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Review Article

Reflections on the direction of the theatre after the experience of the corona pandemic

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Abstract

Using the example of the puppet theatre piece "The Spider and the Web" by Martin Joerdens and the opera "The New Time- Morning Dawn" by Heinrich Thein, reflections are made on whether and how theatre can align itself in the experience of the Corona Pandemic in order to contribute to a more spiritually ethical civilization. In the area of tension between western-influenced thinking, using the example of the philosopher Markus Gabriel, and eastern-influenced thinking, using a description of Paññā wisdom, the two current plays will be presented and analysed.



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Introduction

Postmodernism is formulating expectations and suggestions for playwrights: the thematization of current events such as terrorism, increasing violence, ethnic tensions, excesses, racism are expected (keywords formulated by the author after a personal conversation with Mrs. Brigitte Heusinger, dramaturge at Theater Bremen).

Also, the article by Turan (2020) "Postdramatic review of the Einstein on the beach / train scene by Robert Wilson" in the JIAE. Turan (2020) shows good insights into the theater of postmodernism.

The post-postmodern phase, marked by the wake-up call of the Corona Pandemic and the expectation for creative future concepts, can accommodate the expectation of a transformation toward "Spiritual Civilization." This orientation has classical roots, from the ancient Greek tragedies, to e.g. Friedrich Schiller: "Die Schaubühne als moralische Anstalt" ("The Theatre as a moral institution") (lecture by Schiller 26.7.1784, Mannheim, first print 1785), until today (Schiller, 1784)

What is addressed here is the communication of ethical values through the theatre. From Wolfgang von Goethe to Hugo von Hofmannsthal, we find world theatre as an orientation aid for coping with everyday situations.

Faced with this intellectual-historical background, the coronavirus pandemic first had a health-threatening effect, then an economic and social impact. However, the consequences of the "lockdowns"

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have already led to partly pathological phenomena among those directly and indirectly affected, such as feelings of fear, isolation, exclusion, discrimination, not being properly informed, and so on.

Religious leaders and philosophers struggle to point out perspectives. Welfare, beyond social caring, providing perspectives and hope becomes important. Theatre, as a reflection mirror and motor of society, faces the question: can and will the theatre find a new role?

Currently, forward thinkers are raising their voices in this crisis.

Philosopher Markus Gabriel:

"The world after Corona must be different from the one we know".

Psychotherapist Martin Joerdens (see below) formulates:

"I bow deeply to the virus that wants to help us in our development."

By study of Markus Gabriel and his recent publication "Fictions" (Gabriel, 2020), I refer to his view of fictionality. In my understanding a fiction is something that exists for the time being only in the imagination, something thought of in advance. Gabriel's work advocates at the same time for the elemental role of the humanities (liberal arts) as a voice for co-creating the future.

The more deeply a crisis encroaches on existing structures (material, psychological, spiritual), the greater the range between the prospect of progress on the one hand and regression on the other. The events force a reaction-voluntarily or involuntarily. Reacting as mental progress is never automatic and, like the concrete events that trigger reactions, it is unpredictable. Whether progress occurs is up to us. We are the sufferers, but also the doers.

Philosophy does not simply predict the future. It knows that it is in the nature of future to be open. As free, spiritual human beings, we are visionaries and shapers of what is not yet, but will one day be, based on our current decisions. Therefore, it is not easy to predict what the world will look like after Corona. It is in our hands whether and how we shape this future.

The progress of ethical values does not develop automatically, it is fragile and can turn into regression in case of small mood changes. Regression can look different: Lethargy, resistance, chaotic action, panic, etc. We could also persist in the view that we could return to what we call normality in retrospect and do miss it. The regression would be only temporary, because the coronavirus probably mutates and other phenomena appear in the universe, in nature and society. The experience of those phenomena would be only more disappointing and more painful.

Because that we get entangled again and again in our western ways of thinking into the materialistic argumentation culture, a look into the basis of the eastern philosophy is useful:

Paññâ Wisdom

Paññâ means wisdom, which specifically refers to a directly experienced, intuitive wisdom. It is based on the realization of the universal mechanisms: to be created, to grow, to flourish, to mature, to bear fruit, to die.

There are three types of wisdom: Perceiving and reading, own reflective thinking and wisdom based on purification. The third is going to true wisdom. How to acquire it was transmitted by Buddha (Gautama Shakjamuni), over 2500 years ago, through three stages on the path to salvation: Virtue, control over one's consciousness, and purification of the mind. Buddha explained in the "Eight steps Path" how it is possible to free one's speech and actions from greedy and primarily materialistic thoughts.

How can a person in the current Corona pandemic and here addressed the theatre creators realize this in their daily work and give impetus?

These instructions transmitted by Buddha make it possible to expand one's own knowledge and to make the experience that every person bears the consequences of his deeds himself. This insight strengthens the self-confidence to reflect on the meaning of life. Self-awareness grows and promotes mindfulness, so that every moment of life is lived more consciously. The mind no longer takes refuge in the past or future: its focus remains in the here and now. Through the responsibility for our own lives

developed in this way, we learn that we ourselves are the creators of our future. This knowledge forms the basis for the emergence of self-knowledge, self-cultivation and self-healing. But it is not easy to "swim alone". Therefore, willing and accepting communication is an important step in how to solve the problems. That the Paññā wisdom is still relevant is shown by the fact that, for example, the globally known organization "Sukyo Mahikari" (founded 1959 in Japan) teaches the "Principle of Pa" as the basis for a universal understanding of the processes of creation.

The theatre has and retains its important function of being the "stage" for these processes.

The physician, psychotherapist and puppeteer Dr. Martin Joerdens has written and presented the puppet play "The Spider and the Web" in the midst of the current Corona Pandemic lockdowns. It is an example piece of responding of the theatre creators to the actuality of what is happening. The puppet theatre, which has long since left the level of "Punch and Judy theatre for children" in terms of theatre history, shows in a concise form what potential can be used to make statements:

The following scenario of the unpublished puppet play (©Martin Joerdens, Bonn, 10-2020) is followed by the author's self-assessment and an analysis.

Szenario

A little sheep enters the stage singing and from there explores the world: the puppeteer and also the audience. In the background, the mama sheep sings half aloud: "See the little sheep go in the sunshine, their mother calls them here, they don't want to go home. They're not afraid of the wolf and they don't see the danger, itzibitzi spider, that can't be. La, la, la, ..." (to the tune of the song "Spannenlanger Hansel, nudeldicke Dirn"). For the little sheep, this performance is only an intermediate step in its expeditions into the world. "I've been almost everywhere, only the sky and the clouds are still missing. Yes, but where are the other sheep. Where is my flock of sheep? Where is Mama sheep? Have you seen the wolf?" asks the little sheep with his bleating language, which fortunately the puppeteer can translate.

The audience always has to answer "no", because they have seen neither the wolf, nor the big sheep, nor the other sheep. But the little sheep hears Mama-Sheep coming, eludes her and goes on its way, not without asking the audience to warn it of the wolf, if it should really appear. When Mama-Sheep comes on stage, she is annoyed at the unreasonableness of her little sheep and that they run so far away. Mama-Sheep rants more and more and finally curses: "I think I'm crazy". At that moment she turns into a fat, black spider. When she turns into a spider in her anger, all her sheep children are also enchanted. The puppeteer also seems bewitched, because he too looks different compared to the beginning of the story; he now has a mask in front of his face that looks a bit like Pinocchio. And the spider speaks to the audience: "Oh, what have I done? I have enchanted myself, I am now a spider, just because I said I think I am spinning. How are the spider children supposed to manage alone without me now? Perhaps I have also enchanted all my sheep? Oh, oh, I'm even worse than a raven mother.

Here comes a beetle. It climbs around on a leaf. The spider recognises him to be one of her children. She says:

"Oh, what a mess I've made. But I see he's doing well, he's found food and can hide well behind the leaf if there's ever any danger."

Here comes a hedgehog. He sniffs and sniffs and finds a snail, which he eats. The spider says: "Oh, what have I done, that's one of my children. But I can see he's doing well, he's found his food and he can put up his spines if he's in danger."

Here comes a blackbird. It runs back and forth and pecks and flaps its wings. In the end, it pecks a worm. The spider says: "Oh, what have I done," says the spider, "this is one of my children. But I see it finds food and gets along, and in a pinch it can fly up a tree."

Here comes a frog. It jumps up again and again, but it can't catch the fly that flies above it; the spider escapes from it again and again. Then the spider says: "Oh, what have I done, this is one of my children. And if he doesn't catch a fly now, he'll have to starve to death". Immediately, the spider spins a web.

The fly makes herself known. She is a fairy, a magic fairy....

She scolds the spider. She conjures all the animals back, except the spider. In her distress, the spider turns to the audience, who finally help her to become a sheep again. In this transformed state, she gets involved with the little sheep and takes it on a journey to the sky, to the clouds. "Yes, that was a day with many surprises," says the fairy at the end. The little sheep knows that the fairy helped to bring it to a good end.

Martin Joerdens:

"I have taken a deep psychological look at this play and the idea of and by the psychoanalyst C.G.Jung (1875-1961), namely the shadow sides in people (and I present this in the performances), whereby the figures of a Kaspar theatre (and this is what the play resembles) also represent Ego states and in the end the figure of Kaspar (here in form of the little sheep) resolves the turbulence and brings everything together. Everything that takes place are elements of the little sheep (of the I - I instances), the transformation, the dark force, etc. All this wants to be overcome and can be overcome, e.g. by good forces (fairy from heaven - part of the inner reality). On the other hand, the spider is not "redeemed" at first. It has to make a special effort, only then can the destructive force be overcome and connect with and engage with the ego forces striving upwards. In Kaspar plays, the villain is punished (e.g. the robber is taken to prison)- here not, or only to some extent. Thus the classifications or interpretations are different, but not contradictory." (Joerdens, 2020).

By introducing a well-known folk song at the beginning of the play, the audience is integrated and becomes observers, later co-creators.

The character "Little Sheep" stands for the group of people who lead a carefree but also uninformed life. This gives the play the dimension of a universal theatre of knowledge with developing characters. The figure of the little sheep describes the global horizon and also includes the higher dimension, the sky. It goes on an exploration tour, a fundamental right and it has also the desire to do so. This goes hand in hand with: differentiation from paternalism and strengthening of self-confidence.

Mummy-sheep: The concern for the flock shows the influential attitude of those in power (who are also systemically given power) to the concept of an always obedient people. However, compassion also resonates in the action.

The person in power is annoyed by her own initiatives and complains publicly, feeling misunderstood in her caring attitude. (Spectators have the role of the public), she appeals to logic and curses those entrusted to her.

"I think I'm crazy" is the central sentence of the play. It is uttered in a moment of surprise and fear and shows the detachment from the social environment. With this core statement, the author touches centrally on the depth-psychological layer (reference to C.G.Jung), namely to uncover the shadow sides in people. The sentence has the effect of self-transformation, which is not reflected, but as such is immediately perceived by the audience (people) and is fundamental.

Remarkable in the global context: even the puppeteer, who has the role of the objective observer (quasi the role of the press, the independent commentator, but also the knowledgeable philosopher), transforms and does so significantly.

The role of the spectators: objective, uninfluenced but involved people.

The sheeple (citizens) transformed by the act of "spinning", what is the detachment of the powerful people from the common people, present themselves in four different forms:

Beetle: organises its own life. The spider realises that the beetle also belongs to the "family", observes and is relieved that the beetle organises itself through its strategy: Hiding.

Hedgehog: does the same, but can defend itself differently: One strategy: extend spines: Defensiveness

Blackbird: same situation, but different strategy: flying away: Escape

Frog: counterpart, but cannot defend itself. Its fate: Starvation

The author makes hunger appear in the image of the fly. The fly is the object of possible salvation from starvation. The fly is transformed into a fairy. In the confrontation with starvation, hunger shows itself to be the revealer of the truth: "...the dear magic fairy does not allow any magic. One thing is clear and everyone knows it well, a little sheep is a little sheep and not a cow." This is an appeal to the powerful that they have a duty of care to the weak and uninformed ones. Going further, an appeal to conscience: "That's not the way to do it, just bewitch the little sheep like that. I'll change all the transformed animals back again." Up to this point, the play is contemplative and leads into the theoretical question of the vision of a world conscience, a world power. The individual fate has no consideration.

Now the wolf, until now only a fear image, appears real and abrupt. It stands for the sudden appearance of a real danger of death. The play goes into the concrete situation: one of the sheep has gone missing. Here, the spider acts immediately as the responsible party, like an all-powerful institution that quickly banishes the danger by throwing a net over the danger (wolf) and thus making the danger invisible. But that is only temporary, even in the eyes of those responsible: "Yes, that went well finally". This relaxes the situation and normality immediately emerges: The wolf is invisible and at the same moment the transformed sheep are back. The puppeteer is also transformed again (without a mask).

The higher authority (fairy) is asked to now also exonerate the responsables. The people, after deliberation, do agree!

The author creates the vision of a future with heavenly conditions through the act of making experiences by travelling (at the suggestion of the little sheep, bearer of the idea of freedom): "Let's make a journey to the clouds in the sky". The fairy, the little sheep and the puppeteer advice together: "And if it feels like it, then go to the end of the world, is my advice. And if there are hurdles, then... then call me, then call us!" I compare the opera "Die Neue Zeit-Morgendämmerung" (The New Time-Morning Dawn) by Heinrich Thein with the figure play.

Because that the work is also unpublished (©Heinrich Thein, Ritterhude, 10-2020), the following scenario serves as basis of the analysis.

While "Spider and Web" takes up the management of the today situation and addresses the audience directly and integrates it in a solution-oriented way, the opera libretto goes into the self-explanatory images of the present and leads into the vision of a concrete future vision.

Works such as the Icelandic "Edda", Dante Alighieri's "Divine Comedy", "Faust" by Johann Wolfgang von Goethe, Hugo von Hoffmansthal's "Everyman", Paul Hindemith's "Harmony of the World" show that fate, the course of life and acting develops a person's personality. The old and, with the experience of the Corona pandemic, perhaps new mission of theatre is renewed, to be an exemplary guide for society.

To present and convey a universal view of the world with its spiritual, psychological and physical dimensions, in an artistically exemplary form, archetypal images and theatrically effective mediation, that is what the opera "The New Time-Morning Dawn" shows on stage.

The opera shows many aspects of the past, present and future, of the human and the spiritual, of despair and death, of resurrection, development of the subjective situation into impressive character, up to the elevation of the future into the era of a Garden of Eden.

Key phrases that give voice to insights, prayer, reflection, praise and encouragement are highlighted in bold in the following scenario.

Scenario

Act 1, Scene 1 "Flower" shows the consequences of the cataclysm, like after a nuclear war, with its consequences for the people, death, devastation everywhere and loneliness, despair, hopelessness, suicide and neglect of the last survivors.

But also the strength and hope of an imperturbable man, named Iō, and his love for his young daughter.

Iō: A trouble is this, not seeing a light that would nourish us and show an end to the night. Yes, it is my dream, that we might pass through this maze of tubes without direction or end'. Never was a path without an end. There is a stream that I feel. Yes, if it goes upwards, there must also be a light.

Salvation, self-sacrifice and being saved through tenderness and selfless love is to be found at a person, the "fire wheel flower", in which the disturbed child finds its tongue again through sound syllables.

Act 1, Scene 2: "Arbet". The title word "Arbet" is an amalgamation of the old monastic instruction "Pray and work - ora et labora". The stage shows the arrival at dawn with morning washing, morning prayer and praise of heaven.

A choir of angels praises heaven and encourages those who have arrived: We praise the creatures the Creator made. The glory of heaven and earth's adorn. Let's freshly greet the morning and cheerfully start to the work of life. A fair round is the run and taste every crumb, be it bitter or sweet.

Solway a god-woman embodies the sunrise and revives the many dull and pale dead to resurrection, revival and to new courage. The earth becomes green again.

Ascent of all to a volcanic cone and recognition of great perspective and connections: voice of the volcano:

From the earth the fire, it burns and swells. From the universe I bring the lineage. Above and below are the same. I melt the ice

and burn the embers. My fire is love.

Act 2, Scene1: "Conversion-The Judgement"

Iō, who is now called Tulipan, is facing the rebuilding of the world:

I will go to the uttermost edge and open eye and ear.

He is the final judge, but already in the view of the new age that people place themselves in their fate by their behaviour.

Court with clerks in a cave that opens to the edge of the sea:

There is no judge. It is decided by insight.

Images from history and the present emerge and become plausible:

Ancient Egyptian ships of the gods, Maoi of the Easter Islands, Caesar slaying vassals, Jesus carrying the cross, a Pope exposing himself, a group of disoriented adolescents, a loving elderly couple, an orchestra with conductor, 2 doctors and one of them driven by greed for profit, a workshop man gone mad who paints his own money:

I paint my own money. The wheels are spinning, they are their own world. I do give a damn about them.

I laugh and I'm already crazy. Then I paint my crazy face on the banknote and don't scare myself, because the cycle it is me.

An overstrained young woman who wants to have an abortion and finds new courage through the love of the firewheel flower.

The last judge and the court clerks rise:

Open your eyes and close them. What you hear is the low hum of blood in your veins. And if you lay your hand on a tree, you will feel it seeking the earth's axis with its roots to nestle against. Then get up and walk your loops.

The situations have been exposed and decided by their own presentation.

Tulipan walks out- on to the sea. The earth emerges.

Act 2, Scene 2: "Pearls I"

An invisible bird's voice. Sunrise. Chorus:

How beautiful a morning star shines for us in this new time. A bird will come and bring a branch.

Looking back on wars and memories of war remembrances in form of image projections rise. Tulipan:

But all the beauty of the gardens, the parlours, the people, their curiosity, their souls began to ferment. Gas arose, explosion and war. The giants slew each other and the little ones did the same. They churned up the earth and ploughed through land and sea without meaning to, with guns of fire. Horny and insolent the smallest worm still, if only he could destroy. So every rose was trampled down and rootstocks burnt. The mighty and the powerless cut the earth in two, strangled the sun and moon and forced every creature into a skin of glass. Then the earth burst and we with it.

The memory fades. Birds fly in with green branches in their beaks. The child has grown up and is now called Maria. She tries to dance. Solway joins her and they dance together. Tulipan takes a tulip bulb out of a capsule and puts it into the ground:

From far away I carried the treasure on my breast, to marry the gentle dawn of the Orient with the harsh evening glow of the Occident.

Mary is given the name Faira, Princess of the Dawn. The earth becomes green again. Everything awakens to new life.

Act 3, Scene 1 "The hidden door, opened again".

Faira and Solway, a sun goddess, make their way through a narrow gorge. Coloured bundles of energy stream towards them in a channel. A wise man, Old Rock, tells them of life's stark contradictions and advises them to go ahead. In a "drill head" Faira's youthful armour shatters with a crash and she walks towards a light-filled gateway. Solway:

Sister, this is a tunnel, a channel. Everything bundles together and becomes a stream. The power station, the life, the pulse. Here a bundle is boiled, braided and sifted. Follow me, we go towards the streams. Still fire teeth have clenched. In the soul, in the body, in the earth.

The hidden door opens again. But the dawn loses its rigid skin, the more it rises. The ice, the hoar frost, the fear, the grief, the resentment, the sickness, the sulphur. I suppose it will all crumble in the morning.

Solway:

Your eyes see nothing. They are still blinded by the new light. The gate is open and will remain open. Of that you can be sure.

What is there to bargain for where there is nothing left to bargain for.

Solway carries the weary one through the golden gate.

Act 3, Scene 2 "Pearls II"

Faira staggers through a plain town, pondering. Chorus:

It's sunday, sunny day. The world of thoughts and feelings, of clouds, of joys.

A Doubter expresses himself gloatingly and drastically:

It's all just a lot of nonsense.

A "Racing tiger", "2 Brothers", a "Green tomato" give Faira courage for her new phase in life. A "Mountain of tears" shows itself silently. Faira: Welcome, my mountain of tears. I kept you hidden, now you are friend of mine. You are silent and still and long burdened by me.

Devoted love is given to it by the Fire-wheel flower:

I am here. It is to dig deep. We must work together. My chest hurts. I have nothing left to nourish. I only look at the blossom. The earth becomes beautiful again. The gods awaken to new life.... God and the world - we are one family. Our roots go back millions of years.

A figure, "The Geometry", stirs the doubter and reaches out to him for a geometric dance and hands him a flowering cactus. Tulipan joins in and throws his turban hat into the sky. From it a huge wing forms itself in the colours of the rainbow.

Epilogue "The Wing"

Tulipan is together with the "Handout", the "Fullness" and the "Perfection". A boy, the "Sun-caller" walks unselfconsciously among them all:

My soul, O God breathes Thy breath.

On the wing eleven orbs pearl and drink from the firmament. Mastery.
 Faira forms colours and attaches them to the wing at the sky. The Yellow, Brown, Red, Orange, Blue,
 Green, Violet rise and fall with the wing. Great hymnal beauty. Orchestral finale in radiant sounds.

Reflection and Conclusion

While "Spider and Web" takes up the coping with the current situation and addresses the audience directly and integrates it in a solution-oriented way, the opera libretto goes into the self-explanatory images of the present and leads into the vision of a concrete future vision.

Both plays show the development from catastrophe to anastrophe.

The classical principle of "per aspera ad astra-through adversity to the stars" is taken up as a basic structure and expanded to rebuild the world. In the opera, the key scene is "The court of judgement-conversion". Conversion means transformation. Tulipan, the last judge does not judge. He himself, suffering through experiences and being on the path of confrontation, has come to the view of the "New Age" that people place themselves in their fate through their behaviour.

In the puppet play, the central sentence is "I think I'm crazy". It shows the catastrophe triggered by fear. The result is detachment from the social environment, because the actors change fundamentally and show their profound characters. With this core statement, the author touches centrally on the depth-psychological layer.

In the opera libretto, the presentation is not pedagogically oriented as in the puppet play, but through self-explanatory images, scenes and central statements that the acting characters utter and which, through their impressiveness in the stage action, take on their function as reflection stimulating key sentences. The function of these central statements is thus extended beyond the current coronavirus pandemic to a vision of the future.

In both plays, the influence of the future-oriented Western way of thinking as well as the experience and confrontation with Eastern wisdom has flowed in. This synthesis includes an orientation towards values that want to be solutions for the future: Antagonism, syncretism, acceptance, knowledge of universal mechanisms and principles that connect all people.

Biodata of the Author



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Literary Works

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and beginners without previous knowledge,

Book: Beiträge und Gedanken zum Blechblas-Instrumentenbau / Contributions and reflexions to Brass instrument making, ISBN: 978-3-00-064602-7, Anthology: Volume 1 Erzählungen und Dichtungen, Volume 2 Schauspiele und Libretti, Volume 3 Gedichte, Volume 4 Erkenntnisse, Volume 5 Texte zu Musikalischen werken und theoretische Texte, ISBN 978-3-00-067697-0 *Book:* Welt der Altposaune / World of Alto Trombone Heinrich Thein/Peter Körner ISBN 978-605-06724-9-7 / E-ISBN 978-605-06724-3-5 Edition Young Wise Publishing London, UK. Opera: Die Neue Zeit – Morgendämmerung, Orchestral Work: Morgendämmerung Suite

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Review Article

Frederick Ashton- a 20th century poet of dance

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Abstract

Frederick Ashton (1904-1988) can be considered as a poet of dance, comparable to Shakespeare in his field for his extraordinary understanding of the human heart. The infinite spectrum of his ballets, with their moods, nuances and musicality reflect his choreographic genius. As Founding Choreographer of the Royal Ballet, Ashton has choreographed over a hundred ballets and produced many masterpieces noted for their elegance, quick footwork, purity in technique, creativity, unique vocabulary, musicality and lyric quality, defining the “English style of ballet”. Inspired by the famous ballerina Anna Pavlova, his first muse, Ashton decided that he must dance, and during his long career, created the “Ashton style” in ballet, with love as the most important theme in his work. The yearning and suffering he experienced, the love he wanted so much to give and to receive was all present in his ballets. He believed that ballet must be a complete work of art and had the ability move within a single work from lyricism to comedy or wit. The diversity of Ashton’s ballets prove a challenge for all dancers and many of his works contribute to the repertoire of the Royal Ballet and companies all over the world. Ashton’s genius is surpassed by none and rivalled by few in the whole of the history of ballet and his heritage should be preserved for future generations as the Mariinsky Ballet preserves Petipa’s, New York City Ballet preserves Balanchine’s and the Royal Danish Ballet preserves Bournonville’s legacy. The aim of this article is to scrutinise his major choreographic accomplishments, as much as is to be gained from further exploration of his works which will continue to be a rich source of inspiration for the world of dance.

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Introduction

Frederick Ashton (1904-1988) has been considered as a genius, a poet of dance and has been compared to Shakespeare in his field for “his extraordinary understanding of the human heart and mind, and for his ability to illuminate them through his own art form” (Rigby, 1994, p.53). During his career, as Founding Choreographer of the Royal Ballet, Ashton choreographed over a hundred ballets, producing many masterpieces noted for their elegance, technique, creativity, unique vocabulary, musicality and lyric quality defining the English style of ballet (Photo 1).

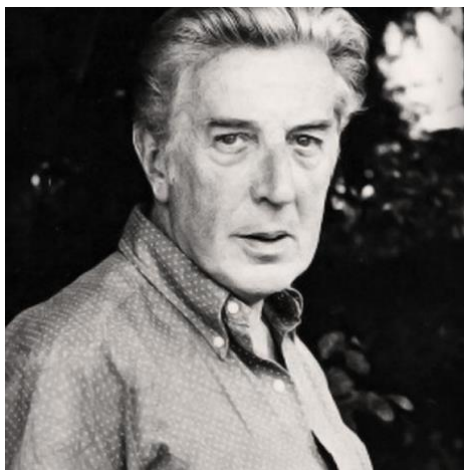


Photo 1.

Portrait of Sir Frederick Ashton (<https://www.operaballet.nl/en/sir-frederick-ashton>)

Source of Inspiration

It is an interesting fact that as the most “English” of British choreographers, he was in fact born in Ecuador, and spent his childhood in Lima, Peru. At the age of thirteen, Ashton saw Anna Pavlova dance during one of her tours in Lima and immediately decided that he must dance, despite the opposition of his family. As his first muse, Pavlova inspired him throughout his life. Influences of his childhood can be traced in his early ballets, such as his mother’s tea-parties in *A Wedding Boquet* and his background as an altar boy in *The Wise Virgins*. He started studying ballet at the late age of 20 under Leonid Massine, a famous choreographer with Diaghilev’s *Ballets Russes*. Massine had studied with Cecchetti and taught Ashton the principals of Cecchetti’s ballet technique. Ashton was influenced by the use of the upper body, port de bras and épaulement and considered it to have invaluable use throughout a dancer’s career (Glasstone, 1994). Bronislava Nijinska, who was also a great admirer of the Cecchetti method, made a powerful influence on his career as choreographer. With the realisation and acceptance of the fact that he could never be a great performer, Marie Rambert encouraged him as a choreographer, and he proved to be a genius. Many of his ballets contribute to the repertoire of the Royal Ballet and companies all over the world. The influence of Cecchetti’s ballet technique can clearly be seen in his work; extraordinary strength and control in the back and legs, beautiful port de bras, speed and accuracy in footwork and batterie, correct co-ordination, purity in line and flow of movement are all apparent in his choreographies.

Many books and articles have been written about his ballets and more recently, private life. However, there is yet much to be gained from further exploration, as his works will continue to be an ever fecund source of inspiration for the world of dance.

Spectrum of Ballets

One of the outstanding features of Ashton is the infinite spectrum of ballets, with their moods, nuances and musical possibilities stretching indefinitely. Love is the most important theme in his work. More than anything he wanted to be loved -as he is said to have once told an applicant for the job of housekeeper (Vaughan, 1988). His ballets were closely founded on his private life which enabled him to see both the woman's and the man's point of view of love and sexuality, thus being able to create such real characters as Lise, Natalia Petrovna, Marguerite, the girl in *Two Pigeons* and many more. He told Walter Terry in a private interview in 1953 that he “poured” into his choreography all his “love, frustrations and sometimes autobiographical details” (Rigby, 1994, p.61). His complicated emotional life ate him up, but it all went into his work (Kavanagh, 1996, p.317). The yearning and suffering he experienced, the love he wanted so much to give and to receive was all present in his ballets.

Ashton always said that even his “plotless” ballets had subject matter behind them (Nugent, 1994 p.27). Although not a bright student at school, Alf Dixon, a schoolmaster awakened his interest in literature and poetry (Kavanagh, 1996, p.36). He later self-educated himself through the wide reading he did in preparation for his ballets as well as inspiration from his collaborators who included poets, musicians and artists of all categories. He prepared himself thoroughly for the act of creation. He did not go into rehearsal with steps figured out like many other choreographers, but he soaked himself in the music and eagerly read whatever background literature was available in advance: literature subconsciously nourished and enriched his art (Kavanagh, 1996, p.299).

“Abstract” Ballets

As an example of his plotless ballets, *Symphonic Variations*, one of his masterpieces, is an one-act ballet choreographed to music by César Franck. The premiere took place at the Covent Garden Royal Opera House in 1946 immediately after World War II and is still performed as a perfect example of purity, integrity and simplicity (Photo 2).

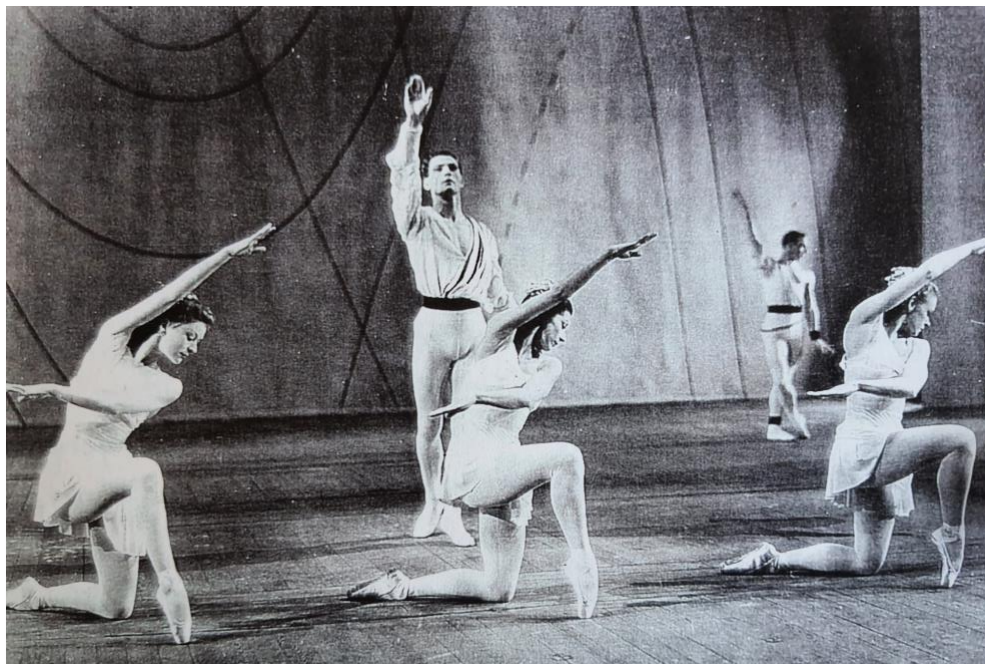


Photo 2.

Symphonic Variations, the Original Cast (Photograph by Baron) (Clarke & Crisp, 1981, p.274)

Ashton thought that ballets without a storyline, popularly known as abstract ballets, should have a theme, a leading emotion or a basic idea from which the choreography springs (Ashton, 1980, p.21). These ballets, appearing to convey nothing but pure dancing, can be suggestive of a mood or concept as opposed to an actual plot. In the initial form of *Symphonic Variations*, he was inspired by the English countryside, with the dominant theme of seasons (Vaughan, 1977, p.209). Starting with the winter, “three women move alone, unfertilized”, the male dancing “introduces the spring”: and the last part of the ballet represents to a certain extent the fullness of summer and abundant harvest (Genné, 1996, p.61). *Symphonic Variations* was his first creation for the vast Covent Garden stage. Ashton was liberated by the challenge of filling what seemed an infinity in space, even eliminating the corps de ballet he originally planned to use in favour of six soloists on an empty stage. He used the talent of his loved dancers, designs by his mentor Sophie Fedorovitch and a personal vision of mystical freshness arousing after the corrosive effects of his wartime experience filled with five years of bitterness and despair, to achieve one of the most perfect expressions of classical ballet. It was a like a marathon for the dancers who were undernourished after the war which had recently ended, a test of sheer stamina that very few dancers could endure at that time, so they took no part in any other ballet on the same evening's programme. The iconic green yellow backdrop was created by Sophie Fedorovitch who had a country cottage in Norfolk and when she and Ashton were cycling in the spring, one day they came up the hill and were inspired by the marvellous glade filled with sunshine (Vaughan, 1977, p.209). When the curtain rises, the dancers stand like Greek classical statues (emphasised by the women's white tunics) in elegant repose, arms relaxed, one foot crossed over and resting on its point. (Photo 3 and 4). This is regarded as a continuing motif and is the position, after dazzling series of choreographic variations on turning and circling matching the orchestral cascades in mounting exciting combinations in the finale, to which the dancers return as the curtain falls (Jordan, 1996 p.162). In the highest point of the pas de deux, the ballerina is seen literally floating with the support of her partner in fluttering bourrées, punctuated by flowing jetés, creating an aura of ecstasy and peace.



Photo 3.

Section of the Eastern Frieze of the Parthenon: Note Third Figure From the Right
 (<https://www.flickr.com/photos/amthomson/4834908777/>)



Photo 4.

Note Similarity in the Pose (photograph by Baron) (<https://photos.com/featured/symphonic-variations-baron.html>)

His muse was Margot Fonteyn whom he said “gave the clue to it” (Kavanagh, 1996, p.313). When the premiere of the ballet was postponed for the 2 months because of injury to Michael Some, Ashton used this chance to make revisions before the opening night. The choreography was simplified and purified; superfluous movement was removed, one of the reasons why it turned out to be one of his masterpieces (Dominic & Gilbert, 1971, p.83). Fedorovitch also refined and abstracted the sunfilled country glade in her preliminary sketches so that only a suggestion of it remained (Genné, 1996, p.63)(Photo 5-7). Ashton used César Frank’s music, disregarding Constant Lambert’s advice against the score. Ashton echoed the mystical flow of the music through simple lines and phrases with a breath-taking quality of serenity. Lambert warned that the score was “complete in itself”, but in the end admitted Ashton was right in using the score (Kavanagh, 1996, p.310).



Photo 5.

Preliminary Sketch for Symphonic Variations by Sophie Fedorovitch. Collection of James L. Gordon (Genné, 1996)



Photo 6.

Set Design of Symphonic Variations by Sophie Fedorovitch, 1946 on Display at Victoria and Albert Museum (<https://collections.vam.ac.uk/item/O1294941/symphonic-variations-set-design-fedorovitch-sophie/>)



Photo 7.

Final Set for Symphonic Variations (Genné, 1996)

Full-Length Ballets

As a perfect example of his full-length ballets, *La Fille mal Gardée* is a demi- caractère ballet about love. *Fille* is the simple story of a widow's daughter, Lise in love with Colas, who spoils her mother's plans to marry her off to the simpleton Alain, son of a wealthy land owner. It is the simple humanity of Ashton which gives the ballet its unique value.

Initially staged in Bordeaux in 1789, the original ballet was composed by an unknown composer. The long lost 1828 version by Hérold was discovered by Igor Guest in the Paris Opéra archives. The score for the Petipa- Ivanov production was by Hertel, but Ashton didn't like it, so he commissioned John Lanchbery to “mount an old house with new bricks” (Kavanagh, 1996, p.442). Hérold's score with contributions from Donizetti (Fanny Elssler pas de deux), Rossini (storm scene), and Hertel (theme of the clog dance), was “freely arranged and adapted” brilliantly by Lanchbery (Lanchbery, 1985), adding humour to Ashton's “poor man's Pastoral Symphony” (Kavanagh, 1996, p.441).

Tamara Karsavina's “enchanting and marvellous” demonstrations and directions of mime scenes served virtually as a libretto (Kavanagh, 1996, p.443). By choosing Nadia Nerina as Lise and David Blair as Colas, for the first time Ashton was able to choreograph without giving thought to technical limitations, cumulating to a bravura quality he had never used before. (Figure 8). The ballet was first performed in 1960. Ashton was stimulated by his two new stars and the ballet was a huge success. The mime scene in the second act as taught by Karsavina showed Nadia Nerina as Lise miming the delights of looking after and scolding her imaginary three children and Colas hiding in the “Trojan horse” behind, watching her dreaming of being married to him (Photo 9).



Photo 8.

A Radiant Picture of Nadia Nerina Showing the Quality of Her Dancing (photograph by Houston Rogers)
(<https://alchetron.com/Nadia-Nerina>)



Photo 9.

Nadia Nerina in the Famous Mime Scene (photograph by Houston Rogers) (Clarke & Crisp, 1981, p.274)

In his choreographies, Ashton uses many different forms of bourrées as a means to define characters or convey feelings to the audience. In *Fille*, pas de bourrée courus were used with dazzling effect when Nerina ran on her toes with “flying feet”. In the pas de deux, the couple used spectacular lifts like the “popo (bum) lift”, a tour de force Nerina had learnt in Russia (Photo 10).



Photo 10.

The “popo (bum) lift” (photograph by Houston Rogers) Victoria and Albert Museum Images (<https://www.vandaimages.com/preview.asp?image=1000RH0008-01&itemw=4&itemf=0006&itemstep=1&itemx=2>)

Ashton loved speed and thought speed and movement were vital, whereas turn-out was less important (Sibley & Dowell, 1996, p.156). Speed, precision and the ability to change direction without preparation are all characteristics of his choreography, shown to best in *Fille*. An enchanting leitmotif of pink ribbons are used continually in the ballet. We see the ribbons being tied and untied until Lise and Colas are finally wed and disappear in a flutter of rose petals (Photo 11). Ashton had watched Isadora Duncan in 1921 as a seventeen-year-old young man in her series of Brahms Waltzes in which she walked forward scattering rose petals. He was struck by her expressiveness and

watched her dance many times. The memory remained so vivid that almost 40 years later he adopted the idea of scattering petals, and repeated it in the *Voices of Spring Pas De Deux* (Pritchard, 1996, p.102).



Photo 11.

The Leitmotif of Pink Ribbons (Photograph by Bill Cooper) (<http://www.theballetbag.com/wp-content/uploads/2010/03/Rick-Roberta.jpg>)

Ashton also borrowed from the English pantomime tradition the idea of Widow Simone being played “en travesti” by a male dancer. He had already used this idea in *Cinderella* (1948), with himself playing the shy, fussy ugly sister and Robert Helpmann as the calculative and forceful step sister. Balancing artistry and bold comedy, Ashton and Helpmann stole the show with wonderful characterisation (Kavanagh, 1996, p.365). In *Fille*, the famous “Clog Dance” features the dancers and Widow Simone sur la pointe (on pointe) using clogs (Photo 12). Use of the traditional maypole, Lancastrian clog dancing and the stick dance make *Fille* a very English ballet (Photo 13). The rejected simpleton Alain (created by Alexander Grant) is a character which touches the heart creating a feeling of patos alongside comedy (Photo 14). Every single character is real and important in the ballet.



Photo 12.

The Famous “Clog Dance”. (Photograph by Alastair Muir)

(<https://photos.alastairmuir.com/Ballet/Royal-Ballet/La-Fille-Mal-Gardee/i-XpSKmXB/>)



Photo 13.

The “Maypole Dance” (Image: Birmingham Royal Ballet) (<https://www.manchestereveningnews.co.uk/whats-on/theatre-news/review-la-fille-mal-garde-15326943>)



Photo 14.

The Rejected Simpleton Alain (Photograph by Alice Pennefather) (<https://alicepennefatherdancephotography.wordpress.com/the-royal-ballet/la-fille-mal-garde/>)

Dramatic Ballets

A Month in the Country is an example of Ashton’s dramatic masterpieces. Based on Ivan Turgenev’s play, Ashton’s supreme drama is set in the 1850’s on the summer estate of Yslaev and his wife Natalia. Introduced into the family circle is Beliaev, the attractive tutor hired for the summer for Kolya, the young son of the family. Natalia’s bored, capricious nature is brought about with quick changeable foot-work and convoluted floor patterns in her opening solo (Photo 15).



Photo 15.

Lynn Seymour as Natalia Petrovna in A Month in the Country (photograph by Anthony Crickmay) (<https://ro.pinterest.com/pin/400609329324864723/>)

First performed in 1976, *A Month in the Country* is not a simple transfer of verbal language into body language. Ashton is able to create the outward signs by which we understand the impelling strengths and weaknesses of human personality. The depth of his characters make his works masterpieces. His muse in creating this ballet of dramatic intensity was Lynn Seymour, an accomplished dance actress by then. The success of Seymour in a solo Ashton created (*Five Brahms Waltzes in the manner of Isadora Duncan*) to recapture his image of Isadora Duncan and as a homage to her genius (Photo 16 and 17) gave him confidence to tackle *A Month in the Country*, his first important work in 8 years (Kavanagh, 1996, p.544).



Photo 16.

A study of Lynn Seymour dancing "In the manner of Isadora Duncan" (photograph by Anthony Crickmay) (https://www.dancemagazine.com/tbt-lynn-seymour-2574341086.html?share_id=3626859)



Photo 17.

Isadora Duncan, the Pioneer of Modern Dance (<https://kids.britannica.com/kids/article/Isadora-Duncan/390019>)

Movements of great dramatic intensity, even through characters do not relate face-to-face, such as when Rakitin, "the admirer" enters and puts his arms around Natalia and she thinks it's Beliaev (and her disappointment when she discovers it isn't him), and when Natalia is unaware of the momentary return of Beliaev when he kisses the ribbons of her shawl are details which make this work into a masterpiece (Photo 18).



Photo 18.

Lynn Seymour and Antony Dowell in the Dramatic Finale of A Month in the Country (photograph by Anthony Crickmay) Victoria and Albert Museum Images. (<https://www.vandaimages.com/1000RH0001-Lynn-Seymour-and-Antony-Dowell-in-Ivan-Turgenev%27s.html>)

Again, the beautifully use of the pas de bourrée courus in Natalia's love duet with Beliaev as she drifts in his arms as if in dreamlike ecstasy, express her vulnerability. Her bourrées travelling backwards before sinking into a splits like position convey sensuality and passion. The use of the bourrées by Vera in her duet with Beliaev show the use of the same step with childish quality, and is an example of how Ashton uses a simple step so differently to portray characters.

During the love duet, the quiver of the raised leg symbolizes growing emotional involvement and sensuality between Beliaev and Natalia. This develops into a passionate rond de jambe en l'air when Beliaev swings Natalia round and rests her on his knee. In the climax of the pas de deux, they turn to face each other and embrace (Photo 19). The quiver of the raised leg is echoed when Vera dances with Beliaev, but with less intensity.



Photo 19.

Love Duet between Natalia and Beliaev (the original cast: Antony Dowell and Lynn Seymour)(photograph by Anthony Crickmay) (<https://tr.pinterest.com/pin/451345193881421506/>)

The quivering of the leg is also seen in Two Pigeons, indicating newly aroused emotion (Photo 20). Their arms entwining and framing each other's faces and with sensual upper-body expressiveness, we see the human tenderness characteristic of Ashton's love duets (Photo 21). The fluttering arms and melting backbends are reminiscent of his first muse, Anna Pavlova (Photo 22).



Photo 20.

The “Quivering Leg” in Two Pigeons. Lauren Cutbbertson and Vadim Muntagirov (<https://grambo.com/explore-hashtag/thetwopigeons>)



Photo 21.

Arms Entwining and Framing Each Other's Faces in the Love Duet. Alina Cojocaru with Federico Bonelli in A Month in the Country (photograph by Tristram Kenton). (<https://www.theguardian.com/stage/2012/jul/08/royal-ballet-triple-bill-review>)



Photo 22.

Anna Pavlova in her Swan Costume (photograph City of London Museum) (Clark & Crisp, 1981, p.159)

The “Fred step” is used elegantly by Natalia and Rakitin in their exit through the garden door (Grater, 1996, p.92). This sequence of steps consisting of a combination of a *posé arabesque*, *coupé dessous*, *low développé à la seconde*, *pas de bourrée dessous* and *pas de chat* is affectionately known as “The Fred Step”, and considered to be Ashton’s choreographic signature. Based on a step used by Anna Pavlova in a *gavotte* that she performed when he saw her as a young boy, the step sometimes has slight variations and is discreetly used in many of his ballets. Ashton also uses the British music-hall tradition of eccentric dancing (especially for the men’s movement) as comic passages like the search for the lost keys in *A Month in the Country*.

Originally, Ashton wanted to use Tchaikovsky’s music, but was persuaded by Isaiah Berlin to use Frédéric Chopin’s music instead (Jordan & Grau, 1996). Again together with John Lanchbery, Ashton arranged, edited and orchestrated the existing Chopin scores to narrate and express the ballet’s libretto (Vaughan, 1977, p.394). The musical selection included: *Variations in B-flat major on a theme from Mozart’s Don Giovanni* (La ci darem la mano) for piano and orchestra (op.2), *Fantaisie brillante in A major on Polish Airs* for piano and orchestra (op.13) and *grande polonaise brillante in E-flat major*, preceded by *andante spianato in G major* for piano solo (op. 22). Ashton used the independence of dynamics and rhythm between the music and the choreography, with sometimes the musical pattern having an equivalent in the dance and sometimes the dance using the musical idea. This collaboration between Ashton and Lanchbery has produced in both form and meaning, one of the richest creative adaptations of tailoring existing music to complement narrative choreography.

Another example of his highly sensuous choreographies is *Marguerite and Armand*, based on Alexandre Dumas's (fils) play *La Dame aux Camélias*. It is danced to an orchestral arrangement of Franz Liszt's B minor piano sonata and *La lugubre gondola* (<https://www.roh.org.uk>) and was created for Margot Fonteyn and Rudolph Nureyev. Nureyev had defected to the west from the the Kirov Ballet in 1961 and Fonteyn invited him to dance in an annual charity gala. He accepted the invitation thinking he would dance *Spectre de la Rose* with her, but it was impossible because of her commitment to another dancer. Therefore, reluctantly, Frederick Ashton choreographed a “piece d'occasion”, a solo to Scriabin’s *Poeme tragique* for him. The gala was a big success, so it was planned that they danced in *Giselle* the following year. Despite their 19-year age difference, their chemistry helped create one of the greatest ballet partnerships of all times.

Ashton choreographed *Marguerite and Armand* for them in 1963 in just a fortnight. The story is told in flashbacks with the scenes depicting the passionate love between Marguerite and Armand and at the end, her death (Figures 23-26). The moving, intricate choreography of the series of *pas de deux* show his mastery of dramatic intensity. This ballet serves as a bridge between his full-length ballets and his later compact masterpieces like *A Month in the Country*, *The Dream* and *Enigma Variations* (Robertson & Hutera, 1988).

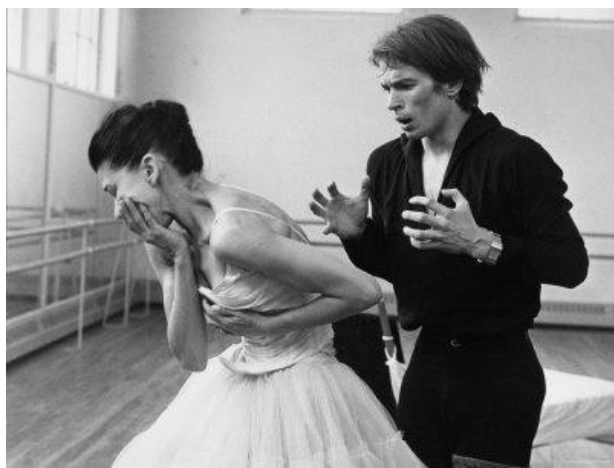


Photo 23.

Rudolf Nureyev and Margot Fonteyn in *Marguerite and Armand* (photograph by Anthony Crickmay) (<http://ticket.heraldtribune.com/2015/11/15/the-ballet-that-gave-birth-to-an-historic-partnership/>)

**Photo 24.**

A “Coup de Foudre” (photograph by Frederika Davis). (<https://nureyev.org/rudolf-nureyev-famous-roles-ballets-index/marguerite-and-armand-liszt-ashton-rudolf-nureyev/>)

**Photo 25.**

The Series of Pas de Deux Show Ashton’s Mastery of Dramatic Intensity (photograph by Anthony Crickmay). (<https://www.pressreader.com/uk/the-daily-telegraph/20200130/282406991328929>)

**Photo 26.**

Alessandra Ferri and Federico Bonelli in Marguerite and Armand (photograph by Tristram Kenton) (ROH Archives)

Conclusion

All of these and many more, show Ashton's choreographic genius, surpassed by none and rivalled by few in the whole of the history of ballet (Photo 27). The diversity of Ashton's ballets are proof of his greatness and prove a challenge for even the best. Nobody can create a more touchingly tendered love duet than he, but there is also something Shakespearian in the way he can move within a single work from lyricism to comedy or wit. Ashton has created more than ballets. The dancers who grew up dancing his works, developed in the way he led them. What is sometimes called the "English style" in ballet; with its poise, musicality, quick footwork, purity and freshness, is really the "Ashton style".



Photo 27.

Ashton in the Creative Process (<https://alchetron.com/Frederick-Ashton#frederick-ashton-a4fa01f3-73a8-4994-be85-ef7f4666081-resize-750.jpeg>)

There are so many of Ashton's ballets which are masterpieces. *Les Patineurs, A Wedding Bouquet, Scènes de ballet, Cinderella, Daphnis and Chl e, Sylvia, Romeo and Juliet, La P ri, Birthday Offering, Ondine, Marguerite and Armand, The Dream, Monotones I and II, Enigma Variation, Tales of Beatrix Potter, Five Brahms Waltzes in the manner of Isadora Duncan, Salut d'amour* and *Rhapsody* are examples of his fine heritage.

Frederick Ashton was acknowledged as a national treasure and named Commander in the Order of the British Empire (1950), received the Queen Elizabeth II Coronation Award from the Royal Academy of Dance (1959), knighted (1962), named as Companion of Honour (1970) and awarded the Order of Merit (1977). Yet, he was always humble and never lost his feeling of humility despite all his accomplishments. Ashton used to say that very little of his work would survive him, that it would be found dated and no longer "relevant" (Vaughan, 1994, p.13). It is sad that relatively few of his ballets are still in the repertoire of the Royal Ballet whereas his heritage should be preserved as the Mariinsky Ballet preserves Petipa's, New York City Ballet preserves Balanchine's and the Royal Danish Ballet preserves Bournonville's choreography authentically. Ashton left the rights to many of his ballets to friends and colleagues, including Margot Fonteyn, Antony Dowell, Michael Somes, Alexander Grant, Antony Dyson, Brian Shaw, Peter Schaufuss, and nephew, Anthony Russell-Roberts. Even now, Ashton's ballets aren't danced enough and sadly many are not in the repertoire of the Royal Ballet. The Frederick Ashton Foundation was set up in 2011 to preserve and enrich his legacy.

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Biodata of the Author



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Research Article

Examination of the views of the music academics' about impact of using of electronic devices (smartphone, tablet) on the training of the music students

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Abstract

It is projected to investigate the use of smart-technological devices by students and their impact on music students. Today, it is believed that it is important to raise awareness by examining and uncovering smart-technological devices in terms of their use and form. Responses and suggestions from academics in this field are focused on. The responses of academicians who participated within the research from different conservatories were collected to select a group of 10. As a data collection tool in the research, the interview form was emailed to the academicians. In the research, positive and negative responses were separated and put in Codes and placed in the data analysis. As a result of the research, the positive and negative effects of technological devices on music students and the impact of these effects on students will be examined. Based on the results of the study, it can be concluded that the issue of smart technology addiction among students should be further studied. It is useful to organize seminars to raise awareness in schools about the excessive and unnecessary use of smart technology, which can become a problem without cooperation from schools, families, and students.

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Introduction

Many researches are being conducted these days on the correct use of smartphones, tablets and PCs, simply called smart technologies in this paper. The aim of this research is to investigate the opportunities and problems for music students that may arise with the misuse of these smart technologies. To address the positive as well as negative issues that arise for music students, to raise awareness of the negative impact of smart technologies on students and their education. At the same time, to increase the importance of involving parents, schools, and teachers in these problems and to raise awareness of the solutions.

For the research, a question and answer form was created, this was emailed to faculty members at various conservatories to determine the positive and negative aspects of smart technologies for music students. The results were used as a basis in this study. The study used the semi-structured interview form as the data collection instrument. Noteworthy in the results are the positive and negative disagreements these all aim an impact on the proper use and control of smart technologies. It is assumed that in the proposed and presented order of the table, the importance of the issues correspond to the importance of students, families, teachers and schools. It is recommended that the studies will raise awareness and be useful for music students so that success in their development does not go in a negative direction in the use of smart technologies.

Smart technology (cell phones, computers, tablets, televisions, etc.) that intrudes into children's daily lives and directly impacts their social, emotional, and cognitive development is increasingly being cited (Statutes, 2002). There are many opportunities for children to develop their writing, speaking, and listening skills during this time (Bracken and Fischel, 2008). Children can participate in early literacy activities starting in preschool. In today's world, smart

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technology is for children; learning, exploring, and playing (Linebarger and Piotrowski, 2009). These learning opportunities coincide with a period that is considered critical for children's development. Because during this time children's brains are very flexible and have a natural sense of discovery and exploration about their own world, connections between neurons and neurons are formed and existing connections are strengthened (Blanchard and Moore, 2010).

An addiction can be defined as using a substance or maintaining a behavior, difficulty controlling it, and harm to the individual. A behavioral addiction is defined as a state of addiction to an item that exhibits the same behavioral characteristics, with the exception of dependence on an item intake (Sevindik, 2011).

With the expansion of smart technology, "Behavioral Addiction" to the Internet, cell phones, television, and computer games can be seen at significant global levels today. Behavioral addiction is unmistakable for your potential consequences. Research and discussions about the positive and negative effects of digital smart technologies such as cell phones, internet, computers and television, as well as the transforming and evolving virtual world, are increasing in influence on children in Turkey day by day. Despite the benefits of introducing children to smart technology at an early age, there are many indications that smart technology can have negative effects on children's health and development if it is not used appropriately (Arsoy, 2009). Music has been considered a fundamental part of the arts throughout human history. In the development of music teaching, there are three basic phases of musical communication in the historical process. The first is the introduction of "music writing", which is a simple note writing function (BC VI century). The second stage is "music printing" (XV century), which enables the reproduction of music writing and the delivery of sheet music to many musicians. The third stage is technological discoveries such as radio and gramophones, which make it possible to record and transmit sounds to large masses (XIX century) (Say, 2008: 19).

The impact of technological progress on the evolutionary progress of music, or the variety of how it is heard and produced, is something worth studying. From the emergence of the first recording tool of the "phonograph" in 1857, up to the current musical technologies, music has taken into account for improvement every new phenomenon for an estimated two centuries and managed to integrate it into the field of music. All these achievements have been achieved thanks to the correct and effective use of technological tools.

Research Purpose

The purpose of this study is to investigate the effects of smart-technology tools on music students according to academics' views and to evaluate the impact of family education to positively enhance these effects.

Research Importance

The study investigated the degree of benefits of family education to eliminate the negative advantages of music students' use of smart-technology tools. This study considers the impact of smart technology, which has an intense influence on the music field, music education, and music students in all areas; The original structure of the study is important for motivating academics who will work in this field, since not much research has been done in this regard.

Problem of Research

As in all fields, smart technology has impacted the field of music education and given a new perspective to the understanding of education. The tools that have been introduced along with smart technology in music education bring smart technology into the music education curriculum in a very practical way. It provides an enriched education for music students and gives them different opportunities to enter the music world of the XXI century (Watson, 2006: 42).

Students are growing up in an Environment where technological innovations will be part of their daily lives. So it is most important to understand the key of the new smart-technologies improving music education. For students coming from the smart-technology generation, it is important, especially for underage students, to guide students properly in this area. The technology provides the student with the pleasure of creating something freely while achieving an active state within the practice time. Smart technology, however, is seen as a separate variable in the educational process. While it has positive outcomes when used in the field, its impact can be negative as a result of negative use by both students and the education sector.

The Carnegie Commission's conclusion on this issue is as follows: "Smart technology should play a supporting role in educational settings, not replace the purpose of educational settings. The commissioners concluded that the use of advanced smart technologies alone would not be sufficient to achieve success and satisfaction in education. As a result of using educational technologies, an ordinary person can achieve superior performance, but advanced technology alone will be insufficient" (Bolat, 2007: 143). The same situation occurs when students use smart

technology. While students who use smart technology effectively will benefit at the highest level for their own development, there are many negative developmental effects for students who consume smart technology intensively / excessively and struggle with addiction problems.

From here it can be said that the use of Internet and smart-technological tools at the level of "addiction" affects all young people as well as music students in cognitive, sensory and psychomotor aspects. The way to produce a product / work in the field of music is disciplined work. The excessive use of smart-technological tools increases the "dependence" on these tools and at the same time reduces the discipline, motivation, time management and self-confidence of the work. This shows that correct and misuse of smart technology will have a direct positive or negative impact on children's development. The problem of the study was investigated in this context. The main problem of research is; according to music instructors at conservatories in Turkey, what views about the impact do smart-technology devices have on music students?

Sub-problems

- What is the impact of the overuse of smart technology devices on music students?
- What is the impact of ineffective use of smart technological tools in music education on music students?
- What is the contribution of family education to positively increase the impact of smart-technological tools on music students?

Method

According to this study topic, it includes the research model, universe sampling, data collection tool, data collection and analysis.

Research model

Semi-structured interview technique has been used for the research, analyzed with qualitative data collection techniques. Qualitative research is more about the "process" than products or outputs. Therefore, meanings are more important in qualitative research (Yilmaz and Altinkurt, 2011).

Participants

The participants of the study consist of faculty members and lecturers working in conservatories and faculties of education all over Turkey. This group of educators who can directly observe cognitive, sensory, and psychomotor skills were designated as appropriate participants for the study. However, since it is not possible to contact the faculty members in all faculties of education and conservatories around the country and conduct interviews with all of them, a sample group was determined for the study. Accordingly, for the sample of the study, thirty-eight experienced lecturers / faculty members working in different conservatories in Turkey were sent an interview form via mail / messenger / WhatsUp. Ten participants responded to this form. Four of these ten participants provided their responses via email, while the remaining six recorded their responses and handed them to the researcher.

Table 1.

Demographic Characteristics of the Participants

Participant no.	Institution	Gender	Age
1	Istanbul State University Conservatory	Male	59
2	State Conservatory of Ankara University Hacettepe	Female	65
3	State Conservatory of Ankara University Hacettepe	Female	52
4	Istanbul Technical University Turkish Music State Conservatory	Female	50
5	Eskisehir, State Conservatory of Anadolu University	Male	48
6	Kastamonu University State Conservatory	Female	54
7	State Conservatory of Bursa Uludag University	Female	44
8	Eskisehir, State Conservatory of Anadolu University	Female	35
9	Istanbul Technical University Turkish Music State Conservatory	Female	37
10	Eskisehir, State Conservatory of Anadolu University	Female	37

Five of the participants whose data were reported in Table 1 attended state universities as faculty in the State Conservatory or Education Department, four attended as faculty members under the title of Associate Professor, and one attended as a faculty member under the title of Professor.

Data Collection Tool

The study used the semi-structured interview form as the data collection tool.

Structured Interview Form

Semi-structured interviews are a data collection tool frequently chosen by researchers for their flexibility and standard, eliminating limitations in fill-in and write-in surveys and tests and contributing to in-depth knowledge of a particular topic (Lightning and Lightning, 2003). Semi-structured conversations are neither as rigid as fully configured conversations nor as flexible as unstructured conversations. Such conversations are in between these two aforementioned extremes. In general, this data collection tool was used in the study because it provided the researcher with this flexibility.

Interview form prepared by the researcher to elicit opinions of academics in the sample group about the relationship of smart technology to music education. In preparing the form, opinions were obtained from two music educators. The interview form consists of three questions.

Data Analysis

A content analysis technique was used in the data analysis that was conducted as part of the research. Content analysis is a research technique used in the social sciences. Content analysis began to gain importance in communication science with the spread of mass media, which first took place in the social sciences (Aziz, 1990: 105).

As a content analysis for the analysis of the interview form, four sample expressions were created from the negative effects of the answers, three sample expressions from their positive effects, and two sample expressions for proposed solutions. According to the responses obtained from each participant, they were assigned to the sample expressions by matching the statements to the closest sample expressions.

As a result of the research, a content analysis of the opinions of the participating academics in the field of music about the use of smart technology and its relationship to music education was conducted. One main theme and three subthemes were identified according to the codes resulting from the content analysis. The resulting themes and subthemes are presented in tables in the results section.

Results

The main topic of the study was "Impact of smart technology use on students in music education."

Subtheme 1. Music Academics' Views About the Negative Impact of Smart Technology Use (Excessive Use of Smart Technology Devices) to Music Education and Music Students

The results on negative impacts of smart-technology - sub-theme 1 published in Table 2.

Table 2.

Content Analysis of the Views of Academics in the Field of Music on the Negative Impact of Excessive Use of Technological Tools on Music Education

	Theme	Participant	Quotos
Negative effects	A1. Extreme use of smart technology tools and music teaching.	K1, K2, K5, K5, K6, K8, K8, K8, K9, K10, K10,	K7: "The overuse of smart technology tools is not only for music students, but for all areas of education negatively."
	A2. Excessive use of smart-technology instruments by music students and their negative impact on their music education.	K1, K1, K6, K8, K8, K10, K10, K10,	K6: "I think even though they were born into smart technology, they didn't use that technology enough in their own education."
	A3. Smart technology addiction, perception and concentration problems.	K1, K1, K2, K2, K5, K6, K6, K7, K8, K8, K9, K10	K9: "It will be useful to integrate the positive aspects of smart technology into the educational process. It should be noted that the most important factor for a music student is time."
	A4. Music instructors do not have much influence on the subject	K2, K3,	K5: "I have no suggestion when it comes to smart-technology addiction. I have not noticed these kinds of insights with my students."

As Table 2 shows, it is emphasized that smart technology is not used for educational purposes in the context of the negative responses of smart technological tools.

Subtheme 2. Music Academics’ Views About the Positive Effects of Smart Technology Use (Excessive Use of Smart Technology Devices) on Music Education and Music Students

The results on the positive effects of smart technology of subtopic 2 were published in Table 3.

Table 3.

Content Analysis of the Music Academics' Views on the Positive Impact of an Excessive Use of Smart-Technological Instruments on Music Education

	Themes	Participants	Quatos
Positive Effects	B1. Smart-Benefits of technological devices to music education.	K2, K2, K2, K2, K2, K2, K4, K4, K4, K4, K5, K5, K7, K8, K9, K9, K9, K10,	K2: "I believe that with the opportunities that smart technology can provide for a music student, a prospective artist can be better prepared and educated. This should be pointed out."
	B2. What conditions are needed for music students not to get addicted to smart technology and to be successful in their music education	K2, K10,	K8: "Instead of completely banning teens from smart technology, it's about imposing proscriptions and precepts so they do not become addicted and showing how they can use smart technology more efficiently"
	B3. Advantages of smart technology devices in general	K1, K2, K2, K2, K2, K4, K7, K8, K9, K9,	K4: "I have not been harmed as a teacher by the impact of the implementation of smart technology into our lives, the work of musicians, and education of music students."

As can be seen in Table 3, the positive aspects of smart technology are highlighted, as well as the opinion that smart technology does not negatively impact the lives and learning of music students.

Subtheme 3. Solutions to the Negative Impact of Smart Technology Use (Excessive Use of Smart Technology Instruments) on Music Education and Music Students

Results on solutions about the negative impact of smart technology on music education and music students were shared in Table 4.

Table 4.

Content Analysis of Music Academics' Views on the Solutions of the Smart Technology Addiction on Music Education and Music Students

	Theme	Participant	Quatos
Solution Suggestions	C1. Opportunities to teach students the correct way to interact with smart technology.	K1, K8, K8, K9, K10,	K1 ve K10: It is important that schools and parents do restrict the use of smart technologies to students not more than is necessary.
	C2. Instructor and family should conduct in cooperation information and training courses together	K2, K2, K2, K3, K3, K3, K6, K6, K6, K8, K8, K10,	K3: "Parents even before educators should be a good leader in using smart technology."

Table 4 shows the role of the family, school, and teacher triangle. It is assumed that the cooperation here can provide the success of the students in their lives.

Conclusion and Discussion

In this research, the minds of academics were examined on the influence of smart-technological gadgets for music students. The discrepancy between participants' responses to the semi-structured interview form is also noteworthy. These positive aspects to music education for smart-technologies are the applications of metronomes and tuners that students "carry with them" at all times, as well as the other programs intended for music learning. The most important point to the negative effects is; The students were misguided in the use of smart-technological instruments outside the study.

When the results of the study were examined according to the sub-problems, it was found that overuse of smart-technological devices have negative effects not only on music students as well as on all individuals. In addition, two conclusions were drawn among academics' ideas regarding smart-technology addiction. Opinions about the negative effects of technology on music students were characterized as concentration disorganization and time lapse and success barriers to work time. Another view is that smart-technology tools are seen as beneficial to music students and that they do better than harm.

Mustafaoglu et al. (2018) stated that to improve healthy living in children and adolescents, it is important to control the amount, frequency, and duration of technological tool use to ensure adequate physical activity, healthy diet, a nurturing social environment, and good sleep hygiene. Accordingly, similar results were obtained between the results of the study and the results of the this study.

The survey observed that smart-technology tools are mostly not being used effectively in music education. Parasız and Aras (2012) referred that smart technology has an extremely important place in music education and that the necessity of using smart technology properly and effectively is necessary for music students to gain self-confidence. There is a difference between the result obtained in the study and the suggestion of Parasız and Aras (2012) in their study.

According to the third sub-problem of the study, the importance of educating families to prevent the excessive use of smart technological tools; the place of the triangle of schools, families and teachers for student success was highlighted. (Triangle: As a description of collaboration). Karaboğa (2019) stated that a great force is needed to guide children and limit the use of smart-technological devices. The main responsibility for the use of smart-technological devices among children and teenagers starts in the family, where their education begins. However, parent education, which has a direct or indirect role in regulating the frequency of smart-technology use, was found to be insufficient. There are similarities between the results of this study and the results of Karaboğa's study (2019). Due to the lack of family education, based on the impact of the triangle of parents, schools, and teachers on student success, it is clear that families should be trained in the use of smart-technological tools.

Recommendations

The need to mentor students on their path to becoming musicians, in terms of family education and digital addiction issues, as well as in all areas throughout the learning process, are required of their teachers, as much as the coach is required to have an athlete. It is hypothesized that examining the communication of the family, educator, and school triangle, of musically gifted young people on their path to becoming musicians could illuminate many similar issues. Teachers of music students, working alongside coach consciousness in sports, can find and solve problems that affect student performance. For this reason, it has been observed that the differences in the development in the smallest degree, can be immediately noticed by the teacher, as a result of the individual courses. Much faster than in classroom lessons. It is believed it can be useful to focus with equal intensity of the students' problems in collaboration with the family, the instrument, and the instructor, so it can be ensured that the professional awareness of the music students can also develop at an early age.

Biodata of Author



Peter Körner is currently Assoc. Prof. at the Uludag University State Conservatory. He has performed as a soloist on the trombone and the alto trombone and has also performed on the Euphonium and the Bass Trumpet. Peter is an advisor in the development of trombones and mouthpieces with Thein. He writes books and articles on trombone history and performance techniques. His doctoral thesis was about breathing technics and he has co-authored a book with Heinrich Thein entitled "World of Alto Trombone" (published in March 2015, by Martin Schmid). Started trombone playing at the age of 16. 1992 under the tutelage of Oliver Siefert - Frankfurt RSO, he started his studies in Weimar and Munich (Trombone Performance and Trombone Pedagogy). Prof. Armin Bachmann, Prof. Braminic Slokar and Prof. Wolfram Arndt and their

respective schools have deeply imprinted him. Teachers like Branimir Slokar from Freiburg, Michael Mulcahy from Chicago and Tobias Füller from Düsseldorf have impacted their different styles into his playing. 2002-2015 Music Faculty of Bilkent University and co-principal trombone of the Bilkent Symphony Orchestra, Ankara, Turkey. 2016 Peter received the position as Assoc. Prof. Dr. at the State Conservatory of the Uludag University in Bursa. He is instructing students at the university as well as at a special conservatory for prep students. Since 2017 Peter is a faculty staff member of the World and European Brass Association and a member of board of the Instruments of Hope Foundation. Beside developing new trombone technology and mouthpieces with Thein Brass Instruments, Peter is also engaged in writing articles and books. His works include his medical thesis on breathing techniques, articles published at the IPV (International Trombone Association) Journal as well as a book, with Heinrich Thein as co-writer, entitled “World of Alto Trombone”, published 2015 by Martin Schmid.

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Appendix 1.*Semi-structured Interview Form***Semi-structured Interview Form**

Description

I appreciate your feedback for my research titled "Technological addiction and music education: views of music academics." Your candid responses are very important in this research. In the report of the research, all participants will be matched with their views by hiding them in codes. Thank you in advance for your contribution.

Doç.Dr. Peter Körner

Uludağ University, State Conservatory, Bursa, Turkey

E-mail: peterkorner@uludag.edu.tr

Participant demographics

Gender Female () Male () Age () Seniority () Music Area ()

Lecturer. () Assist. Prof. () Associate Professor () Prof ()

Interview Questions

Dimension 1. extreme use of technological tools and music teaching.

Question 1: How does the extreme use of technological devices by music students affect music education? How do you see it?

Dimension 2. recommendations for technology addiction and music pedagogy.

Question 2, What are your suggestions for music students to avoid becoming addicted to technology and to be successful in their music education?

Dimension 3. Other opinions

Question 3, Here are your other insights into the impact of the exaggeration of technology on music education.

Thanks

Appendix 2.*Transcription and Coding of Semi-structured Interview (Turkish)*Katılımcı 1-m-59)

Sanırım hepimiz <u>Teknoloji'nin evimize, çevremize</u> hatta içimize girdiği bir dönemdeyiz. (A3) Öğrenciler bilgi, nota veya müzik dinleme, video izleme konusunda aradıklarına çok çabuk ulaşıyorlar. İnternette saniyeler içinde istedikleri bilgilere sahip olabiliyorlar, telefonlarında akort aleti, metronom gibi uygulamalar yer alıyor ve ihtiyaçları oldukları <u>her zaman yanlarında taşıyabiliyorlar</u> (B3, A1). Kendilerini kaydedip dinleyebiliyorlar. Bu iyi yönlerin yanında, her şeyi kolay elde edebildikleri için gençlerin <u>hafızalarının gerilediğini, sabırlarının da iyice azaldığını görmekteyiz.</u> (A2) Oysa müzik aletini öğrenmek için enstrümanda ustalaşma büyük bir sabır, özverili bir çalışma gerektiriyor. Ne yazık ki 7'den 70'e her yaşta herkesin elinde bir cep telefonu olduğu bir dönemdeyiz, <u>10 dakika bile uzaklaşamıyor.</u> (A3) <u>Okulların, ailelerin gereken yöntemlerle öğrencilerin gerektiğinden daha fazla teknolojik alet kullanımına sınırlama getirmeleri önem arz ediyor.</u> (C1)	A3 B3, A1 A2 A3 C1
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Katılımcı 2-f-65

Cevap 1. a. Orta öğretim 5,6 ve 7. Sınıfta öğrencileri olan bir eğitimci olarak, öğrencilerin özel hayatlarını gözlemleme imkânım olmadığından. Cep telefonu ile ne kadar oyun oynayıp mesajlaşma yaptıklarını bilemiyorum. (A4) Eğitimci olarak, cep telefonu ile çalışma esnasında kullanmak üzere, akort, ritim özellikleri olan programları -metronom- indirmelerini tavsiye ediyorum. Böylece mevcut teknolojiye öğrenme ve çalışma sürecine yer vermiş oluyoruz. (B1)	A4 B1
Cevap1.b. lise devresi 1,2,3 ve 4. Sınıf öğrencileri olan bir hoca olarak, bu devrelerdeki öğrencilerin, teknolojik aletleri müzik dinleme, nota araştırma ve indirme ,çeşitli olanakları olan metronomları kullanma ,çalgı tekniğine ilişkin videoları izleme gibi amaçlar ile kullandıklarını biliyorum (B3,B1). Onlara tavsiyelerde bulunuyor, ben de bu olanakları kullanan bir eğitimci olarak öğrencilerin tavsiyelerini dikkate alıyorum. (C1)	B3, B1
Cevap1.c Lisans devresinde 1ve 2. Sınıfta öğrencileri olan bir hoca olarak, o çalgıda meslek sahibi olmaya karar vermiş olan bu öğrencilerin, teknolojinin olanaklarını müziksel yaşantılarında tüm olanakları ile kullandıklarını tanık oluyorum. (B3, B1)	B3, B1
Sonuç: 1. Müzik öğrencilerinin aşırı teknolojik alet kullanım durumu, müzik eğitimlerine nasıl etki eder? Sorusuna göre ; Mesleki müzik eğitimi alan konservatuvar öğrencilerinin, Orta öğretim, Lise ve lisans devrelerinde aşırı derece teknolojik alet kullanımlarını, cep telefonu ve bilgisayar ile sınırlandırdığımızda, öğrenme sürecinde önemli bir yardımcı elemanlar olarak görmekteyim. (B1, B3) (Burada saptanamayacak bir durum var tabii ki. Aşırı kullanıma ilişkin belirlenmiş bir kriter olup olmadığı) “Aşırı Kullanım “ifadesi ile bu aletlerin kullanımının olumsuz yönlerini vurgulanmak istediğini de düşünerek, öğrencilerimi esas aldığımda, bu kullanımın olumsuz durumunu gözleyecek bir ortam olmadığını, tüm yaş guruplarındaki öğrencilerimi esas alarak, mesleki anlamda bir olumsuzluk görmediğimi belirtmek isterim. (B1, B3)	B3, B1 B1, B3
Boyut 2. Teknoloji Bağımlılığı ve Müzik Eğitimine Yönelik Öneriler	
Soru 2. Müzik öğrencilerinin teknoloji bağımlısı olmamaları ve müzik eğitimlerinde başarılı olmaları için önerileriniz nelerdir?	B1, B3

<p>Cevap 2. Teknoloji bağımlısı ifadesi birinci soruda olduğu gibi, cep telefonu ve bilgisayara yüklenebilecek programlar (oyunlar) olarak esas alınmıştır. Türk Dil Kurumu sözlüğünde Teknoloji ve Teknolojik kelimelerinin anlamları 1. isim Bir sanayi dalı ile ilgili yapım yöntemlerini, kullanılan araç, gereç ve aletleri, bunların kullanım biçimlerini kapsayan uygulama bilgisi, uygulayım bilimi: "Aşına yönelerek meseleyi kavramaya çalıştığımızda insan ve teknoloji arasındaki ilişki son çağların bir olayı değildir." - İsmet Özel 2. isim İnsanın maddi çevresini denetlemek ve değiştirmek amacıyla geliştirdiği araç gereçlerle bunlara ilişkin bilgilerin tümü.</p> <p>Teknolojik sıfat, (l ince okunur), Fransızca technologique Teknoloji ile ilgili:</p> <p>"En yeni teknolojik bilgilerden haberli oluyorlar." - Tomris Uyar</p> <p>Hayatımızın her alanında teknolojinin sağladığı olanaklara bağımlı olduğumuz gerçeğini bu değerlendirmeye almayacağız kuşkusuz. Şöyle ki; sabah kalktığımız andan hazırlanıp iş yerine varana dek teknolojinin olanakları olmadan günü geçirmek mümkün değil zaten. Bir anlamda hepimiz teknolojinin sağladığı olanakların bağımlısıyız. (A3) Cep telefonu ve bilgisayarlardaki oyun vb. programların aşırı kullanımı özellikle orta öğretim lise devresi çocuklarında tüm dünyada bilimsel araştırmalara konu olacak bir duruma ulaşmıştır. (A3) Mesleki müzik eğitimi uygulamalı bir ders olmasına karşın, bu eğitimi destekleyici ders dışı etkinliklerin ne kadar yeterli olduğuna bakmak gereklidir. Ders dışı, ilgi çekecek, müzik ve müzik sanatı ile ilgili videolar, sanat filmleri gösterileri, her devre için, okul içinde düzenlenebilir. Cep telefonlarına, mesleki bilgileri içeren soru-cevap testleri yapmaları önerilerek, bunları hocaları ya da ortak bir platformda ,yüz yüze paylaşacak ortamlar hazırlanabilir. (C 2)</p> <p>Sonuç</p> <p>Mesleki Müzik Eğitiminde, öğrencinin başarılı olabilmesi çok etmenli bir durumdur. Hocası ile kurduğu ilişki, okuduğu okulun fiziksel yapısı, okul dışı yaşadığı sosyal kültürel ve ekonomik durumları, yaşadığı şehrin kültürel yaşantısında öğrencinin aldığı eğitimi destekleyici etkinliklerin olması gibi. (C 2)</p> <p>Teknolojiyi daha az kullanmalarını sağlamak çok doğru bir ifade olmaz kanımca.</p> <p>Teknolojinin sağladığı olanaklar ile, nasıl daha iyi bir öğrenci, daha iyi bir sanatçı adayı hazırlanabilir bunun üzerinde durmak gerektiği kanısındayım. (C 2, B 1, B3)</p>	<p>A 3</p> <p>A 3</p> <p>C 2</p> <p>C 2</p> <p>C2,B1, B3</p>
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Katılımcı 3-f-52

<p>Sorular için aklıma gelen tek bir yanıt bulunmakta.</p> <p>Anne-babaları bilinçlendirmek. (C 2)</p> <p>Eğitimci olarak, hele ki bu zamanda çocuklar üstünde büyük bir etkimiz olamıyor maalesef diye düşünüyorum. (A 4)</p> <p>Burada tüm bu soruların cevabının anahtarının, eğitimcilerden önce anne ve babaların örnek olması ile sorunun ancak çözülebilirliğine inanmaktayım. (C 2)</p>	<p>C2</p> <p>A4</p> <p>C2</p>
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Katılımcı 4-f-50

<p>Ben teknolojinin hayatımızda kaçınılmaz ve hatta kaçırılmaması gereken muhteşem bir şey olduğunu düşünüyorum. (B 3) İyi ki ilerlemiş teknoloji var ve iyi ki sanata, müziğe de bir şekilde hizmet eden kolları da var teknolojinin. Mesela şöyle söyleyeyim akort aletleri telefonlardaki metronomlar ve tabletler de artık</p>	<p>B3</p>
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<p>bizim grubumuz ile yaptığımız konserlerde de yer almakta. Tablet ve bluetooth aracılığıyla bu işi yapıyoruz artık. Kalem kâğıt kullanmayı böylece doğayı yok etmemek yolunda ve teknolojinin varoluşunu kullanabiliyoruz. (B3) Mutlaka ekolojik sisteme zararlı ama artık kâğıt neredeyse hiç kullanılmayacak duruma geldi. (B1) Nota basımı ile ilgili ben çok yararlı buluyorum ve teknolojinin aşırı kullanımı dendiğinde, bu durumun o kişiye göre aşırılığının değişebileceğini düşünüyorum. Bir müzisyen için aklıma bile gelmiyor bu, çünkü müzisyenler için teknolojinin kullandığımız her yönü bence iyi hizmet ediyor. (B1) Mesela benim öğrencilerime sık sık Youtube kanalından erişebilecekleri eserleri seyretmeleri için söyleyebilmem ve onların bu olanağa sahip olmaları yine teknolojinin önceliklerinde yer alıyor. Hatta yeri geldiğinde piyano partilerini de indirip, indirdikleri piyano eşliğinin üstüne çalgılarını çalabiliyorlar. Eşlik edecek hoca bulunamadığı zaman öğrenciler bu yolla eşlikli eserlerini seslendirebiliyorlar. Piyanoyla çalma kısmını çok tasvip etmesem de ama yine de iyi ki böyle bir şey var diyebilirim. Dolayısıyla teknolojinin hayatımıza girmesini, müzisyenlerin, müzik öğrencilerinin hayatına girmesinden fazlasıyla memnunum. Öğretmen olarak hiçbir zararını görmedim şimdiye kadar. (B1)</p>	<p>B1</p> <p>B1</p> <p>B1</p>
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Katılımcı 5 -m-48

<p>Soru Bir müzik yetimlerine nasıl etki eder? Aşırı teknoloji alet kullanımı durumunda teknolojik aletten kastımız akıllı telefonlar, tabletler, oysa orada ne yapıldığı önemli tabii. (A1) Yani ben de mesela aşırı teknolojik alet kullanıyorum. Bildiğimiz üzere zaten herkes kullanıyor artık. Yani tablet çok kullanmaktayım. (B1) Youtube'dan videoları izliyorum ve iPad Pro aldım, içinde bütün notalarım mevcut. Üstlerinde işlem yapabiliyorum. (B1) Birilerine nota gönderip alabiliyorum. İyi bir şey bu. Ben buna kötü gözle bakmıyorum. Yani müzik öğrencilerimin aşırı teknolojik aletlerden uzak dursunlar diye bir yaklaşımım yok ve hatta tam tersi. Çünkü çok fazla uygulamalar bulunmakta. Bu uygulamalar giderek çoğalmakta. Youtube uygulamasında aralıklarla ilgili bir sürü videolar bulunmakta ve Youtube da normalde ulaşamadığımız muhteşem müzisyenlerin videoları var. Eğitim videoları var. Yani ben genel olarak. Aşırıktan kasıt tabii olmaması gerektiği kadar demek istiyorsunuz. Olması gerektiği kadar diye bir şeyim yok. Her şeyin fazlası zarar ama o kadar. Yani benim çevremde aşırı teknolojik aleti kullanmayan kimse kalmadı. (A1)</p> <p>Çok fazla teknoloji [kullanıyoruz çünkü ihtiyaç var. Günümüzün teknolojik hızına başka türlü erişmek mümkün değil. Bir kişi hiç durmadan bilgisayarda oyun oynuyorsa -benim oğlum baya bir süre çok kullandı.- Bu çok sakıncalı tabii mesela sırtı kambur oldu, gözleri daha fazla bozuldu. (A3) Hem teknolojik bağımlılık konusunda benim özlediğim bir şey yok. Benim öğrencilerimde de böyle bir bulguya rastlamadım.</p>	<p>A1</p> <p>B1</p> <p>B1</p> <p>A3</p>
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Katılımcı 6-f-54

<p>Boyut 1, Soru 1. Özellikle duygu durumu açısından dengesizliğe neden olduğunu düşünüyorum. Gördükleri bir paylaşımda kakhahalar atarken, bir sonrakinde üzüntüden gözyaşı döküyorlar. Bu da günlük yaşamlarına yansıyor ve sağlıklı, dengeli bir iç yapıyı koruyamıyorlar. (A3) En önemlisi ise gerçek dünyayla sanal dünyayı karıştırabiliyor olmaları, tarafta yaşıyor gibiler. Dolayısıyla eğitimlerine konsantrasyonları zayıf ve algıları düşük. Olumsuz etkinin olumludan fazla olduğunu düşünüyorum. (A 2) (A3)</p> <p>Z kuşağı piyano öğrencilerinin teknoloji ile ilişkilerinin eğitimlerine yansması üzerine bir makale yazmıştım. Orada çıkan sonuçlardan biri, teknolojinin içine doğdukları halde, bu teknolojiyi kendi eğitimleri için yeterli düzeyde kullanmadıkları olmuştu. Bu da ek bir bilgi olarak yararlı olabilir. (C2)</p>	<p>A3</p> <p>A2,A3</p> <p>C2</p>
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<p>Boyut 2, Soru 2. Bence bunu belli bir yaştan sonra sağlamak güçleşiyor. Çok küçükken önlem almak gerektiğini düşünüyorum. (C2) Ayrıca müziği seven, çalışmaya istekli öğrenci, teknoloji bağımlısı olsa da yine başarılı olabiliyor. Başarı, içselleştirilmişse her ne olursa olsun yakalanıyor. Bu noktada öğrencinin neden teknolojiye bu kadar bağımlı olduğunun sorgulanması gerekir. Oradan aldığı haz ne, yaşadığı ne? Buradan yola çıkarak yardımcı olmak ve eğitiminde başarıya ulaşmasını sağlamak, kanımca daha doğru olacaktır. (A1, C2)</p>	<p>C2</p> <p>A1, C2</p>
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Katılımcı 7-f-44

<p>Müzik eğitimi alanı öğrencileri tümüyle teknolojiden çekmemiz mümkün değil. Daha sağlam alt yapılar oluşturularak üzerine müzik yapma zevkine vara bilmeleri belki teknolojik aletleri kullanırken faydalı bir hal sağlayabilir. (B1, B3)</p> <p>Ama maalesef yaşadığımız çağ içinde olduğu gibi teknolojik aletleri hayatımızdan çıkartmamız mümkün değil. Sadece müzik eğitimi alan öğrenciler değil, tüm branşlar için teknolojik aletlerin aşırı derecede kullanım durumu kötü sonuç vermektedir. (A3)</p>	<p>B1, B3</p> <p>A3</p>
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Katılımcı 8-f-35

<p>Müzik öğrencilerinin aşırı teknolojik alet kullanım durumu müzik eğitimlerine nasıl etki eder? Olumlu etki etmeyeceğini düşünüyorum tabii ki. Çünkü her şeyin aşırısının zararlı olduğu gibi teknolojik aletlerin de aşırı kullanım öğrencileri mutlaka olumsuz etkileyecektir. Zamanlarını yönetmeyi bilemeyecekler ve teknolojik aletlerle geçirilen sürenin aslında geçirdiklerini düşündükleri süreyle farklı olduğunu görecektir. (A1, A3)</p>	A3, A1
<p>Bu durum onların verimli olabilecekleri zamandan da çalmaktadır. Dolayısıyla da çalışma biçimlerini etkileyecek, kendi kendileri için ayırdıkları zamanı etkileyecek ve daha yorgun hissetmelerine yol açabilir diye düşünüyorum. Çünkü teknolojik aletlerin başında geçirilen zaman ne kadar uzarsa öğrencilerin bilinçleri o kadar yorgun ve bitkin oluyor. (A1, A2)</p>	A1, A2
<p>Bir ekrana ya da bir şeye bağlı sürekli rutin bir şey yaptıklarında bu hem beyinlerini hem de fiziklen bedenlerini de etkileyebilmekte. Dolayısıyla da müzik eğitiminde de olumlu bir etkisi olacağını düşünmüyorum. (A1, A2) Diğer soru için şunu söylemek isterim; Yine müzik öğrencileri değil aslında tüm öğrenciler için de geçerli olabilir. Bu çocuklar bizler gibi dediğim gibi çağımızda tabii ki teknolojiyle iç içe olacaklar ve bunun aksine olumlu yönlerinin de olduğunu düşünmekteyim. Çocuklara yasak koymak yerine, bağımlı olmamaları için yasaklar koymak ve teknolojiyi nasıl daha verimli kullanabilirler onu anlatmak gerekiyor diye düşünmekteyim. (C1, C2)</p>	A1, A
<p>Diğer soruyu da şöyle cevaplamak isterim; Özellikle küçük öğrencilere belki örnekler vererek, belki de deneyimlerimizi ileterek onların olumlu anlamda nasıl kullanabileceklerini göstermek gerekiyor. Böylece bir yasak ya da sınır koymak yerine, olumlu yöne çevirerek hem teknolojiyi doğru kullanmasını sağlayabilir hem de bağımlı olmalarını bir taraftan da engelleyebiliriz. Örneğin benim öğrencilik zamanımda Youtube gibi uygulamalara bu kadar kolay ulaşmak mümkün değildi. Bir eser dinlemek istediğimde, bir trombonu merak ettiğimde, araştırmak istediğimde bunu çok kolay elde edemiyordum. CD'sini bulmaya çalışıyordum, birilerinden edinmeye çalışıyordum. Bu çok çok zordu. Fakat şu anda çok daha kolay. Herkes dünyanın her yerinden herkesi dinleyebilme şansına sahip. (B1, B3)</p>	C1, C2
<p>Dolayısıyla da araştırmalarına katkı sağlayabileceği, bazen eğitimleri için de araştırma yapmaları gerektiği konusunda onları yönlendirebiliriz. Dediğim gibi teknolojiyi sınırlamak değil ama doğru nasıl kullanabiliriz onu göstermek önemli. Çünkü bir şeye yasak koyduğumuzda çocuklar ona daha çok ilgi gösteriyor. Bizde de öyledir. Büyükler için de bir şey yasak olunca daha cazip gelir. Sonuçta teknolojiyle ile beraberliklerindeki sürece onlara nasıl daha iyi bir yol gösterilebiliriz bulmamız gerekmekte. (C1, C2)</p>	B1, B3
	C1, C2

Katılımcı 9-f-37

<p>Boyut 1: Müzik öğrencilerinin aşırı teknolojik alet kullanımı alan ile ilgili olursa gelişimsel, sosyal medya ile ilgili olursa engelleyici olacaktır. (A3) Eğer müzik yazılım programları, nota yazım ve düzenleme programları, eğitimsel video konferans programları, uluslararası kütüphanelere ulaşım, bestecilik, kayıt teknolojileri gibi alanlara yönelik teknolojilere hâkim olurlarsa olumlu etkileyecektir. (B1) Ancak yalnızca teknolojinin sosyal alanında aktif olurlarsa alanları ile ilgili gelişimsel bir etki olmayabilir, yalnızca tanınırlık ve müzik ürünlerini geniş kitlelere duyurmaya yardımcı olur. (B3) Ayrıca müziğin dijitalleşmesi alanına da dikkatle yaklaşmak gerekir. Biliyoruz ki insan faktörü, ruhu ve yaratıcılığı iyi müziğin üretilmesinde son derece önemli...</p>	A3
<p>Boyut 2: Teknoloji bağımlılığını engellemek için kendilerine günlük sosyal medya süresi koyabilirler. (C1) Müzik eğitimi, bireyin sürece tam anlamıyla odaklanması gereken, uzun saatler emek ve etüt isteyen bir süreçtir. Bu nedenle iyi bir müzikal altyapı için fedakârlık göstermek gerekir. Eğer teknolojiyi öğrenme süreçlerine dahil edebiliyorlarsa faydalı olabilecektir. Ama teknoloji bağımlılığı zamanınızın büyük bir bölümünü alıyorsa o zaman sınır koymak gerekir.</p>	C1
<p>Boyut 3: Bizim öğrencilik yıllarımızda sosyal medya ve Youtube olmadığı için herhangi bir opera ariasının ya da eserin yorumunu dinlemek için bile dolar bazında para biriktirip cd, DVD almamız gerekiyordu. Ama şimdi aynı eseri dünya çapında birçok solist ve virtüözden bir tıkla izleme şansları var. Teknolojinin olumlu yanlarını eğitim sürecine dahil etmek faydalı olacaktır. Unutulmamalıdır ki bir müzik öğrencisi için en önemli faktör zamandır. (B1, B3)</p>	B1, B3

Katılımcı 10-f-37)

1) Öğrencilerde gözlemlediğim kadarıyla, özellikle de küçük yaşlarda (ortaokul), telefon, tablet, televizyon vb. teknolojik aletlerin en büyük etkisi dikkatin zayıflaması oluyor. (A 2) Bunlara fazla	A2
yönelen öğrencilerde hemen dalgınlık, anlamada yavaşlık gibi etkiler görünmeye başlıyor. (A 2)	A2
Öğrenci, ödevlerini, yapması gerekenleri sıklıkla unutabiliyor, çalışırken tekniğine yeterince özen gösteremeyebiliyor. Enstrüman öğreniminde bireysel çalışmanın dikkatli olması en önemli unsurlardan biri olduğundan, dikkatin zayıf olması öğrencinin gelişimini yavaşlatıyor. (A 1) (A 2)	A1 A2
Gördüğüm kadarıyla, teknolojinin aşırı kullanımının başka bir etkisi de öğrencilerin gelişimleriyle ilgili sabırsız olmaları. Enstrüman öğrenimi yavaş yavaş ilerleyen, uzun süreli, özenli çalışmayı gerektiren bir eğitim. Teknolojinin hızına alışan öğrenciler, enstrüman üzerindeki bazı hassas ve hemen gerçekleşmeyen, zamanla, özenli çalışmayla elde edilen teknik becerileri kazanabilmek için gerekli sabrı ve özeni gösteremeyebiliyor ve çabucak pes edebiliyorlar. Bu hem özgüvenlerini etkileyebiliyor hem de uzun vadede motivasyonlarını düşürebiliyor.	
2) Günümüzde teknoloji maalesef artık her yerde, dolayısıyla bundan kaçmanın pek mümkün olduğunu düşünmüyorum. (A 3) Fakat özellikle küçük yaşlardaki öğrencilerin aileleriyle beraber çalışarak çocukların ekran sürelerini kısıtlamak etkili olabilir. Bunun dışında kitap okumak, bulmaca çözmek vb. ekrandan uzak, dikkatlerini güçlendirecek faaliyetlere yönlendirmek, hatta bunları dersin bir parçası yapmak yine özellikle küçüklerde etkili olan bir yol. Fakat büyüklerde teknoloji kullanımını kontrol etmek pek de mümkün değil. (C 1) (C 2)	A3 C1 C2
Onları da teknolojiyi en azından eğitimlerine katkı sağlayacak şekilde kullanmaları için yönlendirmek etkili bir çözüm olabilir. Youtube'da dinleyebilecekleri videoları paylaşmak, çaldıkları eserlerin eşliklerinin kayıtlarını, notalarını bulmaları için yönlendirmek, smartmusic, play with a pro gibi işlerine yarayacak online servisleri kullanmaları ve satın almaları için teşvik etmek yararlı olacaktır diye düşünüyorum. (B 1) (B 2) Bu şekilde en azından teknolojiyi yararlı bir şekilde kullanmış olacaklar.	B1 B2

Research Article

The “strange affinities”: early Chinese American Vaudevillians’ blackface performance

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Abstract

At the first two decades of the early twentieth century, Chinese American vaudeville artists reinterpreted their appearances on stage by utilizing Black performative languages. As a consideration of commercial selection value and a direct response to American ethnic relations, Chinese American vaudeville performers picked black-themed cultural works to perform. The way in which the early performers portrayed Chineseness exploited the imposed stereotypical labels and indicated a self-consciousness among second-generation Chinese American on stage. However, these on-stage self-representations, though likely a response to Sinophobia, were more of a passive reaction than a conscious decision. Similarly to their African American counterparts, to succeed in vaudeville, early Chinese American vaudevillians had to negotiate between well-developed preconceptions and their own artistic desires, which required them to bear the burdens of the past’s ugliness. Most of their performative languages, especially physical features, thus preserved the long-held stereotypes of Chinese people, such as the queue, the costume, etc.



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Introduction

Vaudeville, a theatrical genre with roots in Blackface minstrelsy, circus, and variety, became a well-placed entry point for such performers. As it evolved into variety performance, vaudeville likewise became more accessible for immigrant groups. Novelty was an essential attraction of the vaudeville performance; thus, native-born White, Black, and colored performers, could incorporate highly diverse musical and theatrical elements into their displays. Vaudeville shows, which first appeared in the 1880s, thus provided significant opportunities for immigrant performers to engage and introduce themselves within popular American venues.

At the first two decades of the early twentieth century, under the influence of Western educational background, second-generation performers embraced the American model of theater and music. The mode of vaudeville performance incorporated music, costuming, speech, impersonation, and dance. All offered Chinese performance a space of comparative racial tolerance, part of which resulted from nostalgia for Chinese opera. Before vaudeville theater accepted Chinese American actors, most Chinese American performers began their performance careers in community theater houses, expositions, exotic body displays, and acrobatic troupes (Moon, 2005). Even though unfavorable images and increasing prejudice prevented most Chinese performers from American stages, and even though some actors circumvented the strict laws, European-American audiences were not prepared for the presence of Chinese American actors on stage.

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Chinese American Vaudeville Pioneers

The vaudeville show primarily catered to urban working-class males, many of whom perceived the Chinese as alien labor competition. As a result, the novelty provided by imitations of “Oriental” voices and body languages satisfied White desire for exoticism, particularly when this performance reinforced stereotypical images of the Chinese community. The presence of Chinese American actors, on the other hand, had the potential to question racial attitudes at the time, and so ambivalence peaked when Chinese impersonated European Americans and sang American popular songs on stage.

The early Chinese American vaudeville performers faced such conflicting audience sentiment from the start. An assortment of Chinese impersonators, including the White and African American impersonators mentioned in the previous chapter, had already fulfilled the expectation of reaffirming the John Chinaman caricatures. Chinese newcomers were required to present a different level of novelty, one not limited to physical illustration of the John Chinaman figure, but which sought to entertain more creatively. Some of these early Chinese vaudeville performers succeeded, creating successful performances that satisfied the imagined caricatures of Chinese immigrants and expectations of conformity with American values.

As one of the earliest Chinese American singers on the vaudeville stage, Lee Tung Foo (1875-1966) paved the way for more effectively and creatively shaping Chinese Americans’ cultural representations. While his body maintained the physical manifestation of anti-Chinese stereotype, he introduced the singing of operatic and popular songs and ethnic impersonations into his stage performance. From his first appearance on stage in 1905, his combination of singing and ethnic impersonations became the trademark of Lee Tung Foo, and subsequently for much other Chinese/Asian American vaudeville performance (Moon, 2005).

Performing race was central to Lee’s act. The most avant-garde practice with which he experimented on the vaudeville stage was to subvert the image of the Chinese American and more directly address Chinese issues. A critic from *Variety* wrote, “appearing in his native garb...[he] presented a picturesque appearance” (“New Acts,” p.8). Lee’s act, the critic realized, generated a more appealing image of the Chinese than caricatures based on laundrymen, maids, or opium addicts. As Moon observes, Lee had sung highly virtuosic Western operatic works, such as “Pro Peccatis Suae Gentis” from Gioacchino Rossini’s *Stabat Mater* (1837) and Carl Bohm’s “Still wie die Nacht” (n.d.) (Moon, 2005). One of his signature vaudeville acts consisted of a Scottish caricature, during which Lee performed in Whiteface and sang traditional and popular Scottish songs as part of the comic impersonation (Slide, 2012, p.301, see figure 1).



Figure 1.

Lee Tung Foo in traditional Scottish Highlander costume, 1920s (Courtesy of California State Library)

But his innovations were challenged by both Chinese American and Euro-American audiences. Based on Lee Tung Foo's letter to Margaret Blake Alverson, while it was not uncommon to have Chinese American audiences during the 1910s, after watching Lee boldly singing Euro-American popular songs and impersonate other ethnic groups, community leaders' anxiety worsened (Lee, 1914). They feared that such bold representations might invoke even harsher anti-Chinese backlash. At the same time, there was critique which stemmed from bitter memories of the stereotypical Chinese image that Lee had presented on stage. Lee Tung Foo's vaudeville displays were likewise perceived to be a violation of White dominance. The presumed-incapable Chinese, who were both cultural and political outsiders, were impersonating Euro-American songs and characters.

Nevertheless, early Chinese American vaudeville actors inspired by Lee Tung Foo began to incorporate more elements of Western culture into their stage performances. The Chung Hwa Comedy Four, which included Lee Tung Foo's brother Harry Lee as a member, closely mimicked American barbershop style in clothing, dialect, and singing style. These performers also blended Christian doctrines and democratic values into their performances to cater to Euro-American audiences. Words from Christian doctrine, in particular, were frequently borrowed. At the same time, early actors deliberately retained stereotypical images of the Chinese culture, such as the caricatured accent, title and lyrics that suggested Chinatown, Chinese attire, and scene (Moon, 2005, p.155).

Despite such attempts at artistic compromise, Whites saw early Chinese vaudeville performers as a threat to the Euro-American-dominated stage, particularly those who pretended to be White. Such performance was viewed by Whites as undermining Anglo-Saxon values, and the situation deteriorated, when Sinophobia, sometimes known as the "yellow peril," became a national event



Figure 2.

Lee Tung Foo in Traditional Chinese Dress, 1921 (Courtesy of the California State Library)

The way in which the early performers portrayed Chineseness exploited the imposed stereotypical labels and indicated a self-consciousness among second-generation Chinese American on stage. However, these on-stage self-representations, though likely a response to Sinophobia, were more of a passive reaction than a conscious decision. Similarly to their African American counterparts, to succeed in vaudeville, early Chinese American vaudevillians had to negotiate between well-developed preconceptions and their own artistic desires, which required them to bear the burdens of the past's ugliness. Most of their performative languages, especially physical features, thus preserved the long-held stereotypes of Chinese people, such as the queue, the costume, etc. (see figure 2). The decision to sing

European and American music on stage was thus not based on personal taste, but rather on market forces and the preferences of Euro-American audiences.

Blackface Performance in Chinese American Vaudeville Shows

Chinese vaudeville actors were obliged to innovate and adapt their performance style. Worries about Chinese people's capacity to play and ridicule White culture on stage grew, and the performance style that mechanically integrated "Oriental" bodies with American popular tunes progressively lost its novelty. The turning point of the Chinese American vaudeville acts started from their revolutions in on-stage skin colors. As Homi Nhabha suggests, skin [onstage] as "a signifier of discrimination, must be produced or processed as visible" (Nhabha, 1983). Skin color reinforced or contradicted stereotypes, and was important in conveying performative language both vocally and physically. As archival material shows, early Chinese American vaudeville artists were among the first non-White performers to vary their stage personas musically and theatrically by transforming skin color.

While Lee Tung Foo's Scottish impersonation of revealing Whiteface on stage was a commercially successful production, it was still a socially and culturally controversial work. As the racial and social status of European immigrant groups had improved, they were reluctant to be caricatured by an inferior race. Furthermore, as the music can be regarded as a manifestation of civilization, for the marginalized Chinese to sing European tunes on stage, undoubtedly, was unacceptable. As an anonymous reporter commented on *Keith's News*, "everyone scoffed at the idea, for it is a well-known fact that the Chinese scale has only a few tones, and the music of China is a clash and discord that would be anything but acceptable to American theatergoers. Then how could we expect them to sing properly, or dance to the tune ("Baritone," p.3-4)?"

African Americans, however, were in a similar racial situation to the Chinese, and both were subjected to a rigorous racial politics. In literature, music, and theater works of the time, both colored groups were frequently compared and contrasted racially. The "strange affinities" were attributed to the two race groups, each used to demonize the other culturally and politically, reiterating racial differences, and asserting superiority over the other. Although largely driven and influenced by White bias, African-American artists and artists often chose to exploit the stereotypical image of the Chinese as a platform to emphasize their own racial superiority and to reinforce the Chinese's foreign attributes. Conversely, just as African Americans had done at the turn of the century, a number of Chinese American vaudeville actors subversively converted Blackness on stage.

As the daughter of the magician Ching Ling Foo, Chee Toy was one of the earliest Chinese performers to sing Black-themed coon songs. She debuted with her father's magic show in 1912, singing Robert E. Lee's plantation song "Waiting for the Robert E. Lee." According to *Billboard*, "The little Chinese Miss [Chee Toy] sung it with a purity of diction many American soubrettes may emulate ("Vaudeville reviews," p.10)." At her Philadelphia show the following year, George M. Young praised her performance: "The cute little Chee Toy, who sings coon songs; and instrumental quartet that is funnier than Buckle and Watson's band (Young, p.27)." In addition to singing coon songs in her father's magic show, Chee Toy also did splendid performances by singing ragtime tunes, including the popular hits "Row. Row, Row" and "Hitchy Koo ("Performance," 1913)." *Variety* remarked Miss Chee Toy "was the only one of the troupes who made the last pilgrimage to this country with Ching [and] sang a rag song in English ("Ching," p.16)."

Following Chee Toy's use of coon songs and ragtime music in her father's magic performances, another group of vaudeville performers went even further in combining Black music and African American impersonation. From 1918 to 1927, Yen Wah performed Blackface impersonations on the vaudeville stage. In his early performances, he used a similar approach to Lee Tung Foo and Chee Toy's acts. Before making his mark as one of the first African-Chinese artists, Yen Wah was more likely to sing ragtime songs with traditional Chinese costumes. As a report in 1921 wrote:

Yen Wah la a Chinese, apparently about 18 or 21 years old. In native Chinese costume, he opens with a pop number, sung in perfect English, with just the slightest trace of Oriental accent. An announcement precedes a Chink lullaby sung in the Chinese language. Right here, the youthful Celestial overlooked a bet by not asking the audience to join in the second chorus with him. The suggestion is made for what it is worth, for a laugh. Another pop number of the raggy variety and a fast tempo pop song to close, both sung in English, with the second chorus of the closing song, sung in Chinese. Yeh Wah has a good voice as voices go with Chinamen, and sticks on the proper key throughout his numbers. He does a bit of talking here and there. That part could be amplified as he delivers talk well. A first-rate novelty turns for the small-time as it stands, with possibilities for development ("New acts," 1921, p.21).

Yeh Wah was able to intermix popular tunes in his show and also had the ability to employ the stand-up comedy format proficiently. Such performance delivered a typical image of the bicultural identity of the second-generation Chinese American. Yen Wah preserved the yellowface costume and appearance while performing songs outside the Chinese culture. Despite the novelty of his performing ragtime tunes in Chinese attire, critics in the same volume argued his performance “did little to gain attention.” The reporter even said, “Yen secured some with his rag and jazz tunes, but the early part [of the act] was almost completely lost (*ibid.*)”

Another article in the *New York Clipper* likewise gave Yen Wah a negative comment: “Apparently, Wah believes himself very funny, and in this regard; few audiences will care to share. He should appear a little less confident, inject some comedy into the routine, and confine his dress to the American style.” This article also pointed out that Wah’s performative language was outdated, insisting that “a Chinese dress is no longer a novelty. The “Oriental” performer wears the American clothes neatly. As the act stands now, it will do only for the average small-time house.” As a result, Yen Wah, like Lee Tung Foo, was forced to update his performative language or risk being displaced by more ambitious peers. Though Wah billed himself as “the Chinese jazz boy,” blending Chinese melodies with jazz and frequently switching between Chinese and American costumes, his efforts were frustrated in light of audiences’ increasingly updated tastes (J.L., p.25).

From 1922, Yen Wah began to play on stage with Chan/Shun Tock as a duo. Wah decided to experiment with a new way of performing after receiving negative feedback on his solo show, and the duo began exploring with Blackface makeup and Black dance. In January 1922, a critic from *Variety* noted these shifts: “Two men of dark complexion, who wear Chinese togs and have some oriental appearance, do what amounts to a Negro specialty.” The authenticity of the duo’s Blackface performance and attempts to imitate Black dance were also discussed in the article, which acknowledged their “singing ‘blues’ numbers with a lilt and swing sufficiently authentic to mark them as colored men and executing a cakewalk (“New acts,” 1922, p.21, see figure 3).” A report in the *New York Clipper* praised their attempts as “a novel offering and [suggested they] had no trouble in meeting with success (“Vaudeville,” 1922, p.11).”



Figure 3.

“Shun Tock & Yen Wah” (“Shun,” 1922, p.17)

The Chinese Minstrel

The Chinese minstrel show, as represented by Chung Mei’s Blackface comedy, was a much more comprehensive and exact replica of Blackface minstrelsy. In the 1920s, the Chung Mei minstrels were lauded as “the only Chinese

Blackface troupe in existence” and were said to be strikingly true to the lives of southern Blacks (see figure 4 and 5). As a comedy group that mainly flourished on the West Coast California, the Chung Mei Minstrels comprised over forty Chinese students, mainly orphans or half-orphans sponsored and raised by the Chung Mei Home and the First Baptist Church of Selma in California.



Figure 4.

“Chung Mei Minstrels” (*Chung*, 1928, p.5)

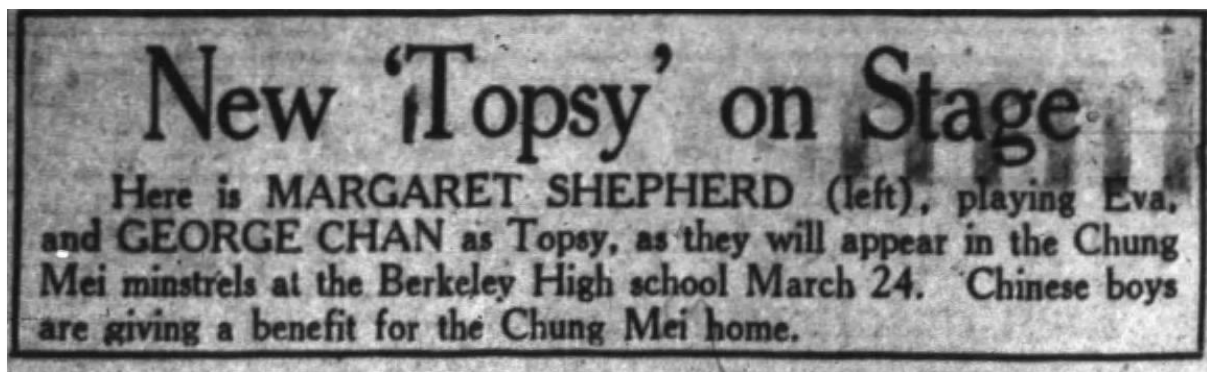


Figure 5.

“New ‘Topsy’ on Stage” (*Topsy*, 1928, p.47)

The group started their performances in Rochester, New York in 1921. The bill described Chung Mei Minstrels’ new “Oriental” production of *The Mikado* and suggested that their minstrel show had supplanted “the former circle of ebony-hued entertainers and their songs about Dixie land” (“Blackface,” 1921, p.4).” Chung Mei Minstrels’ songs included a wide range of music types, especially Tin Pan Alley hits adapted with Chinese subjects.

Listen! Instead of the usual list of songs about longing for Ol ‘Carolina’ and ‘Sunny Alabama,’ the minstrel chorus of unending and coolie men sang. “Ching-a-ling Jazz Bazaar,” “The Red Lantern,” “So Long OO-Long,” “Chinese Lullaby,” “Chong,” and “Ching-a-Ling.” Miss Mary Swain sang “Tea Leaves,” and Miss Beatrice Balliagner and Miss Louise Ramsbeck sang a duet, “The Rose of China.” The setting was unique, showing the interior of a tea house. The background consisted of a number of attractive Chinese screens, and the chorus squatted around on the floor, sipping tea during the performance. After the last Chinese chorus was sung, there was dancing on the fourth floor of the association building (*ibid*).

After their initial success in New York, the Chung Mei Minstrels evolved into a more comprehensively “Black” minstrel group. During their performance in Hanford, California in 1928, the Chinese boys from a school in Berkeley presented Chinese “Blackface” songsters, including “Popular ballades, negro melodies and jokes constituted the first part of the performance.” The second part of the show consisted of “pictured southern plantation life during the World War in a patriotic manner. And ‘Do Re Mi’ sung by ‘Topsy and Eva’ was the hit of the evening ([“Chinese minstrels,” 1928, p.4.](#))”

Figure 6 reproduces the regular program schedule in two parts of the Chung Mei Minstrels’ performance in 1925. The show consisted of songs, solos, duets, and ensembles accompanied by orchestra, as well as a patriotic musical sketch entitled “Stars and Stripes Forever,” with the cast in blackened faces and “darky” costumes.

PART I	
Opening Overture, old and new favorites.....	The Entire Company
March, “Stars and Stripes Forever”.....	Chung Mei Tynphony Orchestra
Song, “My Sunny Tennessee”.....	Mr. Geo. Hall
Selection, “Dreamy Melody” “Linger Awhile”, “Sleep”.....	Chung Mei Charmony Kings
Song, “I Want My Mammy”.....	Mr. Chas. Mar
Song, “Oh, Susannah”.....	Mr. Adam Wu
Monologue.....	Mr. C. Y. Hui
Song, “When My Mother Sang To Me”.....	Mr. C. R. Shepherd
Chorus, “California, Here I Come”.....	The Entire Company
PART II	
Opening Overture, Chung Mei Favorites.....	The Entire Company
March, “Lights Out”.....	Chung Mei Tynphony Orchestra
Song, “It Ain’t Going To Rain No Mo’”.....	Mr. Geo. Chow
Reading, “How Some Preachers Do It”.....	Mr. C. R. Shepherd
Songs, “Mandy Lee, I Love You.” “Little Black Me”.....	Mr. Harry Fong
Selection, “Blue Danube”.....	Chung Mei Charmony Kings
Song, “The West, a Nest and You”.....	Mr. Paul Leung
Duet, “Gallagher and Shean”.....	Mr. C. R. Shepherd, Mr. C. Y. Hui
Song, “Plantation Lullaby”.....	The Entire Company
The Chung Mei Home for	

Figure 6.

The program of Chung Mei Minstrels (“Chung Mei,” 1925, p.5)

Nee Wong

The most accomplished “Chinese” vaudeville actor to embody Black music on stage was paradoxically not Chinese. Nee Wong was one of the most active “Chinese” performers during the 1920s and 1930s in the United States. He was called “The Original Chinese Ukelele Ike,” “The Gentleman of the Orient,” or sometimes “The Chinese Jazz Boy.” Nee Wong had broadcast on a Hawaii radio station before he arrived New York, and before becoming a vaudeville actor in late 1925, Wong had toured in Beijing in a string of successful ukulele performances.

Yet based on a registration card that was found in 1942, he was in fact born in Baclayon, a province of Bohol in the Philippines, in 1892. The card also indicates that his real name was Alfredo C. Oppus (see figure 7). Alfredo Oppus had in fact been his stage name, until he changed it to Nee Wong, according to a 1938 article (see figure 8). Thus, Oppus was born in the Philippines and raised in Hawaii, until later in his acting career, he reappeared on stage as a Chinese.

Using other Asian groups to imitate and perform Chinese was not in fact uncommon during the early decades of the twentieth century. As Lee Tung Foo mentioned in his letter to Alverson, “some of these performers [so called

“Chinese American” vaudeville actors] were not really Chinese, even if they were or were of mixed heritage (Lee, 1915).” The trend of mixed-race figure in American culture was a staple in nineteenth-century cultural works (Williams-Leon and Nakashima, 2001, p.37). “Mulatto” (primarily Black/White), “half-blood” (Native American-White), and “Eurasian” (European/Asian) were frequently used to reflect certain social, political, and economic concerns of Americans (ibid, p.37). At the turn of the century, the mixed-race Asian figure (primarily Eurasian characters) were extensively utilized to illustrate the racial and cultural superiority of Whites over Asians, as well as the “unassimilability” of Asians. The purpose of such figure thus echoed the nationwide “yellow peril” sentiment. As some American expansionists stated, in the face of indisputable White American superiority, the inferior races would either die out or be eradicated (Horsman, 1981, p.247).

The same mixed-race trend can also be witnessed in theatre industry at the beginning of the twentieth century. According to Moon, although the vast majority of Chinese American performers were second generation, a small proportion of vaudeville performers, who always billed themselves as Chinese, were the offspring of mixed marriages (Moon, 2005, p.146).

REGISTRATION CARD—(Men born on or after April 28, 1877 and on or before February 16, 1897) 232

SERIAL NUMBER 1. NAME (Print) ORDER NUMBER
 U 2654 Alfredo C Oppus

2. PLACE OF RESIDENCE (Print) (Town, township, village, or city) (County) (State)
2289 W. 25th St Los Angeles Calif

[THE PLACE OF RESIDENCE GIVEN ON THE LINE ABOVE WILL DETERMINE LOCAL BOARD JURISDICTION; LINE 2 OF REGISTRATION CERTIFICATE WILL BE IDENTICAL]

3. MAILING ADDRESS (Mailing address if other than place indicated on line 2. If so, insert full name)
428 - Stack Bld. Los Angeles Calif

4. TELEPHONE (Number) (Exchange) 5. AGE IN YEARS (Date) (Mo.) (Da.) (Yr.) 6. PLACE OF BIRTH (Town) (County) (State or country)
Mutual 49 Baclayon
1878 Dec 28 1892 Bohol P.I.

7. NAME AND ADDRESS OF PERSON WHO WILL ALWAYS KNOW YOUR ADDRESS
Fabian Banguis 2289 W 25th St L.A. Cal.

8. EMPLOYER'S NAME AND ADDRESS
Self

9. PLACE OF EMPLOYMENT OR BUSINESS (Town) (County) (State)

I AFFIRM THAT I HAVE VERIFIED ABOVE ANSWERS AND THAT THEY ARE TRUE.

D. S. N. Form 1 (Revised 4-1-42) 10-21830-2 Alfredo C Oppus (Registration's signature)

Figure 7. The Birth Certificate of Nee Wong, 1942 (Courtesy of California State Library)

**United Press Staff Correspondent
 MANILA, F. I., Nov. 7(1938)
 Another Vaudeville Assistant**

She alternates with **Alfredo Oppus**, who likes to tell about the youthful days when he changed his name to **Nee Wong** and appeared on an American vaudeville circuit with a ukelele and an imitation Chinese dialect.

Full-page advertisements in the Manila newspapers proclaim Moncado's campaign methods with full frankness.

Figure 8. “Another Vaudeville Assistant” (“Assistant,” 1938)



Figure 9.

The portrait of Nee Wong (Case and Sponable, 1924-25)

Nee Wong's economic and musical success was based on his Chinese character and impersonation. He was the first vaudeville actor that was labeled as "a Chinese minstrel (["Apprentice," 1925](#))." Yet despite the fact that it was billed as a Chinese minstrel show, Nee Wong's performance had little to do with Blackface, and instead focused on a performative manner that utilized the dynamics, but not the portraits, of minstrelsy. On stage he projected a classical image of a yellowface musician playing popular American songs (see figure 9). Through this portrayal, Nee Wong became one of the most well-known Chinese/Asian performers, landing him on the list of the most authoritative vaudeville magazine—the Yearbook of the National Vaudeville Artists, published in 1928 (see figure 10).

This combination of a Chinese figure with Black music on the vaudeville stage received a considerable number of endorsements, and music critics and reporters were impressed by the novelty of the exotic combination. The majority of accounts linked Nee Wong to music with African-American roots, including blues, ragtime, and jazz. At the same time, some reports focused on his distinct persona as a "Chinese." For example, a critic from *Exhibitors Herald* wrote,

Then we had Nee Wong, a flash Oriental who can give some of the best "blues" singers points. Wong's business is funny, and his singing is top-notch. After hearing him sing "Ukelele Lady" in English and then in Chinese, anyone who still doubts the strong Oriental seasoning in American jazz has Thomas outdone by many 'I wonder.' This boy can also pound a uke with the best of them. For an encore, he sang 'If You Knew Susie.' And the crowd hammered for more. He was the only extra performer encored (["Nee," 1925](#)).

This report dates from the early days of his acting career, and clearly perpetuates prejudices against Chinese playing music which had been in place since the period of Lee Tung Foo. The writer dismissed Chinese musicians' musical abilities, but complimented Nee Wong as "one of the great blues singers" merely because he could play the classic jazz instrument, the ukulele.

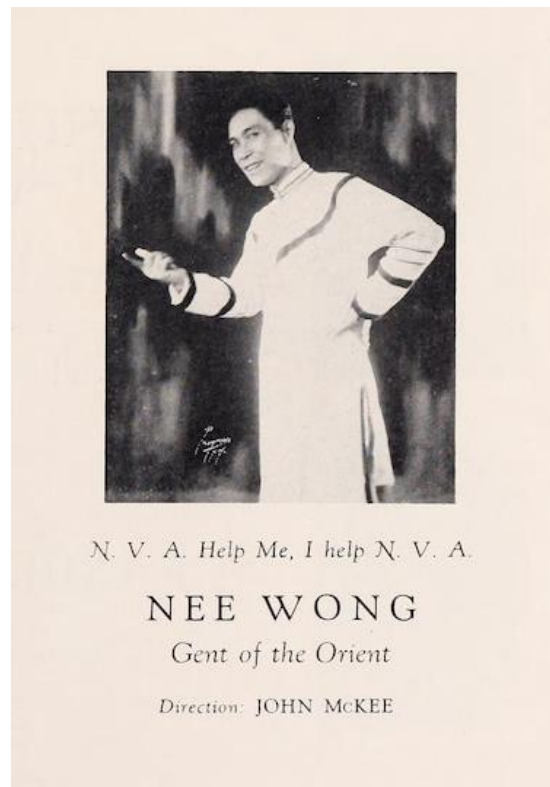


Figure 10.

Nee Wong in National Vaudeville Artists' Year Book ("*National vaudeville*," 1928, p.168)

A comment in 1927 echoes the repudiation of the musical ability of the Chinese community: "Chinese, as a rule, do not go in for comedy and singing." But it continued the description on the contrary side, Nee Wong is a gentleman from the Orient...[and] the exception. He has a program of popular songs, one of which is sung in Chinese for comedy purposes only. Mr. Wong carries his accompaniment, a ukulele, which he handled as if he were born with it in his hands ("*Nee*," 1927, p.21).

In order to highlight the novelty and success of this cultural mixture, a writer from *The Kansas City Times* even differentiated Nee Wong from the nostalgic term "coolie" in order to stress his uniqueness, In the first-class, one may place Nee Wong, a ukulele-playing Chinese who admits he is too lazy to be an acrobat or juggler. Nee Wong has an occidental fondness for satire and he neither spares the coolies back home nor the dance hall sheiks of the U.S.A in his impersonations of moon-catfish young men ("*Nee*," 1927, p.11).

These compliments on Nee Wong are paradoxical. A vaudeville actor who was acclaimed as "The Chinese Ragman" played "Chinese Blues" was not a Chinese in terms of nationality. And yet it was not unusual for Chinese audiences to attend his working class-based vaudeville show. As Lee Tung Foo had said, Chinese audiences were eager to see their cultural representations on stage, and Chinese American audiences were in fact most likely to attend one of Nee Wong's shows.

As the only extant video indicates, Nee Wong frequently added Cantonese and Chinese tones, while playing and singing American popular songs. Thus, if Chinese American audiences paid close attention, they would notice that the Cantonese tones or Chinese songs he used in the show were mere imitations, without the idiom of a native speaker. To put it another way, a Filipino was cast to play a Chinese character, with this fictitious character singing Black music, and the media praised and even promoted the mix, to Chinese-American audiences who were willing participants in the onstage fiction.

Conclusion

The link between African American and Chinese Diasporas in the United States has infrequently received attention from historians. But African Americans do appear and play a vital role in constructing the racial history and Chinese diasporic identity in North America. This article has sought to address the racial and cultural dynamics between African Americans and Chinese immigrants, as depicted in performance, in this period. Black cultural productions which appeared in diverse forms were employed and adapted by racial groups in different ways.

Restricted by racial position, political circumstances, and cultural barriers, Chinese Americans were rarely active participants in producing the exaggerated and expanded figure of Chinese in the nineteenth and the early twentieth century. Prior to the second generation of Chinese Americans, who consciously “performed” themselves on stage, the Chinese cultural products that appeared in mainstream American had been dominated by traditional Chinese theater. However, the values delivered by Chinese and Cantonese opera troupes were not readily accepted by American audiences. In response, the second generation of Chinese Americans chose to contest stereotypes by employing their bodies on the vaudeville stage. As a racially-based art form, the minstrel show’s Blackface legacy was appropriated by Chinese American performers. Throughout Blackface performance and musical representation, Chinese Americans confirmed their capacity for inclusion by culturally assimilating American art forms and seeking to redefine and reshape the figure of the Chinese on stage.

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Review Article

The anatomical analysis of basic stance in ballet

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Abstract

Ballet education, which starts at a young age, is a long and arduous process. Intense physical work is required starting from the early stages through the entirety of a professional dancing career. During this process, uniformed incorrect executions of dance moves and moving techniques may result in various injuries of students who are in developing ages, and also may cause their dance life to end prematurely. In order to develop and execute anatomically and technically correct, and aesthetically flawless exercise movements during class sessions, a basic stance is required. This stance or posture improves body awareness and control in students, and further ensures that the necessary foundations for ballet training and technique are laid correctly. The objective of this article is to explain how basic stance is a prerequisite through out the entire course of ballet education. In basic stance the location of bones, directions of joints and functions of muscles drastically differ from a simple standing position. Also, parts of the body must harmoniously align with each other. Because of these body related factors, various anatomical data have been analyzed and many different sources on anatomical topics have been thoroughly researched and subsequently distilled into this article. While dancing, incorporating an ideal basic stance enables all organs in the body to function properly and minimizes injury risks on the skeletal and muscular systems. As a result, free expressions increase and movement performances are brought up to peak levels. And most importantly the fundamental skill for continuing a dancing career in a healthy fashion is achieved through the understanding of basic stance.

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Introduction

A professional performance of classical ballet is only possible with an academic ballet education which begins at a young age and lasts for years. All movements in the curriculum of education are learned in a planned order. In order for these movements to be performed anatomically, technically and aesthetically correct, first of all, a proper posture is required. In order to maintain classical ballet education in a healthy fashion, achieving the proper attitude at the beginning of ballet education ought to be the first learning objective. For this reason, correct posture should be mentioned before introducing the more basic foot and arm positions to the student. If information about correct posture is given after the basic positions, this makes it difficult to achieve proper coordination and balance. As a result, the body must be correctly aligned first and foremost in training sessions.

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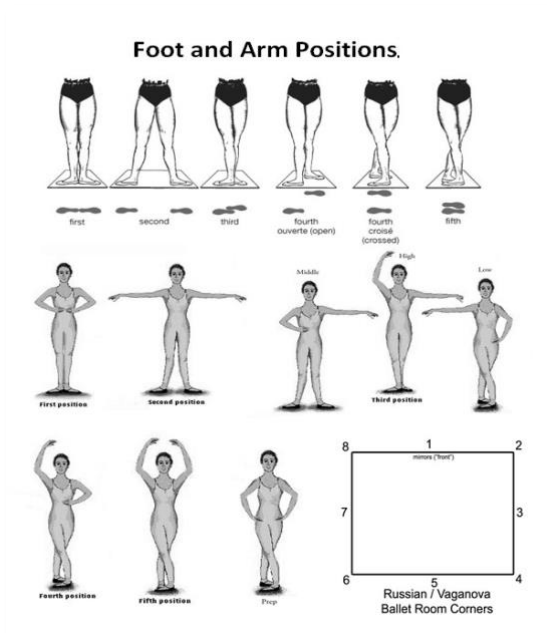


Figure 1.

The Five Basic Positions of Ballet. (<https://www.atimetodance2015.com/printouts.html>)

The basic posture can be defined as the most efficient position of the body while performing ballet movements. Thus, different parts of the body are placed in harmony with each other, minimizing tensions, which possibly could occur on the muscles and ligaments. Correct posture ensures that the bones and joints are aligned optimally with the help of muscles, so that the performances can be performed at the maximum level.

The students who can control their bodies in the best way and possess good body calibration during lessons also form the basis for a healthy dance career. Physical expressions are performed more comfortably, accurately and safely in ballet movements that are performed with a awareness of basic posture. At the same time, technical and artistic dancing qualities will increase with correct posture.



Figure 2.

Correct standing (Dance Medicine in Practice, p.48)

In basic posture, the position of the bones in each part of the body, the direction of mobile joints and the function of muscles are different. This is exactly why it is necessary to work specially to create an awareness for all parts of the body (feet, legs, hips, pelvis, body, shoulders, arms and head) (Frege, 2018, p. 143). In this study, the basic

posture has been analyzed in detail, starting from the feet, in sections, and it is explained in simple language so that it can also be beneficial for those who have just started ballet training. Due to the change in the positions in different methods, it is foreseen that the focus of the study will be scattered, and an analysis will not be made on the basic positions in this study.

Weight Distribution in Basic Stance

The feet, which is incorporated in many exercises within the program of academic ballet education, is an important part of basic posture necessary for the development of proper ballet technique. Body weight is evenly distributed over 3 points on the foot to ensure correct weight placement in classical ballet. These three points are the first and fifth toes, and the heel, each bearing 1/3 of the body weight. Anatomically speaking, the head of the first and fifth metatarsal (comb bone) and calcaneus (heel bone). Thus, the body weight should naturally lean forward when the feet are positioned parallel with each other.



Figure 3.

Weight distribution (<https://cbphysicaltherapy.com/toe-box-wide-enough-simple-test-ensure-running-success/>)

Proper weight distribution also affects the upright position of the pelvis and muscles which serve the external rotation of the leg. Leaving the body weight behind can disrupt the balance of the body in movements while working at the maximum level and prevent the adductors (inner thigh muscles), which is also called internal muscles in ballet. At the same time, when the body weight of students is left lagging behind, the feet cannot get enough power from the ground, and weakens the dynamics of movements such as petit allegro (Vural, 1994). Therefore, in basic posture, correct weight distribution on the feet is an important factor to be considered for balance and correct muscle work. At the same time, it will not be possible for a dancer whose center of balance is flawed to dance in harmony with his/her partner.

Foot and Ankle Joint

Structurally, the foot consists of 26 bones and is divided into three sections. These sections are; phalanx with 14 bones (front part), metatarsal (middle part) with 5 bones, and tarsal (back part) with 7 bones (Clippinger, 2007, p. 298). In the feet, which carry the human skeleton and form the part of the body that touches the ground in basic posture, the sole of the feet should be in equal contact with the ground in order to provide strength and balance. For this, while keeping the toes relaxed, unbent and flat on the ground; The heel bone (calcaneus) at the back should stand in a vertical plane (Simmel, 2009, P. 141). In this way, the feet that carry all the weight can be aligned correctly and can continue to work in a healthy manner during ballet sessions. From this point of view, it is of great importance that students and dancers choose the right working shoes that suit their individual foot structures.

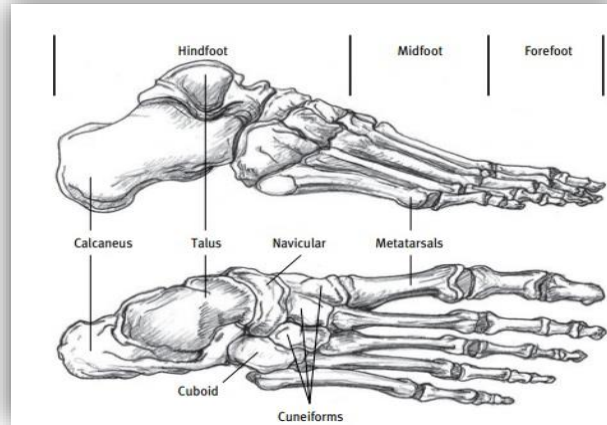


Figure 4.

The Foot Skeleton From Three Sides (Dance Medicine in Practise, p. 124)

The ankle joint (*articulatio talocruralis*), which plays an active role in almost all classical ballet movements, is located between the anklebone (*talus*) and the ends of the lower leg bones (*tibia* and *fibula*), providing the connection between the leg and the foot. It is a hinge-type joint that serves the mobility of the foot in *dorsiflexion* (pulling the foot up from the toes) and *plantar flexion* (pulling the foot down from the toes) (Kugler, 2021, p. 142). For this reason, the point movements of the foot, *relevé* and *flex* performed in ballet lessons are performed at the ankle level with the help of calf muscles. This joint must be vertically aligned in basic stance for balance and the proper transfer of weight towards the feet.

When there is not enough awareness on the feet in ballet lessons, students may experience *inversion* (soles of the foot facing inward) or *eversion* (sole of the foot facing outward) due to incorrect positioning of body weight. If the external rotation of the leg is forced only from the feet and not from the hips, it is clearly seen that eversion increases in ballet lessons.

This situation can cause injuries such as ankle sprains or tendonitis in the surrounding ligaments, especially on point or in descent during jumps. With proper foot alignment, the *Achilles tendon* will form a straight line when viewed from behind. The calf muscles in the lower part of the leg have the task of stabilizing the ankle joint during this alignment and initiating its contact with the ground.



Figure 5.

Inversion and Eversion (<http://www.tedavihareketleri.com/ayak-bilegi-burkulmasi>)

Knee Joint

In ballet classes, significant importance is always given to the exact execution of all movements related to leg stability, mobility and flexibility. In ballet movements that defy gravity and are constantly repeated, the healthy functioning and aesthetic appearance of the legs is mostly possible through correct alignment.

The bone axis of the leg consists of the thigh bones (*femur*) and lower leg bones (*tibia* and *fibula*). The joint between these two bones, which is used for stability and mobility of the leg is called the *knee joint* (*articulatio genus*). It is protected by the *kneecap* (*patella*) and ligaments and provides the connection between the hip and foot.

Straight and taut knees create the aesthetically ideal leg line in basic posture. For this, the midline of the kneecap should form a line with the metatarsal bone (middle part of the foot). That is, the knee joint should be located just above the ankle joint and above the midline of the foot in parallel or turn out position of the leg. If the students force the turn out of the leg from the feet and knees, and not from the hips, alignment is lost and the movements are performed incorrectly. For example, students can have demi-plié made and check how their knees and feet are aligned. In such misalignments, knees will drop forward.



Figure 6.

a- The Dancer Executes the Demi-plié with Proper Turn-out in the Hips, b- The Dancer Executes the Same Move Compensating Improper Turn-out of the Hips by Greater Flexion of the Knees

(https://www.scienceofmotion.com/documents/the_meaning_of_life.html)

The correct alignment of the legs in basic stance is carried out with the help of muscles located in the thigh. For this reason, trainers need to pay special attention to the terminology used in lessons for anatomical positioning in order to activate the muscles correctly. Advice such as “lock the knees” or “push back the knees” overworks the M. quadriceps femoris muscle, which is a combination of four different muscles located on the front of the thigh. This will especially reduce the stability of the joint in students with excessive hyperextension of the knee (the knee going back more than normal and causing pain). In addition, if the legs cannot be straightened correctly, over time it will cause problems on the knees. Therefore, recommendations such as stretching or pulling the knees upwards instead of pushing them back in lessons guide the correct use of muscles by actively working the hamstring muscles, M. quadriceps femoris and the deep external rotator muscles in the hip joint (Edel Quin, 2015, P. 104).

Hip Joint and Pelvis

In ballet training, it is possible to raise the legs to high angles in all directions and to have a good external rotation (turnout) with the correct alignment of the hip joint and pelvis. In this way, the legs can be isolated from the upper body and work more freely and accurately.

The joint that allows the leg to work independently by isolating it from the pelvis is called the hip joint. The special shape of the hip joint, with one end in the form of a ball (caput femoris) and the other end in the form of a socket (acetabulum), gives the thigh great mobility. It is one of the most important joints for ballet dancers. The external rotation of the leg (en dehors / turnout), which is a prerequisite for all movements in ballet, is carried out with the help of deep external rotator muscles in the hip joint and adductors located in the inside of the thighs. Thus, this rotation is initiated by the deep external rotators in the hip joint and is supported by the internal muscles (Simmel, 2009).

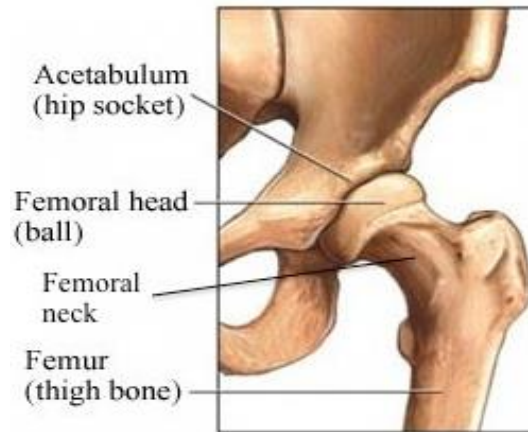


Figure 7.

Function of Ball and Socket Joint. (<https://thehealthydancer.blogspot.com/2012/06/how-to-increase-turnout-safely.html?m=1>)

In basic stance, the hips ought to be kept straight. The hip bones should be kept in line with each other horizontally and vertically in line with the knee joints. Therefore, the hip bones should be pointing forward. For a correct basic posture, the ballet student needs a body center that can be well controlled. The position of the pelvis, located between the legs and the spine, affects the posture and movement performance of both the lower and upper parts of the body. A well-aligned pelvis therefore creates the development of a strong body center. The components of the bone structure in the pelvis are the coccyx (os sacrum) and the two hip bones (os coxae) that make up the pelvic ring. The hip bone is composed of three different bones in itself. These; ischium, ilium and pubis bones (Faller & Schünke, 2012).

In basic stance, the pelvis should be straight and the seat bones (ischium) should be facing downward. For this posture, it is necessary to lengthen the lower part of the spine. Most of the thigh muscles, as well as the abdominal and back muscles, are attached to the pelvis and serve this posture by being correctly activated. A vertical and centered body axis is a prerequisite for correct pelvis posture and body balance. Therefore, with the correct vertical axis of the body, the weight distribution can be transferred equally to both hip joints (Simmel, 2009, p. 78).

Spine

A healthy spine is very important not just for dancing, but also for our daily lives during the span of our life time. The correct alignment of the spine, which supports the entire weight of the head, shoulders and rib cage, not only allows the technique to be developed more accurately, but also makes the upper body of the dancers look more elegant and aesthetic.

The spine, which extends from the head to the tailbone and provides mobility and stability to the body with the help of muscles, consists of 33 small bones called vertebrae. The spine, which appears as a whole, is anatomically divided into 5 sections. These are;

- Neck vertebrae (cervical vertebrae) consisting of 7 vertebrae
- Thoracic vertebrae (thoracic vertebrae) consisting of 12 vertebrae
- Lumbar vertebrae (lumbar vertebrae) consisting of 5 vertebrae
- Coccyx vertebrae (sacral vertebrae) consisting of 5 vertebrae
- Tailbone (coccyx) consisting of 4 vertebrae.

In adults, only the upper 24 vertebrae are operable, as the sacrum and tailbone fuse into a single bone over time (Clippinger, 2007, p. 72).

Anatomically, the spine appears as a straight column from the back and shows a double S-shaped structure when viewed from the side. This natural curvature allows the body to absorb shock and allow the spine to move through a wide range of motions. However, the intensity of this curvature may differ in each person. Especially in dancers, spinal curvatures above normal can lead to an inefficient posture and back problems due to overloading over time.

In classes, instructors should never strive to manipulate the spine into a more straight posture through wrong exercises. Instead, they should help students find the healthiest positions for the spine. For this, first of all, it is a prerequisite to maintain the straight and correct posture of the pelvis. Then, the vertebrae should be adjusted to a slightly separated and upward extending posture. In order to correctly position the spine, when viewed from the

side, the ears should be above the shoulders and the shoulders should form an imaginary vertical line with the pelvis. Thus, while having an extended spine position, the natural curvature required by students and dancers for healthy dancing is preserved (Foley, 2014).

The amount of strength needed to support and maintain a correct alignment of the spine is derived from the abdominal and back muscles. When the abdominal muscles in the front of the torso work actively, it maintains the ideal “neutral” position of the pelvis and provides extension for the lower vertebrae. This prevents the lower back from cupping (lordosis) a problem which we sometimes see in children. At the same time, the active work of this muscle pulls the ribs down and supports a correct alignment for the rib cage.

While the abdominal muscles work, the deep back muscles at the back also serve to stabilize the spine by extending it. To summarize, in a correct basic posture, both the abdominal and back muscles should work actively together. Therefore, it can be observed that balance, turns and jumps exhibit a more accurate and rapid development during lessons.

The Rib Cage

The body has twelve pairs of ribs that extend forward from the side of the thoracic vertebrae. The first ten ribs attach to the sternum and form the rib cage. The lower ribs (eleventh and twelfth ribs) do not attach to the breastbone; these are called “free ribs”. Correct positioning of the thorax protects the organs and ensures their healthy functioning.

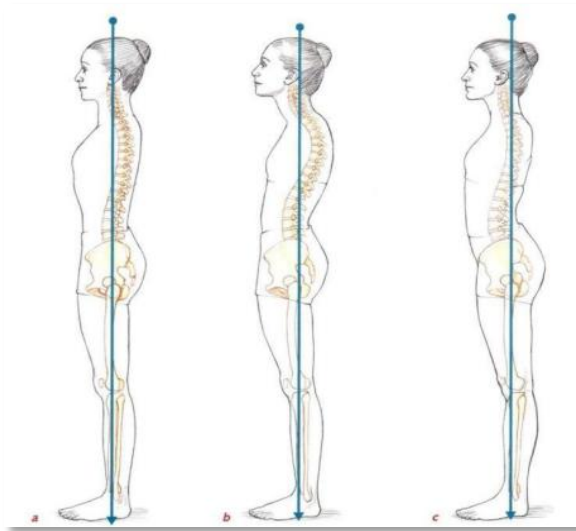


Figure 8.

a- The Ideal Spine, b- Excessive Spinal Curvature and Posture Disorder Caused by Cervical Lordosis, c- Excessive Spinal Curvature and Posture Disorder Caused by Lumbar Lordosis (Profesyonel Bale Dansçılarındaki Aşırı Kullanımdan Kaynaklanan Sakatlıklar ve Nedenleri, p.89)

In basic stance and during the execution of ballet movements, the rib cage should be gathered forward and towards the center (pelvis); that is, it should be positioned directly above the pelvis, without being pulled out. The sternum, which is attached to the upper ten ribs and the shoulders, should be kept slightly upright and open while in this position. This way, an aesthetic appearance is created in the upper body while the organs continue to be properly protected.

In this type of rib cage alignment, attention should also be paid to breathing. As the student inhales, the ribs expand and the abdominal muscles lengthen. On the contrary, when exhaling, the ribs return to its normal position and the abdominal muscles shorten (Haas, 2010, p. 35). Sometimes students tend to improperly hold their breath while they concentrate too much on their body movements. This reduces the amount of oxygen which goes into the blood stream to nourish muscles. Causing them to get tired much earlier in the subsequent movements and therefore lowering their physical condition. When attention is paid to breathing properly along with a correct basic posture, both the body's health is preserved and the quality of the dance performance is significantly increased through more fluent movements.

The Shoulder Girdle

Correct alignment of the shoulder girdle allows students maximum range of motion and the desired artistic expression to be executed fully and comfortably. In principle, the shoulder girdle consists of the collarbones (clavicle), shoulder blades (scapula), breastbone (sternum) and upper arm bone (humerus).

The collarbones are two S-shaped, slightly spiral bones that are clearly visible above the skin; the inner ends attach to the sternum, and the outer ends to the top of the shoulder. The horizontal position of the collarbones ensures the correct alignment of the shoulder blades on the back. Therefore, it should be left open and wide in basic stance. This also gives the student a more confident stance (Haas, 2010).

The shoulder blades are broad, flat and triangular. They lie behind the upper body and flanks the ribs. The shoulder blades move with almost every movement of the shoulder joints and the help of muscles. The position of the shoulder blades is important, because due to their positioning the shoulders do not fall forward and the back is straightened during lessons. Due to this fact, the shoulder blades should never be brought close to each other. This will only cause the chest to be lifted upwards and out, causing the upper body to be misaligned. While executing a correct basic stance, the shoulder blades should be pulled down and outward. The M. trapezius muscle in the back has a pivotal role in order to correctly position the shoulder blades in basic stance. This way, the shoulder blades are stabilized on the ribs in a flat and wide position, allowing the shoulder joints to move more easily in dance.

Relaxing the shoulders without excessive tension during ballet classes promotes an aesthetic body posture, ease of movements and good feelings for the student. Tensions in the upper body and lower body are interrelated. Due to this, having the shoulders excessively tense may negatively affect the mobility of other parts of the body (Franklin, 2004, p. 76).

The shoulder joint is the link between the collarbone and scapula and consists of the upper arm bone (humerus), shoulder socket, and scapula. Students should be able to use their arms without hindering their balance and without adding tension on the back. In order to achieve this, in basic posture, the shoulder joints should be kept “down, open and relaxed” and at the same height, having an imaginary horizontal line pass between them. Hence, with the correct positioning of the joint, the upper arm bone (humerus) becomes isolated from the body, allowing the arms to work more comfortably and aesthetically in ballet.

Shoulder movements are also indispensable for a student or dancer while expressing their idiosyncrasies in their ballet movements. For example, properly aligned shoulders in *épaulement* poses indicate that students are confident, while lowering or raising the shoulders may reflect an expression of nervousness or insecurity (Kay, 2010). Thus, educators ought to frequently remind how to correctly execute a basic posture for the shoulders during ballet sessions.

The Head

The head is one of the heaviest parts of the body and is supported by the cervical vertebrae. Therefore, the cervical vertebrae should always be upright and “tall” to best support this weight. At the same time, the lower jaw should be parallel to the ground. In basic stance, the position of the head is extremely important and should remain semi-“neutral”, meaning, straight; because correctly positioning the head is very important for balancing the whole body. All movements of the head are controlled by the eyes so that the glance direction and the head itself are precisely coordinated and aligned.

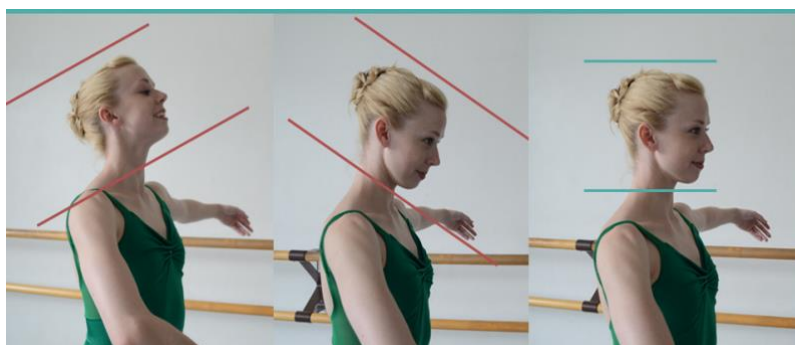


Figure 10.

Correct Placement of Head. (<https://balletbub.com/ballet-technique-tip/keep-chin-level-easier-spotting/>)

Conclusion

By bringing together all the components mentioned in general so far in a coordinated way, the right basic stance can be achieved. Incorporating the anatomical principles mentioned in this paper is one of the main goals that should be achieved at the beginning of classical ballet training. Through these rules the body can achieve an optimum alignment with gravity. This acquisition enables students to have a well-controlled body center and lays the foundation for the correct implementation of all movements in ballet technique. At the same time, it ensures that all organs in the body are undisrupted from their natural working positions while dancing and minimizes unwanted and detrimental loads that could negatively affect the musculoskeletal system. In summary, with the correct anatomical knowledge of basic posture in classical ballet, students are able to continue their ballet education and careers in a more aesthetically pleasing and more sustainable way for the long term with minimum injuries and deformations.

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