing.
- **Enhances lung capacity.** When you acquire to have a control on your breathing, it becomes possible for you improve your lung capacity as well. Furthermore, it may help you minimize your coughing by teaching you the way how you should keep away from the reasons like taking breath in through your mouth in cold weather.
- **Improves your and your body's response against infection.** This will offer assistance decrease the require for pharmaceutical in case you have a flare-up (Silva, 2017).

For example, enjoyable musical attitudes and behaviors are recognized by knowledge of how to use or sing an instrument, relevance, fortitude, and effort to reward future experiences. This is mainly related to the long-term motivating, goal-oriented functions managed by "dopamine", which is defined as the donor substance. Dopamine; It plays a dominant role in the neurobiology of habit, learning, acquisition and remuneration. As a matter of fact, nicotine, cocaine, alcohol and heroin, which are among the habits expressed as bad habits, activate the dopaminergic systems. This is one of the main factors underlying the individual's addiction. As a result of similar musical experiences and other positive social situations, it has been proven that so-called natural rewards also activate dopaminergic neurons and also contribute to learning, acquisition and attention control (Keitz et al. 2003).

It has been determined that the sensitivity of human mesolimbic brain area to dopamine is inherited according to the majority of studies. It has also been proven to cause tremendous changes in people's reward-based attitudes and behaviors. The inherited "polymorphism" of the dopaminergic reaction explains the different motivational drives observed in children with the same educational and socio-cultural background. It is remarkable that dopaminergic activities have a very strong link with memory, acquisition, and learning. This promotes plastic adaptations in different areas of the brain regarding functions that can be learned (Altenmuller & Schlaug, 2015).

The Advantages of Deep Breathing

When the expression "breathing deeply" is reconsidered, we encounter breathing and exhalation exercises that contribute to the development of this function and provide this function. Yoga, some sports branches and of course singing involve deep breathing. The deep breathing function has the effect of establishing a person's tension. By controlling breathing and regulating the movement state of the lungs with conscious perception paths, it provides the control of the work of the heart through the vagus nerve by involuntary or involuntary involvement of the coordinate in the nervous system. Thanks to the exercises to be done, involuntary systems can be continuously controlled cognitively. In an internal cybernetic biofeedback cycle, this type of control influences brainwave activity, the production of endorphin-style neurochemicals, and the higher-level consciousness that it is in alpha conditioning and meditation (Loehr & Migdow, 1999; Reid, 1998; Taub-Bynum, 1984).

The benefits of taking a deep breath can be experienced instantly with daily practice. Conscious breathing without noise, pure and measured, can create glowing feelings in the individual. However, there are special benefits of holding the breath for not too long. This situation deepens and slows the person's pulse, balancing the blood pressure and increasing the exchange of expanded gas throughout the circulatory system. It also creates a compression that supports the inheritance of cellular respiration, which enables the blood to be enriched with more oxygen and contributes to the disappearance of carbon dioxide (Reid, 1998).

Conclusion

It is clear that breathing exercises are best done early in the morning, when the atmosphere is relatively cleaner and the positive energy is much higher (Edwards, 2005). As a vocal instructor, during online training, especially during the Covid-19 pandemic I observed that students are more energetic, more motivated and more inclined to think positively when the classes are started with body, breathing and voice exercises and carry on with singing. It is necessary for our body and also for our brain to breathing properly. Healthy life depends on it. If we live healthy, success in what we do is inevitable. This provides us motivation to make our occupation better.

As Mustafa Kemal Atatürk, who is the founder of the Turkish Republic and cared about the younger generation said, "A healthy mind in a healthy body." And a healthy body brings along a healthy brain.

This provides us the life energy, efficiency and success we need. No matter what technique you are in, you will feel and see the effects of breathing exercises in your body, education, relationships, occupation, studies, in short, your whole life.

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Research Article

Painting education during pandemic process

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Article Info

Received: 18 November 2020
Revised: 05 December 2020
Accepted: 21 December 2020
Available online: 30 Dec 2020

Keywords:

Art education
Covid 19
Distance education
Painting
Pandemic
Teacher' views

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Abstract

The research is of qualitative character and is a case study. Participants are teachers with at least 10 years of seniority who teach online painting training in Izmir. 6 art teachers voluntarily participated in the study. Semi-structured Interview Form was used as data collection tool. The semi-structured interview questions were 10, and 2 were submitted to expert opinions and corrections were made. An example interview question; "Since it is important to exhibit student works, what do you think about the pandemic process of the exhibition reaching its purpose and being efficient? Why is that?". Content analysis technique was used in the analysis of the data, and the themes and sub-themes created as a result of the analysis were presented in the report in tables. As a result of the research; There are opinions stating that they use distance education tools, that they have sufficient and insufficient opinion about the adequacy of the technological tools used, that painting art education can and cannot be done online. They stated that there is an inability to give feedback about the difficulties experienced, the absence of an applied environment, the limited access of every student to technological tools, and interventions may occur from where the student lives in the education. They stated that they overcame the problems with virtual environments with sharing groups. They stated that their students' participation in education was generally high. They made suggestions such as making videos and improving the discipline in order to increase efficiency. They stated that they used whatsapp and uploading to the system. They stated that the students did not participate much in the creation of the online exhibition and they could not get much efficiency. They stated that the applied painting course is mostly taught theoretically through distance education. As a result of the interviews, the online painting lesson is not at a level to meet the expectations, there are deficiencies, there are problems in the application part of the students, although there are theoretical learning while taking online painting lessons, therefore, the online art lesson education cannot replace face-to-face education, There is a common opinion of the majority as it is processed.

To cite this article

Özkanlı, Ü. (2020). Art education during pandemic process. *Journal for the Interdisciplinary Art and Education*, 1(2), 97-105. DOI: <http://dx.doi.org/10.29228/jiae.9>

Introduction

As it is known, Covid-19 has changed the way of education, one of the most important needs, as it has changed the whole life style of societies. During the pandemic process, education is now carried out online, and some problems are encountered regarding the teaching of the lesson due to the differences in the teaching of the Painting lesson, which is one of the applied lessons rather than the theoretical lessons. As A. Faramelli and J. Graham said, "Providing practical arts education through distance education has always been a challenge for both the teacher and the student. Text-based subject disciplines present fewer problems than online art classes because art classes require students to create and present visual materials for assessment and interpretation" (Stewart, 2006).

In the Covid-19 period, remarkable connections, strategies and developments occurred in the field of visual arts, especially within the framework of teacher and school education. Art field teachers and artists have begun to learn what can be done about art education from both practical and pedagogical perspectives in this difficult process. It is

extremely valuable that Visual Arts teachers try to manage the crisis in such a period and in the context of curriculum in this crisis (Coleman & MacDonald, 2020: 1-2).

As a result, the covid-19 epidemic has made it obligatory for all educators, especially teachers, to use technology-based tools. The use of many technology-supported tools, especially Whatsapp, Google Drive and e-mail, has increased in the fields of monitoring student work, communication and archiving, and many people who have not used / could not use them before have started to use these tools (Pratama & Surahman, 2020: 64).

“... For higher education students and staff, in institutes where the consequences of the global pandemic are predicted to be catastrophic in the psychosocial context, the arts and humanities in particular require articulation into the classes of programs for a radically supportive approach” (Faramelli, Graham, 2020). Therefore, the difficulties encountered in painting class, etc. The need to do research on these issues has arisen.

Research Problem

What are the views of art teachers about the online course of painting during the pandemic process?

Method

Research Model

During the pandemic period, the difficulties encountered in online painting lessons, the methods to overcome these difficulties and the suggestions were investigated by interviewing with Painting Teachers who teach painting at primary, secondary and universities. Interview forms related to the research were prepared and general screening model was used.

How the art lesson is handled during the pandemic process, the methods and techniques used, the adequacy of the technological tools and equipment, the complete online course, the difficulties experienced in the lesson and the ways to overcome these difficulties, the participation of the students, the suggestions, the evaluation of the student work, the student products meeting the expectations Opinions and information were received from the participants about the exhibition situations.

Participants

Purposeful sampling method was used in determining the participants. Participants have at least 5 years of experience and attention has been paid to the fact that they are teachers who do painting lessons online. The demographic characteristics of the participants of the study are given in Table 1.

Table 1.

Characteristics of Participants

Number	Age	Gender	Seniority	Code
P1	42	F	9	P1-F-42
P2	43	F	20	P2-F-43
P3	45	F	25	P3-F-45
P4	42	M	8	P4-M-42
P5	54	F	35	P5-F-54

Data Collection Tool

Semi-formatted interview form was a tool. Expert opinions were received and corrections were made. The sample question, which consists of 10 questions, is as follows.

“How do you teach the Painting lesson during the pandemic process? What are the methods and techniques you use? ”

Findings

Theme 1. Method Used

“How do you teach the Painting lesson during the pandemic process? What are the methods and techniques you use? ” Content analysis regarding the answers they gave to the question is given in Table 2.

Table 2.*Content Analysis of Teachers' Views Regarding the Methods Used in Painting Education During the Pandemic Period*

Theme 1: Method	Quotes
Sub Theme 1. No Application	"During the pandemic process, we did not practice painting much on curriculum issues." (P1-F-42) "... the techniques in practice can be diversified in line with the opportunities that the student can acquire at home." (P3-F-45)
Sub Theme 2. Theoretical	"It was processed theoretically and examples and explanations were made online" (P1-F-42)
Sub Theme 3. Research Based	"... by sharing the results of the research with me..." P5-F-54

There are opinions about the Methods Used in Painting Education in the Pandemic Period, inability to practice in the online painting lesson, theoretical processing of the lessons and research-based learning. Participants stated that they were not able to practice painting in curriculum subjects much, the lesson was theoretically processed and examples and explanations were made online. They stated that the research results were shared with their teachers (Table 2).

Peter Plagens, one of the art columnists, compared the applications in the painting class with the applications made with distance education in the workshop environment and stated that the application of distance education is not healthy:

"In the early days, online art education meant watching a professional artist painting or drawing, sometimes using his own camera. So in a way; Taking part in the workshop with artists such as Norman Rockwell, Alice Neel or Edgar Degas, following their work and taking notes, and making use of the notes they take afterwards can be thought of as practicing whenever they want. It would not be wrong to say that Bob Ross, who did great works, inspired the artists who tried to renew himself with the brush in his hand and the paints beside him. However, these works were nothing more than artists who wanted to renew and improve themselves, in a sense, "imitating" Bob Ross's painting. So it lacked creativity. The work done was not evaluated through the eyes of an educator. In fact, these are what should be given in the art workshops in accredited schools, attached to a regular curriculum framework. "

Theme 2. Technological Tool Proficiency

The content analysis of the answers to the question "Are the technological tools used in the online painting lesson sufficient? Explain."

Table 3.*Content Analysis of Teachers' Views on the Competence of Technological Tools Used in Online Painting Lesson*

Theme 2: Technological Tool Proficiency	Quotes
Sub Theme 1. Limitation	"Students' access to technological tools is insufficient because they are limited" (P1-F-42) "No, it wasn't enough. Because the Visual Arts course is an applied course, although it can be taught theoretically, it is one of the lessons that will be incomplete without practice." (P5-F-54)
Sub Theme 2. Inability to access the internet	"... Inadequate due to students' access to the internet and not having a computer or phone." (P1-F-42) "Unfortunately, we can deliver the application with the least used auxiliary materials. And education remains lame. It lags. Of course, if your internet is not interrupted or every student has a computer and internet at home. " (P5-F-54)

In terms of the adequacy of the technological tools used in the online painting lesson, they mentioned that the students have limited access to technological tools, and the students are inadequate due to the lack of access to the internet and a computer or telephone (Table 3).

Stating that technological tools are not sufficient for art, Peter Plagens said "... Why does every individual around me continue to work that does not have a third dimension, is not scaled, only the texture and color of the computer screen and the material and material feeling determined according to any instinct? Be sure to have clearer ideas about the differences between being in a museum physically and being able to examine the exhibited collections in real life and in real time with the computer viewing them "(Plagens, 2020).

Theme 3. The Complete State of Painting Education Online

"Can painting training be done online completely? What are your thoughts? " Content analysis regarding the answers they gave to the question is given in Table 4.

Table 4.

Content Analysis of Teachers' Opinions on the Full Online Availability of Painting Education

Theme 3: The Complete State of Painting Education Online	Quotes
Sub Theme 1. Finding it can be done	"Online education is an education platform in many fields recently. I think it would be beneficial to use this platform in the lessons that include practice."(P1-F-42)
	"It can be done, but it can be done efficiently if provided that both parties have the same opportunities. (P4-M-42)

In addition to the fact that the painting lesson is different from other theoretical lessons, the participants stated that the online education is an important education platform in many fields in recent years, and that it will be useful to use this platform in lessons containing practice (Table 4).

Theme 4. Difficulties Encountered

"What are the difficulties in online painting education?" Content analysis regarding the answers they gave to the question is given in Table 5.

Table 5.

Content Analysis for Teachers' Views on Difficulties in Online Painting Education

Theme 4: Difficulties Encountered	Quotes
Sub Theme 1. Material Supply	"Getting supplies can be a problem during the pandemic process." (P1-F-42)
	"There is no material needed in their house." (P5-F-54)
Sub Theme 2. The effect of the indoor environment	"The domestic environment may have a negative effect on learning." (P1-F-42)
	"There is no that magical environment which there is in the atelier environment." (P5-F-54)
Sub Theme 3. Ethical Value / Not Supporting Affective Field Development	"... I can say that it has become a very individual action and they are unhappy when they do not share what they are doing with their friends." P4-M-42

There are opinions that there are difficulties in the online painting class such as material supply, the effect of the indoor environment, and not supporting the development of the student's ethical value / affective field. Participants expressed their opinions by stating that acquiring materials may be a problem during the pandemic process, that the home environment may have a negative effect on learning, that the online painting lesson turned into a very individual action and they are unhappy when they do not share what they do with their friends (Table 5).

Mrs. Buckman states that while she teaches basic painting and drawing, most of the students she works with have problems in accessing "real" artworks in museums or galleries, and for this reason there is a lack of one-to-one experience with the products. Buckman said that the main problem of organizing an online art workshop activity is "in the work of students; "Not being able to observe the way they put the brush on the canvas, the way they mark the page, how they react instinctively to the image, texture and color".

He shows how to use essential art materials online, how to use light and shadow, and how to use certain techniques such as crosshatch. He says what's missing is improvised criticism or controversy from "studio encounters or" real-time "questions (Plagens, 2020).

Theme 5: Ways to Overcome Difficulties

"How do you overcome the difficulties you have in the Online Painting course?" Content analysis regarding the answers they gave to the question is given in Table 6.

Table 6.

Content Analysis of Teachers' Views on Ways to Overcome the Difficulties Encountered in the Online Painting Course

Theme 5: Ways to overcome difficulties	Quotes
Sub Theme 1. Elimination of theoretical background	"...by considering the theoretical background as an opportunity to compensate for my shortcomings in the theoretical dimension..." (P2-F-43)
Sub Theme 2. Creating a visual archive in digital environment	"... i am trying to evaluate it by creating a visual archive in digital environment..." P4-M-42

How to overcome the difficulties encountered is another matter of curiosity. In the interviews, they stated that the participants tried to overcome the difficulties by using the methods of eliminating the lack of theoretical infrastructure for online education and creating visual archives in digital environment. They stated that they tried to evaluate the theoretical infrastructure, which they felt lacking in face-to-face education, as an opportunity to compensate for their deficiencies in the theoretical dimension, by creating a visual archive in the digital environment with their student productions (Table 6).

"... Teachers strive to provide pupil enthusiasm for improving works by showing students different objects by accessing the internet at home. These procedures provide students with the rest time they need in theoretical lessons as well as an opportunity to work to create an original project." (Lee, 2020)

To address the challenges of an online painting education in the UK, The students upload the images of the developmental stages of their work to the system and allow teachers to direct themselves. students can enter the system in any case. There is no need for a special computer program or too much time for this. Students can always contact with their teachers (Stewart, 2006).

Theme 6. Participation in Online Painting Class

"How is the interest and participation of students in online painting lessons during the pandemic process?" Content analysis regarding the answers they gave to the question is given in Table 7.

Table 7.

Content Analysis of Teachers 'Views on Students' Participation in Online Painting Lesson

Theme 6: Participation in online painting class	Quotes
Sub Theme 1. Too few participation	"Very few students attended online classes." P4-M-42
Sub-Theme 2. High interest in the lessons in the exams	"... the students' interest in the courses in the final exam to be held at the end of high school..." (P2-F-43)
Sub Theme 3. Participation of students with special interest	"Students with special interests participated in the classes as long as their opportunities allowed." (P1-F-42)

It is understood that student participation in online painting lessons given during the pandemic process is different from the pre-pandemic after the interviews made as a result of the teachers' experiences. Problems such as the very low number of participation, the high interest in the courses in the exams, and the participation of students with special interests in general were mentioned. The teachers who participated in the interviews stated that very few students attended online classes, that the students were more interested in the lessons in the exam to be held at the end of high school, and that the students with special interest participated in the lessons as long as their opportunities allowed (Table 7).

Theme 7. Increasing of the Efficiency

“What do you think should be done in order to have an efficient Painting education during the pandemic process? What are your suggestions on this issue?” Content analysis regarding the answers they gave to the question is given in Table 8.

Table 8.

Content Analysis of Teachers' Views on Increasing the Efficiency of Online Painting Lesson

Theme 7: Increasing efficiency	Quotes
Sub Theme 1. Increasing internet and computer usage.	"... The internet connection needed and the use of personal computers should be increased." (P1-F-42)

What should be done for the participants to have an efficient Painting education during the pandemic process? In response to his question, he suggested increasing the use of internet and computers. First of all, it is necessary to increase the use of internet connection and personal computers needed for efficient online training. They stated that all problems that may arise after achieving equality in education can be dealt with.

“Needs can be given to students by us in our internet based art class and bring them along as individuals at a pace that suits them. As teachers, we can always consult each other and seek their advice on student work and progress. We constantly tried to point out that our situations are not better than the classroom environment. It is also an advantage that since the students do not have to work with the group, they will not bear distractions and there is no competitive environment. To be flexible is our offer.” (Stewart, 2006)

“Distance art learning school communication way allows students and teachers to chat via a correspondence section involved in the personal page of students. "My Education" space contains suggestion, guiding and explanation about on going work to UCAS utilization proceedings. These informations are kepted for students and teacher. So they use them for reference in the future with past interactions of each other.” (Stewart, 2006)

“Like this, students are supported to send pictures to system at each level of the progress of their work for creating a detailed entry of the inventive duration. With ordinary learning way of art we can see only last stage of work when it is finished. each progress exists on the internet art class. Because all improvement is saved in the system. Saved images which are examples for reference to new works give special ideas to teacher and students. When inefficient effects is get in particular by students, starting points of works can be turned back to see mistakes and compared with reference image. Then according to that image students can be oriented” (Stewart, 2006).

Ms. Werfel teaches the “Figure Painting Lesson” at the university level, where live models are mostly needed. At this point, the solution can be presented in three different ways: In the first of these, Ms. Werfel can paint her relatives or friends according to the context of the life they live. In the second, he can make his own axes by means of a mirror. Finally, he will ask each student to make a brief PowerPoint presentation on a contemporary figurative artist and then “create their own paintings inspired by the artist they are working with” (from a list that includes Neo Rauch, Frank Auerbach, Cecily Brown, Kyle Staver, and Dana Schutz).

Werfel's “At zoom time, the three-hour studio class is trying to figure out how best to mimic the time block. I can go in and talk to them while painting with Zoom Breakout Rooms.” This is the closest thing to a physical painting class experience as far as electronics allow (Plagens, 2020).

Christine Doherty, an elementary school art teacher in Franklin, Massachusetts, said that she always avoided using technology, but realized that she had to adopt it to connect with 540 students at two different schools during school closures. Doherty created a YouTube channel where he reads books to his students or leads them to easy art activities such as drawing and painting (Stewart, 2006).

Theme 8: Evaluation

To the participants, "How do you evaluate the pictures made by the students through online education?" Content analysis regarding the answers they gave to the question is given in Table 9.

Table 9.*Content Analysis Regarding Teachers' Opinions Regarding Evaluating the Online Painting Lesson*

Theme 8: Evaluation	Quotes
Sub Theme 1. File Creation	"Studies are converted into files in the created mail group." (P2-F-43)
Sub Theme 2. Screen Sharing	"... during or before the lesson, screen sharing is done one by one and evaluated with the students." (P1-F-42)
Sub Theme 3. Analyzing Together	"... analyzing the study and revealing the mistakes together will bring success together in the repetition of the study." P4-M-42

It was stated that methods such as file, screen sharing, and analysis of the work done with the students were used by the students to evaluate their work as a result of the online painting course education. Participants stated that the studies were filed in the mail group created, and that they were evaluated together with the students by sharing the screens one by one during or before the lesson. Therefore, it is thought that doing the analysis of the study together and revealing the mistakes together will bring success together in the repetition of the study (Table 9).

"We take and keep many of pictures for every works of learners, and we ask for a sketch pad, letters and supporting sources construction steps. Our technique hardly allows chance to cheat" (Stewart, 2006).

"Unfortunately, being able to evaluate the products prepared by students and give them the corresponding grades creates problems similar to online lectures. In other words, how can an expert in the field of art fairly judge non-woven, plain pictures, drawings and sculptures made on the computer? The accepted solution method is "failed/passed". Acting according to this method also shows how everyone has to repair life in the time we live in" (Plagens, 2020).

Theme 9. Meeting Expectations

To the participants, "Do the products produced by the students as a result of the online painting lesson meet your expectations? Why is that?" Content analysis regarding the answers they gave to the question is given in Table 10.

Table 10.*Content Analysis for Teachers' Views on the Products that Emerged in the Online Painting Course to Meet the Expectations*

Theme 9: Meeting Expectations	Quotes
Sub Theme 1. Inability to do work assignments with the group	"They cannot do their homework to interact and share as a group." (P2-F-43)
Sub Theme 2. Lack of intervention in correcting mistakes	"Students receive corrections 3 or 4 times in order to correct an application because they are not intervened while working." P4-M-42

When asked whether the products created by the students as a result of the online art lesson meet the expectations of the teachers, the participating teachers stated that the group work assignments could not be done and there was a lack of intervention in correcting the mistakes. The participants stated that the students could not do the homework that they would prepare as a group, to interact and share. In addition, the students stated that they received corrections 3 or 4 times to correct an application because they were not intervened while working, that is, they did the applications alone. They think that this can reduce the students' desire to practice (Table 9).

Theme 10. Displaying Student Works

"Since it is important to exhibit student works, what do you think about the pandemic process and the achievement of the exhibition's purpose and efficiency? Why is that?" Content analysis regarding the answers they gave to the question is given in Table 11.

Table 11.*Content Analysis for Teachers' Views on the Pandemic Process and the Exhibition's Achievement of Its Purpose and Efficiency*

Theme 10: Displaying student works	Quotes
Sub Theme 1. Lack of willingness to visit exhibitions	"... exhibitions are important and must be done. But how can we create a desire to visit an exhibition that does not spend time and effort together? " P4-M-42
Sub-Theme 2. Finding a weakening of the power of the works	"I think online exhibitions weaken the strength of the work done." (P2-F-43)
Sub Theme 3. Unsatisfactory visitor	"Planning an online exhibition that appeals to a very limited number of people should motivate the production and the number of visitors to the exhibition should be satisfactory so that it achieves its purpose." (P1-F-42)

Since it is important to exhibit student works, the participants mentioned the lack of desire to visit the online exhibitions and that they found that the online exhibitions weaken the power of the works. They stated that the applications made to contribute to their peers to see what their students do were evaluated one by one during the lesson. It was stated that how many people visited the exhibitions shared on online platforms or whether these exhibitions achieved their purpose may be another research subject. One of the participants said that, "How healthy would it be to hold an exhibition that does not provide encounters and interactions. An exhibition should not be held for exhibitions. Of course, exhibitions are important and must be done. But how can we create a desire to visit an exhibition that does not spend time and effort together? I think online exhibitions weaken the strength of the work done. If it is a painting made on this surface. Most importantly, I guess how many people can reach. Planning an online exhibition that appeals to a very limited number of people should motivate the production as well as the number of visitors to the exhibition to be satisfactory so that it achieves its purpose" (Table 11).

Discussion and Conclusion

In the interviews with the participants, it was stated that they could not practice in the online painting lesson, the lessons were taught theoretically, and the students shared the research results with the teachers. It has been determined that there are difficulties such as limited technological tools, internet access problems, difficulties in procuring materials, negative effects of the home environment on student's work, students' inability to share their work with their friends. Teachers try to overcome these difficulties by eliminating the lack of theoretical background and creating a digital archive from students' work. Participation in online painting lessons is less due to the students' interest in the lessons in the exams and the participation of the students with special interests. Screen sharing and analysis methods are used in the evaluation of student affairs. It was stated that group work assignments could not be done, and there was no intervention in correcting mistakes.

It was stated that online exhibitions in the exhibition of student works weaken the strength of student works, there was little desire to visit the exhibitions and the visitors were not satisfied with the exhibition. As an alternative to materials, it can be used and shaped in different ways using objects in the house. For example, students of Reilly who teach online painting in the United States made clay from toilet paper roll art and cellar materials. They also prepared courses for leading to learners in redesigning ovum case, flesh server for printing of styrofoam and transforming shopping bag into bright sun shades. At the same time another teacher Doherty requested to make a ready coloured circle substance from students that collected, photographed varied object shades to understand differences of colours. The other teachers of art asked for foods, clothes and garbage (Lee, 2020). Some teachers even organize themed activities around the pandemic, as students often need a creative path (Lee, 2020).

As a result; In the light of the information obtained from the interviews, there are common opinions that the online painting course can be given when both the insufficiency of technological tools and the deficiencies in practice

are eliminated, and that it cannot replace the painting course before the pandemic due to the above-mentioned problems.

Recommendations

Recommendations for Practitioners

Although teachers who teach distance painting during the pandemic process do not replace face-to-face training in the workshop to solve practical problems, a youtube channel can be created like Christine Doherty, an elementary school art teacher in Franklin, Massachusetts, and enables students to practice remotely. Thanks to this channel, students can learn drawing and painting techniques and apply them in their studies. In cases where technological tools are limited or there is no internet access, students can be contacted by phone and asked to obtain books and magazines that students can use. Students can do their work by using these books and magazines. If the student has a problem with the lesson, they can contact their teacher by phone.

- In cases where there is no material supply, the teacher can direct the students to produce alternative materials from the objects in their homes.
- In cases where internet access is sufficient, the student can send high-resolution photographs of their work to teachers via e-mail, and a digital archive can be created in computer environment and the student's weekly progress can be followed.
- Online galleries can be created and student works can be exhibited digitally in high resolution.

Suggestions for Researchers

Researchers can evaluate and develop solutions to the problems Through interviews with participants residing in İzmir province and instructors who live in the other countries encountered by distance education in painting education during the pandemic period. Thus, during the pandemic period, they can observe the deficiencies in the distance teaching of the painting education course and work towards making the teaching of the lessons more effective and healthy.

Limitation of the Research

The research methods and techniques used in painting education during the pandemic period were limited to the difficulties and solutions related to the distance teaching of the painting course.

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Book Review

Die Welt der Altposaune – World of Alto Trombone, 2nd edition

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Article Info

Received: 08 November 2020

Revised: 29 November 2020

Accepted: 13 December 2020

Available online: 30 Dec 2020

Keywords:

Alto trombone

History

Teaching Method

Brass player

Performance

Repertoire

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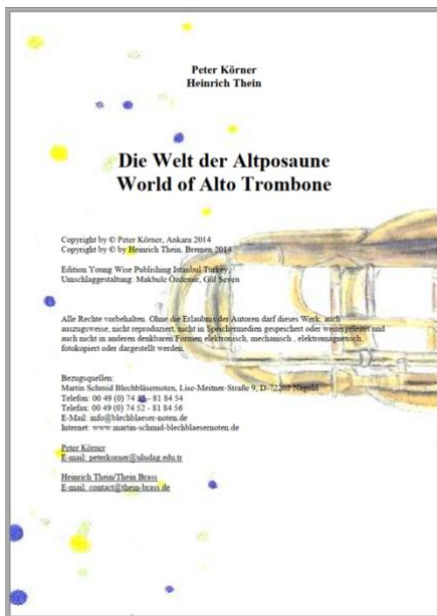
Abstract

This book contains research on alto trombone from history to the use in the orchestra today. For four hundred years great composers from Gabrieli to Britten have composed extensively for the alto trombone. The alto trombone has always been an indispensable instrument for the realisation of musical and tonal ideas. Today the alto has reaffirmed its place in regular concert performance worldwide. There is a tremendous need and curiosity for a resource that contains all the relevant information that a trombonist might need.



To cite this article

Ozsoy Korner, A. (2020). Art education during pandemic process. *Journal for the Interdisciplinary Art and Education*, 1(2), 107-109. DOI: <http://dx.doi.org/10.29228/jiae.10>



Author(s): Peter Körner, Heinrich Thein

e-ISBN : 978-605-06724-3-5

Publishing Year: 2020

Pages: 242 + Supplements 230

Publishing Type: e-book

Language: English, German

Publishing House: Young Wise (Genç Bilge) Publishing

This second edition of Peter Körner and Heinrich Thein's (the first edition was published in 2015) is an extended revised version. The World of the Alto Trombone contains 242 pages plus three supplements 230 pages exclusively on topics that focus the alto trombone like an "Mini-encyclopedia" for this special Instrument.

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Page 3-76

The book is structured chronologically, beginning with the history of the alto trombone and entry to the classical music. The list of historical instruments begins in the 16th century in Nuremberg, the centre of German trombone making. The most important representative, the inventor of the slide trombone shape as we know it today, was Hans Neuschel (d.1533). There are included also curious and interesting studies, such as the prices of instruments at the time around 1600 or the difference in the pay of town pipers in Germany and France and their effect on instrument making. A long list of modern instruments and their peculiarities.

Page 79-145

Survey to some tenor trombonists and their view of the alto trombone. With seven short questions the Autor approached well-known trombonists and trombone teachers all over the world.

1. What kind of alto trombone model do you use at the moment?
2. What were the reasons / criteria for your selection of this particular alto trombone?
3. After playing on your trombone, what are the pros and cons?
4. What was your first alto trombone model?
5. Which mouthpieces do you use and why?
6. How did you learn to play the alto trombone?
7. Can you tell me any entertaining/comical stories?

Page 147-159

On the way to an alto trombone in D major

The author describes the research on the alto trombone in D and the new construction as a modern instrument with the instrument makers of Fine Brass Bremen. The following questions were addressed:

Why not take a differently keyed alto trombone for every concert? Who could have afforded this?
Or is there another explanation?

Page 159-166

In the methodological part of the book, the different possibilities of setting up an instrument and the methods available on the market are presented.

Page 167-173

Alto trombone for children.

A special chapter is dedicated to the alto trombone as a beginners instrument for children. With Gudrun Mau, the author has one of the most experienced teachers in this field as a co-author.

Page 195-204

In the accessories section, all the cases, bags and mufflers available on the market are listed and annotated.

Supplements:

A special attention has been given to the booklets. These make it possible to play works in the Trombone Section. There is one booklet each for the alto trombone, the 2nd trombone (tenor trombone) and the 3rd trombone (bass trombone). In this way, the musicians, students or professionals, can play from three parts, just like in an orchestra. The alto trombone parts are printed as a score with the overview of the 3 trombone parts, so that the player of the alto trombone always has an overview and understanding of all 3 parts.

The first part of the booklet contains immensely helpful duets for intonation exercises, as well as the first method for alto trombone by Richardo Rogniono from 1550-1620. A real rarity.

The second version, just like the first, is a source in a book about an increasingly popular instrument. In contrast to the first version, in which the alto trombone scores were still in the "main book", in the revised version all the scores have been placed in the supplementary booklets. There is now one main book and 3 supplementary booklets for the use of the trombone sheet music. The supplements allow, the information read to be immediately translated into practical musical applications. This book stands out for the alto trombone test, which was carried out for the first time. The Survey to some tenor trombonists and their view to the alto trombone has never been done in this form

before. Musicians all over the leading "music" nations have had an opportunity to share their views. A total of 35 professional first-class trombonists and professors have had words to share in this book.

Biodata of the Author



Assoc. Prof. Dr. Asli Ozsoy- Korner received her first violin lessons from her father Ilhan Özsoy, the first concertmaster of the Ankara State Opera and member of the Bayreuth Festival Orchestra. At the age of 11 she began her career at the Ankara Conservatory and then continued her studies with Prof. Eckhart Fischer on a DAAD scholarship. She received her Doctor of Musical Arts degree from Bilkent University Ankara with Suna Kan after winning the audition for the position of the concertmaster at the Ankara State Opera. In addition to active solo and chamber music activities, she has been a member of the World Orchestra for Piece under the direction of Valery Gergiev since 2014. In April 2016, she was appointed Associate Professor at the Conservatory of Uludag University in Bursa. **Affiliation :** State Conservatory, Bursa Uludag University Turkey. **E-mail:** asliozsoykorner@gmail.com **ORCID:** 0000-0002-4645-9584