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Rast Müzikoloji Dergisi Editörlüğü

Special Issue on Interdisciplinary Music Research

Dear authors, reviewers, editors and readers!

Interdisciplinary research is research in which scientific research tries to find solutions to some problems with all related disciplines. Rast Musicology Journal Editorial decided to publish the special issue under the title of “Interdisciplinary Music Research” in order to deepen music research. We are proud and happy to create this special issue with the contribution of our writers from different countries. We believe that it will make significant contributions to music research.

Rast Musicology Journal Editorial

İçindekiler

2943-2960

Preludes and fugues for piano in the polyphonic works of Chinese composers

Marianna Chernyavska - Zhang Mengzhe

2961-2982

Balina Şarkısı: kambur balina megaptera novaeangliae kültürlerinde müzikal pratikler

Ali Keleş

2983-2996

A study on film score applying the Neo-Riemannian theory: focusing on Bernard Herrmann's mysterious island

Johee Lee - Inho Lee

2997-3016

The effect of playing instrument on voice training

Tuğçem Kar

3017-3030

The concept of subject-object relations in draft versions of the song "Game" by V.R. Tsoy

Svetlana Andreevna Petrova

3031-3042

The integration of music and its influence on the inclusion of autistic children in educational activities of preschool institutions

Shqipe Avdiu-Kryeziu - Arsim Avdiu

İçindekiler

3043-3062

Creative artistic and musical activity of the child as a process of socialization

Irina Vladimirovna Wagner - Ekaterina Mikhaylovna Akishina - Elena Petrovna Olesina

3063-3084

Meslek yüksek okulu öğrencilerinin ruhsal durum algıları ile müzik tercihlerinin incelenmesi

Gonca Soysal - Fikri Soysal - Elçin Balcı

3085-3104

Vocalist or actor: which one is better prepared to perform in the musical theatre genre?

Marina Gennadievna Kruglova - Anna Iosifovna Shcherbakova - Aigul Gareeva
Alexander Ivanovich Vasilenko

3105-3120

Non-native English teachers' views on the use of music and songs in teaching English as a foreign language to primary school learners

Teuta Agaj Avdiu

3121-3130

Book Review: Service (Propria) for Saint Alice, Empress of All Russia, born Heterodox as Alix, converted to Orthodoxy as Alexandra F. Romanova (Orginal; Ακολουθία εις Αγίαν Αλίην, την Πασών τών Ρωσσιών Αυτοκράτειραν, Έτερόδοξον μὲν Γεννηθεῖσαν Αλίην, Ὀρθόδοξον δὲ Γενομένην Αλεξάνδραν Φ. Ρομάνοβαν)

CD Review: Asmatic Service for Saint Alice. Hymnography: Alicia Maravelia - Interpretation, Processing: Athanasios Daskalothanasēs (Orginal; Αισματική Ακολουθία Αγίας Αλίης. Ὑμνογραφία: Αλίη Μαραβέλια – Ἑρμηνεία, Ἐπεξεργασία: Ἀθανάσιος Δασκαλοθανάσης)

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Preludes and fugues for piano in the polyphonic works of Chinese composers

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Abstract

The objective of the study is to identify the role of the small cycle “Prelude and Fugue” in the piano work of Chinese composers in the field of polyphonic genres, to consider the most striking examples of Preludes and fugues from the standpoint of the interpretation of the genre, the use of musical and expressive means, performing implementation. The research methodology is based on an integrated approach that combines theoretical methods with historical ones, reflecting the evolution of musical thinking. All the issues raised in the process of analyzing fugues are considered in combination with certain artistic tasks generated by the internal content of the work. The analysis of piano Preludes and fugues by composers Ding Shande, Chen Zhi Ming, Wang Lisan, Rao Yu Yang, Lin Hua made it possible to deduce a number of features of their construction and musical language in connection with the issues of form formation, thematic content, tonal lighting, rhythmic features, polyphonic ways of development and qualitative transformation of the material. In the Preludes and fugues of Chinese composers, essential and fundamental factors come into close interaction: deep connections coming from the polyphony of the “strict style” and the fugues of J. S. Bach, the organic implementation of the principles of national folk melos and the polyphonic warehouse of instrumental folklore, innovation rooted in the incessant search for new means of expression and enrichment of the musical language. The latter is determined by the content of the composers’ music, its fullness with a variety of moods, experiences, reflections on the meaning of human life, about our complex century, saturated with the most serious events and phenomena. In the fusion of these qualities, a subjective moment plays a primary role: the uniqueness of the composer’s creative individuality, which leaves a certain imprint on all the compositions – in close-up and in detail.

Keywords

Chinese piano music, polyphony, Prelude and fugue, pentatonic scale, performance

Introduction

Fugue and other polyphonic genres (inventions, program polyphonic pieces, suites in the polyphonic style, small and large polyphonic cycles of program and non-program type, etc.) have become widespread in the piano works of Chinese composers. A fugue as

the highest form of the development of polyphony in music was most vividly embodied in the small cycle “Prelude and fugue”.

To date, Chinese composers Ding Shande, Chen Zhi Ming, Wang Lisan, Lin Xua, Huang An-Lun, etc. have created a

considerable number of piano works with a similar genre name. The inheritance of the European genre of Prelude and fugue laid down by J. S. Bach reflects the main trends of the piano creativity of Chinese composers in mastering polyphony, namely, an active comprehension of European traditions and the purposeful use of national folk art, an individual interpretation of the genre and style of the musician.

However, in modern musicology, the genre of the small cycle “Prelude and Fugue” in the piano works of Chinese composers has not become the subject of special consideration. If the fugues written in Europe in various stylistic epochs are quite well studied (Chapin, K., 2010; Mann, A., 1971; 1987; McGahie, D. P., 2006; Pesic, P., 2017; Williams, P., 2003 etc.), then the fugues based on pentatonic have been studied very little, which prevents their introduction into the world performing practice. Currently, Chinese polyphonic works for piano represent a significant layer of the national piano repertoire.

Literature Review

Despite the fact that Chinese researchers are actively studying the national piano music of Bai Ye (2018), Fan Zuyin (2004), Peng Cheng (2006), Sun Wei-bo (2006), Wu Na (2009) there are no special studies in modern musicology devoted to the study of the small cycle “Prelude and Fugue” in the piano works of Chinese composers. In China itself, this problem also requires comprehensive in-depth coverage. Modern scientific developments in the field of polyphony are focused on the study of this phenomenon in the field of mathematics and physics (Li Xiaoquan, 2018; Igarashi

Yuki, 2013; Weiwei Zhang, 2016). The only study where only some preludes and fugues of Chinese composers are used as material is the dissertation of Sun Wei-bo (2006). However, the author pays special attention to the peculiarities of the interpretations of the small and large polyphonic cycles, only mentioning a few samples of Preludes and Fugues for piano. All of the above indicates the need for research devoted directly to the small cycle “Prelude and Fugue” in the piano works of Chinese composers. This would contribute to solving a number of topical issues of modern musicology.

The objective of the study is to identify the role of the small cycle “Prelude and Fugue” in the piano work of Chinese composers in the field of polyphonic genres.

Problem of Study

Problem of Study is to consider the most striking examples of Preludes and fugues from the standpoint of the interpretation of the genre, the use of musical and expressive means, performing implementation. To accomplish this task, a study was undertaken of the “Preludes and Fugues” for Piano in the works of the composers Ding Shande (Story 1), Chen Zhi Ming (Story 2), Wang Lisan (Story 3), Rao Yu Yang and Lin Xua (Story 4). Each of the sections is intended to highlight the following subproblems:

- to reveal the features of the polyphonic thinking of Chinese composers - the construction and musical language associated with the issues of form formation, thematic content, tonal lighting, rhythmic features, polyphonic methods of development and qualitative transformation of the material;

- to consider the innovation of the modal synthesis in the works under consideration, which is manifested in the interaction of the yun-gong-diao system with the major-minor system and modern Western European compositional techniques;
- to reveal the features of the piano style of each composer, to reveal its national characteristics, connection with the traditions of European pianism, to determine the main range of musical expression means, the nature and methods of pianistic presentation.

Methods

The research methodology is based on an integrated approach that combines theoretical methods with historical ones, reflecting the evolution of musical thinking. All the issues raised in the process of analyzing fugues are considered in combination with certain artistic tasks generated by the internal content of the work.

Research Model

The research model is based on the interconnection of three cognitive levels: the creative process, musicological analysis, and methodological comprehension (Kulapina, O., 2014, p: 58).

Data Collection Tools-Documents

The study of musical material in this article is based on:

- genre-style analysis, as well as on the theoretical positions of musicologists (Chapin, K., 2010; Mann, A., 1971; 1987; McGahie, D. P., 2006; Pesic, P., 2017; Williams, P., 2003);
- issues of studying polyphony (i.e. many

voices) in Chinese musical folklore (Fan Zuyin, 2004; Li Hong, 2015)

- specifics of integration processes in Chinese piano art (Bai Ye, 2018),
- features of the fret organization of Chinese piano music (Peng Cheng, 2006);
- research of professional composer creativity of Chinese creators (Sun Wei-bo, 2006; Wu Na, 2009);
- questions of performance implementations based on the development of the performing principles of polyphony Ying Jiang (2019).

Data Analysis

The research material is: “4 preludes and fugues” op. 29, Ding Shande; «13 preludes and fugues” Chen Zhi Ming; “Tashan suite” (“5 Preludes and fugues”) Wang Lisan; “Prelude and Fugue” Rao Yu Yang; “3 Preludes and fugues” Lin Xua, etc.

Process

In the process of research, the article uses the following methods:

- historical-typological - contributes to the building of historical ties and continuity of various links in the field of Chinese musical art;
- systemic - ensures the interaction of functional and structural characteristics of the studied phenomena in the field of genre-style interpretation of Chinese piano works;
- philosophical and aesthetic - allows you to comprehend the worldview positions and creative evolution of Chinese composers;

- genre-style - allows to reveal the composer's interpretation of the piano works of the small cycle "prelude and fugue";
- structural and functional, used in compositional dramatic and performing analysis of works;
- intonation analysis - to determine the ways of updating a specific musical text;
- interpretational - focuses on the problems of adequate reproduction of the composer's text and the national sound ideal in performing practice;
- comparative analysis - allows you to identify similar and different in the interpretation of the small cycle «Prelude and Fugue» in the piano work of Chinese composers;
- culturological - used to substantiate the mental foundations of Chinese piano art, as well as to identify the types of implementations of folklore genesis in the language and form of works by composers.

Results and Discussion

An important feature of the formation of the Chinese school of composition, along with mastering the European experience of compositional technique, was the reliance on Chinese traditional music. The main mode of the piano compositions of Chinese composers was the pentatonism - the traditional mode of the Chinese musical system. The pentatonism five steps are the basis of all Chinese tones, including six-, seven-, eight- and nine-step sound orders. You can get acquainted with the complex multi-level tonal system of Chinese tones by

reading the book by the Chinese theorist Peng Cheng "The Chinese traditional tonal system and its application in the twentieth century" (2006).

Story 1. Ding Shande: the first experience of composing "Preludes and Fugues"

The adoption of the fugue in Chinese music is a very curious and contradictory process; the form that developed in Western European musical art did not immediately adapt to the originality of Chinese music. Fugal forms were introduced into Chinese piano music by one of its founders, Ding Shande (1911-1995). In his polyphonic works, certain elements were revealed that were further developed and affected the thematism of fugues, the form of the whole; they proceeded from the specificity of the ways of developing the material inherent in Chinese folk song, the composition of its melos.

Ding Shande creatively developed the traditional features of classical polyphony based on the stylistic features of Chinese folk music. The outstanding Chinese composer introduced significantly new formative qualities into polyphonic works associated with the development of the laws of traditional national musical art. On the basis of the fugue, the composer for the first time managed to create a polyphonic form that vividly and organically embodies national specifics. The artistic fusion of classical polyphony and native national art became the basis of stylistic synthesis in the polyphonic works of Ding Shande and determined the national specifics of the polyphonic form.

One of the most important aspects of Ding Shande's polyphonic creativity is

the problem of traditions and innovation, which is closely related to the composer's "orientation" to the most important polyphonic principles, styles of composers of the past and present, and his search for new intonation and compositional forms, genre strokes. The formation of the style of the Chinese composer was particularly influenced by the work of the great polyphonist J. S. Bach. The national roots of the polyphonic style of Ding Shande are connected with the refraction of the characteristic trends of modern music, including the linearity of orchestral thinking, which is more or less characteristic of most of the greatest composers of the XX century. The composer has particularly well and comprehensively developed polymelodic tendencies associated not only with the creative development of the traditions of the past, but also with the traditions of Chinese folk music. As a result, there is a complex tonal complex with elements of the traditional *yun-gong-diao* tonal system, which has existed in China for many centuries and has not lost its significance in the twentieth century.

Despite the external similarity of the tonal properties of the folk music of China and the Slavic peoples, the principles of the melodic organization of these cultures are fundamentally different, and this shows the truly inexhaustible possibilities of the diatonic forms of the sound system of melody and harmony. Some tones of Chinese folk music even at first glance coincide with European tones in construction, however, they cannot be identified, since they are dominated by different intra-tonal ratios. For example, if in European tones the seventh step is allowed in the first, then in Chinese music the seventh step

is allowed in the sixth.

A vivid manifestation of the polyphonic thinking of Ding Shande (1911-1995) was his piano cycle "4 Preludes and fugues" op. 29. Turning to Bach's construction of the small polyphonic cycle "Prelude and fugue", the composer continued the improvisational type of musical thinking characteristic of Bach, trying to present the listener with a "laboratory" of his creative thought. The fugue in the work of Ding Shande is always an innovative search.

The composer's bold innovation was the refusal to combine the small cycle "Prelude and fugue" with one tonality. According to the researcher Wu Na "unusual tonal system of preludes and fugues of Ding Shande reminiscent the tonal convergence of major-minor from Hindemith, polysynthesisism of his tonality is consistently stood at Ding Shande principle of communication of preludes and fugues through the final tone that is either the original sound of the next song, or its central tone, like when interludes and fugues, as well as fugues and subsequent interludes from Hindemith" (Wu Na, 2009, p: 21).

Despite the difference in tonalities associated with the compositional structure of the cycle "Preludes and fugues", both piano pieces constitute an independent polyphonic dilogy. A similar compositional scheme is generally preserved in all four preludes and fugues of Ding Shande. In addition, the composer provides each piece with a program. In this way, it strengthens the principle of figurative-dramatic unfolding within a mini-cycle. The idea of contrasting "parts of subcycles, as well as the idea of the connection

of fugues and subsequent preludes, consistently implemented in the Ding Shande cycle” (ibid.), also reveals close ties with the “*Ludus tonalis*” by P. Hindemith. The analogy with the music of the outstanding German polyphonist is also indicated by “the application of the modulation principle of constructing preludes and fugues, which is manifested in Ding Shande in the change of the central tone, as well as in the method of modulating (changing the central tone) through the transposition of large fragments of the form” (ibid.).

Each piece of the small cycle reflects a certain internal state. Thus, the composer calls Prelude No. 1 “Contemplation”, tuning in to a contemplative mood. Fugue No. 1 “Rapture” is built on the intonations of folk dance, has a clear pentatonic basis. The figurative sphere in Prelude and Fugue No. 2 is sharply polar. Prelude No. 2 “Sadness” is based on elements of mournful folk songs, where the melody is interrupted by sobs. Fugue No. 2 “Joy” is written on the basis of the ancient Chinese tone f-zhi with pronounced tonic and dominant steps (f and c), giving the theme of the fugue a characteristic tonal color and stability.

Prelude No. 3 “Joyful Jumps” fully reflects the title of the piece. It is based on a variable pairwise movement of the eighths in each hand. Sometimes this movement converges. The fast pace of Vivace emphasizes the impetuosity of movement. In fugue No. 3, which is called “The Subsequent statement”, the ancient Chinese tone b-zhi is used.

Prelude No. 4 “Excitement” is based on dance rhythms: a polyphonic combination of the ostinato movement of

the fifth intonation in the left hand and the Chinese folk bamboo flute playing in the right. Fugue No. 4 “Rejoicing” continues the figurative structure of the prelude. The innovation of this fugue was manifested primarily in the tonal plan of the theme itself. In the first two bars, it is presented in tone c-gong. Despite the fact that only four sounds of the tonality c-gong are used in this fragment of the theme and it ends on the third tone of the tone, the position of the tonic and dominant is very stable. Next, the theme modulates into the tonality a-gong and, finally, into fis-yu (the tonality of the tonal system a-gong). Thus, the tonal plan of the theme is very whimsical: c-gong - a-gong - fis-yu.

It should be noted that the prelude of Ding Shande is the most important link in the musical and dramatic narration of the polyphonic mini-cycle, it is in the prelude that the subjective factor is concentrated. In the fugues, the composer boldly uses ancient Chinese tones, in his small-sized fugues, he is an example of the composer’s revival of the structure of the classical polyphonic form, enriched with elements of the Chinese mode-tonal system and folk music. Thus, the task of the fugue for Ding Shande is not only to combine the national with the classical polyphonic form, but also to introduce a new technique of compositional writing.

Story 2. Chen Zhi Ming: a synthesis of national traditions and modern techniques of composer writing

An integral feature of the piano work of Chen Zhi Ming (born in 1927), the author of many chamber, string, and vocal works, is the polyphony of thinking. The polyphony in his piano

compositions is directly connected with the most essential and peculiar features of the composer's style. The composer's interest in polyphony was quite active. This is confirmed by a number of theoretical works of Chen Zhi Ming devoted to polyphony - "Compositional features of the fugue", "Fundamentals of polyphonic composition", "Thoughts about polyphony".

Chen Zhi Ming's appeal to polyphony is not accidental. The composer studied a lot of pre-Bach polyphony. It is quite obvious that Chen Zhi Ming's polyphonic thinking was formed under the influence of Bach, Handel, Taneyev, Shostakovich, as well as through the implementation of the laws of folk and national music. The most important aspect of the composer's polyphonic style is his implementation of classical polyphonic forms, in particular, its highest form - the fugue. Chen Zhi Ming inherited many characteristic features of the polyphonic thinking of Hindemith, Shostakovich, Shchedrin-composers who played a significant artistic and historical role in the process of reviving and rethinking the fugue.

One of the important issues is Chen Zhi Ming's creative development of the stylistic features of Chinese music of the oral tradition, in connection with which the polyphonic forms in the composer's work must also be considered within the framework of the problem of the correlation of the national and international. This perspective creates a rich basis for theoretical analysis, helps to reveal the artistic image of an outstanding Chinese composer and his place in modern musical art.

Chen Zhi Ming's piano cycle "13

Preludes and fugues" is the composer's highest achievement in the field of this polyphonic form, implemented in a complete polyphonic cycle. This cycle has become a concentrated embodiment of the polyphonic "orientation" manifested from the very early stages of the composer's creative biography, his desire for a polyphonic genre, form, and style. Thus, Chen Ji Ming once again emphasized the viability of not only the fugue itself, but also the cyclicity that arose on its basis.

Being an inspired and bold development of the Bach traditions, the cycle "13 Preludes and fugues" by Chen Zhi Ming is at the same time quite innovative in relation to them. In addition, the cycle opens a new stage of the composer's own piano style, reveals new aspects of his piano language and pianism, significantly enriches and expands their capabilities. Hence the peculiarities of this polyphonic cycle – versatility, on the one hand, perfection and completeness, on the other.

Despite all the continuity, Chen Zhi Ming's piano cycle is deeply individual and contains many new solutions of polyphonic technique and polyphonic cyclicity. If the composer does not try to introduce significantly new touches directly into the structural composition of the fugue, innovation is noticeably revealed in the construction of the entire cycle, which for the first time is due to the figurative-dramatic concept. So, unlike other cycles of this kind, where the ratio of tonalities was programmed, invariably, ordered, in the cycle of the Chinese composer, the logic of figurative and dramatic development dictates the tonal plan. Hence, there is a lack of strict

interval consistency in the following of the fugue tonalities. In addition, within the cycle, Chen Zhi Ming does not separate the prelude and fugue. The fugue usually begins after a pause and fermata, continuing the prelude.

In “13 Preludes and fugues”, Chen Zhi Ming masterfully applies the synthesis of the dodecaphone technique of compositional writing, the principles of polytonality and polytonality, which are firmly entrenched in the European music of the twentieth century with the peculiarities of Chinese music. The composer uses a variety of methods of polyphonic technique, while achieving such naturalness and expressiveness, which, at first glance, is incompatible with solving such complex technical problems.

The composer draws a lot of bright, diverse, memorable images in his cycle. For example, in Prelude No. 1, choral imagery dominates. The music is concentrated, epically concentrated. The thematism of the fugue, which begins inside the prelude, like many other fugues of this cycle, is based on a folklore basis. The theme of the song character begins its unhurried development. With the appearance of the second theme in the fugue, a new phase of the image development begins. At the culmination point of the fugue’s development, both themes begin to sound in parallel. In the last Allargando joint event, the first theme sounds in magnification, emphasizing the monumentality and grandeur in the development of the image.

Prelude No. 2 is characterized by images of deep philosophical reflection. The

fugue built on the progressive movement of broken intervals, contrasts the prelude and presents a bright, incendiary, virtuoso piece. The Prelude and fugue No. 3 are based on a pentatonic tone. While the prelude vividly demonstrates the coloristic possibilities of the piano based on the sound of the pentatonism, then the fugue tends more to folk song and dance intonations.

Prelude and fugue No. 10 have pronounced national features. The theme of the fugue is written in the tonality a-yu. The structure of this tone basically corresponds to the structure of the diatonic minor. The composer designates the functions of the tonic and dominant very carefully, giving the theme not only a national flavor, but also preserving its pronounced minor coloring.

While in the first preludes and fugues 12 non-repeating sounds obey a certain tonic, to which the music comes at the end of the work, the tonal gravitations are gradually increasingly destroyed, almost to the point of complete disappearance. In combination with elements of ancient Chinese tones, the tonal characteristic becomes more and more uncertain, forming a certain new reality, vividly demonstrating the composer’s innovative findings.

“13 Preludes and fugues” were the result of a whole period of Chen Zhi Ming’s creative activity. Updating the old polyphonic traditions, Chen Zhi Ming created an original polyphonic cycle by means of expressive means, in which the composer’s tendency to conciseness and refinement of the musical language found concentrated expression.

Story 3. Wang Lisan - author of the Chinese “Well-Tempered Clavier”

In 1982, the composer Wang Lisan created the “Tashan Suite”, consisting of five “Preludes and fugues”. This work was awarded the first prize at the Art Competition of Literature and Arts of Heilongjiang Province. In this work, all the modes of pentatonics were presented, and other “signs of the national originality of the interpretation of the genre, the most important indicators of which are: the program type of polyphonic composition; the concreteness of the figurative-semantic system (as a projection of the principle of theater-centrism on the field of musical thinking); the national identification of thematism (thanks to the pentatonic-tonal basis of intonation)” (Sun Wei-bo, 2006, p: 6).

In the “Tashan suite” you can observe a rare combination of musical programming, national color and modern composition techniques. In all five preludes and fugues, the composer uses the pentatonic fret of the people of the Chinese province of Hanshui, each small cycle is supplemented with a text preface, where explanations are given for a better understanding of the music. Each of the five preludes and fugues has a title and a poetic preamble, the prelude and fugue of each cycle are performed *attaca*, without the traditional break: 1. Prelude and fugue in *fi*-shang: “Calligraphy and Qin” (Pentatonism *e*); 2. Prelude and fugue in *a*-jue: “Geometric pattern” (pentatonism *c*); 3. Prelude and fugue in *as*-zhi : “Song of the Earth” (pentatonism *des*); 4. Prelude and fugue in *g*-yu: “Folk Toy” (pentatonism *es*); 5. Prelude and fugue in *f*-gong : “Mountain Village” (pentatonism *f*).

Preludes and Fugues, covering all the keys of the pentatonic scale, with the “Well-Tempered Clavier” by J.S. Bach: “As the great J. S. Bach seized the whole system of major and minor tones, Wang Lisan bethought to change the specific system of Chinese pentatonic modes in the same form of ‘little cycle’. The orientation on national principles of musical pitch organization, the reference to national melos, texture-timbre and performing instrumental methods, the sense of musical time, peculiar for the different regions of the country, the principles of form making did not hamper the assimilation of the difficult polyphonic form” (Bai Ye, 2018, p: 141).

In the preface to the first Prelude and fugue, Wang Lisan writes: “The Prelude ‘Calligraphy’ uses musical notation as a canvas, and the calligrapher writes on it, sometimes barely touching, holding his breath, then with excitement and strength, excitedly following the figures of snakes and dragons created by him” (Wei Tingge ed., 1998, p: 23). “Qin” is a three-voice fugue, its theme is presented in two-octave doubling, imitating the sounds of *guqin*, the accompanying parts have unprecedented transformations, similar to the sluggish *qin* sounds.

The second Prelude and fugue in a, “Geometric Pattern” is more abstract, but sometimes pictures of the vast expanses of Hunan appear through its abstraction, and the rhythm and size resemble the folk motif of *Huagu* (“Flower and Drum”). Music uses multiple modulations, like an ever-changing pattern. The fugue begins from afar in a grotesque refraction.

Researcher Bai Ye compares this cycle of

The third Prelude and fugue “Song of the

Earth” is written with great feeling and is full of depth - the composer’s favorite. The prelude begins at the very edge of the keyboard, marked *pp*, as if the patient Earth is singing a song in a low voice. The left hand repeatedly plays the established descending tones, possibly personifying the roots deeply anchored in the ground. The rhythm contains the sounds of a folk song from Xiabei Province. This is followed by a double fugue.

In the “Folk Toy”, a special movement is transmitted, creating a local sound color. The prelude uses sixteen tones and note clusters, evoking associations with many different children’s toys that create a children’s fantasy world. The fugue has some specific features, first there is an anti-compound, then a theme, and again an anti-compound, which becomes the answer. The cycle ends with “Mountain Village” - a joyful piece that carries the energy of dance. The melody and rhythm are reminiscent of folk songs of the southwestern small nationalities of China.

Thus, it is difficult to overestimate the importance of the appearance of Wang Lisan’s “Tashan suite” in Chinese music, “five Preludes and fugues, united into one unit, acquire meaning of the so-called artistic-esthetical manifest by outgrowing the meaning of artistic experiment and could serve as a bright example of integration processes in Chinese music of the last third of the XX century” (Bai Ye, 2018, p: 141-142).

Story 4. National awareness of fugue in the works of Rao Yu Yang and Lin Hua

Many Chinese composers knowing the Western European major-minor fret

system write music in accordance with the strict Chinese tradition. The prelude and fugue of Rao Yu Yang’s polyphonic cycle “Lyrics” is also written on the basis of the tone *b-zhi*. We can already see the composer’s brilliant mastery of the technique of polyphonic writing in the prelude, where polyharmonic means are used in combination with the polyphony of layers. Rao Yu Yang’s development of the rich metrorhythmic basis of Chinese musical folklore is diverse. The bold variation of the rhythmic and structural traditions of folk music often leads to the fact that folk traditions turn into the author’s own finds.

The whole prelude is imbued with a sense of improvisational presentation of the material, coming from the creativity of folk storytellers-shoshuds, the traditions of performing on *Huqing* and *Zheng*. The feeling of improvisationality should be comprehended with the help of the most subtle intonation nuances in articulation, minute changes in *agogy*. In the arsenal of the author’s tools are the mastery of the rhythms developed by the people, the knowledge “from within” of folk genres, their specifics. The composer finds sounds that resemble the timbres of various folk instruments. The fugue is based on speech intonations.

Lin Hua’s polyphonic cycle “3 Preludes and fugues” demonstrates a multifaceted figurative content. The composer expressed her attitude to the tonal organization of music, in the field of which new complex experimental systems have repeatedly appeared, emphasizing the importance and viability of the tonal factor.

Prelude No. 1 draws a majestic epic

picture with powerful sound strokes. In its philosophical and tragic orientation, the prelude resembles an excited and at the same time severe dramatic monologue of the author. The figurative sphere of fugue No. 1 "Debility" is directly opposite to the image of the prelude. The connection of the musical language of the fugue with the Chinese folk melody is characterized by a great saturation of the composer's melody with various typical intonations of Chinese folk melos.

The synthesis of artistically multidirectional methods and principles of shaping, the combination of opposite images, contradictory methods of utterance and in general is characteristic for Lin Hua. It is one of the ways to display the acute conflict of the surrounding world, an aesthetic expression of the unity of its contradictory diversity, the complexity of internal connections. Hence the composer's tendency to express a contrasting "polyphony" of images and feelings, a polyphonic combination of a high intensity of emotions with a deep pathos of thoughts.

Of great importance in the knowledge of the essence of the melodic process are the tonal patterns on the basis of which this process develops. The composer's palette of tonal colors is very extensive. First of all, it should be noted the successful coexistence of the Chinese folk-tonal systems with the Western European major-minor. In many cases, folk modes in the composer's music are significantly enriched and receive a new kind of interpretation. But, as a rule, the composer's boldest interpretation of certain fret patterns is based on a folk "core" and this largely contributes to the

fact that very complex forms of musical development in the composer's works are easily perceived and accessible to the broad masses of listeners.

Prelude No. 2 is a piece of an etude character, built on the fluid movement of the sixteenth in both hands. Here the pianist faces certain technical difficulties. The above clarifies and emphasizes the main point: all the means of musical expressiveness used by the composer in creating the thematism of fugues are aimed at revealing their national warehouse in the most relief form.

The theme of fugue No. 2 "Cold-bloodedness" contains intonational commonality with the themes of folk songs, recitative lamentations and lamentations (intonation of a sigh and a groan), majestic or epic chants. It is precisely this song-drawn-out character that largely stimulates the tendency to a long "slow" character of shaping in this fugue. Here, the form turned out to be the other side of the desire to sing the fugue's thematism as much as possible.

Prelude No. 3 "Big Drum" is the central culmination of the entire polyphonic cycle of Lin Hua. It is an interesting combination of Chinese musical folklore and the passacaglia genre. The prelude consists of a theme and five polyphonic variations on an unchanging bass. The basso ostinato technique was used by ancient masters to express a long stay in the same emotional sphere, often mournful feelings. This prelude is written according to this principle. The intonational content of melodics is the germ from which other elements of the musical language, including polyphony,

grow. Melodic intonations to a certain extent coordinate the unification of all these elements into a single organic complex of expressive means of a musical work.

The theme of fugue No. 3 “Lightness” resembles instrumental tunes, in particular, folk dance melodies of the Chinese pipe. The innovative search for the composer opened up limitless possibilities for the development of various stylistic trends based on the fundamental principles of national art.

In the work of Lin Hua, there is a national “awareness” of the fugue. Relying on the extensive polyphonic experience of her predecessors, she creates a complete sample of the fugue, or rather, the traditional polyphonic dilogy-prelude and fugue) based on the organic interaction of the stylistic features of Chinese folk music and polyphonic techniques.

Conclusions

The analysis of piano Preludes and fugues by composers Ding Shande, Chen Zhi Ming, Wang Lisan, Rao Yu Yang, Lin Hua made it possible to deduce a number of features of their construction and musical language in connection with the issues of form formation, thematic content, tonal lighting, rhythmic features, polyphonic ways of development and qualitative transformation of the material.

In the Preludes and fugues of Chinese composers, essential and fundamental factors come into close interaction: deep connections coming from the polyphony of the “strict style” and the fugues of J. S. Bach, the organic implementation of the principles of national folk melos and the polyphonic warehouse of

instrumental folklore, innovation rooted in the incessant search for new means of expression and enrichment of the musical language. The latter is determined by the content of the composers’ music, its fullness with a variety of moods, experiences, reflections on the meaning of human life, about our complex century, saturated with the most serious events and phenomena.

In the fusion of these qualities, a subjective moment plays a primary role: the uniqueness of the composer’s creative individuality, which leaves a certain imprint on all the compositions – in close-up and in detail.

Most composers demonstrate in Preludes and fugues the close connection of the Chinese folk-tonal systems with the Western European major-minor. In “13 Preludes and fugues”, Chen Zhi Ming masterfully applies the synthesis of the dodecaphonic technique of compositional writing, the principles of polytonality and polymodality. The innovation of the composers Ding Shande, Chen Zhi Ming, Lin Hua was the refusal to combine the small cycle “Prelude and fugue” with one tone.

The composer Wang Lisan, on the contrary, created a kind of Chinese “Well-Tempered Clavier” on the national material (Bai Ye, 2018, p: 141). Almost all Preludes and fugues by other composers, with the exception of “13 Preludes and fugues” by Chen Zhi Ming, also have program names. All fugues considered in small cycles structurally correspond to the division generally accepted in Western European music into exposition, elaboration, reprise; or-exposition and free part (with or without reprise).

Chinese composers, creatively mastering and rethinking the experience of Western polyphonists, created the art of a new polyphony, saturating it with national features, firmly linking it with the origins of Chinese national music, giving polyphonic music a new content, and partly a form. New polyphonic forms and qualitative changes in the ways of using polyphonic methods of developing musical material can be created on the basis of a rich concrete musical material represented by an inexhaustible creative folk genius, the achievements of world music classics and all the subsequent development of Chinese musical culture.

In the works of almost all polyphonic composers, the quintessence of their style is a cycle based on a fugue. The creation of such compositions is not only proof of the inexhaustibility of the possibilities of the fugue, but also proof of a certain sound system, the canonical conditions of writing a certain era. All fugues considered in small cycles structurally correspond to the division generally accepted in Western European music into exposition, elaboration, reprise; or-exposition and free part (with or without reprise). In the fugue, two main trends in mastering polyphony have found a vivid embodiment, namely, an active comprehension of European traditions and the purposeful use of national folk art. The use of pentatonic frets in the construction of fugues and other polyphonic genres has become widespread in China.

Recommendation

Recommendations for Applicants

The presented scientific research of Preludes and Fugues in Chinese piano

art expands the knowledge of a modern musician in the field of a new pianistic repertoire. The obtained theoretical knowledge also allows you to find the most effective ways to achieve a result in the student's learning process. For musicians - representatives of non-Chinese nationality - it is very important to understand the specifics of the national intonation nature, timbres, and techniques of Chinese instruments. The acquired knowledge will influence the choice of the performing means of expressiveness, the development of the skill of auditory development, the ability to hear pitch ratios uncharacteristic for equal temperament of a piano.

Recommendations for Further Research

The prospect of research is seen in the study of other polyphonic genres in the piano work of Chinese composers.

Limitations of Study

The compositions considered in the article are successfully used in the educational process of music colleges and academies in China. They are studied as a performing concert repertoire in a special piano class, along with works by J.S. Bach, G.F. Handel, D. Shostakovich, P. Hindemith, and others.

Acknowledgement

Today, pianism in China has reached a very high level, so the interest of listeners from other countries in Chinese music is growing every year. The piano was the instrument that helped build a cultural bridge between China and the rest of the world. One of the links of such a bridge was the training of Chinese students in Ukraine. These young people come to our country to get a higher level of

European music education. At the same time, they bring drops of their national culture to Ukraine. For more than ten years at the Department of Special Piano of the Kharkiv I. P. Kotlyarevsky National University of Arts Chinese students and graduate students (one of them - the author of the publication Zhang Mengzhe) study with teachers (one of whom - the author of the publication - Marianna Chernyavska) piano works as Western European, Ukrainian, and Chinese composers. Cognition of a new musical culture, the possibility of expanding the modern pianistic repertoire, new imagery, sound techniques, the study of mental attitudes, philosophical principles, etc. - all this enriches the musician.

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Balina Şarkısı: kambur balina megaptera novaeangliae kültürlerinde müzikal pratikler

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Özet

Erkek kambur balinalar (*Megaptera novaeangliae*) “şarkı” olarak adlandırılan uzun, karmaşık ve örüntüleşmiş seslendirme pratikleri sergilerler. Balina şarkılarının işlevi henüz tam olarak anlaşılamamış olsa da hem bir kur davranışı hem de diğer erkek bireylere çeşitli mesajlar veren bir iletişim biçimi olma ihtimali yüksektir. Balina şarkıları, hiyerarşik olarak düzenlenmiş çeşitli birimlerden ve tekrarlardan meydana gelir. Bu anlamda kambur balina şarkıları, hem düzenlenmiş/örüntüleşmiş yapısı ile hem de bireyler ve topluluklar düzeyindeki aktarımları nedeniyle balina kültürlerinin bir parçası olarak görülür ve insan müziği ile benzerlikler taşır. Bu makalenin amacı, balina şarkısı araştırmalarının ve zoomüzikolojik çalışmaların bulgularını, vokal öğrenme çerçevesinde ve müziğe ilişkin kavrayışlarımızla ilişkili biçimde sunmaktır. Bu amaca yönelik olarak çalışmanın yaslandığı temel araştırma metodu, literatür taramasıdır. Deniz biyolojisi, biyoakustik, etoloji, zoomüzikoloji ve etnomüzikoloji gibi farklı disiplinlerin alanyazınları, hayvan müziği, vokal öğrenme ve balina şarkısı eksenlerinde incelenmiş ve konuya ilişkin bulgular derlenmiştir.

Anahtar Kelimeler

zoomüzikoloji, balina şarkısı, kambur balina, vokal öğrenme

Giriş

Müziğin insana özgü olup olmadığı veya diğer türlerin müziği olup olmadığı müzikologlar için, erken dönem karşılaştırmalı müzikoloji çalışmalarından beri bir sorun olagelmıştır. Karşılaştırmalı müzikologlar, 20. yüzyılın başından itibaren tüm insan kültürlerinin müzikal ortaklıklarını (müzikal evrenseller) tespit ederek “müziğin kökeni nedir?” sorusunu yanıtlamaya çalışmışlardır. Örneğin Carl Stumpf’un 1911 tarihli *Müziğin Kökenleri* kitabı, günümüzde halen üzerinde durulan ve artık disiplinlerarası bir perspektifle araştırılan, çeşitli konulara dikkat çekmiştir. Stumpf ile birlikte çalışan ve Berlin Fonogram Arşivi’nin uzun yıllar

müdürlüğünü yapan Eric von Hornbostel, insan olmayan hayvanlarda müzikal tınısal biçimler üzerine fikir yürütmüş ve *Musikpsychologische Bemerkungen über Vogelgesang* (Kuş Ötüşü Üzerine Müzikal Psikolojik Açıklamalar) adlı çalışmasında karşılaştırma metodunun sınırlarını insan kültürlerinin ötesinde türler arası bir noktaya taşımıştır. Yine Berlin Fonogram Arşivi’nde Carl Stumpf ve Eric von Hornbostel’in asistanlığını yapan George Herzog’un 1941 tarihli “Hayvanlarda müzik var mı?” adlı metni, halihazırda felsefi ve gündelik düzeyde tartışılmakta olan (ve hatta çoğu zaman ötücü kuşlar için bir önkabul ile ele alınan) “hayvan müziği” sorununa müzikolojik bir perspektiften yaklaşan ilk yayınlardan biri olmuştur.

Karşılaştırmalı müzikologların bu öncü çalışmaları, etnomüzikoloji açısından iki olgu nedeniyle kesintiye uğramıştır: (1) Boasçı antropolojinin ve kültürel göreliliğin baskın fikir haline gelerek karşıkültürel (ve dolayısıyla türler arası) analizleri gözden düşürmesi; (2) 1960'lardan günümüze dünyanın geçirdiği siyasal, kültürel dönüşümlerin, etnomüzikologları (tüm diğer sosyal bilimciler gibi) kimlik, toplumsal cinsiyet, ötekilik, küreselleşme, göç, diaspora vb. konulara odaklanmak durumunda bırakması. Ancak son yirmi yılda, ekolojik problemlere giderek daha çok ilgi göstermeye başlayan etnomüzikologlar, (en azından nesli tükenme tehlikesi altında olan) insandışı türlerin müzikal pratiklerine de ilgi göstermeye başlamışlardır.

Biyolojik çeşitliliğin hızla zarar gördüğü ve çevresel sorunların küresel bir hal aldığı günümüzde, insan merkezli bakış açısı, artık sosyal bilimcilerin dahi kurtulmaya çalıştığı dar bir çerçeve olarak görülmeye başlamıştır. Bu bağlamda insanı ve insan topluluklarını, içinde yaşadığı ekosistemlerin hâkimi olarak değil de etkin bir parçası olarak ele alan yaklaşımlar, yalnızca biyoloji gibi doğal bilimler için değil, aynı zamanda sosyoloji, antropoloji ve etnomüzikoloji gibi sosyal bilim dalları için de giderek geçerlilik kazanmaktadır. İşte böyle bir toplumsal bağlamda zoomüzikoloji, yenilikçi ve disiplinlerarası yaklaşımı ile müziği, oldukça geniş bir bağlamda anlamlandırmaya çalışmakta ve etnomüzikologlara bakış açılarını genişletmek için fırsatlar sunmaktadır. Zira Martinelli'nin de ifade ettiği gibi; "zoomüzikoloji, insan olmayan hayvanlara insan bilimleri yönünden, müziğe de biyolojik bilimler yönünden

yaklaşmaktadır" (2007:117). Doolittle ve Gingras, zoomüzikolojiyi basitçe insan olmayan hayvanlar arasındaki ses iletişiminin müzik benzeri yönlerinin incelenmesi olarak tanımlar (2015:811). Zoomüzikolojiyi zoosemiotik ile ilişkili biçimde değerlendiren Martinelli'ye göre disiplinin konusu, hayvanlar arasında sesli iletişimin estetik kullanımınıdır (2005:3). Bu anlamda müzik benzeri davranışlar sergileyen ötücü kuşlar, bazı böcek türleri, çeşitli kara ve deniz memelileri özellikle ele alınan türlerdir.

Taylor'a göre zoömüzikologlar, insan müziği ve hayvanların müziğe ilişkin kapasitelerine yönelik bağlantılar kurar ve insan müziği ile hayvanların müzikal davranışları arasındaki süreklilikleri ortaya çıkarır. İnsan müziğinin çeşitli türlerinde eğitim almış kişiler olarak zoomüzikologlar, araştırma konularına eğitilmiş bir kulakla yaklaştıkları için diğer uzmanların sormadığı sorular sorarak hayvan müziği araştırmalarındaki sorgulamanın çevresini değiştirmektedirler. Hayvan müziği olgusu standartlaştırılmış bir metodoloji veya sabit araştırma soruları olmadan çalışıldığından zoomüzikoloji bir disiplinden ziyade çok perspektifli bir alan olarak kabul edilir. Zoomüzikoloji pratisyenleri, müzik yapmanın türler arasında paylaşılan bir kapasite olduğu inancında birleşseler de araştırma temalarında, metodolojilerinde, teorilerinde ve interdisipliner işbirliklerinde farklılık gösterirler. Etnomüzikoloji ise çalışma konusuyla değil ancak metodolojisiyle tanımlanma eğiliminde olduğu için bu anlamda zoomüzikolojiden farklılaşır (2020:13-14).

Zoomüzikolojinin etnomüzikolojiye fazladan bir enerji enjekte edebileceğine ve

onu daha heyecan verici bir çalışma alanına dönüştüreceğine vurgu yapan Sorce-Keller yine de zoomüzikolojik çalışmaların henüz etnomüzikoloji literatürüne yeterince yansımadağından yakınır. “Benim algıma göre, etnomüzikoloji alanında çalışan birçok bilim insanı, zoomüzikoloji alanında kendileri için ne kadar çok şey olduğunun ve içlerinde ne kadar kolayca bağlantı kurabileceğimiz şeyler/kişiler olduğunun farkında olmayabilir. En azından okuyucularımın önemli müzikoloji veya etnomüzikoloji dergilerinde yayınlanmış hayvan sesleri üzerine çok sayıda makaleyi kolayca hatırlayacağını sanmıyorum.” (2012:166)

Etnomüzikoloji, müzikoloji ve zoomüzikolojinin birbirine en çok yaklaştığı araştırma konusu, ötücü kuşların şarkıları olmuştur. Etnomüzikologlar ve müzikologlar, insanların müzik kültürlerinde yer alan kuş mitoslarına, kuş şakımalarının toplumların müzikal yapılarında nasıl temsil edildiğine ya da onları nasıl etkilediğine dair (yine insan kültürü odaklı) araştırmalar yürütürken, biyologlar kuşların vokal davranışlarını anlamlı çerçevelere oturtmaya çalışmışlardır. Günümüzde ise zoomüzikoloji ve biyomüzikoloji, kuşların müzikal kapasitelerine dair oldukça ilginç bulgular ortaya koyarak etnomüzikologları, “müzik” tanımlarını gözden geçirmeye zorlamaktadır.

Kuşların müzikal nitelikler taşıyan şakımalarına dair ilk bilimsel çalışmalar, teknolojik yetersizlikler nedeniyle, işitmeye ve notasyona dayalı biçimde yapılmıştır. 1950’lerden itibaren başta William H. Thorpe olmak üzere ornitologlar, sonogram teknolojisini kullanarak, ötücü kuşların şakımalarındaki akustik yapıları daha objektif biçimde

görselleştirmeyi başarmıştır. Böylece kuş şakımalarının tamamen içgüdüsel olmayıp sosyal öğrenme ile bireyler ve kuşlar arasında aktarıldığı ispatlanmıştır. Ornitomüzikoloji (kuşmüzikolojisi) terimini ilk kez 1962’de ortaya atan Peter Szöke, çeşitli kuş şakımalarının spektogram analizlerini yaparak bunların yapılanma karakteristiklerini ortaya koymuş ve daha sonraki analizler için belirli ötüş biçimlerine karşılıklı gelen çeşitli terimler önermiştir (kuş şarkılarındaki unsurların analizinde kullanılan terminoloji için bkz. Aydın 2020:49-50). Besteci François Bernard Mache ise kuş şakımalarının estetik niteliklerine vurgu yaparak, bu çalışma alanını daha geniş perspektifteki bir zoomüzikoloji disiplini içinde ele almayı önermiştir.

Zoomüzikolojik araştırmaların odaklandığı bir diğer tür ise Güneydoğu Asya’nın yağmur ormanlarında yaşayan, gibonlardır. Yaşam alanları, insani faaliyetler nedeniyle giderek tükenen bu şebek türü, boynundaki kese sayesinde hayli yüksek volümde sesler üretir ve bu sesleri, üzerinde hak iddia ettiği alanın sınırlarını işaretlemek için kullanır. Ancak diğer maymun türlerinden farklı olarak bu gibonlar, uluma benzeri örüntüleşmiş sesleri, eş düetleri ve aile şarkıları biçiminde icra ederler. Bir tür çağrı-yanıt tekniği ile inşa edilen gibon düetlerinde dişinin ve erkeğin farklı özelliklere sahip kendi partları mevcuttur.

Geissmann’ın (2000:107) dikkat çektiği üzere, erkek gibonlar, şarkı ilerledikçe yavaş yavaş daha karmaşık hale gelen bir veya birkaç farklı kısa cümle türü üretir. Dişiler ise aşağı yukarı düzenli aralıklarla, genellikle uzun çağrılar (great calls) olarak adlandırılan uzun, dişilere özgü ifadeler ekler. Erkekler genellikle her uzun çağrının başında seslendirmeyi

bırakırlar ve daha yaygın olan kısa cümlelere devam etmeden önce uzun çağrıya özel bir cevap cümlesi (koda) icra ederler. “Yetişkin erkek ve dişinin başarılı bir düet için uyum/koordinasyon geliştirmesi gerekir ve bu, birlikte uzun bir çalışma ve prova sürecini ve odaklanmayı gerektirir. Yavrular, 8,5-10 yıl kadar ebeveynleri ile birlikte yaşarlar ve sonra kendi bölgelerini ve eşlerini bulmak için aileden ayrılırlar. Erkekler olgunlaşmadan önce genellikle dişilerin şarkılarını söylerler” (Keleş 2021:13).

Ötücü kuşlar ve gibonlara ek olarak son elli yılda çok büyük gelişmeler kat eden ve önemli bulgular ortaya koyan balina araştırmaları ise çoğunlukla biyologlar, biyoakustik uzmanları ve etologlar tarafından gerçekleştirilmiştir. Bu araştırmalar sırasında balinalar, tüm biyolojik ve davranışsal özellikleri ile ele alınmıştır. Balinaların vokal pratiklerine dair elde edilen bulgular, gerek bilim dünyasında gerekse de popüler gündemde yankı uyandırmıştır. Zoomüzikologlar, balinaların vokal pratikleri içinde özel bir yer tutan uzun, karmaşık, örüntüleşmiş ses dizileri yani “balina şarkısı”na odaklanırlar. Bu uzun, karmaşık ve yapılaşmış sesler, tıpkı daha önce ötücü kuş şarkılarının sebep olduğu gibi, hem insanın müzikal kapasitesini başka canlı türleri ile paylaşıp paylaşmadığına hem de müziğin nasıl tanımlanması gerektiğine dair müzikolojik, insanbilimsel ve felsefi sorulara yol açmaktadır. Zoomüzikoloji bir yandan da bu soruların yanıtlanması çabasıdır.

Kendi içinde çeşitli özelliklerine göre sınıflandırılan tüm deniz memelileri, belirli vokal sesler üretirler. Yunuslar ve dişli balinalar sınıfına dahil olan alt

türler (örneğin orkalar ve ispermeçet balinaları), bu vokal sesleri, iletişim ve ekolokasyon amaçlı kullanırlar. Ekolokasyon, nesnelere tanımlama ve onların yerlerini tespit etmek için ses dalgalarının kullanılmasıdır. Hem doğada (yarasalar, yunuslar vb.) hem de teknolojik cihazlarda (denizaltılar) kullanımı mevcuttur. Işığın ulaşmadığı derin sularda ses (özellikle yüksek frekanslı kliklerden oluşan ve Mors alfabesini andıran sesler); yön bulma, nesnelere ve avların yerini tespit etme ve iletişim kurmada, görme duyusundan çok daha işlevseldir. Dolayısıyla bu türler, tıpkı yarasalar gibi, söz konusu yüksek frekanslı sesleri, etkin biçimde kullanabilmek üzere evrim geçirmişlerdir.

Çeşitli balık türleri ve penguen ya da fok gibi memelilerle beslenen dişli balinaların aksine çok küçük deniz kabukluları ve küçük sürü balıkları ile beslenen diğer balina türleri ise dişsiz ya da çubuklu balinalar (baleen whales) olarak adlandırılır. Mavi balina, kambur balina, güney gerçek balinası vb. türleri barındıran bu sınıfın biyolojik özelliği; ağızlarında diş yerine ince, çubuksu yapıya sahip olmalarıdır. Bu çubuksu yapılar, beslenme sırasında büyük miktarda su ile birlikte alınan küçük deniz kabuklularının süzülmesini ve böylece sudan ayrıştırılmasını sağlar.

Çubuklu balinaların bir diğer özelliği yukarıda bahsi geçen klik seslerden çok daha karmaşık ve uzun sesler üretmeleridir. Özellikle kambur balinaların (megaptera novaeangliae) bu karmaşık vokal pratikleri, 1970’lerin başından itibaren, bilim dünyasının ilgisini çekmektedir ve bu bağlamda incelenen uzun, karmaşık ses örüntüleri “balina şarkısı” (whale songs) olarak adlandırılmaktadır.

Bu makalenin amacı, balina şarkısı araştırmalarının ve zoomüzikolojik çalışmaların bulgularını, vokal öğrenme çerçevesinde ve müziğe ilişkin kavrayışlarımızla ilişkili biçimde sunmaktır. Bu amaca yönelik olarak çalışmanın yaslandığı temel araştırma metodu, literatür taramasıdır. Hayvanların müzikal davranışları ve kambur balinaların vokal pratikleri konusu hem tarihi boyunca hem de günümüzde farklı disiplinlerce ele alındığından, araştırma sürecinde farklı disiplinlerin alanyazınları incelenmiştir. Örneğin biyoloji ve deniz biyolojisi literatürü kambur balinaların taksonomisi, fizyolojik özellikleri için gözden geçirilmiştir. Öte yandan balina kültürü olarak adlandırılan, sosyal öğrenmeye dayanan ve kuşaklar arasında aktarılan çeşitli davranış kalıplarının anlaşılabilmesi için ise etoloji araştırmalarının sonuçları incelenmiştir. Literatür taraması sırasında vokal öğrenme ve tınısal düzenlilikleri işleyebilme gibi bilişsel beceriler ve bunların insan dışında hangi türlerde mevcut olduğu bir başka araştırma başlığı olmuştur. Bunlara ek olarak kambur balina şarkılarını müzikolojik bir bakışla tartışabilmek için hem kambur balinaların hem de daha geniş düzeyde vokal pratiklere sahip diğer canlı türlerinin müzikolojik perspektifle değerlendirildiği bir alan olarak zoomüzikoloji literatürü incelenmiştir. Literatür taraması sonucunda elde edilen bulgular doğrultusunda ilk bölümde deniz memelileri hakkında genel bilgiler ve bu sınıfa dahil olan kambur balinanın taksonomik konumu ile biyolojik özellikleri anlatılacaktır. Daha sonra kambur balina kültürünü oluşturan bazı davranış kalıplarından örnekler sunulup bu kültürün en ilgi çekici yanını

oluşturan vokal pratikler ve “balina şarkısı” işlenecektir. Vokal öğrenme başlıklı bölümde ise kambur balina şarkılarının “vokal öğrenme” kavramı çerçevesinde değerlendirilmesi durumu tartışılacaktır.

Biyolojik Taksonomi ve Bedensel Özellikler: Kambur Balina Türü/ Ailesi

Taksonomik olarak kambur balina ailesi (megaptera novaeangliae); yunusları, balinaları ve musurgilleri içeren deniz memelileri takımının (order cetacea) içinde bulunan çubuklu balinalar alt-takımındaki (suborder mysticeti) on dört balina türünden biridir. Bu alt-takım, kambur balinalara ek olarak gri balina, mavi balina ve Grönland balinası gibi diğer dişsiz türleri de barındırır. Yaklaşık yetmiş beş farklı türü barındıran dişli balinalar alt-takımında (suborder odontoceti) ise kuzey şişe burunlu balinası, ispermeçet balinası ve katil balina gibi türler bulunur.

Ortalama ömrü 60 yıl olan ve yaşayan en büyük hayvan türleri arasında yer alan kambur balinaların ortalama boy ve ağırlıkları sırasıyla 15 metre ve 30 ton civarındadır. Dünyanın farklı bölgelerindeki sürülere dair verileri değerlendiren Clapham ve Mead, dişilerin genel olarak erkeklerden 1 - 1,5 metre daha uzun ve ağır olduğunu saptamıştır (1999:2).

Kambur balinaların bir başka fiziksel özelliği ise başını ve alt çenesini kaplayan yumrulardır. Tüberkül olarak adlandırılan bu yumruların her biri sert bir kıl içeren, kıl kökleridir. Bu kılların sudaki hareketlere dair duyuşsal bilgi sağladığı düşünülmektedir. Bir başka

deyişle bu yumru yapılar tıpkı kedigillerin bıyıkları gibi bir işleve sahiptir (Perrin vd, 2002:1370).

Kambur balinalar, diğer bazı balina türleri ile paylaştıkları koyu renkli sırtları ve yumrularının yanı sıra belirgin sırt kamburları, ok ucu biçimli kuyrukları ve boyutları 5 metreye kadar ulaşan büyük ön yüzgeçleri gibi çeşitli fiziksel özellikleri sayesinde yakın akraba türlerden kolayca ayırt edilebilir. “Eski Yunanca dev kanat sözcüklerinden türetilen Megaptera genel adı, onların büyük ön yüzgeçlerini ifade eder. Spesifik isim novaeangliae ise ‘New Englandlı’ anlamına gelir ve muhtemelen ABD’nin kuzeydoğusundaki New England kıyılarının açıklarında düzenli olarak görülmeleri nedeniyle verilmiştir” (Clapham ve Mead, 1999:6). Koyu renkli sırtlarının aksine kambur balinaların gövdelerinin yanları, alt kısmı ve kuyrukları beyazdır. Brodie’ye göre yüzgeçlerdeki beyaz renk, balık sürülerini korkutmak ve belirli bir yöne doğru gütmek için kullanılmaktadır (akt. NMFS 1991:5). Kuyruğun tırtıklı kenarları ve açık renkli kısımlar, tüm kambur balina bireylerinde kendine özgü desenler oluşturur. Araştırmacı ve gözlemciler, bu desenler sayesinde bireyleri takip edebilmektedir. Zira avlanmak ve beslenmek üzere, bedenlerini ve kuyruk desenlerini görünür kılacak biçimde, su yüzeyine çıkmak ve sıçramak, kambur balinaların sık sergilediği akrobatik davranışlar arasındadır.

Kambur Balina Topluluklarında Öne Çıkan Davranış Kalıpları

“Kambur balinalar dünya çapında tüm büyük okyanuslarda bulunur. Genellikle kıta sahanlığı alanlarını tercih etseler de derin açık deniz sularını geçtikleri ve açık okyanusta deniz dağlarının üzerinde

ve çevresinde zaman geçirdikleri de bilinmektedir” (Link 1: <https://iwc.int/humpback-whale>). “Kambur balinalar (Megaptera novaeangliae), kutup altı sulardaki yüksek enlemlerde bulunan yaz beslenme alanları ile tropik sulardaki düşük enlemlerli kış üreme alanları arasında geniş yıllık göçler gerçekleştiren oldukça göçmen bir türdür” (Dawbin’den akt. Martin vd. 2021:1). Kimi zaman 5000 mil gibi uzun göçler sergileyen kambur balinalarda tüm bireyler her yıl göç etmez. Göç davranışının amacı henüz tam olarak netleşmemiş olsa da yazın yüksek enlemlerdeki yiyecek bolluğundan faydalanmak ve kışın daha sıcak olan ekvatora yakın sığ bölgeleri üreme alanı olarak kullanmak için göç ettikleri düşünülmektedir (bkz. Clapham, 2002:589-590).

Sosyal örgütlenme anlamında küçük ve akışkan gruplarla karakterize olan kambur balinalar, tipik olarak hem beslenme hem de üreme alanlarında birçok farklı birey ile ilişki kurar. Bölgelerini savunma eğiliminde olmayan bu türün görece uzun vadeli ilişkiler sergileyen topluluklarında akrabalık önemli bir belirleyici değildir. Öte yandan yalnızca kambur balinalara özgü olan ve popülasyonlar arasında sosyal öğrenme ile yaygınlaşan “baloncukla avlanma” bir kolektif av davranışıdır ve beslenme alanlarında bazı kararlı grupların oluşmasını sağlamıştır. Baloncukla avlanma sırasında balinalar, “balık sürülerinin etrafına veya altına baloncuk üflerler. Bu baloncuklar merkeze doğru giderek daralan spiral biçimli bir perde oluşturarak sürüyü yönlendirir. Kambur balina ağzı açık vaziyette kabarcık yapısının merkezine doğru hamle yaparak büyük miktarda av ve suyu ağzına alır” (Clapham, 2002:591). Deniz biyologları

ve etologların ilgisine çeken bir diğer davranış sıçrama ve bedeni okyanus yüzeyine çarparak su sıçratmadır. Oyun ve eğlenceyi anımsatan bu davranış, iki buçuk milden daha uzaktaki kambur balina gruplarına seslenmenin yollarından biridir ve bir grubun bölünmesi ya da grupların bir araya gelmesi için iletişim sağlamaktadır. Dolayısıyla sıçrama ve su sıçratma gibi “yüzey aktif davranışlar öncelikle sosyal faktörlerden etkilenir ve sosyal bir işleve sahiptir” (Kavanagh vd. 2016:315). Türe ve popülasyonlara özgü bu sosyal davranışlardan bir diğeri ise kambur balinaların doğada eşine az rastlanır çağrı repertuarı ile karmaşık ve uzun vokal seslendirmeleridir. Balina şarkısı olarak anılan bu vokal pratikler, kambur balinaları, zoomüzikolojinin ilgi alanlarından biri haline getirmiştir.

Kambur Balinaların Vokal Pratikleri

Tüm deniz memelileri gibi balinalar da çeşitli vokal sesler üretir. Ancak balinaların ses telleri yoktur ve bu nedenle bilim dünyasında yakın döneme kadar tamamen sessiz canlılar oldukları fikri yaygın olagelmıştır. Günümüzde ise balinaların ses tellerine ihtiyaç duymadan hem frekans ve yeğlilik hem de tınısal çeşitlilik anlamında çok farklı sesler üretebildikleri anlaşılmıştır. Ancak vokal pratikler sırasında balinaların bedenlerinin içini gözlemlemek mümkün olmadığı için seslerin nasıl üretildiği halen netlik kazanmamıştır. Hipotezler ve biyoakustik alanındaki güncel çalışmalar, balinaların havayı dışarı üfleme yerine, solunum sisteminin içindeki tüplerde ve nazal boşluklarda hareket ettirerek ses üretebilecek bir fizyolojik mekanizmaya sahip olduğunu söylemektedir (bkz. Adam vd. 2013).

Kambur balinalar, okyanuslarda yaşayan

en karmaşık vokal repertuarına sahip canlı türlerinden biridir. Bu vokal repertuarın bir kısmını tüm kambur balina bireylerinin ürettiği, görece kısa ve basit yapıları çağrılar (call) oluşturur. Bu sosyal çağrılar; erkek, dişi, yavru ya da yetişkin olsun tüm kambur balina bireyleri arasında iletişim amaçlı üretilen seslerdir. Örneğin yavru kambur balinalar, “olasılıkla yırtıcılar tarafından duyulmaması için fısıltıya benzer kısık sesler çıkarır” (Welch, 2021:39). Deniz biyoakustiği alanında doktora yapan Michelle Fournet’in odaklandığı çalışma konusu, kambur balinaların vokal repertuarı ama özellikle de şarkı dışı olarak kategorize edilen bu kısa sosyal çağrılardır. Vokal çağrı tiplerini on altı farklı sınıfta kategorize eden Fournet’ye göre; kambur balinaların sesli davranışları sosyal bağlama göre değişmektedir ve sosyal etkileşim potansiyeli arttıkça vokal pratikler karmaşıklaşma eğilimi göstermektedir. Dolayısıyla bu bulgular, mekânsal ve mevsimsel olarak değişen karmaşık sosyal etkileşimler ve örgütlenmeler sergileyen kambur balinaların, vokal çağrıları, iletişimsel bir amaçla kullandığı hipotezini güçlendirmektedir (Fournet, 2014).

Kambur Balina Şarkısı

Kambur balinaların kısa ve basit sosyal çağrılarına ek olarak vokal repertuarının ikinci ve daha ilginç kısmında ise yalnızca erkek bireylerin yaydığı, süresi 5 ile 30 dakika arasında değişen ve hassasiyetle tekrarlanan uzun, karmaşık ve yapılandırılmış ses dizileri bulunur. Bilimsel alanyazında balina şarkısı (whale song) olarak tanımlanması kabul görmüş olan bu ses dizileri; düzenli biçimde bir araya getirilmiş “yüksek perdeli gıcırtilardan, orta frekanslardaki ötüş ve çığlıklardan, düşük frekanslı cırlıtı ve

kükremelere kadar çok çeşitli seslerden ve bunların kombinasyonlarından meydana gelir” (Darling, 2002:1124).

Balina Şarkısı Araştırmalarına Dair Kısa Bir Tarihçe

Kambur balinaların vokal seslendirmelerine dair ilk ses kayıtları, 1950’lerin başına dek uzanır. İkinci dünya savaşı sonrasında, soğuk savaş koşulları altında, anti-denizaltı çalışmaları kapsamındaki askeri sualtı dinleme faaliyetleri, balina şarkılarının ilk kayıtlarını sağlamıştır. 1952’de Hawaii açıklarındaki hidrofonsu tarafından alınan ilginç ses kayıtlarının (su altında yayılan uzun inleme ve feryat benzeri sesler) kambur balinalara ait olduğu ise daha sonra tespit edilmiştir. Bermuda açıklarındaki benzer bir askeri hidrofonsu tesisinde, Rus denizaltılarını dinleyen donanma mühendisi Frank Watlington ise 1953-1964 yılları arasında kambur balinaların vokal seslendirmelerini kaydetmiştir. Watlington’ın aldığı ses kayıtlarına ulaşan biyo-akustik uzmanı Roger Payne ve eşi Katherine Payne, söz konusu seslendirmelere balina şarkısı adını vermiş ve bu vokal pratiklere yönelik sistematik çalışmaları başlatmışlardır (bkz. Payne and McVay, 1971:585). Payne ve McVay, kambur balinaların vokal pratiklerindeki düzenliliğe ilk kez dikkat çeken bilimsel yayının sahipleridir ve çalışma şu ifade ile açıklar: “Kambur balinalar, insanların duyabileceği frekanslarda, uzun, öngörülebilir kalıplarda sesler yayar” (1971:585). Bu öncü yayının ardından “Bermuda ve Batı Hint Adaları’ndaki kambur balinalardan kaydedilen sesleri analiz eden Winn vd. ise biraz daha farklı bir yaklaşımla da olsa ‘balina şarkısı’ yaklaşımını desteklemiştir. Winn vd. inceledikleri seslerin örüntüleşmiş diziler içerdiğini ve

bunların karakteristiklerini göstermiştir” (Cholewiak ve Sousa-Lima, 2013:314).

Yukarıda bahsi geçen öncü çalışmaların ardından kambur balinaların vokal pratikleri ve şarkıları; işlev, zamansal değişim, hiyerarşik yapılanma, karmaşıklık ve anlam bakımından pek çok araştırmanın konusu olagelmıştır. Disiplinlerarası bir yaklaşıma ihtiyaç duyan bu araştırmalar günümüzde; etoloji, deniz biyolojisi, evrimsel antropoloji, biyoakustik, zoomüzikoloji, etnomüzikoloji, dilbilim ve kognitif psikoloji gibi pek çok alandan biliminsanını kendine çekmeye devam etmektedir.

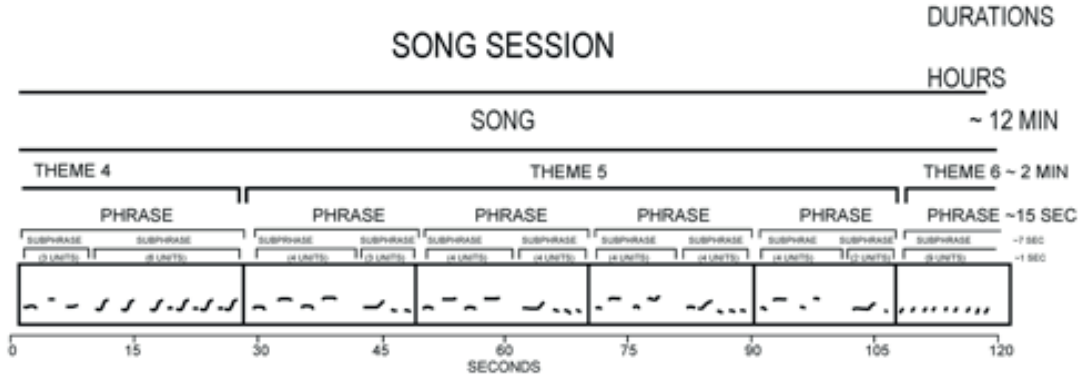
Kambur Balina Şarkısının Yapısı

Kambur balinaların uzun ve karmaşık vokal seslendirmelerine “şarkı” denmesinin nedeni, daha önce de belirtildiği gibi, hiyerarşik olarak düzenlenmiş çeşitli birimlerden (ses dizilerinden) ve tekrarlardan meydana gelmiş olmalarıdır. Bir kambur balina şarkısında nota benzeri “tekil birimler (unit)¹ art arda gelerek cümleleri (phrase), bir araya gelen cümleler ise temaları (themes) oluşturur. Belirli biçimlerde düzenlenen ve tekrar eden temalar ise şarkıları (song) meydana getirir” (Marcedo, Herman vd, 2005:94). “Bir temadan diğerine geçmek için, bazen önceki ve sonraki temalardan öğeler içeren tek bir ‘geçiş cümlesi’ söylenir” (Payne ve Payne’den akt Garland vd. 2017:7822). Şarkının defalarca icra edildiği bir performans ise şarkı seansı (song session) olarak adlandırılır. “Tipik bir şarkı altı tema içerebilir. Bir şarkıcı 1-2-3-4-5-6 temalarında şarkı

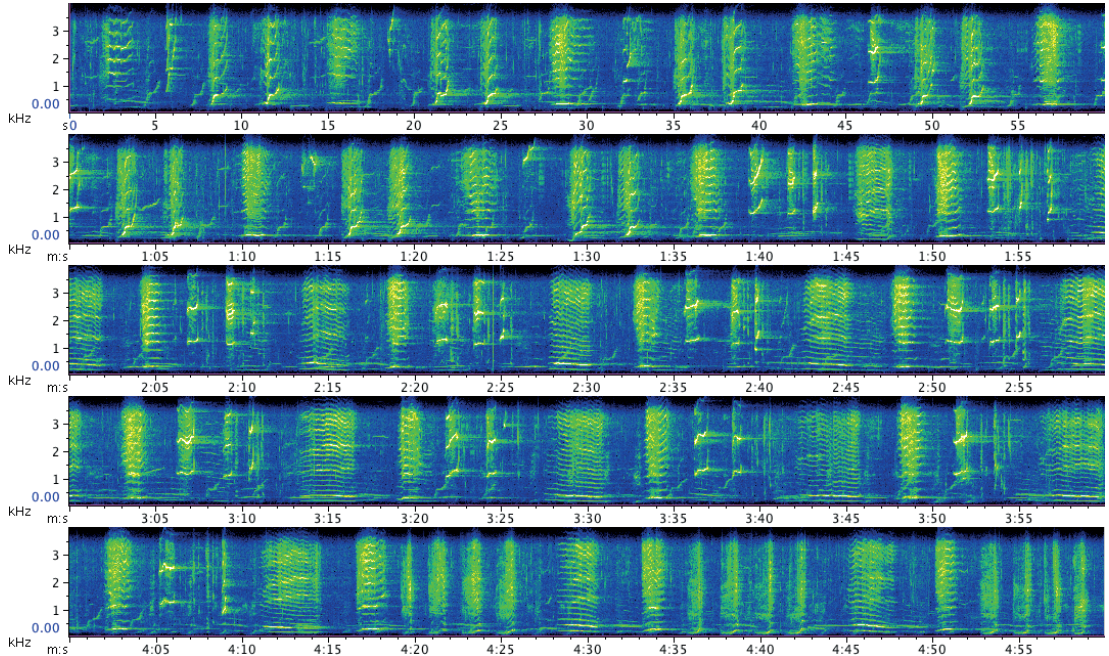
¹ Lois K. Winn ve Howard Winn gibi bazı araştırmacılar bu tekil ses birimlerini “hece” (syllable) biçiminde isimlendirmiştir.

söyleyebilir ve ardından tekrar 1'den başlayabilir. Bir şarkıdaki temaların sayısı popülasyondan popülasyona ve yıldan yıla değişir. Bir şarkı seansı saatlerce ara vermeden devam edebilir” (Darling, 2002:1124). Payne ve McVay, kambur balina şarkılarını barındıran ses kayıtlarını sonogram teknolojisi kullanarak görselleştirmiş ve şarkıların

hiyerarşik yapılanmasını daha kolay algılanabilir hale getirmişlerdir (bkz. Figür 1). Günümüzde sonograma ek olarak balinaların ürettiği seslerin spektrum analizlerine de imkân sağlayan spektrogram görüntüleri (bkz. Figür 2) ve bunlardan hareketle geliştirilen grafik notasyonlar da kullanılmaktadır.



Figür 1. Kambur Balina Şarkısının Hiyerarşik Yapısı
(Payne ve McVay'in çalışmalarından hareketle yeniden oluşturulmuştur)
(Kaynak: <https://www.hmmc.org/Song/HBWsongs.html>)



Figür 2. Bir kambur balina şarkısının 5 dakikalık bölümünün spektrogram görüntüsü.
(Kaynak: <https://www.hmmc.org/AudioGallery/AudioGallery.htm>)

Şarkıda Kademeli Değişimler ve Devrimler

Kimi zaman saatler sürebilen şarkı oturumlarını icra eden erkek kambur balinalar performans sırasında “çoğu zaman yalnızdırlar ve tipik olarak su altında 20-30 m derinlikte baş aşağı eğik olarak sabit dururlar. Bazen bir erkek, diğer ses çıkarmayan balinalara (çoğu zaman bir anne/yavru çifti) eşlik ederken şarkı söyleyebilir” (Herman vd, 2013:1654). Şarkı söyleyen erkekler yalnız olsalar da okyanus suyunun sesi iletme kapasitesi ve kambur balinaların yüksek sesli icraları sayesinde aynı topluluktaki ya da komşu popülasyonlardaki erkek kambur balinalar da bu şarkıları işitebilir/dinleyebilir.

Aynı toplulukta ya da birbirine yakın popülasyonlarda bulunan erkek kambur balinalar, belirli bir zaman dilimi içinde, aynı şarkıyı söylerler. Ancak ses birimlerinin biçim değiştirmesi, sıralamanın veya tekrarların değiştirilmesi ya da komşu popülasyonlardan alınan parçaların şarkılara eklenmesi gibi davranışlar nedeniyle şarkılar giderek karmaşıklaşır ve zaman içinde tamamen yeni şarkılara dönüşür. Kambur balina şarkılarının bu sürekli ve kademeli dönüşümü, insan dışı hayvan dünyası için benzersiz bir özelliktir. Kambur balina bireyleri farklı sesleri ve ses düzenlemelerini, yeni ifadeler ve temalar oluşturmak için kullanır. Bunlar yavaş yavaş şarkıya dahil edilirken eski kalıplar kaybolur. Birkaç yıl sonra şarkı, orijinal versiyona artık çok az benzerlik gösterecek derecede değişebilir.

Darling’in de dikkat çektiği gibi şarkılar söylendikçe değişir. Bir başka deyişle aşamalı değişiklikler sezon dışında değil, şarkı söyleme veya üreme mevsimi sırasında meydana gelir. Örneğin, kış

ilerledikçe, belirli bir cümledeki bir birim giderek daha az duyulurken diğeri daha yaygın hale gelebilir veya bir cümlede ayrı olan iki birim tek bir ses olarak birleştirilebilir. Bu küçük değişiklikler sonunda yeni ifadelere ve temalara yol açabilir. Şarkı söylenmeyen yaz mevsimi boyunca, şarkı nispeten sabit kalır, sonraki sezon şarkı icraları başladığında dönüşüm de tekrar başlar (2002:1124).

Şarkılardaki bu değişim sürecine kimi araştırmacılar bireysel düzlemde yaklaşırken diğerleri ise popülasyonlar arasındaki kültürel aktarım süreçlerine odaklanırlar. Örneğin Arraut ve Vielliard (2004), bir kambur balina popülasyonunun çiftleşme ve yavrulama alanı olan Brezilya, Abrolhos Bank’de gerçekleştirdikleri gözlemlerde şarkıların bestelenmesi, modifiye edilmesi ve karmaşıklaşması süreçlerindeki bireysel farklara odaklanmışlar ve ilginç sonuçlar elde etmişlerdir. Buna göre popülasyondaki tüm şarkıcı erkeklerin paylaştığı bir güncel versiyon vardır. Ancak kimi bireyler, bu şarkının içerdiği bazı basit ses birimlerini (nota) modifiye ederek daha karmaşık hale getirmekte, bazı temaları kullanmayı bırakmakta ya da şarkının tematik organizasyonunda değişiklikler yapmaktadır. Popülasyonun diğer şarkıcı erkek üyeleri de bu değişiklikleri kendi icralarına dahil etmektedir. Sonuç olarak kambur balina topluluklarındaki bazı bireyler, yeni şarkılar bestelemeye ya da yeni ortaya çıkmış kompleks notaları öğrenip icra etme konusunda daha yetenekli olabilir. Üreme mevsiminin erken aşamalarında yeni veya daha karmaşık bir şarkıyı söyleyebilmek müzikal yeteneğin ya da hızlı öğrenme becerisinin sergilenmesi olabilir. Böyle bir beceri sergileme davranışı, söz konusu bireyleri, cinsel açıdan (ya da

diğer erkeklerle geliştirecekleri sosyal etkileşim ve statü ilişkileri açısından) daha çekici kılıyor olabilir. Diğer bir açıdan ise bireysel müzikal beceriler, kur davranışı ve eş seçimi konusunda etkili olarak popülasyonlar (ya da erkek bireyler) üzerinde müzikal yenilikler yapma yönünde baskı oluşturuyor olabilir. Tabi ki balinaların yaşam alanları (derin okyanus suları) ve çok geniş alanlara yayılan göç davranışları gibi faktörler göz önüne alındığında bu hipotezi yeterli gözlemle test edebilmek oldukça güçtür. Kambur balina şarkısında bireysel becerilere benzer bir çerçeveden yaklaşan Allen vd. zebra ispinozlarının kur şarkılarından hareketle oluşturulan “bilişsel kapasite hipotezi”nin kambur balinalar için de geçerli olup olmadığını sorarlar: “Bu sav, oldukça karmaşık şarkıların daha gelişmiş bilişsel yeteneklere işaret edebileceğini ve dolayısıyla daha karmaşık şarkılara sahip erkekler için dişilerin cinsel seçimini yönlendirebileceğini öne sürer” (2018:1).

Kambur balina şarkılarının dönüşümüne Avustralya kıyılarındaki popülasyonlar düzeyinde yaklaşan Michael Noad, Ellen C. Garland ve meslektaşları ise şarkılarda batıdan doğuya doğru sürekli bir kültürel aktarımın gerçekleştiğini tespit etmişlerdir. Avustralya’nın batı kıyılarındaki çiftleşme ve üreme alanlarında icra edilen şarkıların yalnızca birkaç mevsim içinde doğu kıyılarındaki kambur balinalar tarafından söylenmesi kambur balina şarkısı için bir “kültürel devrim”in ilk kez dile getirilmesini sağlamıştır (Noad, Cato vd, 2000:537). Ekip, 1998 ve 2008 yılları arasında Avustralya’nın doğu kıyısından Fransız Polinezyası’na, yaklaşık altı bin kilometre doğuya kadar olan yerlerde yapılan kayıtları kullanarak farklı renklerle isimlendirdikleri şarkıların,

daha doğudaki popülasyonlarda nasıl bir tür moda haline geldiğini göstermiştir. Özellikle mavi şarkının yayılımı ilginçtir (bkz. Figür 3). Şarkıların daha doğudaki popülasyonlar tarafından temellük edildiği bu hızlı dönüşümler, benzer yaş grupları ya da aynı jenerasyona dahil olan ilgisiz bireyler arasında gerçekleşen geniş ölçekli bir “dinamik yatay kültürel aktarım” biçiminde tanımlanmıştır (Garland, Goldizen vd, 2011:687). Söz konusu hızlı kültürel dönüşümü Beatles’ın Atlantik’i geçerek tüm Amerikan müzik yaşamını değiştirmesine benzeten Whitehead ve Rendell’a göre; Güney Pasifik kambur balina şarkılarının neden batıya değil de doğuya doğru yayıldığı halen yanıt bekleyen önemli bir sorudur (2015:81).

Year	East Australia	New Caledonia	Tonga	American Samoa	Cook Islands	French Polynesia
1998	Black	Black	Black	Grey	Pink	Pink
1999	Black	Black	Black	Grey	Grey	Black
2000	Blue	Black	Black	Grey	Grey	Black
2001	Blue	Blue	Blue	Grey	Grey	Black
2002	Blue	Blue	Blue	Grey	Grey	Black
2003	Red	Red	Red	Blue	Blue	Blue
2004	Red	Red	Red	Blue	Blue	Blue
2005	Red	Red	Red	Blue	Blue	Blue
2006	Yellow	Red	Red	Red	Red	Red
2007	Green	Yellow	Yellow	Grey	Yellow	Red
2008	Green	Green	Green	Grey	Blue	Blue

Figür 3: 1998-2008 yılları arasında Güney Pasifik’de tespit ve takip edilen şarkı tipleri.² (Kaynak: Garland, Goldizen vd, 2011:687)

² Popülasyonlar batıdan doğuya doğru (Doğu Avustralya’dan Fransız Polinezyası’na) listelenmiştir. Her bir renk farklı bir şarkı türünü temsil eder. Aynı yıl ve konum içindeki iki renk, her iki şarkı türünün de mevcut olduğunu gösterir. Çapraz taralı çizgiler mevcut veri olmadığını gösterir.

Kambur balina şarkılarında gerçekleşen bu devrim niteliğindeki hızlı dönüşümler aynı zamanda iki olgunun daha tespit edilebilmesini sağlamıştır: segmentasyonun kullanımı ve hızlı dönüşümlerin şarkıları basitleştirmesi. Kambur balinalar yeni şarkıları öğrenme sürecinde, hem eski hem de yeni şarkıdan unsurlar barındıran “melez şarkılar” icra etmektedirler. Bu bilgi kambur balinaların yeni şarkıları öğrenirken tıpkı insanların dil öğrenme sürecindeki gibi, segmentasyon mekanizmasını kullandığını göstermektedir. “İnsanın dil öğreniminde önemli bir mekanizma olan segmentasyon, sekansların daha sonra yeniden birleştirilebilecek daha küçük bileşenlere (kelime öbekleri veya kelimeler) bölünmesidir” (Garland, Rendell vd. 2017:7823); Daha önce bahsedildiği gibi kambur balina şarkıları mevsim boyunca icra edildikçe giderek gelişir. Hızlı dönüşümleri işaret eden şarkı devrimleri sırasında ise kambur balina şarkılarının istikrarlı biçimde basitleştiği gözlemlenmiştir: “Şarkılar geliştikçe karmaşıklık artmış, bu da daha fazla ses birimi, birim türü ve tema içeren daha uzun şarkılarla sonuçlanmıştır. Devrimlerin ardından ise karmaşıklık azalmıştır: yeni şarkılar daha kısadır ve daha az birim, birim türü ve tema içermektedir” (Allen, Garland vd., 2018:3). Şarkılardaki bu basitleşme muhtemelen kambur balinalarda yeni materyallere yönelik sosyal öğrenme kapasitesinin sınırlarını işaret etmektedir.

Şarkının İşlevi

İşlevi henüz tam olarak anlaşılammış olsa da çoğunlukla ekvatora yakın üreme alanlarında sergilenmesi nedeniyle kambur balina şarkıları seksüel seçim ve grup içi etkileşim ile ilişkilendirilmiştir.

Bir başka deyişle kambur balina şarkılarının (tıpkı kuş şakımaları gibi) hem bir kur davranışı hem de diğer erkek bireylere çeşitli mesajlar veren bir iletişim biçimi olma ihtimali yüksektir.

Erkek kambur balinaların şarkı söyleme pratiklerinin üzerinde en çok uzlaşılan işlevi, tıpkı kuşlarda olduğu gibi potansiyel eşlere (yani dişilere) sağlıklı olduklarını sergilemektir. Yani bu bir kur davranışıdır. Öte yandan “erkek şarkıcıların dişi balinalara katılıp eşlik ettiğine dair çok az şüphe olsa da dişilerin şarkı performanslarından etkilenip gönüllü biçimde şarkıcı erkeğe katıldığına dair henüz net bir kanıt yoktur” (Darling, 2002:1125).

Bu konuda bir başka hipotez dişilerin doğrudan bu şarkıdan etkilenmedikleri ancak erkek balinaların konumlarını böylece bilebildikleri yönündedir. Dahası erkek balinalar yavrulama ya da çiftleşme mevsimleri dışında yiyecek ararken ve avlanırken de şarkı söylemeyi sürdürürler. Işığın olmadığı ortamlarda bu şarkıların kolektif çalışmayı sağladığı düşünülebilir. Dolayısıyla yiyecek arama ve av şarkıları, insanların iş ve av şarkıları/dansları gibi işlev görüyor olabilir.

Clapham, başarılı bir şekilde rekabet edemeyen erkeklerin bunun yerine şarkı söyleyebileceğini öne sürerek, şarkıcıların erişkinliğe ulaşmamış genç erkekler olduğunu ima etmiştir. Bir başka deyişle olgunlaşmamış erkekler, şarkı gösterimleri sayesinde, daha sonraki yıllarda yararlı bir şekilde uygulayabilecekleri kışlık alanların sosyal, davranışsal ve akustik becerilerini ve geleneklerini öğrenme ve uygulama fırsatlarının artmasıyla ertelenmiş

faydalar elde edebilirler. Buna karşın Darling, şarkı performansının çiftleşme yarışında ortak başarıyı teşvik etmek için bir şarkıcı ve bir eşlikçi arasında ittifaklar yaratmaya hizmet edebileceğini savunmuştur (bkz. Herman vd).

Sonuç olarak kambur balina şarkısının işlev(ler)i henüz net biçimde ortaya çıkarılamamış olsa da bu konudaki hipotezler şöyle sıralanabilir: Kambur balinalar; alanlarını işaretlemek için, cinsel anlamda daha çekici olmak için, göçleri koordine edebilmek ve uygun biçimde konumlanmak için, diğer üyelerle iletişim kurabilmek için şarkı icra ederler. Ancak erkek kambur balinaları şarkı söylemeye iten başlıca sebebin “eğlence” olması da muhtemeldir. Zira tıpkı insanın müzikal faaliyetlerinde olduğu gibi müzik öncelikle keyifli olduğu için icra ediliyor ve müziğin sağladığı işlevler, kasıtlı biçimde amaçlanmadan (ya da kendiliğinden) gerçekleşiyor olabilir.

Vokal Öğrenme: Balina Şarkılarının Bilişsel Temeli

Zoomüzikolog Dario Martinelli, John Blacking’in ünlü etnomüzikolojik sorusunu (İnsan nasıl/ne kadar müzikaldir?), müzik olgusuna dair merakımızı insan türünün sınırlarının dışına taşıyacak biçimde yeniden sorar: “Bir balina nasıl/ne kadar müzikaldir?”. Blacking’in yaklaşımı, insan kültürlerini ve müziklerini belirli bir değer hiyerarşisine oturtan söylemin dışına çıkarak, tüm müzik kültürlerinin araştırılmaya ve anlaşılmaya değer olduğunun altını çizer. Çünkü Blacking’in yaklaşımı ve temel sorusu bir tür olarak insanın müziği; üretebilme, algılayabilme ve müziğin barındırdığı kod ve anlamları çözebilme kapasitesine işaret eder. Martinelli’nin

sorusu da aynı minvalde, örüntüleştiren diziler olarak müzikal nitelikli sesleri üretebilme ve algılayabilme kapasitesine odaklanır. Balina şarkısı olarak adlandırılan hiyerarşik biçimde yapılandırılmış ses dizilerinin üretilmesi ve değerlendirilmesi, tıpkı insan müziğindeki gibi, türün tüm bireylerince paylaşılan belirli bir biyolojik kapasiteye (müzikalite) ve topluluk içi etkileşimler yoluyla edinilen sosyal öğrenme süreçlerine yaslanır. Bu noktada “vokal öğrenme” kritik bir kavramdır.

Vokal (sesli) öğrenme, iletişim sürecinin birkaç farklı yönü ile ilgilidir. Bağlamsal sesli öğrenme, mevcut sinyallerin yeni bağlamlarla ilişkilendirilmesidir. Bu, bir sinyalin/çağrının ne zaman, nerede kullanıldığının veya çağrının topluluk içindeki anlamının öğrenilmesidir. Vokal öğrenmede bir başka yön, bir bireyin, diğer bireylerin ürettiği çağrıları işiterek kendi vokal sinyallerini belirli bir formda değiştirmeyi (ya da yeniden üretmeyi) öğrenmesidir. “Bu, yeni sinyallerin üretimini veya bir hayvanın repertuarında zaten bulunan sinyallerin modifiye edilmesini içerir. Vokal öğrenme, genellikle yeni sinyal türlerini ve bunların ne zaman kullanılacağını öğrenerek üretim ve bağlamsal öğrenmeyi birleştirir” (Janik, 2014:60). Bir önceki bölümde kambur balinaların, vokal öğrenmenin belirli bir biçimine (şarkı öğrenme) sahip olduklarını gösteren çeşitli olgulardan söz edilmişti: bir popülasyonda belirli bir zamanda tüm şarkıcı erkeklerin aynı şarkıyı söylemesi, coğrafi olarak yakın popülasyonlarda şarkıların da benzer olması, şarkıların üreme mevsimi boyunca giderek karmaşıklaşması ve başka bir popülasyonun şarkısının hızla benimsenmesi. Şarkı öğrenme, vokal

öğrenmenin, melodik, ritmik ve tınısal özellikleri barındıran özel bir biçimdir.

Bu tür bir vokal öğrenme becerisi doğada pek yaygın değildir, zira şimdiye kadar, deniz memelileri, yüzgeçayaklılar, yarasalar, filler ve insanlar da dahil olmak üzere yalnızca birkaç memeli grubunun bunu yapabildiği tespit edilmiştir. Öğrenme ve şarkı üretimi, (birkaçını saymak gerekirse) ötücü kuşlar, fareler ve insanlar için beyindeki farklı yollarla eşleştirilebilse de bu henüz büyük, serbest dolaşan deniz memelileri için mümkün değildir. Büyük deniz memeli türlerini incelerken önemli bir sınırlama, kontrollü laboratuvar deneyleri yapamamaktır (Garland vd. 2017:7823).

1970'lerden itibaren kambur balina şarkısına dair biriken veri, ötücü kuşların şarkıları ile karşılaştırmalı biçimde değerlendirilmiş ve ötücü kuşlar ile balinaların vokal öğrenme süreçlerinde ve dolayısıyla şarkılarında bazı farklar tespit edilmiştir. "Kuşlarda şarkı gelişimi tipik olarak, yapı ve içerik anlamında sabit hale gelen, 'kristalleşmiş' nihai bir yetişkin şarkısına (veya şarkılar dizisine) doğru ilerleme biçimindedir" (Marcedo vd, 2005:93). Oysa kambur balinalar, tıpkı insanlar gibi, türe özgü nihai bir yetişkin şarkısında birleşmeyip yaşam boyu yeni şarkılar öğrenebilirler. Kuş şarkıları ile karşılaştırıldığında kambur balina şarkısının spektral anlamda (seslerin tınısal ve perde çeşitliliği) daha esnek olmasının da bu yaşam boyu öğrenme becerisi ile ilgili olması muhtemeldir.

Kambur balina şarkılarına ilişkin bir başka ilginç nokta, bu vokal seslendirmelerin kafiyeli nakaratlar

içermesidir. Araştırmacılar, kambur balinaların uzun, karmaşık ses dizilerini ezberlemek için aynı zamanda anımsatıcı bir araç olarak kafiyeyi de kullandığını düşünmektedir (Angier, 2001). Bu durum, kambur balinaların hiyerarşik biçimde yapılandırılmış vokal pratikleri ile insan müziği arasındaki bir başka benzerliğe işaret etmektedir.

Balina şarkısı ile insan müziği arasındaki benzerlikler, son elli yılda, insan toplumlarının balinalara olan bakışını da önemli ölçüde değiştirmiştir. Bu önemli dönüşümün gerçekleşmesinde üreticiliğini Roger Payne'in yaptığı ve yalnızca kambur balinaların vokal seslendirmelerini içeren bir plak etkili olmuştur: *Songs of the Humpback Whales*. 1970 tarihinde piyasaya sürülen bu albüm, yüz binden fazla kopya satarak tarihin en çok satan çevre albümü olmuştur. "Albüm, balinaların zekâsı ve kültürü hakkında farkındalığı artırarak, dünya çapında bir 'Balinaları Kurtar' hareketinin doğmasına yardımcı olmuş ve 1972 Birleşmiş Milletler İnsan Çevresi Konferansı'nda, birkaç ülke dışında herkes tarafından uyulan ticari balina avcılığı üzerine on yıllık küresel moratoryumu sağlamıştır" (O'Dell: 2021). Whitehead ve Rendell'a göre balinalara ilişkin bu algısal dönüşümün zamanlaması çok önemlidir. Zira 1960'lara gelindiğinde, balina avcılığı nedeniyle balina nüfusu tehlikeli oranda azalmıştır. Ancak Payne'in yayınladığı ses kayıtlarından haberdar olan insanlar, şarkı söyleyen bir türe karşı artık eskisi kadar duyarsız ve yabancı kalamamıştır (2015:76-77). Günümüzde balina avcılığı dünyanın yalnızca çok kısıtlı bir bölgesinde sürdürülmektedir. Kambur balina nüfusu eskiye oranla artmış olsa da küresel ısınma, deniz

kirliliği ve okyanuslarda insan kaynaklı gürültü yoğunluğu, hem balinaların yaşam koşullarını zorlaştırmakta hem de balina şarkısının ideal icra şartlarını kısıtlamaktadır.

Sonuç

Dişsiz ya da çubuklu balinalar (baleen whales) alt sınıfına dahil olan mavi balina, kambur balina ve güney gerçek balinası gibi türler, kısa ve basit sosyal çağrılara ek olarak uzun, karmaşık ve tınısal açıdan zengin vokal diziler seslendirirler. 1970’li yıllarda kambur balinaların, uzun ve karmaşık vokal gösterilerinin sualtı mikrofonları ile alınmış kayıtları, deniz biyologları tarafından ayrıntılı biçimde incelenmiştir. Roger Payne, Kathy Payne, Scott McVay ve Howard Winn, bu ses kayıtlarının sonogram görüntülerini de analiz ettikten sonra erkek kambur balinaların uzun, karmaşık icralarının, öngörülebilir hiyerarşik bir yapıya sahip olduğunu tespit etmiş ve bilimsel literatüre “balina şarkısı” terimini kazandırmışlardır.

Kambur balina şarkıları, iç içe geçmiş ve hiyerarşik biçimde örgütlenmiş ses dizilerinden meydana gelir. Kambur balina şarkısında nota benzeri tekil birimler (heceler) bir araya gelerek cümleleri, art arda dizilen cümleler temaları, belirli biçimlerde düzenlenen ve tekrarlanan temalar ise ortalama 10 - 15 dakikalık şarkıları oluşturur. Bir şarkı tamamen aynı biçimde ya da cümle ve temaların tekrarlarında farklar olacak şekilde saatlerce icra edilebilir. Araştırmacılar, bu uzun şarkı performanslarına “şarkı döngüsü” adını vermişlerdir. Şarkı icra etmek yalnızca erkek kambur balinaların sergilediği bir davranıştır ve sosyal etkileşimde önemli bir yer tutar. Dişiler ve yavrular ise

sadece daha kısa ve basit sosyal çağrılar ile iletişim kurarlar.

Hayli göçmen bir tür olan kambur balinalar, doğada bilinen en uzun göç rotalarına sahiptir. Yazın kutup bölgelerine yakın ve yiyecek açısından zengin, yüksek enlemlerli soğuk sularda beslenirler. Kış için ekvatora yakın, sıcak, sığlık alanlara göç ederler. Bu bölgeler aynı zamanda kambur balina popülasyonlarının önceki kuşaklardan devraldıkları çiftleşme ve üreme alanlarıdır. Erkek kambur balinalar, kimi zaman göç sırasında ama çoğunlukla bu üreme alanlarında şarkı icra ederler ki bu, şarkı söylemenin bir kur davranışı olması ihtimalini yükseltir. Ancak gözlemler henüz dişilerin şarkılardan etkilenecek eş seçtiklerini doğrulamamıştır. Dolayısıyla şarkı icralarının aynı zamanda dişilere konum bildirmek ve diğer erkeklerle belli mesajlar iletmek amacıyla yapılması da muhtemeldir.

Üreme mevsimi boyunca bir popülasyondaki tüm erkek balinalar, birbirilerini taklit ederek, tek bir şarkının mevcut biçimine uyum sağlasalar da icralarda bireysel farklılıklar oluşur. Bu süreç şarkıyı kademeli olarak karmaşıklaştırır, dönüştürür ve sonunda artık yeni bir şarkı inşa edilmiş olur. Şarkıların kademeli dönüşümü ve kimi zaman gerçekleşen hızlı değişimler, iki olgunun varlığına işaret eder: (1) kambur balinalar, “vokal öğrenme” becerisine sahip bir türdür ve (2) kambur balina popülasyonları arasında kültürel aktarım söz konusudur. Bu kültürel aktarım, şarkıların kademeli dönüşümü ile birlikte düşünüldüğünde, kambur balina şarkılarının yalnızca içgüdü ile sınırlı bir olgu olmayıp, insan müziğini anımsatır biçimde, akustik/müzikal bir kültür olduğu görülebilir.

Kambur balinaların şarkıları aynı zamanda soyu tükenme riski altında olan bu canlılar için bir tür can simidi işlevi de görmüştür. 1970'de Roger Payne'in prodüktörlüğünde piyasaya sürülen ve yalnızca kambur balinaların vokal kayıtlarını içeren bir plak, yüz binden fazla kopya satarak kambur balinaları hayranlık duyulan bir türe ve okyanustaki canlı çeşitliliğinin korunması anlamında bir ikona dönüştürmüştür. Ancak günümüzde küresel ısınma, okyanuslardaki kirlilik ve aşırı avlanmanın yanı sıra ticari faaliyetlerden kaynaklanan düşük frekanslı gürültüler, balinaların müzikal kültürlerini tehdit etmeye ve hayatta kalma kapasitelerini olumsuz yönde etkilemeye devam etmektedir. Bu nedenle balinaların, insan müziği ile benzer yönleri olan bir müzikal kültüre sahip oldukları bilgisinin yaygınlaşması, okyanuslardaki büyük yırtıcı türlerin korunması yönünde duyarlılığı artırabilir.

Yazar Biyografisi



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Lisans ve yüksek lisans eğitimini Mimar Sinan Güzel Sanatlar Üniversitesi Sosyoloji Bölümü'nde tamamlamıştır. “Ortak Kimlik ve Müzik: 1980 Sonrası Alevi-Bektaşî Uyanışı” adlı yüksek lisans tezini Prof. Dr. Meral Özbek danışmanlığında yazmıştır. Doktorasını 2016 yılında, Dokuz Eylül Üniversitesi Güzel Sanatlar Enstitüsü Müzik Bilimleri Programı'nda, Prof. Dr. Ayhan Erol danışmanlığında yazıp savunduğu “Alevi Müzik Uyanışının Eğitim Bileşeni: Şahkulu Sultan Dergahı ve Erdal Erzincan Müzik Merkezi”

adlı tez ile tamamlamıştır. 2018 yılından beri Trabzon Üniversitesi Devlet Konservatuarı Müzikoloji Bölümü'nde Dr. Öğr. Üyesi olarak görev yapmaktadır. İlgi ve çalışma alanları; müzik sosyolojisi, kültürel kimlik - müzik ilişkisi, popüler müzik araştırmaları, zoomüzikoloji ve biyomüzikoloji incelemeleridir.

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İnternet Kaynakları

Link 1: International Whaling Commission: “Humpback Whale - Megaptera novaeangliae”

<https://iwc.int/humpback-whale>

Figür 1: Hawaii Marine Mammal Consortium <https://www.hmmc.org/Song/HBWsong.html>

Figür 2: Hawaii Marine Mammal Consortium <https://www.hmmc.org/AudioGallery/AudioGallery.htm>

Whale Song: Musical Practices in the Cultures of the Humpback Whale *Megaptera Novaeangliae*

Extended Abstract

The vocal practices and songs of humpback whales have been the subject of much research in terms of function, temporal change, hierarchical structure, complexity and meaning. These studies, which need an interdisciplinary approach, are nowadays; continues to attract scientists from many fields such as ethology, marine biology, evolutionary anthropology, bioacoustics, zoomusicology, ethnomusicology, linguistics and cognitive psychology. The purpose of this article is to present the findings of whale song research and zoomusicological studies within the framework of vocal learning and in relation to our understanding of music. For this purpose, the basic research method on which the study is based is literature review. The literature of different disciplines such as marine biology, bioacoustics, ethology, zoomusicology and ethnomusicology has been examined on the axes of animal music, vocal learning and whale song, and the relevant findings have been compiled.

Humpback whales, which have an average lifespan of 60 years and are among the largest living animal species, are taxonomically included in the baleen whales suborder of the cetacean order. Developed vocal practices which are the most interesting elements of humpback whale cultures, have made this species one of the focus of marine biology and also zoomusicology. In the 1970s, hydrophone recordings of long and complex vocal performances by humpback whales were studied in detail by marine biologists. After analyzing the sonogram images of these sound recordings Roger Payne, Kathy Payne, Scott McVay, and Howard Winn determined that the long, complex performances of male humpback whales had a predictable hierarchical structure and introduced the term “whale song” to the scientific literature.

Male humpback whales (*Megaptera novaeangliae*) display long, complex and patterned vocalization practices called “whale song”. Although the function of songs is not yet fully understood, it is likely that they are both a courtship behavior and a form of communication that gives various messages to other male individuals. Songs are made up of various hierarchically arranged units and repetitions: single notes-like units form sentences, sentences combined together form themes. The themes that are organized and recurring in certain ways make up the songs. Humpback whales in the same population sing the same song within a certain period of time. However, during the season, due to the deformation of the sound units, the changing of the order or the repetition, the songs become more and more complex and turn into completely new songs. Humpback whale songs have similarities with human music due to their arranged/patterned structure and transmission between individuals and communities.

Michael Noad, Ellen C. Garland and their colleagues, who approached the transformation of humpback whale songs at different populations level, found that there was a continuous cultural transfer from west to east. Thus a “cultural revolution” for humpback whale song was first voiced, as songs performed at the mating and breeding grounds on the west coast of Australia were also sung by humpback whales on the east coast after just a few seasons.

Zoomusicologist Dario Martinelli re-asks John Blacking’s famous ethnomusicological question in a way that takes our curiosity about the phenomenon of music beyond the limits of the human species: “How musical is a whale?”. Blacking’s approach and basic question point to the capacity of human beings to produce and perceive music and to decode the codes and meanings of music. In the same way, Martinelli’s question focuses on the capacity to produce and perceive musical sounds as patterned sequences. The production and evaluation of hierarchically structured

sound sequences, called whale songs, relies on a certain biological capacity (musicality) shared by all individuals of the species and social learning processes acquired through intra-communal interactions, just as in human music. At this point, “vocal learning” is a critical concept.

Vocal learning is concerned with several different aspects of the communication process: (1) associating existing signals with new contexts, (2) an individual learning to modify (or reproduce) vocal signals in a particular form by hearing the calls produced by other individuals. The ability to learn songs is a special form of vocal learning that includes melodic, rhythmic and timbre features. This skill possessed by humpback whales is not very common in nature. Moreover, unlike songbirds, humpback whales can learn new songs throughout their lives, just like humans.

The songs of humpback whales served as a kind of savior for these creatures, which were at risk of extinction. Produced by Roger Payne in 1970, a record containing only vocal recordings of humpback whales has sold more than a hundred thousand copies, making humpback whales an adored species and an icon for preserving ocean diversity. Today, however, global warming, ocean pollution and overfishing, as well as low-frequency noise from commercial activities continue to threaten the musical culture of whales and adversely affect their survival capacity. Therefore, spreading the knowledge that whales have a musical culture that has similarities with human music may increase awareness for the protection of large predatory species in the oceans.

Keywords

zoomusicology, whale song, humpback whale, vocal learning

A study on film score applying the Neo-Riemannian theory: focusing on Bernard Herrmann’s mysterious island

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Abstract

This paper, takes three pieces of music in the film score work *Mysterious Island* by film music composer Bernard Herrmann (1911-1975) as the analysis object. Bernard Herrmann’s composition techniques are very innovative, and even difficult to interpret harmonic design when analyzing his works with tonal music. The Neo-Riemannian theory formed in the 1980s is used to analyze the chord progression that cannot be accurately explained by tonal music analysis in Bernard Herrmann’s film score, and to prove the Neo-Riemannian theory by marking the transformation methods used and deriving the evolution process of harmony Neo-Riemannian theory’s rationality and superiority in analyzing film music. This study hopes to use the Neo-Riemannian theory to provide a new perspective for exploring the development of film musicology.

Keywords

Neo-Riemannian theory, Transformational Theory, Bernard Herrmann, Film Score, Mysterious Island

Introduction

Film music from the beginning of the sound film era of Western romanticism “Leitmotif”, to the “Theme” composition method, Ethnic Scales, Modal Harmony, Atonality and many other composition methods, all show the diversity and integration of film music. “Film musicology is a scholarly sub-discipline hardly twenty years old, and virtually no dedicated or sustained analytical attention was given to film scores in the conventional venues of Anglo-American music theory—journals, conferences, monographs, and seminars—until a trickle began at

the fin de millénaire.”¹ The researcher also found that the theoretical analysis of film music has remained at the level of Functional Harmony based analysis after reviewing the Asian academic literature. This study argues that film music has developed into a completely independent musical composition system after the development of nearly a century. Therefore, when it comes to film music analysis, the traditional Tonal Music theory can no longer provide much theoretical basis for film music analysis.

1 Frank Martin Lehman, “Reading Tonality Through Film: Transformational Hermeneutics and the Music of Hollywood,” (Ph.D. Diss., Harvard University, 2012), 1.

For various musical analyses, Nicholas Cook, listed Traditional methods of analysis, Schenkerian analysis², Psychological approaches to analysis, Formal approaches to analysis, and Techniques of comparative analysis. Among them, Formal approaches to analysis include set-theoretical analysis and semiotic analysis. The book provides a detailed introduction to various musical analysis and samples of analysis of music. "In the twentieth century, after Schenker's theory of hierarchical tonality (1935) and set theory as applied to atonal music most noticeably by Allen Forte (1973), transformational theory is the third important and far-reaching branch of structure-centered English-language music theory."³

Neo-Riemannian theory is a theory of music analysis that emerged in the United States in the 1980s, based on the Transformational Theory proposed by David Lewin (1933-2003). In the early days, the theory was an interpretative analysis of the Chromatic Harmony of classical music composers such as Richard Wagner (1813-1883). "Neo-Riemannian theory arose in response to analytical problems posed by chromatic music that is triadic but not altogether tonally unified."⁴ Richard Cohn summarized six concepts of Neo-Riemannian theory in the preface to *Journal of Music Theory*, (Vol. 2, 1998), which are "triadic transformations,

2 The work of Schenker himself, of his pupils, such as Oswald Jonas and Ernst Oster, and of contemporary practitioners. such as Allen Forte and John Rothgeb. Nicholas Cook, *A Guide to Musical Analysis* (W. W. Norton & Company, 1992), 27.

3 Scott Murphy, "Transformational Theory and the Analysis of Film Music," in *The Oxford Handbook of Film Music Studies*, ed. David Neumeyer (Oxford University Press, 2013), 476.

4 Richard Cohn, "Introduction to Neo-Riemannian Theory: A Survey and a Historical Perspective," *Journal of Music Theory* 42, No. 2, (1998): 167.

common-tone maximization, voice-leading parsimony, mirror or "dual" inversion, enharmonic equivalence and the "Table of Tonal Relations".⁵ Triadic transformations are a central part of Neo-Riemannian theory, centered around the movement between major and minor triads. It is free from the constraints of tonal music and Functional Harmony, and emphasizes the way in which harmony constitutes the transformation between musical elements. Just as "Composer Irwin Bazelon wrote that "film music is impatient. It has a function to perform and must make its presence felt without procrastination" (1975, 51). The immediate juxtaposition of two major or minor triads can fit this bill well, particularly when the juxtaposition is atypical."⁶ such atypical forms do not necessarily need to be composed with Functional Harmony. Generally, these nonfunctional chord progressions can make a reasonable analysis with Neo-Riemannian theory.

The Neo-Riemannian theory consists of a complex system of bifurcation theories. They range from transformations between major and minor triads to transformations between augmented triads and seventh chord, as well as transformations between set class 6-20 hexatonic (Figure 1), and set class 8-28 Octatonic (Figure 2), etc., all of which have been studied in the literature. The Neo-Riemannian theory is constantly being researched and expanded. In this study, the Neo-Riemannian theory for film music analysis is organized as follows.

5 Richard Cohn, *Journal of Music Theory* 42, No. 2, (1998): 169.

6 Scott Murphy, *The Oxford Handbook of Film Music Studies*, 484.

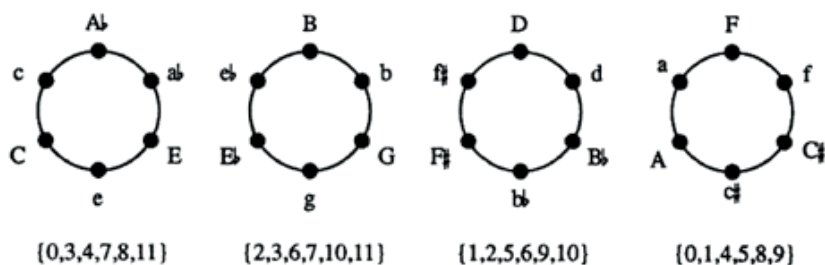


Figure 1. HexaCycles⁷

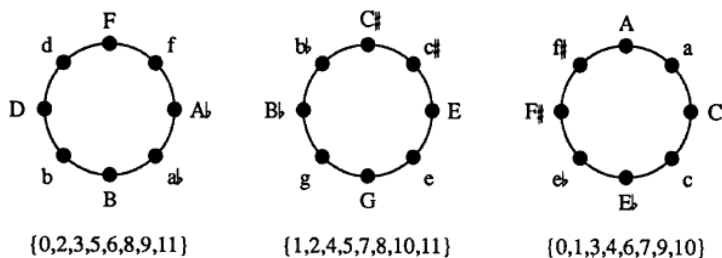


Figure 2. OctaCycles⁸

At first, David Lewin’s Generalized Interval Systems (GIS)⁹ proposed a more efficient theoretical system for analyzing Chromatic Harmony, which adapted the designation of Riemannian transformations in the theory to create three basic transformations of the theory of transformations: P, L, and R¹⁰. Richard Cohn extended the PLR-Group transformations based on David Lewin’s P, L, and R transformations to derive three combined transformations:

LP, PR, and LR. In particular, he created 4 different HexaCycles by LP transformations and 3 different OctaCycles by PR transformations, and hexatonic and Octatonic are often used in harmony and melodic compositions in science fiction films and thrillers. Richard Cohn also created H (Hexatonic Pole)¹¹ transformations from LPL transformations, which were used in the analysis of the subject of this study. The types of transformations and methods of transformations used in this study are organized as follows (Table 1).

7 HexaCycles constituted by hexatonic are derived from transformations theory. Jack Douthett and Peter Steinbach, “Parsimonious Graphs: A Study in Parsimony, Contextual Transformations, and Modes of Limited Transposition,” *Journal of Music Theory* 42, No. 2, (1998): 245.

8 OctaCycles constituted by Octatonic are derived from transformations theory. Jack Douthett and Peter Steinbach, *Journal of Music Theory* 42, No. 2, (1998): 247.

9 David Lewin, *Generalized Musical Intervals and Transformations*, (Oxford University Press, 2007).

10 PAR:(p’ sign) PAR=(p’ - sign), REL:(C’ +) REL=(A’ -), LT:(C’ +) LT=(E’ -). David Lewin, *Generalized Musical Intervals and Transformations*, (Oxford University Press, 2007), 178.

11 Richard Cohn, *Audacious Euphony: Chromatic Harmony and the Triad’s Second Nature*, (Oxford University Press, 2012), 31.

Table 1. A summary of common transformations

The names of transformations	The method of transformation	Ex.
Tn (Transposition number)	Transpose by n semitones	T1= C ↔ C# or T1= C ↔ B
P(arallel) Is equivalent to Riemannian transformations V(ariante)	1. root and fifth remain unchanged 2. third semitone changes	C ↔ Cm
L(eittonwechsel)	1. root and fifth remain unchanged 2. root semitone changes	C ↔ Em
R(elative) Is equivalent to Riemannian transformations P(arallel)	1. root and third remain unchanged 2. fifth Whole-tone changes	C ↔ Am
LP	L+P	C ↔ (Em) ↔ E ↔ (Abm) ↔ Ab ↔ (Cm) ↔ C
PR	P+R	C ↔ (Cm) ↔ Eb ↔ (Ebm) ↔ F# ↔ (F#m) ↔ A ↔ (Am) ↔ C
LR	L+R	C ↔ G ↔ D ↔ A ↔ E ↔ B ↔ F# ↔ Db ↔ Ab ↔ Eb ↔ Bb ↔ F ↔ C
H (Hexatonic Pole)	L+P+L	C ↔ Abm

Bernard Herrmann's film score works are selected for this study. At the peak of his composing period, when his contemporaries were still using the composing techniques of the romantic era to compose film scores, Bernard Herrmann had already formed his own style of Minimalist modular phrase structure. The chord progression gradually blurred tonal, the Texture and Orchestration also went away from the romantic era style, and a lot of non-traditional instruments were adopted.

In the early days, before Bernard Herrmann developed his own style, his compositional technique was based on that of Max Steiner (1888-1971). But it is also apparent that he excelled at string tension effects. Bernard Herrmann has deeply influenced contemporary Hollywood composers as a synonym of film score for thrillers, horror films, suspense films, science fiction films and other films. Composer Danny Elfman once paid tribute to Bernard Herrmann:

I was a big Bernard Herrmann fan as a kid, in the '60s. I guess what you'd call kind of like a film-music nerd. My training was spending every weekend at the movie theater-I didn't play sports, I didn't really go out in the sun-I hated being out in the sun. I loved being inside a theater; it suited me well, and I lived around the block from one. I love films and I loved film music. I knew that if Bernard Herrmann did the music that it was going to be a great film.¹²

Mysterious Island is a science fiction adventure film released in 1961. Bernard Herrmann composed the music and conducted the London Symphony Orchestra (Figure 3). <Exploration>, <The Volcano>, and <The Pipeline>, which are string works, were selected as the analysis subjects. They were analyzed by using Neo-Riemannian theory. The scores were created by the author by using the Sibelius software for Piano reduction.



Figure 3. The opening scene

Problem of Research

Following the advancement of film music, certain chord progressions used in compositions have become difficult to analyse accurately through traditional tonal music system analysis. Using Neo-Riemannian theory to analyse these harmonies in a rational way, this study systematically collates the results of this analysis, with the aim of clarifying the feasibility of Neo-Riemannian theory in analyzing these harmonies and bringing some new insights into the progress of film musicology.

Research Method/ Method Research Model

Research in the field of film music analysis has mostly focused on tonal music systems, and some of the results have been unsatisfactory. Having compared numerous methods of music analysis,

the researcher in this study chose Neo-Riemannian theory as the method of study. Since Neo-Riemannian theory was first developed as an analytical theory for the analysis of musical works from the Romantic period, and early film music was composed precisely from imitations of Romantic music, there was sufficient theoretical basis for choosing Neo-Riemannian theory as a research method.

Data Collection Tool/Document

This article chooses Mysterious Island as the object of analysis and data collection. In reviewing prior research, the researcher found that of the many analyses of composer Bernard Herrmann's works, not many academic studies have used Mysterious Island as an object of analysis. In addition, the music of this piece has features that make it impossible to analyse tonal music, hence making it an object of analysis.

¹² Richard Davis, *Complete Guide to Film Scoring*, (Berklee Press; 2nd edition, 2010), 278.

Data Analysis

Using <Exploration>, <The Volcano>, and <The Pipeline>, three pieces of music from the film *Mysterious Island*, as a harmonic analysis, this study presents the use of Neo-Riemannian theory in the analysis by identifying the harmonic transitions in Piano reduction and visualising the harmonic trajectory through Transformational network.

Results

It is concluded from this analysis that the subject of this study is unable to use the tonal music system to give a reasonable analysis, however, the analysis process through Neo-Riemannian theory can result in six transformations to explain chord progressions. The use of Neo-Riemannian theory is logical and superior for the analysis of chord progressions in film music.

Analysis

Mysterious Island is about the American

Civil War. Captives of Union Figurehters and prisoners of the Alliance ride in a hot air balloon and are trapped on an island in the South Pacific because they can't control the wind direction after landing. The island is home to huge plants and animals, as well as a mysterious underground base, and they need to escape mysterious island before the volcano on the island erupts.

1. <Exploration> harmony and music analysis

The clip of <Exploration> describes that the landscape of the island is a combination of strangeness and beauty. Tropical palm trees and sandy beaches surround <The Volcano>, spreading wonderful hues and strange colors everywhere, and the picture presents a mysterious and fantastical landscape (Figure 4).



Figure 4. The clip of <Exploration>

The Piano reduction (Figure 5) shows that the scale consists of C D_b D E_b E F F[#] G A_b A B_b and B. The chord consists of B minor (B/D/F[#]), D minor (D/F/A), and B_b minor (B_b/D_b/F) (Table 2). According

to Tonal Music theory and Functional Harmony analysis, it is difficult to judge what kind of key the scale belongs to, and chord progression does not follow Functional Harmony.

Exploration

Figure 5. Piano reduction of <Exploration>

Table 2. <Exploration> chord

Measure	1	2	3	4	5	6	7	8	9
chord	Bm	Dm	Bbm	Bm	Dm	Bbm	Bm	Dm	Bbm
Measure	10	11	12	13	14	15	16	17	18
chord	Bm	Dm	Bbm	Bm	Dm	Bbm	Bm	Dm	Bbm
Measure	19	20	21	22	23	24	25		
chord	Bm	Dm	Bbm	Dm	Bbm Dm	Bbm Dm	Bbm Dm		

Applying the principle of transformations of Neo-Riemannian theory and putting aside the framework of Tonal Music theory, one can analyze the transformations identified in Figure 6.

The evolution of triads transformations is that Bm uses RP transformations to generate Dm (Bm→R→D→P→Dm), Dm uses LP transformations to generate Bbm (Dm→L→Bb→P→Bbm), Bbm uses

T1 to generate Bm ($B_b m \rightarrow T1 \rightarrow Bm$), and Bm uses PL transformations to generate Dm ($B_b m \rightarrow P \rightarrow B_b \rightarrow L \rightarrow Dm$). The chord progression of the soundtrack can be observed more intuitively through the Transformational network¹³ (Figure 6), and the harmony effect presented by the RP - LP - T1 - RP - LP - PL transformations demonstrates that such chord progression greatly blurs tonal, showing the unpredictability and non-termination of chord progression. The harmony effect produced is in line with the mysterious and fantastical atmosphere presented by the film. String music and a harp are used, and the tone enhances the fantastical atmosphere. Bernard Herrmann's score is not only musically advanced, but also highly acoustic.



Figure 7. The clip of <The Volcano>

With Piano reduction (Figure 8), the melody is derived from C# - B, C# - A, C# - G, C# - F, C# - D, C# - C, C# - B, C# - A, C# - B, C# - A, C# - G, and C# - A to form such Minimalist modular phrase structure. The Harmony consists of three chords, C# minor (C#/E/G#), G major (G/B/D), and F major (F/A/C) (Table 3). It is also not possible to use the Tonal Music theory and Functional Harmony to analyze the various musical properties of this clip of music.

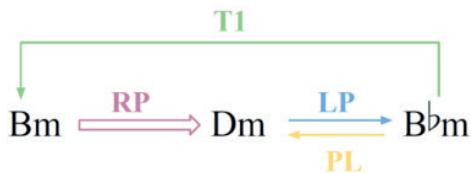


Figure 6. Transformational network of <Exploration>

2. <The Volcano> harmony and music analysis

The clip of <The Volcano> is about a volcanic crater on mysterious island with a lot of smoke (Figure 7). A group of five people climb the volcano to go check it out.

¹³ This method can be used for a simple and intuitive observation of transformations. Frank Lehman, "Film Music and Neo-Riemannian Theory", *Oxford Handbooks Online*: Aug 2014, <https://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199935321.001.0001/oxfordhb-9780199935321-e-002> (accessed Sep 15, 2021).

The Volcano

The image shows a piano reduction of 'The Volcano' in 4/4 time, consisting of four systems of music. Each system has a treble and bass clef staff. Below the notes, there are labels for transformations: RPR (Right Prime Reflection) and H (Horizontal Transposition). The labels are: System 1: RPR RPR H(orLPL) H RPR RPR H H; System 2: RPR RPR H H RPR RPR H H; System 3: RPR RPR H H RPR RPR H H; System 4: RPR RPR H H RPR RPR H H.

Figure 8. Piano reduction of <The Volcano>

Table 3. <The Volcano> chord

Measure	1	2	3	4	5	6	7	8	9
chord	C#m G	C#m F	C#m G	C#m F	C#m G	C#m F	C#m G	C#m F	C#m G
Measure	10	11	12	13	14	15	16	17	
chord	C#m F	C#m G	C#m F	C#m G	C#m F	C#m G	C#m F	C#m	

By observing the melody in Figure 8, we can see that the first two beats of each measure are C#, while the next two beats of mm.1 - 4 and mm.9 - 12 are B - A - G - F, and mm.5 - 8 are D - C - B - A. This sequential downward phrase structure shows that the composer made a top-down melody to echo the picture of climbing from the bottom to the top. The transformations in Figure 8 use both RPR and H transformations corresponding to the C#m - G and C#m - F chord progressions. The evolution of

the triads transformations is that C#m uses RPR transformations to generate G (C#m→R→E→P→Em→R→G), and C#m uses H transformations to generate F (C#m→L→A→P→Am→L→F). The sound effect produced gives a sense of tension and curiosity about the unknown, and this chord progression and Minimalist modular phrase structure is Bernard Herrmann's preferred technique of creation. The Transformational network also shows the path of chord progression transformation in a simple and clear way (Figure 9).

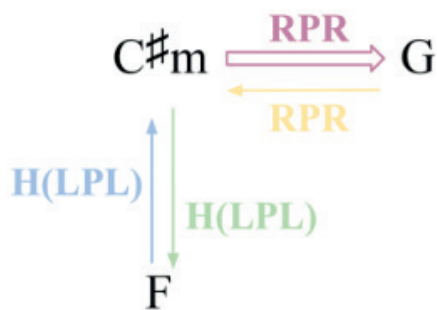


Figure 9. Transformational network of <The Volcano>

3. <The Pipeline> harmony and music analysis

The clip of <The Pipeline> narrates that with the help of the Lord of mysterious island, they work together to use the trees on the island (Figure 10) to make a pipe to convey air pressure to help the sunken ship float to escape mysterious island before the volcanic eruption.



Figure 10. The clip of <The Pipeline>

Through Piano reduction (Figure 11), it is concluded that the scale is composed of C D_b D E F F[#] G A_b A B_b and B. Most of the melody is performed in the pattern of upward or downward Phrase of Half note. A comparison between Figure 11 and Figure 5 reveals that the composition of the melody is same except for mm.13 and mm.16, the rest of the measure can be matched to the

same melody in the clip of <Exploration> (mm.3 and the reverse of mm.12 in the clip of <Exploration>). As if Bernard Herrmann could create countless new music by moving the modular structure around in the music, which also provides more possibilities for the creation of melodies.

Frank Lehman, a film music analyst, stated in his article on the harmony and melody of Mysterious Island that:

Despite the fact that Herrmann's passage is clearly not a random assemblage of pitches, the tendency in film musicology with regard to passages such this—which are extremely common and characteristic of scores for “genre”—has been to fall back on analytical nonexplanations. Abundant and audience-understood progressions are cause for the invoking of “nonfunctional” harmonies, “constant modulation,” “polytonality,” and “unrelated keys/chords.”¹⁴

His composing technique is a bold break with traditional compositional methods, and establishes a highly personal and innovative compositional technique. Chord progression (Table 4) is identical to the clip of <Exploration>, using the same RP transformations, LP transformations, T1 transformations, and PL transformations. So it can be assumed that Bernard Herrmann uses the same chord progression to suggest that the characters are about to leave mysterious island. It echoes the atmosphere described in the clip of

¹⁴ Frank Lehman, “Film Music and Neo-Riemannian Theory”, *Oxford Handbooks Online* (accessed Sep 15, 2021).

<Exploration> just after landing on the island, giving the audience a hint of the fantasy atmosphere of mysterious island through music for the last time. At the same time, this clip is the final emergence of strings as the melody of

the film. And compared to the clip of <Exploration>, Low voice of Woodwind instruments is added, and the overall music is a bit more mysterious and serious.

The Pipeline

The image shows a piano reduction of the piece 'The Pipeline'. It consists of four systems of music, each with a treble and bass clef staff. The bass line contains chord symbols: RP, LP, T1, RP in the first system; LP, T1, RP, LP in the second; T1, RP, LP, T1 in the third; and RP, LP, PL in the fourth. The music is in 4/4 time and features a melodic line in the treble and a harmonic accompaniment in the bass.

Figure 11. Piano reduction of <The Pipeline>

Table 4. <The Pipeline> chord

Measure	1	2	3	4	5	6	7	8
chord	Bm	Dm	Bbm	Bm	Dm	Bbm	Bm	Dm
Measure	9	10	11	12	13	14	15	16
chord	Bbm	Bm	Dm	Bbm	Bm	Dm	Bbm	Dm

Conclusions and Recommendations

This study investigates the harmony and musical characteristics of Bernard Herrmann's film scores, and gives a reasonable basis for the analysis of chord progressions that cannot be accurately explained by using Tonal Music theory. The analysis of the three works summarizes that the chord progressions use RP transformations, LP transformations, PL transformations, RPR transformations, H transformations, and T1 transformations. These transformations can create a mysterious and fantastical harmony, and the Orchestration Minimalist modular phrase structure and unique instrumentation also help the soundtrack promote the progress of the story.

Although there was no Neo-Riemannian theory in Bernard Herrmann's time, and he never thought that in the future, researchers would use a new theory to analyze his own works. But research has revealed that Bernard Herrmann's composing techniques were advanced. His chord progressions are unpredictable and non-terminating in nature. His scores have defined Hollywood film music styles such as thriller, horror films, suspense films, and science fiction films, and have influenced contemporary composers.

Recommendations for Further Research

This study concludes that the Neo-Riemannian theory is a powerful tool for music analysis and can provide more possibilities for the development of film musicology. It also hopes that scholars will keep promoting and expanding the application of the Neo-Riemannian theory in the analysis of various film music styles.

Limitations of Study

There may be some possible limitations in this study. Due to the relatively deficit of music repertoires and chord progressions, there are no sufficient chord progressions to reflect in detail of the transformations in Neo-Riemannian theory, so it is impossible to fully demonstrate Neo-Riemannian theory in analyzing the comprehensiveness of film music. These limitations in this study that could be addressed in future research. The study focused on choosing more different styles of film music for transformations analysis, in order to demonstrate the rationality and comprehensiveness of the Neo-Riemannian theory as a film music analysis tool.

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The effect of playing instrument on voice training¹

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Abstract

The present study was conducted to determine the effects of playing an instrument on voice training. In the research; an experimental group of 8 people who played an instrument and did not receive voice training; a control group of 4 people who had no instrument training or voice training was formed. Within the scope of the pre-test, stroboscopic voice examination and voice analysis with CSL voice analysis program, voice physiology test and performance evaluation recording were applied to the members of both application groups. Then, the voice training program planned for six weeks was applied to both groups. All applications made for the pre-test were performed again for the post-test after the application in the same way. The hypothesis of the research is that the samples that have received instrument training can perceive voice training better and absorb music more easily compared to samples that have not received any instrument training until their undergraduate education begins. The research data were obtained by means of literature review, interview, questionnaire and application techniques and analyzed, interpreted and suggestions were made according to descriptive statistical methods. In the performance results of the research, both the first sample group and the second sample group increased their success after applying. The first sample group consisting of students who played an instrument was found to be more successful than the second sample group, which did not play an instrument. The analysis results for the 6 parameters selected in the MDVP voice analysis results were also graphed separately for the two groups. Videolaryngostroboscopic was applied to both sample groups as pre-test and post-test. The purpose of the method is to measure vocal cord health. Reflux was observed in 2 students in the first sample group and in 3 students in the second sample group. Each of these samples received a “better” rating from the three-person medical board, although no medical treatment was given. In the results of the voice physiology test, both sample groups were found to be more successful in the post-test compared to the pre-test.

Keywords

voice, instrument, breath, body awareness, training

¹ This article was presented at 1st. International Rast Music Congress (IRMC), Turkey.

Introduction

Individual voice training in Turkey starts at the age of 18 at the undergraduate level as “Full-time” for reasons such as completing the adolescence period and the development of the voice. The “Part-Time Choral Singing” departments of the conservatories accept students who are at least 16 years old. Since such departments provide part-time education, those who receive education - if they have not completed their high school education - must also continue their high school education. Students between the ages of 15 and 18 receive education in Fine Arts High Schools. In some of these institutions, there is only a “choir lesson”, and in some, there is a collective lesson for the university entrance exam, which appears as an hour “voice training lesson” in the program in the last year. However, when researched, it will be seen that this course also does not include an education for its purpose, it does not provide an opportunity for individual education because it is a collective course, and people who are experts in the field of voice education do not give this course, and for these reasons, the content of the course is limited to choosing works for the university entrance exams. In addition, Children’s Choirs consist of children aged 8-15, while youth choirs are sought for young people who have completed the second mutation period and have not reached the age of 26.

As it can be understood from here, it is not possible to carry out individual voice training under the age of 18 in music high schools full-time in Turkey. Under these conditions, in front of a 15-year-old person who has completed eight years of primary education and wants to become an opera singer, to continue his music education

by playing an auxiliary piano and a major instrument in Fine Arts High School, or to continue his music education by playing an auxiliary instrument piano and a major instrument until the last level of high school in conservatories. There are options such as continuing your education by playing. In addition to these, they have to wait until the age of 16 to apply to the “Part-Time Choral Singing Department” or to attend the Children’s and Youth Choirs to receive vocal training at the undergraduate level at the university.

So, it is possible for the person who plans to study in Opera Department in Turkey to continue basic solfege, piano and instrument education or to take private individual voice training lessons until he reaches the age of 18, that is, until his high school education is completed.

The problem of the research is to determine the effects of instrument education on voice education within the basic music education that the candidates who want to take opera education receive until their high school education is completed.

In the research;
Determining the positive or negative effects of instrument training on voice training; Paying attention to the fact that each of the students in the first application group have received and graduated from a different instrument at the high school level, but have not received any vocal training, first giving basic breathing, voice and phoniatic training, and then performing a 6-week voice training application and performing videoengostroboscopic sound examinations before this application. , taking sound recordings with the help of CSL

sound analysis program and recording the performance with a piano accompaniment and pre-testing with the application of the sound physiology test; then post-testing with the same applications and reporting the change in their voices; (The results of the videolaryngostroboscopic sound examination were evaluated by a committee of 3 referees consisting of Prof. Dr. Kemal Değer and his clinical team -Dr. Şenol Çomoğlu, Speech Therapist Gayem Köprücü. Voice Physiology test results were evaluated by the researcher. The results of the CSL sound analysis program were evaluated statistically by the researcher in line with the selected parameters. Performance recordings with piano accompaniment were prepared by a jury of 3 referees, who expressed their valuable opinions in the proficiency evaluation form. Evaluated by Prof. Güzin Gurel, Assoc. Prof. Sebnem Unal, Assist. Prof. Çiçek Kurra Kanter.

Paying attention to the fact that the students in the second application group had not received instrument training or vocal training until that day, the same applications were made to this subject group and the change in their voices was reported with the evaluations of the same committees and the researcher with the pre-test post-test model;

Determining whether there are studies on respiratory awareness and bodily awareness, that is, breath and body awareness in instrument training, and the effects of physical ailments caused by playing an instrument on voice training, with the interview technique applied to instrument trainers;

After the applications were made, in order to support the research, the

effects of instrument training on vocal training were applied to the students who started to receive vocal training at the undergraduate level after receiving instrument education at high school, and Turkish opera singers and voice educators who have achieved success in Turkey or abroad. It is aimed to be determined by the survey technique.

In line with these purposes, answers to the following questions are sought.

- Which muscles work when playing piano, violin, viola, cello, flute, guitar and bağlama instruments?
- What kind of problems does the incorrect use of the active muscles and skeletal system while playing these instruments cause, and how do these problems affect vocal training?
- Which instruments can be directly related to vocal training?
- How does breathing training on the instrument affect voice training? Do breathing techniques differ and how do they affect voice training?
- Is instrument training important in the intonation part of voice training?
- How do habits arising from playing an instrument affect voice training?
- If the students received bodily awareness and body awareness training during instrument training, what difference did this training make in vocal training?
- What effects did instrument trainings of successful Opera Artists and Voice

Educators have on their voice training?

- What is the career development of students who have received or are receiving voice training in undergraduate after instrument education in high school, and what is the role of instrument training in this case?

It is thought that determining the effects of the instrument training taken until the undergraduate vocal education process is important in terms of preventing the negative effects and reinforcing the positive effects.

The research was conducted with the first sample group of 8 people who received instrument training at high school and did not receive voice training; With the second sample group of 4 people who did not receive instrument and voice training; with 10 educators for interviews with the educators of piano, violin, viola, cello, flute, bağlama and guitar instruments; with 1 trainer for body awareness training interview; with 10 artists and educators for the surveys to be applied to opera singers and voice educators; The questionnaires to be applied to students who have received instrument training in high school, have received or are taking voice training in undergraduate education are limited to 5 students.

The data collection tools (VLS sound examination machine, CSL voice recorder and MDVP analysis program, voice physiology test, performance evaluation form) to be used in the research are valid and reliable; that the instrument trainers and body awareness trainer who will participate in the interviews answered the questions in a way that reflects the truth; It is assumed that the students,

voice educators and opera singers who will participate in the surveys have answered the questions in a way that reflects the truth.

The hypothesis of the research is that the samples who have received instrument training in fine arts high schools or conservatories can perceive vocal training better, absorb music more easily, have no difficulty in “ensemble” studies, breathe and breathe during instrument training, compared to samples that have never received instrument training until their undergraduate education begins. If they can apply their posture exercises correctly and naturally, it can also affect their voice training positively in terms of using the respiratory muscles, and for these reasons, playing an instrument can benefit voice training.

It should not be ignored that instrument training may have positive effects on voice training as well as negative effects. In this sense, if the samples that received instrument training before starting vocal training or started to receive instrument training at the same time, have physical ailments caused by playing instruments, the possible effects of these on vocal training and vocal organs will be determined by interviews with instrument trainers. The negative effects of playing an instrument without body awareness, wrong posture, wrong breathing and instrument training on vocal training are given as side effects.

Developed in 1904 by Frederick Matthias Alexander (1869 - 1955), the Alexander technique is a psycho-physical way of retraining. Alexander named neck, head and back awareness as primary control and focused his studies on the necessity of

maintaining a comfortable and balanced posture without negative effects (Ergin, 2006). We can list the main elements of this technique as “blocking, directing or commanding and working on oneself”. In the blocking phase; it is possible to gain the ability to control old habits and to give up the habit of reacting immediately without thinking (Gray, 1999: 41). Next comes the principle of “commanding and directing”, which regulates the neck, head and back relationship. With the commands given to the student, such as “loosen the neck, head forward and up, extend and widen the back”, attention is drawn to our awareness of the mistakes in our posture that we unconsciously make in our normal lives.

Mosche Feldenkrais focuses on the relations between development, learning and movement as practitioner, researcher, teacher and student” (Duruk, 2005). Feldenkrais has created his own technique by combining the western physiognomy, anatomy, neurology, system theory, the movement series used by infants in the development process, as well as the eastern philosophy of life and his experience in combat sports based on movement (Ergin, 2006). He determined the first stage as consciousness through movement and the second stage as functional integration lessons.

Kristin Linklater is an important educator working in the field of voice production for acting education, who connects body awareness and voice freedom with her work, which includes the approach of releasing the natural voice. In the Linklater technique, the channels in the voice emerge with emotions. Since each individual is different from each other, emotionally related vocal problems exist

at different levels (Wygant, 2003: 10).

Hilde Langer - Ruhl founded the Department of “Examination and Training of Breath - Voice - Movement Education for Singers and Instrument Players” in Vienna in 1974. He gave respiratory and vocal training at the “Vienna Academy of Music and Performing Arts”. Hilde Langer - Ruhl musicians are recognized as pioneers in the field of breath, voice and body studies.

“Lessac has studied how coordinating the body and brain can progress with attention and awareness. One must experience physical feeling at the same time as behavioral feeling. The training focuses on kinesthetic awareness, where the interpreter is expected to feel physically and to produce vocal sounds cognitively by changing habitual behaviors (Stemple et al., 2000: 433).

Laban movement analysis (LMA) - sometimes referred to as Laban/Bartenieff movement analysis - is a method and language for describing, visualizing, interpreting and documenting human movement. Based on the original work of Rudolf Laban, developed and expanded by Lisa Ullmann, Irmgard Bartenieff, Warren Lamb, and others. LMA draws from many fields, including anatomy, kinesiology, and psychology (Newlove. 1993).

Diseases associated with instruments by Fry (1986), Norris (1993):

Violin and Viola: Neck pain, Thoracic Outlet Syndrome (Left arm) Carpal Tunnel Syndrome (Left arm), Cubital Tunnel Syndrome (Left arm), Flexor Carpi Ulnaris Tendinitis (Left arm), Rotator Cuff Tendinitis (Right arm), Extensor Carpi Radialis Tendinitis (on the right arm).

Cello: Neck pain, Ulnar nerve compression, Flexor Carpi Ulnaris Tendinitis (Left arm), Rotator Cuff Tendinitis (Right arm), Extensor Carpi Radialis Tendinitis (Right arm).

Clarinet: Carpometacarpal joint injury (Right arm), Carpal Tunnel Syndrome, De Quervain's Syndrome, Lateral Epicondylitis (Right and left arm).

Oboe: Extensor Carpi Radialis Tendinitis (Right arm), Lateral Epicondylitis (Right and left arm), Ulnar nerve compression, De Quervain's Syndrome, Neck and back pain.

Trombone: Lateral Epicondylitis (on the right arm).

Horn: Extensor Carpi Radialis injury (Right arm), Injury to the posterior ligament of the wrist (Right arm).

Percussion Instruments: Medial Epicondylitis, Extensor Carpi Radialis Tendinitis, Carpal Tunnel Syndrome, De Quervain's Syndrome.

Guitar: Triceps Tendinitis (Right arm), Focal Dystonia of index, thumb and middle finger (Right hand), Thoracic Outlet Syndrome (Left arm), Carpal Tunnel Syndrome (Left arm), Flexor Carpi Ulnaris Tendinitis (Left arm).

Harp: Neck pains, Flexor and Extensor tenosynovitis in the Thumbs, Extensor Carpi Radialis Tendinitis, Medial Epicondylitis.

Saxophone: Back and neck pain, Extensor Carpi Radialis Tendinitis (Right and left arm).

Bassoon: De Quervain's Syndrome, Back and neck pain.

Flute: Ulnar nerve compression (Left arm), Extensor Carpi Radialis Tendinitis (Left arm), Thoracic Outlet Syndrome (Left and right arm), Back and neck pain, De Quervain's Syndrome (Right and left arm), Focal in ring finger and little finger Dystonia (Left arm).

Keyed Instruments; Piano, Accordion: Thoracic Outlet Syndrome, Medial Epicondylitis, Lateral Epicondylitis, Tendinitis of the Flexors and Extensors of the Wrist, Carpal Tunnel Syndrome, De Quervain's Syndrome, Nervous knots on the back of the wrist, Focal Dystonia in the entire hand, thumb, and other fingers (Chong et al., 1989).

Method

This research is carried out to measure the effect of playing an instrument on vocal education. For this purpose, survey and interview techniques as descriptive techniques in the research; As a trial model, the application technique was determined as the research method.

Trial models are research models in which data to be observed are produced directly under the control of the researcher in order to try to determine cause-effect relationships. While the existing situation is observed with screening models, in the trial model, what is desired to be observed is produced by the researcher (Karasar, p: 87, 2005).

Interview and questionnaire forms prepared as data collection tools; videostereoscopic sound examination, CSL recorder MDVP sound analysis program; voice physiology test

and performance evaluations were applied to the sample group by the researcher.

In the research; As the first practice group, a group of 8 subjects who graduated from Fine Arts High Schools or Conservatories by playing different instruments and did not receive individual vocal training was formed; As the second application group, a subject group of 4 people who had no instrument training and individual voice training was formed.

As the first stage, stroboscopic sound examination and sound analysis with the CSL sound analysis program were applied to the members of both practice groups within the scope of the pre-test, and the current state of their voices was determined. In the second stage within the scope of the pre-test, the voice physiology test was applied to both groups and their voice anatomy information was measured. In the last phase of the pre-test, it was ensured that the subjects performed a Turkish piece with piano accompaniment, and this performance was recorded and prepared for the evaluation of a 3-person jury. Then, the practices were started and the voice training program planned for six weeks was applied to both groups. All applications for the pre-test were performed again for the post-test after 6 weeks of application in the same way.

Voice examinations and voice analysis data were provided by the Head of the Department of Otorhinolaryngology, Çapa Medical Faculty, Prof. Dr. It was evaluated by Mr. Kemal Değer and his team. Performance recordings were made by Istanbul University State Conservatory Voice educator Prof. It was evaluated by Ms. Şebnem Ünal and the members of the jury. Voice physiology test was evaluated

In order to support the research, the importance of respiratory awareness and bodily awareness in instrument training, and physical ailments caused by playing an instrument were determined by interview with instrument trainers. After receiving instrument training at high school, students who started to receive voice training at the undergraduate level; The effect of instrument training of Turkish opera singers and voice trainers, who have achieved success in Turkey or abroad, on voice training has been measured with the survey technique.

Interviews and questionnaires were applied by the researcher in the institutions where the students were educated and the educators and artists were working. During the applications, it was given importance that the samples were comfortable in terms of time. Again, it was observed that the places and conditions of the samples were positive. Data collection tools have been prepared in a way that is easily understood by the source person and is impartial. Factual questions were also included in the data collection tools. The questions from which we will obtain these data are open-ended questions. In addition to factual questions, fixed questions were included in the surveys. In closed-ended questions, three answer alternatives were presented to the source person. The research was carried out over a period of 8 months.

Samples of the first application group are 1st year students of Marmara University Atatürk Education Faculty Music Teaching Department. All of the applications were applied by the researcher for 6 weeks during the lessons on the same day and

at the same time every week in the Individual Voice Training class where the researcher was training. Pre-test and post-test performance recordings were also made with the acoustic piano in this class. The piano accompaniment of the works sung in the recordings was played by the researcher. The applied voice physiology test was also applied in the same class, paying attention to the comfort of the samples in terms of time and mind. The samples of this application group were selected from the graduates of music high schools (GSL, İÜDK, MSGSÜ).

Samples of the second application group are Nazım Academy - Voice Education 1st year students. The applications were applied by the researcher for 6 weeks in this educational institution. Since the samples in this group work in various occupations, the working days and hours vary. Pre-test and post-test performance recordings were made in the same institution and on digital pianos of the same brand. The piano accompaniment of the works sung in the recordings was played by the researcher. The applied sound physiology test was also applied in the same places, paying attention to the comfort of the samples in terms of time and mind. The samples of this application group were selected from general high school (Vocational High School, Teacher High School, Anatolian High School, Flat High School) graduates.

In the study, Voice Examination and Voice Analysis were applied by the speech therapist with the help of an otolaryngologist before and after the application in Istanbul University Caba Medical Faculty - Ear Nose and Throat Polyclinics. The evaluations were made by the members of the 3-person committee

consisting of the Head of the Department of Otorhinolaryngology, professor, ENT doctor and speech therapist.

Evaluation of the performance recordings in the research was made by the members of the 3-person committee consisting of Istanbul University State Conservatory Voice Educator, 1 professor, an associate professor and an assistant professor.

The researcher carried out the implementation of the interviews and questionnaires in the research, and the interviews and questionnaires were applied to the artists working in the institutions where the students received education, where the educators and artists were working, and to the artists working abroad. During the applications, it was given importance that the samples were comfortable in terms of time, place and mind.

Findings and Conclusions

Videolaryngostroboscopic Results

0: same, +1: better, -1: worse. The definition of “better” is used for better union of the vocal fold and reduction of edema. Reflux was observed in some of the samples. Apart from this, no lesion was found. It is in question that education and reflux are taken under control and hygiene becomes better in the samples where progress is made even though medical treatment is not used. Normally, the muscles between the stomach and the esophagus do not allow the acid secretion to escape upwards. However, in some diseases, this escape can be. If this acid leak reaches the esophagus, it is called gastroesophageal reflux (GER), and if it reaches the throat, it is called

laryngopharyngeal reflux (LFR). These can be counted as: loosening of the epiglottis valve between the stomach and the esophagus, gastric hernia, obesity, excess acid secretion from the stomach, slowing the passage of food from the stomach to the intestines, smoking and alcohol use,

eating high-fat foods, sending excess food to the stomach at once, lying on the back. Factors such as reflux facilitate the formation.

Table 1. VLS Exam Results

First Sample Group	BETTER +1	SAME 0	WORSE -1
M. Gökçen		X	
O. M. Ezber	X		
Y. Kul		X	
B. Ağilkaya	X		
B. Özkan	X		
Z. Ü. Ardil		X	
T. Karstıoğlu	X		
S. Polat	X		
Second Sample Group	BETTER +1	SAME 0	WORSE -1
D. Krokhaliev		X	
A. Boyacıoğlu	X		
P. Dursun	X		
Ö. Çuhadar	X		



Picture 1. MDVP Acoustic Voice Analysis Program and CSL Voice Recording System



Picture 2. VLS Medical Inspection

MDVP Acoustic Voice Analysis Program and CSL Voice Recording System Findings and Conclusions

Fundamental Frequency (F_0): It is the frequency of the primitive sound that occurs at the level of the larynx. It is expressed in Hertz (Hz). It is the number of glottic cycles that occur in one second. The duration of each cycle is called a period and is expressed in milliseconds. A change in the fundamental frequency is a change in the velocity of the glottic cycle. The most effective method for this is to change the mechanical properties of the vocal cord. As the vocal cord length increases, the area exposed to subglottic pressure will expand and the opening phase of the glottic cycle will shorten. Since the stretched elastic structures will come to the midline more quickly, the closure phase will also shorten and F_0 will increase. In addition, F_0 can be increased by contraction of the cricothyroid muscle. While F_0 is 100-150 Hz on average in men, it is between 150-250 Hz in women. F_0 increases especially in neurological motor deficits. The simplest sound produced can be expressed as a sinusoidal wave of a certain amplitude with a frequency F_0 . Sounds in nature are found in complex form. Any complex, periodic sound can be broken down into frequency components with the help of “Fourier analysis”.

Fourier theory was formulated by 19th century French physicist Joseph Fourier. According to this theory, any periodic complex waveform; It consists of a series of simple sinusoidal waves with different frequencies, amplitudes and phases. In other words, complex sounds consist of parts called partials. If the partials are whole multiples of F_0 , the resulting sounds are called harmonics. If they are not completely solid, the resulting sound is called noise. Noise is caused by incomplete closure or irregular vibration of the vocal folds.

First Sample Group - Pre-Test: The arithmetic mean of the Basic Frequency values of the 4-person female sample group is 239.486 Hz, which corresponds to the 150-250 Hz values within the standard value range for women. When the fundamental frequency values of the male sample group were examined, values were found in the middle and within the range of the standard value range of 100 - 150 Hz. In addition, when the standard deviation values of the male and female sample groups were examined separately, a standard deviation of 9.14 was found in the male group, while a standard deviation of 37.56 was found in the female group. It can be concluded that the male sample group gave results more parallel to the

mean standard values, and the female sample group showed a greater deviation from the standard values, based on two extreme results other than the standard data, as mentioned above.

First Sample Group - Post-Test: The arithmetic mean of the Baseline Frequency values of the 4-person female sample group is 244.230 Hz, which corresponds to the upper limit of the 150-250 Hz values within the standard value range for women. When the fundamental frequency values of the male sample group were examined, values were found in the middle of the standard value range of 100 - 150 Hz and within the range. In addition, when the standard deviation values of the male and female sample groups were examined separately, a standard deviation of 7.56 was found in the male group, while a standard deviation of 26.30 was found in the female group. It can be concluded that the male sample group gave results more parallel to the mean standard values, and the female sample group showed a greater deviation from the standard values, based on two extreme results other than the standard data, as mentioned above. After the voice training, the data of both groups approached the mean values compared to the values before the voice training. Education in women was more effective than men in approaching the mean values.

Second Sample Group - Pre-Test: Pre-Test: The arithmetic mean of the Basic Frequency values of the 3-person female sample group was 243,877 Hz, and it approached the upper limit of 150-250 Hz values within the standard value range for women. When the fundamental frequency value of the male sample was examined, values were found below the

standard value range of 100 - 150 Hz and within the range. Since the male sample is one person, the standard deviation value cannot be calculated. In the female group, a standard deviation value of 13.10479551 was found.

Second Sample Group - Post Test: The arithmetic mean of the Basic Frequency values of the 3-person female sample group was 226,801 Hz, which corresponds to the 150-250 Hz values within the standard value range for women, but decreased compared to the 6-week pre-treatment period. When the female sample group is examined individually, it is seen that the values show a decrease. A standard deviation of 3.55729518 Hz is observed in the female sample group. The basic frequency value of the male sample increased to 107.363 Hz after 6 weeks of voice training and entered the 100-150 Hz range, which is the standard value range for men. Since the male sample is one person, the standard deviation value cannot be calculated. In the female sample group, a sample with a value of 226,801 Hz is the sample closest to the lower limit of the standard value range. One sample, on the other hand, was the sample closest to the upper limit of the standard value ranges, with a value of 233.124 Hz.

Maximum Phonation Time (MPT): It is an easy and very useful method to measure. After taking a deep breath, the patient is asked to make the sound “a” for as long as he can. The ‘maximum phonation time (MPT)’ is determined with the help of a stopwatch. While the MPT is lengthened in adductor spasmodic dysphonias with severe glottic closure, it shortens in cases of glottic insufficiency, submaximal effort, and pulmonary insufficiency.

First Sample Group - Pre-Test / Post-Test: MPT parameter corresponds to Maximum Phonation Time measurement. Normal values are 16-25 seconds for women and 22-34 seconds for men. These figures are expected to be prolonged in adductor spasmodic dysphonia if glottic closure is severe, and shortened in glottic insufficiency submax effort and pulmonary insufficiency. Except for one sample in women, this parameter is seen below the mean values. In males, data are found well below the average values. Only one sample in the sample group gave a value close to the lower limit of the mean values before the training. After the training, the two samples doubled their pre-training parameters and approached the lower limit of the normal values. However, although it was generally lower in the male sample group, these periods were also below the normal values in females. Therefore, it can be mentioned that the maximum phonation time is shortened with glottic insufficiency, submax effort and pulmonary insufficiency. While men after training increased this period by 3.6 seconds on average compared to pre-training, women did not show any change in lengthening or shortening their pre-training time. As a result of the training, the women remained close to the lower limits of the normal values, while the men improved their very low time after the training, but they still could not get close enough to the lower limits of the normal values.

Second Sample Group - Pre-Test and Post-Test: MPT parameter corresponds to Maximum Phonation Time measurement. Normal values are 16-25 seconds for women and 22-34 seconds for men. These figures are expected to be prolonged in adductor spasmodic dysphonia if glottic

closure is severe, and shortened in glottic insufficiency submax effort and pulmonary insufficiency. A standard deviation of 6.297883242 is observed in the female sample group. After six weeks of voice training, the values of the remaining ones, except for one of the samples, increased by 1-2 units. It can be mentioned that glottic insufficiency, submax effort, and pulmonary insufficiency shorten the maximum phonation time. The standard deviation of the female sample group after the training was 5,316327053. The single male sample remained below the standard values after the training. A sample is even 6.5 units behind the lower limit of the standard values. The other 3 female samples also regressed and remained at the lower limit of the standard values.

S/Z Ratio: It means the ratio of the maximum consonant duration s that can be extracted in one breath to the duration of the z consonant. The S/Z ratio is useful in measuring the adequacy of the laryngeal valve. Its normal value is 1-1.4. In cases where vocal cord vibration is impaired or glottic closure is not complete, it is expected that the Z duration will be shortened and therefore the S/Z ratio will increase. It is used to evaluate the results of the applied treatment. The utility of this method is mostly limited to screening patients with vocal cord nodules.

First Sample Group - Pre-Test and Post-Test: A high rate can be considered as an indicator of cases where vocal cord vibration is impaired or glottic closure is not complete. The benefit of the method is that it is used in the screening of patients with cord nodules. When the values before and after education are observed in the male and female sample, they show an

increasing trend without exception. The increasing trend varies between 0.6% and 66%. When the standard deviation of the mean is examined before and after the training, a two-fold increase is observed. It can be said that the standard deviations have increased by two times.

Second Sample Group - Pre-Test and Post-Test: A high rate can be considered as an indicator of cases where vocal cord vibration is impaired or glottic closure is not complete. The benefit of the method is that it is used in the screening of patients with cord nodules. A male sample and a female sample could not reach the lower limit of the standard values before and after the training. Another female sample remained within the standard values in the pre- and post-test, while the last female sample exceeded the upper limit of the standard values. Means generally increased in the posttest, with no significant increase in standard deviations.

Harmonic / Noise Ratio (HNR): In a complex sound, whole multiples of the fundamental frequency form harmonics. If its frequency is not an exact multiple of F_0 , it is considered noise. The noise component is caused by turbulent airflow due to incomplete closure of the glottis during the vibratory cycle or irregular vibration of the glottis. The increase in airflow at the level of the glottis causes turbulence. The loss of harmonic components at high frequencies is due to the short or incomplete closure phase during vibratory cycles. The ratio of the sound energy, the frequency of which is F_0 and its harmonics, to the sound energy at the noise frequencies is called the Harmonic / Noise ratio. Harmonic / Noise ratio correlates with dysphonia.

First Sample Group - Pre-Test and Post-Test: Integer multiples of fundamental frequency F_0 are harmonic. If it is not full floor, it is said that there is noise. Harmonic/Noise Ratio correlates with Dysphonia. Since the only parameter that will indicate Dysphonia in our data is Maximum Phonation Time and the longer this period indicates Dysphonia, the correlation results between Maximum Phonation Time and Harmonic/Noise ratio data can be examined.

Second Sample Group - Pre-Test and Post-Test: Integer multiples of fundamental frequency F_0 are harmonic. If it is not full floor, it is said that there is noise. Harmonic/Noise Ratio correlates with Dysphonia. Since the only parameter to indicate Dysphonia in our data is Maximum Phonation Time, and the longer this period indicates Dysphonia, the correlation results between Maximum Phonation Time and Harmonic/Noise Ratio data can be looked at.

Intensity: The unit of intensity is expressed in decibels. Average intensity during normal speech is about 75-80 dB in modal voice. Violence is slightly higher in men than in women. Loud sounds have increased intensity. Because increased laryngeal tone increases the intensity by causing increased glottic resistance. Changes in intensity are brought about by adjustments in muscle activity, pressures, and airflow. For example, sound intensity increases with increases in subglottic pressure. The closure time and degree of closure of the vocal cords is the control mechanism in this situation. Higher vocal fold resistance requires higher subglottic pressure, which results in an increase in loudness. At low frequencies, vocal fold resistance is the major factor in controlling

loudness, while at high frequencies airflow becomes the dominant variable.

Jitter: It refers to the variation in each period. It is expressed in milliseconds or as a percentage of the glottic cycle.

Shimmer: It refers to the amplitude variation in each glottic cycle. It is expressed as a percentage or decibel. It expresses the amplitude changes in the sound wave at short intervals.

Considering the first group and second group determining parameters, statistical data were analyzed with changes according to before and after the voice training application. In the statistical analyses, the normal changes of the parameters compared to men and women were taken into account. Because, the normal value ranges of men and women differ in some parameters. Therefore, the male and female groups were not considered as a single sample group at this point. Otherwise, false indications may occur.

Beyond that, while performing statistical analysis; mean values were calculated, standard deviations of the mean values in all samples were calculated, compared with the maximum and minimum extreme values in the sample and interpreted according to their relative relationships. Again, these analyzes were extended when necessary to separate all statistical parameters as male and female.

The medical and scientific changes of the parameters and the physiological problems that these changes can cause are explained. Significant parameters were selected from the analyzes and these were examined. In this sense, while the medical and physiological disorders

and changes are detected in the first stage, these analyzes are expected to shed light on the second stage, which will include the examination of the effect of instrument training on voice training. Before and after the voice training, the data were analyzed both numerically and qualitatively. Among the parameters for the analysis, Fo: Fundamental Frequency, MPT: Maximum Phonation Time, S/Z RATIO, NHR: Harmonic/Noise Ratio, JITA: Jitter, ShdB: Shimmer were found significant and evaluated before and after the training.

What kind of medical and physiological changes these parameters are in the analysis, their units and theoretical definitions are given. In some cases, apart from evaluating the parameters individually, it is also meaningful to compare them with each other. For example, prolonged maximum phonation time indicates dysphonia. Harmonic noise ratio is correlated with dysphonia. In this case, the correlation between NHR and MPT can be analyzed. If the correlation calculation between two data sets gives a value close to 1, it can be said that the two data sets are correlated. On the other hand, data close to 0 can be obtained. In this case, the two data can be said to be uncorrelated.

Performance Records Findings and Results

The jury, consisting of a committee of three, made performance evaluations separately. They were shown the video-recorded performances of the members of the first application group and the second application group in the pre-test and post-test and were asked to make an assessment among five ratings: “not enough, a little adequate, sufficient, quite sufficient, very sufficient”. Each of

the six selected parameters was evaluated out of 100 points and determined as 20 points not sufficient, 40 points slightly sufficient, 60 points sufficient, 80 points quite sufficient, and 100 points very sufficient. Pre-test, post-test and total averages of each group were taken.

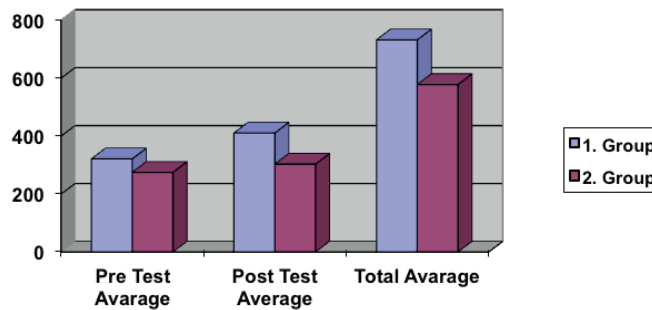
Both the first sample group and the second sample group increased their success after applying it. A significant difference was found in the first sample group who played an instrument.

The first sample group consisting of

students who play an instrument was found to be more successful than the second sample group who did not play an instrument.

In the first sample group playing an instrument, the performance averages of the 3 samples playing the string instruments were compared to the performance averages of the samples playing the other instruments; The performance averages of the samples that played other instruments were also higher than the performance averages of the samples that did not play any instruments.

Table 2. Performance Records Results

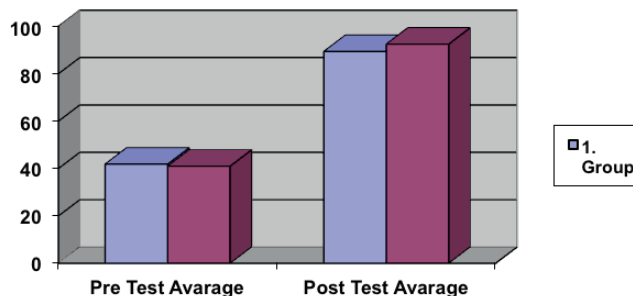


Voice Physiology Test Findings and Results

Voice Physiology test was applied to both sample groups before and after 6 weeks of voice training. Both sample groups were successful in the posttest compared to the pretest. The first sample group increased from 41,875% success average to 89,375%

success average, the second sample group increased from 41.25% success average to 92.5% success average. When the post-test achievement developments of the two sample groups are examined, it is seen that the second sample group is 3,125% more successful.

Table 3. Voice Physiology Test Results



Survey Findings and Results

In the questionnaires applied to the opera students, it was seen that 20% of the samples were trained on bodily awareness and 80% on respiratory awareness. 80% of the samples think that the respiratory awareness and bodily awareness training they received during instrument training contributed to voice training. 100% of the samples stated that the natural posture they learned during their instrument training provided comfort during their vocal training, the basic music knowledge they learned formed a basis during their vocal training, the solfeggio and harmony training they received made it easier to learn the works during their vocal training, and the musical terms they learned during their vocal training. They agreed that the chamber music and orchestral works they performed were beneficial in their “ensemble” studies during their vocal training. 60% of the samples agreed that the symphonic work and opera composers they knew during their instrument training and the music history education they received were beneficial for them to assimilate the music periods during their vocal training. 80% of the samples agreed that the musicality studies they had done during their instrument training improved their musicality during their vocal training. 40% of the samples agreed that learning to use the diaphragm during instrument training had a positive effect on vocal training. 20% of the samples agree that the wrong habits acquired during instrument training have a negative impact on vocal training, that posture, sitting, holding the instrument and blowing techniques, which constitute the technical dimension of instrument training, have a negative effect on vocal training, and that the technical training in the instrument coincides with the vocal training technique.

In the surveys applied to opera educators and artists, it was seen that 40% of the samples were trained on bodily awareness and 20% on respiratory awareness. 60% of the samples think that the respiratory awareness and bodily awareness training they received during instrument training contributed to voice training. 70% of the samples agreed that the natural posture they learned during instrument training provided comfort during vocal training. 90% of the samples learned that the basic music knowledge they learned during their instrument training formed a basis during their vocal training, the musical terms they learned were useful during their vocal training, the chamber music and orchestra works they performed were beneficial in their “ensemble” studies during their vocal training, the symphonic work and opera they had known. They agreed that the composers and the music history education they received were beneficial for them to assimilate the musical periods during their vocal training, the musical terms they learned were beneficial during their vocal training, and the musicality studies they had done improved their musicality during their vocal training. 100% of the samples agree with the idea that the solfeggio and harmony training they have received enables them to learn the works more easily during their vocal training. 30% of the samples agreed that learning to use the diaphragm during instrument training had a positive effect on vocal training. 20% of the samples agree that the wrong habits acquired during instrument training have a negative impact on vocal training, that posture, sitting, holding the instrument and blowing techniques, which constitute the technical dimension of instrument training, have a negative effect on vocal training, and that the technical training

in the instrument coincides with the vocal training technique.

The researcher thinks that it is important to comprehend and feel all the fundamentals of music, and in this sense, playing an instrument and singing should be seen as a tool and making music as a goal. He thinks that if the vocal health and capacity of those who play his instrument with the right posture and technique allow, his singing will be positively affected. She thinks that her own instrument playing experience helps her singing in ensemble works, learning pieces, singing legato, and improving her understanding of nuance and musicality.

Instrument educators, in line with their experience, are united in the opinion that playing an instrument has no negative effect on singing, on the contrary, singing develops instrumentalism and instrumentalism develops singing. However, they stated that the body posture of an instrumentalist with the wrong technique may not be natural, so he may experience physical discomfort and these discomforts and tensions may negatively affect his singing. They shared that the singers who play instruments can absorb their musical knowledge, solfeggio and harmony training, the fundamentals of music and polyphony more easily than others. While conveying these views, they also cited the example of a pianist who has no problems with his technique, getting injured because he breathes incorrectly while playing the piano, and that playing an instrument by an instrumentalist who already has a lesion in his voice may cause more dysphonia in his voice.

The results of the study showed that the

samples playing the violin, viola and cello were more successful in vocal education compared to the samples playing other instruments and samples not playing instruments. The cello was seen as an instrument more suitable for human anatomy than the violin and viola. The flute was found to be more suitable for sound among woodwind instruments and than copper wind instruments in terms of having the least tension on the lips. It has been stated by the expert that the flute breathing technique does not have an understanding that prevents voice training. It has emerged that the guitar can have a positive effect on singing in terms of sensing the resonance, since it is in direct contact with the rib cage. Piano was found suitable for pre-vocal training in terms of assimilation of polyphony. In our study, there were no significant differences between the success of the sample group that played an instrument and the sample group that did not play an instrument. It is thought that this significant difference can be reached by choosing the first sample group among the samples that play the instrument better and given bodily awareness training, and the second sample group is selected from among the samples that do not have lesions in their voices.

Recommendation

The sample is exemplary; the research is healthier for therapeutic purposes.

For both sample groups, it is recommended to select samples with no lesions in their voices, with the thought that it will make the research more meaningful.

It is recommended that VLS examinations be carried out at the end of all application weeks by improving financial

opportunities, with the thought that the results of the research may be more decisive.

It is recommended to further expand the content of the application on voice training, respiratory awareness and bodily awareness.

Limitation of Study

Sample groups are limited to 12 people.
Application is limited to 6 weeks.
VLS applications are limited to 2 times as pre-test and post-test.

Acknowledgement

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Assoc. Prof. Tuğçem Kar, PhD She was born in Tekirdağ in 1984. She studied piano and violin at Istanbul Avni Akyol Anatolian Fine Arts High School between 1998-2002. Between 2000-2004, she worked in Istanbul University State Conservatory - Opera / Choral Singing Department with Prof. Şebnem Ünal. In 2002, she started studying piano and viola at Marmara University Atatürk Faculty of Education - Department of Music Teaching, and graduated in 2006 with the first degree. In 2002, she played the role of “Nihal” in the opera “Aşk-ı Memnu” composed by Selman Ada and directed by Çetin İpekkaya; In 2003, she played the role of “The Boy» in the opera “Kuva-i Milliye” composed by Orhan Şallıel and directed by Murat Göksu. She completed her first master’s degree in Marmara University Institute of Educational Sciences in 2008 and she completed her second master’s thesis at Istanbul University State Conservatory Institute of Social Sciences in 2012. Between 2007 and 2018, she taught Voice Training at Marmara University as a contracted lecturer. In December 2019, she started to work as a lecturer in ITU-TMDK Voice Education Department. She completed her doctorate at Marmara University Institute of Educational Sciences in January 2020. She was awarded the title of Associate Professor in Performing Arts on March 10, 2021.

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The concept of subject-object relations in draft versions of the song “Game” by V.R. Tsoy

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Abstract

The article is devoted to the identification of subject-object relations in the text of the song by V.R. Tsoy. The aim of this work is to analyze the drafts of V.R. Tsoy and characteristics of subject-object relations based on the text of the song “Game” included in the rock album “Night”. To achieve this goal, the following methods were used in the work: bibliographic analysis of the literary works and drafts of the writer, the comparative method, the method of analogy and the descriptive method. Based on three versions of the lyrics of the song “Game”, the author notes that in the artistic structure of the text, there is a lyrical character that conveys the emotional state, mood and cognitive side of being. The author comes to the conclusion that the key concept of the studied text is “game”. This is reflected in the use of the second person plural pronoun “we”, as well as in the identification of the author with the lyric hero of the work in question. The scientific novelty of the work lies in the fact that for the first time subject-object relations are analyzed on the material of the song “Game” by V.R. Tsoy.

Keywords

subject-object relations, V.R. Tsoy, “Game”, rock poetry, rock album.

Introduction

This research is significant from the perspective of the growing interest in singing poetry, after in 2016 one of the most prominent representatives of this type of poetry - Bob Dylan - was awarded the Nobel Prize in Literature “for creating new poetic expressions in the great American song tradition.” The need to study the creativity of Viktor Tsoi is due to appeals to his poetry by subsequent generations of poets, musicians and other representatives of the art of speech. All of the above

determined the motivation of the author of this article to consider one of the little-studied aspects of the rock poetry of this author, as well as the choice of the appropriate work.

On the other hand, it should be noted that the choice was also influenced by the general situation presented in the literary process of our time: the installation of postmodernism on the category of play forces us to pay attention to its actualization in texts. An understanding of modernity cannot

be complete without taking into account the literary facts about it.

Literature review

In literary criticism the subject-object relations are revealed through the concepts of subject and object, lyric hero, biographical and artistic image of the author, lyric addressee and lyric character (Murasheva, 2004, p. 13). Authors' drafts can show the development of these relationships and

their concepts within the framework of a literary text. Let us consider the above, using the example of the work of V.R. Tsoy and his drafts of the song "Game".

The choice of this particular work is associated with the number of surviving draft fragments of the text of the composition. Information about the drafts is based on the book by Vitaly Kalgin (2016, p. 170-171) "Viktor Tsoy. Life and Cinema".

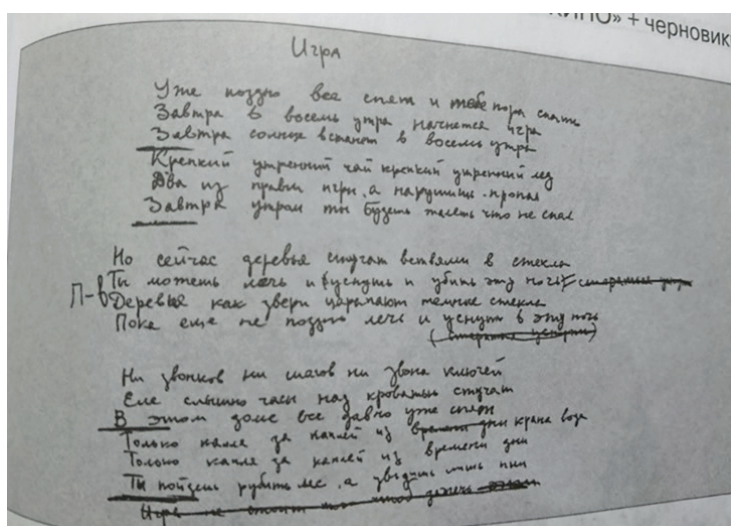


Figure 1. The final version of the song (Kalgin, 2016, p. 170-171)

It should be noted that the song is included in the album "Night" (1986), which includes eleven compositions. According to the theory of rock poetry, a rock album is an artistically organized lyric cycle (Domanskij, 2010). Based on the theory of cyclization, important elements, that form a cycle, are the following: title, composition, isotopy, chronotope and polymetry (Fomenko, 1992). Yu.V. Domansky (2000) writes:

“the album has certain properties that are characteristic of it, regardless of the time of creation

or musical direction: limited playing time, obligatory title, visual cover containing a picture and / or photographs, a list of songs and other information about the album (list of participants in the recording, acknowledgements, sometimes lyrics)...” (p. 99).

Thus, it is the genre specificity of the rock album that is emphasized.

In rock poetry, the rock album as a genre has all the main features that define the lyric cycle:

“These are (...) author’s contexts; the unity of the compositions included in the album is due to the author’s intention; the relationship between individual compositions and an album can be viewed as a relationship between an element and a system; the album is entitled by the author himself (...)” (Domanskij, 2000, p. 100).

Alison Levinge wrote about how the music can enable a client to express her ‘true self’ (Levinge, 2015), when one makes distinct our connections with the other, subject from object, object from subject. But it is the sphere of psychoanalysis, and couldn’t show the problem of poetry. S. Wilson wrote about the value of dialectics in accounting for compositional orientations vis-à-vis their objects - be these objects sound-producing, non-human entities, such as musical instruments, or the object that is ‘sound itself’ (Wilson, 2020). So, it may be explaining, why the action is very difficult. P. Valiquet considered historical aspects of music themes, but not answer the question about relations of subjects and objects (Valiquet, 2020). A.P. Ashworth wrote about visual art and music. This is intermedial problem, and also didn’t talk about verbal part of the music. (Ashworth, 2021). I.S. Piatnitska-Pozdnyakova studied the discursive practice in music, and wrote that it is the subject of special research in philosophical and sociohumanitarian disciplines.

Purpose of the study

The study of subject-object relations is a significant factor in understanding the concept of a work of art. The purpose of this study is to analyze those categories that show the main specificity of the lyric hero and his position in the picture

of the world created by the author in the song “Game”, which characterize the subject-object relations in the work.

Methods

Research Model

To prepare the work, the following methods were used:

- Bibliographic analysis of the writer’s literary works and drafts.
- Comparative method applied when studying drafts of the song “Game”.
- The method of analogy when characterizing the main ideas and subject-object relations on the material of the text of the song.
- Descriptive method for introducing necessary concepts.

Data Collection Tools-Documents

The study is based on biographical research and literary sources, the selection criteria for which were:

- Specificity of the literary text
- Feature of the literary trend
- The individual style of the author

The period of creation of these sources is relevant for creative performances in the 1980-1990s of the twentieth century.

The following types of sources distinguished:

- Biographical
- Artistic

- Publicistic

Preference was given to those sources that provided reliable and verified information, due to authorship or the authority of the publisher.

Data Analysis

The first was the bibliographic analysis of the writer's literary works and drafts. Since it was necessary to designate credibility as the basis of the study. Further, the Comparative method applied when studying drafts of the song "Game" and The method of analogy when characterizing the main ideas and subject-object relations on the material of the text of the song were used. Since it was necessary to analyze the specifics of subject-object relations in a literary text.

Then the Descriptive method for introducing necessary concepts was used to summarize.

Process

The research process was directly related to the study of biographical sources. As the necessary facts appeared, a strategy for further analysis of the text emerged. The phonetic, lexical and syntactic elements of the text were analyzed. Then the patterns of the figurative structure were lined up. The most relevant aesthetic categories associated with the representation of subject-object relations in the song of V.R. Tsoy "Game".

Results

Versions of song

Three versions of the song have survived: among these recordings there

are two versions of the first verse and three versions of the second verse with a refrain. In each version of the song there are strikethrough places, as well as changes in the lexical composition.

The first draft of the song "Game" (the strikethrough text in the original draft is indicated in square brackets, the numbering of the author of the article):

1. It's late everyone's asleep and it's time for me to sleep.
2. The windows of the courtyard houses are like a scattering of stars.
3. Tomorrow the sun will rise at 8 in the morning.
4. [Maybe it will be a little warmer and lighter]
5. Maybe the clouds will let the sun shine.
6. Maybe it will be a little warmer than yesterday.
7. Tomorrow the sun will rise at 8 in the morning.

(refrain:)

But now the trees are banging their branches against the windowpane.
You can lie down, fall asleep and kill this night.
Trees like animals scratch the dark windowpane.
[But you] can still [fall asleep and kill] this night
It is still not too late to lie down and fall asleep. (Kalgin, 2016, p. 170).

Analysis of first version

So in the text of the first verse the following changes are presented:

1. In the first line, the poet uses the case form (dative) of the personal pronoun of the first person singular, which in the final

text he will replace with the personal pronoun of the second person singular.

2. The line: “The windows of the courtyard houses are like a scattering of stars” will be completely removed, instead of it there will be a phrase: “The game starts tomorrow at eight in the morning” (Tsoy & Zhitinskij, 1991a, p. 321).

3. The fourth line is completely strikethrough; it is then repeated in a slightly modified form in place of the sixth line. The author removes the possibility of any hope for the best, exacerbates the situation, showing the growing drama of the hero’s position.

4. In the final version, the fifth and sixth lines will also be completely transformed in accordance with the changing author’s concept.

The poet abandons a number of images in favor of forming the artistic picture of the world he needs. The second person personal pronoun is used in the refrain from the very beginning. It is possible that this influenced the final lyrics of the song.

Specify of final version of the song

The final version of the first verse is presented as follows:

It’s late, everyone’s asleep and it’s time for you to sleep,
 The game starts tomorrow at eight in the morning,
 Tomorrow the sun will rise at 8 in the morning.
 Strong morning tea, strong morning ice
 Two of the rules of the game, and if you break them, you are gone,

Tomorrow morning you’ll wish you slept. (Tsoy & Zhitinskij, 1991a, p. 321).

The second draft of the refrain and the beginning of the second verse of the song “Game”:

(refrain, numbering of the author of the article)

1. But now the trees are banging their branches against the windowpane
2. You can lie down, fall asleep and kill this night [try to sleep]
3. Trees like animals scratch the dark windowpane
4. It is still not too late to lie down and fall asleep [try to sleep]. (Kalgin, 2016, p. 170).

(second verse, numbering of the author of the article)

1. Only drop by drop [days flow out of time] water flows out of the tap
2. Only drop by drop days flow out of time
3. You will go to cut wood, and you will see only stumps
4. [The game is not worth lighting up the lights]. (Kalgin, 2016, p. 170).

In the text of the refrain, the phrase “try to sleep” is removed. First, it is replaced by “and kill this night”, then the line is repeated and the phrase is replaced by “and fall asleep this night”. The poet emphasizes the tragedy of what is happening, using a verb “kill” with negative semantics of an aggressive nature. In this context, time is killed, which introduces the semantics of its useless waste. Repetitions create

syntactic parallelism, as a result of which sleep appears to be a negative action. The demonstrative pronoun ("this") determines the significance of the night period of the day, as well as the overall value of time. The author adds dramatic semantics to the lyrical plot of the song.

Album influence

The song "Game" ranks tenth in the rock cycle. The name of the cycle emphasizes the importance of a certain category of time, namely of "night". The first, third, fifth and sixth songs of the album emphasize the priority of this time of day for the hero. In the song "Game" this moment is further developed. The day is perceived in this context as filled with nonsense, uselessness of existence. The category of night in this case acquires the semantics of a special time filled with life, the ability to be oneself. But at the same time, the hero runs the risk of breaking the rules of the game of the day in this way. If he does not fall asleep at night, he will not be able to follow the corresponding "rules". Therefore, in the second verse in the draft, the poet removes the fourth line completely: "The game is not worth lighting the lights". In this case, the latter is not associated with the plot of the song, since it turns out that you need not sleep because of the "game", while the general concept leads to another action, to the refusal of sleep in spite of the "game". In this penultimate song of the cycle, the picture of the disharmony of life is finally emerging, in which "the eternal contradiction is the Kharms' miracle worker who did not perform a single miracle" (Tsoy & Zhitinskij, 1991b, p. 127).

Analysis of the third version

The third draft of the song "Game":

(refrain, numbering of the author of the article)

1. But now the trees are banging their branches against the windowpane.
2. You can lie down, fall asleep and kill this night.
3. The trees are banging their branches against the dark windowpane.
4. [as cats scratch]
5. How easy it is to fall asleep and kill this night. (Kalgin, 2016, p. 170)

(second verse, numbering of the author of the article)

1. To repeat doing what you did yesterday.
2. To talk about what you heard yesterday.
3. Tomorrow the sun will rise at 8 in the morning.
4. You can drink and be bored, you can just be bored.
5. You can die of melancholy hearing the words "it's time".
6. Tomorrow the sun will rise at 8 in the morning.
7. Tomorrow morning there will be no questions or secrets.
8. Tomorrow morning everything will be as it should. (Kalgin, 2016, p. 170).

In the third draft of the refrain, the image of a "cat" appears, but the author removes it; in the final version, the refrain sounds as follows:

But now the trees are banging their branches against the windowpane,
You can lie down, fall asleep and kill this night.
Trees like animals scratch the dark windowpane,
It is still not too late to lie down

and fall asleep this night. (Tsoy & Zhitinskij, 1991a, p. 321).

The image of animals is more consistent with the concept of the song, as it enhances the general tragedy of the lyrical plot, and also emphasizes the objectivity of the hero's worldview. The variant "cat" in this case excessively specifies the circumstances and their understanding. On the other hand, the poet, through such a change, creates a cycle-forming connection with the previous song, in which there are lines: "A beast sleeps in each of us" (Tsoy & Zhitinskij, 1991a, p. 321).

Final version of the second verse:

No doorbells, no steps, no jingle of door keys,
The clock by the bed is barely audible,
Everyone has been sleeping in this house for a long time.
Only drop by drop water flows out of the tap,
Only drop by drop days flow out of time,
You will go to cut wood, and you will see only stumps. (Tsoy & Zhitinskij, 1991a, p. 321).

The system of subject-object relations

In fact, the text of the second verse has been changed almost completely. Lines 1, 2, 4, 5, 7, 8 were removed from the third draft. The author metaphorically presented time in the form of a plumbing system, from which life flows out, drop by drop, second by second. Such a figurative comparison actualizes the meaninglessness and uselessness of being, since dripping from a tap is usually an indicator of something broken

inside pipes and mechanisms, in fact, it is a waste of water. The connection of the category of time with the image of water, as well as light, has already been presented in the album previously associatively in the metaphor "electric rain" of the night in the song "Night". And the image of rain itself appeared in the fourth song of the cycle - "Dance". The appearance of the image of water as a sign of the time unites the songs of the cycle and leads to the general conceptual idea of the absurdity and uselessness of life. The theme of general disharmony is also developed in other compositions included in the cycle - "Mom Anarchy", "The stars will stay here", "The Last Hero" (Tsoy & Zhitinskij, 1991b). In the second verse, the clock above the bed also appears as a sign of time, which also appeared only in the final version. The image of the bed includes in its semantics the state of morbidity. The author forms a general negative picture of the world, in which life is closed in a meaningless circle of repetitions, and time is a broken mechanism. A person is perceived as a kind of playing figure, which must act according to certain rules. The world around us levels out the personality of the subject. V. Kalgin (2016) cites the following lines, which became the beginning, the outline of the song "Game" (numbers near the lines were put by V. Kalgin):

1. It's late everyone's asleep and it's time for me to sleep.
6. Tomorrow morning I will wish I slept.
3. Tomorrow the sun will rise at 8 in the morning.
4. Strong morning tea, strong morning ice
5. Two of the rules of the game, and if

you break them, you are gone.

2. The game starts tomorrow at eight in the morning.

No doorbells, no steps, no jingle of door keys.

The clock is barely audible as the metronome. (p. 170-171).

So, in the final version of the song "Game" Viktor Tsoy refuses the subjective transfer of the state in favor of the object. In particular, the personal pronoun of the first person singular "I" is replaced by the personal pronoun of the second person singular - "you", while: "The pronouns of the first and second person are included in the core of the language means of dialogization. They provide conditional personification of the presentation of complex information". (Tsin, 2017, p. 87). At the same time the personal pronoun "I" corresponds "each time to a single individual, taken precisely in his uniqueness". (Benvenist, 2002, p. 286).

Discussion

Thus, the author strengthens the element of trust in subject-object relations. Allowing the presence of a lyrical character in the artistic structure of the text, he objectifies the transmitted emotional states and the cognitive side of life. With the introduction of the personal pronoun of the second person, the process of dialogization develops, which helps to create comfortable communication in the perception of the text. The personal pronoun of the second person singular "you" has in its semantics the assumption of the presence of an outside person or persons to whom the appeal is formulated. In literary texts, according to scientists, this form of the part of speech performs

an appellative function, which consists in the fact that the author addresses the reader or listener and also encourages him to the appropriate perception of speech (Murasheva, 2004).

During playback, the projection of all listened or read onto the world of the listener or reader occurs. It is easier for the poet to establish contact with the addressee of the text.

"Deicticity of semantics, which characterizes this pronoun in speech situations in real life, in poetry determines the unlimited choice of the addressee of the utterance. This is an abstract interlocutor, and a specific person or persons, and an inanimate object, and an abstract concept. In poetic works, the pronoun of the second person singular is characterized by several ways of semantization" (Murasheva, 2004, p. 16).

Among the types identified by researchers for this case, we can consider the two most consistent with the concept of the text.

First, it is "you, identical to me". In a context when the subject and the interlocutor are not distinguished, semantics is formed, in accordance with which the poet simultaneously addresses both the reader and himself (Murasheva, 2004). In the song of V.R. Tsoy, taking into account the information from the draft, one can also consider the change of subject to object as a sign of one of the ways the lyrical hero represents himself. We can talk about this semantic closeness of the author and the hero.

Secondly, it is the “functional you”. With the help of this meaning, the poet characterizes certain individuals in his poetic works. An important component of this situation is a certain meditative state of the heroes who are thinking about the eternal questions of being, about the meaning of their own life, about duty and responsibility, good and evil, about love and death (Murasheva, 2004). The song written by V.R. Tsoy also raises the question of the meaning of existence, the need for certain actions, and the choice. The final version of the song “Game” is shown in Figure 1.

In the light of all of the above, let’s pay attention to the key concept of the song, namely, to what the author ultimately means by the word “game”. In a post-industrial society, a man’s personality is leveled by the rules of everyday life, behind which there are meaningless and monotonous actions. The hero cannot behave naturally during the day and is obliged to obey the general system, which does not allow him show his individuality. The game becomes the leading ontological property and representation of this world. A person in this world should behave like everyone else, not stand out (“Everyone has been sleeping in this house for a long time” (Tsoy & Zhitinskij, 1991a, p. 321)). If you break the rules, then you are “gone”. Everything natural must also obey certain rules, even the sun rises by alarm clock: “Tomorrow the sun will rise at 8 in the morning” (Tsoy & Zhitinskij, 1991a, p. 321). And only night makes it possible to get away from the rules, to become what you are. The image of trees that “scratch the dark windowpane”, giving out other sounds that turn out to be chaotic in comparison with the rhythmic

clatter of clock and falling drops, represents something that is knocked out of this mechanistic system. They seem to call the hero out of this metal and glass world and free himself from it in his true natural state, to find the meaning of life in his nature, and not in artificial being. They call the hero to go outside the game. In this case, one of the important artistic principles of rock poetry is manifested. This is a mandatory protest against the routine, against the conformism of this world (Poliakov, 2017; Pond, 1987; Steinholt, 2005). The poet in this song focuses on the meaninglessness of life, into which the world drives the hero, and suggests finding a way out in the natural beginning. It is necessary to get rid of everyday life, break the rules and find the true meaning of being.

The above-mentioned changes in the representation of subject-object relations in draft versions of a rock composition emphasize the conceptual idea of the work. The author identifies himself with the hero, and at the same time, together with him, reflects on the eternal values of life. And it is quite naturally that in the final song of the rock album, which follows the considered composition “Game”, there appears a unifying first-person plural pronoun “we”.

Comparing the results of this research with similar Russian or foreign ones, it should be noted that the aspect of aesthetic information in song poetry is considered within the framework of interdisciplinary research. For example:

«it is noted that musical discourse reflects a complex relationships context which implies a special

algorithm for understanding it as an artistic practice that exists in the context of a particular society and includes not only the contextual dimension of its existence, but also the goal, attitudes, and experience of the individual as the creator and the listener (Piatnitska-Pozdnyakova, 2020, p. 397).

At the same time, there is a growing awareness of aspects related to psychoanalysis and A.C. Sutton (Sutton, 2021) wrote about the (individual) subject observing the aesthetic object. In our work, the emphasis is on the semantic content of subject-object relations and their implementation in the rock poet's work.

Conclusion

The above-mentioned changes in the representation of subject-object relations in draft versions of a rock composition emphasize the conceptual idea of the work. The author identifies himself with the hero, and at the same time, together with him, reflects on the eternal values of life. And quite naturally in the final song of the rock album, which follows the considered composition "Game", there appears a unifying first-person plural pronoun - "we". In light of all of the above, let's pay attention to the key concept of the song, which is what the author ultimately means by the word - game. In a post-industrial society, a person's personality is leveled by the rules of everyday life, behind which there are meaningless and monotonous actions. The hero cannot behave naturally during the day and is obliged to obey the general system, which does not allow him to realize his individuality. The game becomes

the leading ontological property and representation of this world. A person in this world should behave like everyone else, not stand out.

The image of trees that "scratch the dark windows", giving out other sounds that turn out to be chaotic in comparison with the rhythmic beat of clocks and falling drops, represents something that is knocked out of this mechanistic system. They seem to call the hero out of this metal and glass world and free himself from it in his true natural state, to find the meaning of life in his nature, and not in artificial being. Go outside the game. In this case, one of the important artistic principles of rock poetry is manifested - this is a mandatory protest against the routine, against the conformism of this world.

Limitations of Study

The study of rock poetry in general and this study in particular makes it possible to focus on formulated ideas and use analytical tools in a similar way for other songs. The main constraints are generally taught by the amount of work and the need to bring in drafts. But the drafts have survived in small quantities, which in general causes difficulties.

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The concept of subject-object relations in draft versions of the song “Game” by V.R. Tsoy

The concept of subject-object relations in draft versions of the song “Game” by V.R. Tsoy

The integration of music and its influence on the inclusion of autistic children in educational activities of preschool institutions

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Abstract

This study aims to collect data on the approaches of music integration and its influence on the inclusion of autistic children in educational activities of preschool institutions- the Kosovo case. The study includes both: a summary of the research literature of this case, and research conducted using semi-structured interviews with preschool teachers employed in preschool institutions in Gjilan-Kosovo. As a sample of this study, 6 head preschool teachers and 2 support teachers who work in preschool institutions of Gjilan. The instruments used in this research are semi-structured interviews and the results that most participants support the idea that the integration of music has an influence on the inclusion of autistic children in educational activities of preschool institutions. As the results of this study imply, teachers who work in preschool institutions can use music in educational activities with the aim of the successful inclusion of children with autism in the learning process.

Keywords

autism, music, inclusion, children, preschoolers

Introduction

In general, Kosovo has a shortage of preschool institutions which are usually located in cities only, resulting in challenges in the education system such as low inclusion of children in these institutions, in a special case, children with autism. Even though there is progress in this process and the inclusion of autistic children is not denied, there is a lack of sufficient areas and necessary conditions. (Aliu, 2015)

towards preschool children, by using different activities such as entertainment, cultural activities, creative activities, residence, nutrition, sports and physical activities, and music, represents the best way of child protection. During attendance of children in preschool institutions, these institutions must implement the principle of inclusion for all children. (UNICEF & BE, 2018)

The educational and care process more effective social inclusion in

these institutions, there should be given opportunities for children to approach their peers. Involvement of musical activities in weekly planning for preschoolers has potential for all children inclusion in daily activities and increases confidence in children to participate in such activities, including children with special needs, specifically autistic children. (Sze, 2021)

Autism is a developing disorder that is often introduced in the first three years of childhood. Diagnosing autism is not easy because there are no simple methods that can be used to surely say that any child has signs related to autism. The diagnosis relies on recognising certain forms of child behaviour. (UNICEF, 2018)

The aim of this research is to study more deeply if there are any methods or alternatives for the treatment and inclusion of autistic children in activities with other normal children. Considering that these autistic children are usually treated differently from other children, the focus of this study is to assist and make progress on autistic children inclusion in activities with other children. (Pelayo & Sanchez, 2013)

The art of music is as old as humanity (Dhomi, 2010) and using music therapy in activities is done for individual purposes from education professionals who should be trained in this area of music therapy. Music therapy is used for raising the emotional, physical, cognitive, and social needs of autistic children. (Pelayo & Sanchez, 2013)

During education activities with children, music can play an important role in children's inclusion, because many

children with special needs need music therapy. To them, music neutralises negative feelings, increases tolerance level, harmonises inner peace, etc. (Sze, 2021)

The most highlighted difficulty in autistic children is language and communication development. Many researchers note that about 50% of autistic children cannot develop effective communication known as spoken language. From this point of view, we can say that we ought to find something that helps autistic children to communicate in preschool institutions, involving music as a part of daily activities with children. (Kulla, et al., 2014)

Autistic children have difficulties in social-emotional interaction and in behaviours, but they can change because no autistic individual shares the same features, they differ from each other while some of them achieve a development stage where they become independent, the others need support their whole life. Only 2% of autistic children are known for having talent in fields such as maths, music, and arts. (Kulla, et al., 2014)

The opportunities of using music in educational activities compared to music therapy have been of interest to researchers these last years. Data from these researches show an optimistic view of the overall inclusion of these groups in educational activities in preschool institutions. Supporting these activities between these groups, communication between children using songs as learning instruments has considerable gains to autistic children in the process of learning and memorising words. (Wiseman, 2015)

We can say that all autistic children are the same, but they share the same main features such as difficulties in understanding spoken language, difficulties in expressing themselves, difficulties in pronunciation and low control of voice, weak understanding of social interactions, they show quick reactions towards touching, smelling, sounds, dancing with music, etc. (Trajkovski & Vasilevska Petrovska, 2020)

From early childhood and since birth, human beings need to create social interactions, especially during the first 12 months of their lives. Outside stimulations from the environment are crucial, they foster brain development, formation of nerves, changes during growth, etc. Child development is an implication of social interaction in their early childhood in social environments, mainly from what is served to them in preschool institutions. (Archontopoulou & Vaiouli, 2020)

It is hard to measure the impact of music therapy and music integration in educational activities, although Wiseman did an experiment where he measured four elements in a child's behaviour: voice and voiceless communication, eye contact, facial expressions, and noisy music communication. This research, as Wiseman mentioned, describes a raise in physical contact, eye contact, and a high level of emotional involvement. But the sample was not big enough, and more research needs to be done. (Wiseman, 2015)

Support teachers for children with special needs have used music in autistic children to change their spiritual state and examine their emotional problems.

Music shows an influence on the activities of children, they like to listen to music and to sing, and this helps them to fight stress. This study shows that music must be integrated not only in music classes but also in regular daily activities. Also, this study notes that music integration in literature helps children connect more with daily events and activities. (Sze, 2021)

Planned music activities in early childhood programmes are a method that promises an increase in child involvement in organised activities of preschool institutions, including children with autism. Music represents a natural experience in increasing the levels of children's abilities and encourages showing these individual abilities using different activities. (Archontopoulou & Vaiouli, 2020)

Based on the study of Archontopoulou and Vaiouli (2020), music plays a crucial role in the everyday lives of children and especially in institutions where daily activities are planned, where children can communicate and interact with their peers in their early childhood stage. This study shows that music is the key element that encourages children to explore words to create important events in their lives, to make friends, and to connect with their family members. (Archontopoulou & Vaiouli, 2020)

Moreover, German researcher Wiseman (2015) has a similar thought with the one mentioned above about musical integration in autistic children's activities, saying that integrated music in activities tackles three fields: communication, socialisation, and behaviourism. Based on this study,

using music does not require being qualified for this, because this task can be performed by each education professional. (Wiseman, 2015)

Music is an instrument in every child's promotion and inclusion, including autistic children in early childhood. There are different perceptions and challenges of educators on using music in activities with preschoolers (0-6 years old), where studies show that in general, preschool teachers do not have much knowledge and information about the use of music as an educational tool in early childhood, and often they feel uncertain in using music in daily activities regardless of the field. (Archontopoulou & Vaiouli, 2020)

According to Sharda (2018), evidence shows that musical integration-interaction in educational activities has shown positive effects on ASD (autistic) children, in emotional engagement, social interactions, communication, children-parents relationships, peers relationship, suggesting that musical activities can lead to measurable changes in autistic children. This study has shown strong peaks in music integration in activities with autistic children such as extended musical abilities, improved memory, socialisation, more effective response, etc, describing deeper effects that music has caused to autistic children. (Sharda, et al., 2018)

From the strengths of using music in children's activities, we should consider the needs of each and every child, offering them a communicative way that can benefit them, depending on the challenges they face such as: in expressing words, offering emotional

support, increasing motivation, easing movement, rehabilitation, etc. (Pelayo & Sanchez, 2013)

In general, studies show that autistic children can be responsible and can perform equal to their peers, thus suggesting that by music autistic children can be considered almost equally developed to their peers. (Wiseman, 2015)

According to the researcher Fole (2017), who conducted research with 3-6 years old children that were exposed to activities through music, the data concluded that music can be used as an educational tool in communicating with autistic children and children with disabilities/special needs. (Fole, 2017)

Learning efficiency plays a critical role in offering qualitative learning and the implementation of the new practices in educational activities. The teacher must be aware of his didactic role in the teaching experience and according to the researchers Archontopoulou & Vaiouli (2020, they aimed in studying these perceptions of teachers of the period of early childhood and using music as a tool for promoting social and emotional development of the preschool autistic children in an inclusive environment with all children. This study concludes that music strategies implemented in educational activities with autistic children in inclusive groups promoted the social and emotional development of these autistic children. (Archontopoulou & Vaiouli, 2020)

It is hard to measure the effect of music as a specific intrusion on autistic children but much research has shown

that music can treat some difficulties of autism such as social interaction, communication, emotional reaction, and also imagination. These findings of autistic children can be further studied and researched. (Wiseman, 2015)

The problem of the study

This study aims to research the influence of music integration in the inclusion of autistic children in educational activities in preschool institutions-applied in Kosovo.

To conduct more precise research and to see the importance of music integration in educational activities in preschool institutions, we have based our research on this research question:

How does music integration in preschool institutions influence autistic children's inclusion?

Methodology

To achieve the aims of this research and to seek more concrete answers to research questions, we used the qualitative method of research that aimed at researching the life experiences of humans in their environments. In many cases, these two are combined in order to achieve the disclosure of the circumstances cause-consequence. The origin of qualitative research is in descriptive analysis and is specifically an inductive process (logically, from special situations in a logical conclusion). (Kumar, 2017)

Participants

To conduct this research, as a sample of research we took preschool teachers/educators that are currently employed in preschool institutions of Gjilan in Kosovo.

From the data gathered from preschool teachers of preschool institutions using semi-structured interviews, we came to the conclusion that the use of music in educational activities in children groups of all ages, in preschool institutions has positive effects on the inclusion of autistic children.

Research data were gathered using semi-structured interviews conducted with the help of 8 preschool teachers of public preschool institutions of Gjilan municipality, from them 2 support preschool teachers (who work with children with special needs). The questions of the interviews were the same for all teachers.

The sample of the research was taken from the teachers who work in preschool institutions of Gjilan, inclusive institutions. The sample is intentional in these institutions where autistic children are present.

The interviewed preschool teachers work with children of age groups 2-3 years old, 3-4 years old, 4-5 years old, and 5-6 years old, the same groups including children with special needs and autistic children. While, the 2 support teachers are temporarily employed in teaching children with special needs, and almost every academic year they have autistic children in their classrooms.

All participants/preschool teachers are graduates, from them 2 are MA graduates and have 5-15 years of job experience.

The preschool institutions where the research is conducted are located in the urban zone inside the municipality of Gjilan, divided into groups: two full-

time teachers and one support teacher.

To use a more confidential interview, the interview teachers were coded with initials:

A (preschool teachers that teach groups age 3-4 years old)

B (preschool teachers that teach groups age 4-5 years old)

C (preschool teachers that teach groups age 5-6 years old)

D (support preschool teachers that teach with all groups 2-6 years old)

Research instruments

As an instrument to gather data we have chosen the semi-structured interview which contains five questions (see appendix 1).

The semi-structured interview is used to gather data in a wide range of research types. It is usually used to gather social-qualitative data, when the researcher is interested in the experiences, behaviours, and comprehension of humans, and why they experience and comprehend the social world in this way. (Matthews & Ross, 2010) During the research, you are free to request whatever you need, and based on the format that suits your situation. (Kumar, 2017)

To draw more concrete and reliable results, the data from the interviews were analysed in a written form. Then, the data were anonymously used for all the interviewed teachers.

Results and discussions

The interview conducted with teachers of preschool education focused on these issues:

- Music integration and its influence in the inclusion of autistic children in educational activities of preschool institutions
- The opportunity to integrate music in all fields of educational activities

The implementation of educational activities in preschool institutions is built through games and other creative activities.

From the interviews of teachers, we came to the conclusion that in all preschool institutions of the municipality of Gjilan autistic children's inclusion is present, in which there is at least one autistic child part of these institutions. Moreover, in the interview teachers agreed that music has an influence on the inclusion of autistic children and they considered music as a great educational tool. The interviewed teachers agreed that in all fields of educational activities they used music for all children, especially for those with autism since music had a tremendous impact on their inclusion in these activities because they loved music.

Music integration as a tool in children inclusion, including those autistic children in their early childhood, is very important in their social inclusion. In general, research shows that integrated music in educational activities in preschool institutions has a huge influence. (Archontopoulou & Vaiouli, 2020)

Music integration in educational activities and inclusion of autistic children

On the question addressed to the preschool teachers: During educational activities in preschool education, do you use music? Music is part of many activities that are realised in preschool institutions, because here we use games that foster creativity, and this is closely related to music. Furthermore, all children love music, and this helps us a lot in using activities and including children that love music in these activities. All the interviewed teachers had a similar thought on this question. (Teachers A, B, C, D)

On the next question, Can we use music in all developmental fields of activities? Preschool teachers had different thoughts and shared different perspectives on music. Music can be used in all developmental fields of activities, and make the process of realisation of these activities easier and more creative, more available, more comfortable, and more acceptable for children, etc. (Teachers A, B)

Even though other teachers think that music sometimes interferes them in activities because children get concentrated on the music and can't hear their teachers speak, they want to listen and play music and no longer see as a priority, children love music and enjoy the process of learning when teachers use music in these activities regardless the field of the activity. (Teachers C)

Support teachers think that music fits all groups of children, all children want to incorporate music in their educational activities, and it is more adaptable to

involve children in games and activities through music. (Teachers D)

On the next question: Does music integration influence autistic children's inclusion in educational activities in preschool institutions? These answers were provided: we have a long work experience in inclusive education, approximately 10-15 years, and autistic children inclusion in educational activities is a challenge in itself because they need continued concentration from the teacher. Regarding music integration, it has a huge impact on the inclusion of autistic children. (Teachers A, B, C). While the support teachers which are more included in the process of inclusion because their primary job priority is inclusive education, agree on the thought that music is an effective and important educational tool in autistic children's inclusion, but often time depends on the level of the skills of children or in which field the child is more skilful to adapt inside the educational group. (Teachers D)

In which development field does music have more impact during integration in educational activities of autistic children? Regarding this question, teachers provided these answers: music has more influence on languages and communication because while children sing, they use words and imitate others. (Teachers A) According to us, children while using music in different activities they develop their psychomotor skills, they dance with music, play, jump, and imitate. (Teachers B) Children develop skills from music and they all want to be part of activities where music is present, but mostly music has an impact on the development of language

and communication fields, in arts, physical development, in life and work fields, almost in every development field. (Teachers C) The impact of music is general, autistic children love music and we think that music has an impact in all fields such as language and communication, in arts, maths (especially when they learn numbers, symbols, and figures while singing), natural sciences (when they learn about water, air, aggregate states), in social and environmental sciences, physical education, sports and health, life and work. (Teachers D)

Music integration in educational activities provides children, especially autistic children, a more disciplined learning process, and a safer work environment. They develop the fields of language and communication, emotions, comprehension, physical education, etc. (Eren, 2015)

On the question: Do all autistic children love music? All teachers responded that they all love music, but sometimes it depends on their daily mood and other outside factors such as the weather, emotional state, environment, etc. (Teachers A, B, C, D)

Music integration in activities promotes a positive environment, it is beneficial for children, especially children with autism. (Meyer, 2017)

Regarding the question: In which part of the activity do you integrate music more? We integrate music more in the developmental part of the activity (Teachers A), music can be integrated into all parts of the activity, depending on the planned daily topic for the activity

(Teachers B, C). Music can be integrated into all parts of the activity starting from the introduction, body, and conclusion. But there are also different thoughts of teachers, for example, one of the teachers thinks that music is best to be integrated into the introduction part of the activity because it has a direct impact on autistic children. (Teachers D)

Conclusion

Based on the results from the research through interviews with teachers of preschool institutions about music integration and its impact in the inclusion of autistic children in educational activities in preschool institutions, all interviewed preschool teachers agree that they use music as an educational tool for activities.

Music must be part of educational activities and must be used as a tool for inclusion. Children with special needs (autism) gain from music integration in the development of these skills: socialism, communication, behaviourism, physical health, etc. (Fole, 2017)

They use music in all developmental fields, once in all parts of the activity, and also agree that music impacts all developmental fields of children such as language and communication, physical education, social-emotional, etc.

About music integration and its influence in the inclusion of autistic children in educational activities in preschool institutions, interviewed teachers agree that it has a huge influence on the inclusion of autistic children as a result of music integration in educational activities.

Limitations of the study

The research is mainly based on the researched literature and the interviews conducted with teachers that work in preschool institutions of the municipality of Gjilan. Variables of the study are based on semi-structured interviews. If any other instrument would be applied for the research of this issue, we could get other results and other conclusions.

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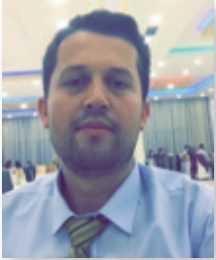
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Appendix 1-The interview from

Dear teachers,

I am Shqipe Avdiu-Kryeziu, a researcher of education sciences. The questionnaire that I am asking you to fill in is about music integration and its influence in the inclusion of autistic children in educational activities in preschool institutions - applied in Kosovo. The data will remain confidential and will be used only for educational purposes.

Thank you!

Name: _____ Age: _____

Education: _____

Institution you work in: _____

URBAN ZONE

Teaching experience: _____

With which group ages do you work:

Group age 3-4 years old

Group age 4-5 years old

Group age 5-6 years old

Support teachers

During activities with preschoolers, do you use music?

Can music be used in all developmental fields of activities?

Does music integration impact the inclusion of autistic children in educational activities in preschool institutions?

In which developmental field does music influence more autistic children during educational activities?

Do all autistic children love music?

In which part of the activity do you integrate music more?

Creative artistic and musical activity of the child as a process of socialization

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Abstract

The article presents key results of the research project “Socialization of children in difficult life situations by means of art” under the State Assignment of the Ministry of Education of the Russian Federation to the Institute of Art Education and Cultural Studies of the Russian Academy of Education for the year 2020. As a result of the conducted study based on the analysis of theoretical aspects of philosophical, psychological, sociological, pedagogical, and culturological conceptions concerning personality development through art, promising approaches to the creation of psychological and pedagogical conditions for the productive socialization of children in difficult situations are identified. The Concept of pedagogical support for the productive socialization of children in difficult situations by means of art is developed and includes a theoretical model for the organization of children’s socialization and their integration into the sociocultural space through active artistic and creative activity. The potential of art and artistic activity in the socialization of children in difficult life situations is substantiated in the general cultural, social, and pedagogical aspects. The relationships between emotional and value self-identification of a person and their involvement in independent or collective artistic and creative activity are revealed.

Keywords

art education, children in difficult life situations, the potential of art, socialization.

Introduction

The prospects of socio-economic development of Russia in the context of new challenges of the global society are determined by the quality

of human resources that form in the process of socialization of the younger generations. The priority of state policy in the field of childhood is reflected in the Decree of the President of the

Russian Federation of May 29, 2017, No. 240, under which the Decade of Childhood was declared in Russia from 2018 to 2027. Today there are more than 29 million children in Russia including a large number of children in difficult life situations - orphans, children left without parental care, children from large and low-income families. There currently are over 700,000 orphans and children left without parental care and over 670,000 children with disabilities (Aleksandrova et al., 2021).

The creation of socio-pedagogical conditions for positive socialization of children in difficult life situations requires a great scientific and practical focus due to the fact that both social and psychological and pedagogical support for such categories of children in difficult life situations as migrant children, orphans, children left without parental care, and children with disabilities involves designing adaptive socialization models and targeted measures accounting for the specifics of each said category of children in difficult life situations, has to include ensuring optimal conditions for a child's life, learning, and development, adaptation of a child in various institutions, both social and educational, accompaniment and support for their entry into a new society, maintaining adequate self-esteem and confidence in relationships with peers and adults, finding their place in society, and satisfaction with their position in life (Shatskaya, 2021; Bogush et al., 2020). Solving the set of aforementioned problems calls for interdisciplinary research in the sphere of social and psychological and pedagogical support for children in difficult life situations, their families,

and teachers working with such children in social and educational institutions. The study "Socialization of children in difficult life situations by means of art" conducted under the State Assignment of the Ministry of Education of the Russian Federation to the Institute of Art Education and Cultural Studies of the Russian Academy of Education for 2020, the results of which are presented in this article, emphasizes the potential of art, art education, and artistic and creative activities in providing positive socialization of children in difficult life situations.

Literature review

"Sociocultural environment is a totality of cultural values, generally accepted norms, laws, rules, scientific data, and technologies ("know-how") available to society and an individual in society for effective actions and interactions with all components of its living environment, primarily natural, technogenic, informational and social." (Ionin, 2004, p. 115).

The socio-cultural environment contributes to the formation of a holistic worldview in an individual, determines their spiritual and moral reference points, provides and contributes to their assimilation of various models and programs of behavior in different life situations including the difficult ones. Therefore, the study of the influence of the socio-cultural environment on a person and through a person on the whole society and the socially significant processes within it is an important direction in the culturology of education (Krylova, 2007) and educational culturology (Kudriavtsev (1999)).

Around the end of the 19th and beginning of the 20th century, J. Dewey (1915) proposed to consider the social environment as the basis and the most important condition for the design, functioning, and development of any educational system. According to J. Dewey (1915), an educational organization should create a comfortable environment for a child in which their natural life would go, which, in turn, would be a prerequisite for maximizing the approximation of educational situations to reality, and this would ensure the personal acceptance of said situations by the child and promote teaching the child to communicate and act (including interaction) in situations as similar to reality as possible.

L.S. Vygotsky (1983, p. 207) also considered the educational environment as a social phenomenon "... because even when it (environment) acts as the natural environment, defining social aspects are nevertheless always present in its relation to a person. A person always uses social experience in relation to it". Modern American followers of the cultural-historical theory of L.S. Vygotsky (J. Wertsch, M. Cole, R. Shweder, etc.) disclose the concept of "sociocultural environment" from the point of unification of human intellectual development with the surrounding world including culture, society, and the historical time. J. Wertsch notes that the socio-cultural approach to intellectual development is founded on the assumption that any action is mediated, therefore, it cannot be separated from the context of the specific situation (environment) in which it occurred.

V.P. Zinchenko noticed that sociocultural context has a decisive influence on mastering the simplest tools and objects in preschool and preschool childhood. From very early on, it is revealed in gestures, facial expressions. At a later age, the socio-cultural context influences the processes of forming the image of the world, the nature of sensory standards, units of perception, memory patterns... up to the general style of behavior and activity. Teaching programs should be saturated with cultural traditions and historical contexts and parallels, with what L.S. Vygotsky called the socio-cultural context of development (Zinchenko, 2010; Zinchenko & Morgunov, 1994).

Consequently, the issue of the need for scientific modeling of educational content that reveals a holistic image of culture in the given historically given context through universal forms of spirituality and cognition based on an individual's artistic and aesthetic mastery of the real world (Kudriavtsev, 1999) becomes relevant. The understanding of the essence, specificity, and structure of the socio-cultural educational environment allows us to substantiate the model of modern environment organization aimed at supporting the positive socialization of children in difficult life situations.

L.S. Vygotsky's idea about the mutual influence of natural and cultural factors in the process of child development is important for understanding the structure of the educational environment:

"The process of a normal child growing into civilization is usually a single alloy with processes of their organic maturation. Both planes of

development - natural and cultural - coincide and merge with each other. Both series of changes interpenetrate one another and essentially form a single direction of socio-biological formation of personality.” (Vygotsky, 1983, p. 175).

This allows us to identify the social component that determines the nature of relationships in the educational environment.

V.I. Slobodchikov proposed an anthropological-psychological model of the educational environment. “The educational environment is the socio-cultural forms of subject matter that are or may be included in the content of education” (Slobodchikov, 2005, p. 23). The richness and structuredness of educational resources are the main properties of the educational environment. In this case, educational resources are understood as the transformation of certain socio-cultural content into the content and means of education, the basis of the educational environment.

The model of the socio-cultural educational environment developed by V.V. Kozhevnikova and I.A. Lykova includes the following components: a child (a subject of educational relations; significant adults (parents and teachers); sociocultural experience (the target of educational); the subject-space component; culturally appropriate ways of different activities; additional resources; the sociocultural context of development; a system of subjects’ interaction in the educational environment (communication vectors are marked with arrows). These components

are necessary and sufficient for modeling a productive sociocultural educational environment based on didactic principles: amplification, initiation of subjectivity, anthropocentrism, multilevel integration, variability, the relationship of flexible individualization and productive socialization, naturalness, cultural appropriateness, etc. This model contributes to teachers’ and parents’ understanding of the fact that it is not the external aspect but the internal content of a child’s sociocultural experience, cultural and personal meanings that are important in the structure of the activity experience of a child in a difficult life situation.

According to L.S. Vygotsky (1983), it is the creation or transformation of a material object (material, substance, subject, tool) reflecting all “passions” of activity (mutual relations between people) and “clots” of culture (extracted meanings) embodied in the amplifier of development that is the content of such activity of children’s mastery of the socio-cultural experience. L.S. Vygotsky asserts that internal changes in a personality will be effective if the very process/result of the creation/transformation of the amplifier is effective, and then will personality development take place. L.S. Vygotsky developed a theory showing how “through others, we become ourselves” and formulated an extremely important thesis that child development is directed not by the “force of things” but by the “connection of people”. People are bound together by activity, in the depths of which relationships are formed.

These conceptual ideas allowed us to consider the positive socialization of

a child as a motivated, purposeful, gradual, systematic mastery of socio-cultural experience by a child on the vector of development amplification. Amplification is understood as an expansion (enrichment) of children's development through optimization of the content and means of education (Zaporozhets, 1986). Amplification implies gradual and consistent expansion of the circle of mastered objects and phenomena in a variety of their properties, functions, interrelations, therefore, it is based on apperception (Zaporozhets, 1986). Developing the conceptual ideas of A.V. Zaporozhets (1986), V.T. Kudriavtsev (1999) proposed to consider the process of amplification as adults' assistance in transforming a child's activity with the participation of adults into the independent activity of children themselves aimed at transformation (re-construction) of the mastered content. As a result, the activity itself (in the variety of its types and forms) transforms from "an instrument of pedagogical influence" into "an instrument of self-development and self-realization" for a child themselves. The amplification here becomes the leading pedagogical line as it integrates the main trajectories of child development and the expansion of their socio-cultural experience as unique personalities in the socio-cultural educational environment.

To solve the complex of the indicated problems of socialization of children, it is necessary to conduct interdisciplinary research in the field of social, psychological and pedagogical support of children in difficult life situations, their families and teachers who work with such children in social and educational organizations.

Problem of Study

The research toolkit was formed considering the research purpose and included the following questions:

- Do you personally feel any support for the family and the child from the state?
- From what sources do you know about the state family policy?
- What types of assistance to a young family from the state do you consider the most necessary?
- Do you know about the existence of children's centers on the territory of your settlement?
- Does your child take part in the activities of children's centers?
- What services for children do you think children's centers should provide?
- Do you know about the activities of social workers dealing with children's socialization?
- On what family issues do you need additional knowledge?
- Have your children ever suffered from bullying by their peers?

Methods

Research Model

The project was carried out using theoretical and empirical research methods. Theoretical methods included, theoretical analysis of philosophical and aesthetic, culturological, and psychological and

pedagogical literature; the method of theoretical modeling; analysis of psychological and pedagogical documents.

Empirical methods included studying the practical application of traditional and innovative forms, methods, and techniques of socialization of children in difficult life situations through art, as well as conversations, targeted pedagogical observations, and structured face-to-face interviews.

Data Collection Tools

The developments created as a part of the study were tested in the course of experimental work at eight innovative sites. A monitoring study involving 89 organizations was conducted. The empirical base of the study was significantly expanded through creative and scientific and practical events including the All-Russian scientific and practical conference “The Potential of Art in Socialization of Children in Difficult Life Situations: Theory and Practice”, the regional competition of students’ mono-performances “Okrylenie” in the city of Smolensk, the scientific and practical cluster “The Potential of Art and Artistic Activity in Socialization of Children in Difficult Life Situations” in the city of Smolensk, the All-Russian scientific and practical cluster “Pedagogical potential of the art of clowning and street theater in the socialization of children and adolescents in difficult life situations”, the All-Russian competition of pedagogical initiatives in the field of socialization of children in difficult life situations by means of art, and the All-Russian scientific and practical conference “Socialization of children in difficult life situations by means of art”.

The concept is based on a combination of adaptation and activity and sociocultural approaches to the study of the problems of the formation of human society as an integral socio-cultural community (M.M. Bakhtin, L.S. Vygotsky, A.F. Losev, Iu. M. Lotman, etc.), the aesthetic theories of T.V. Adorno, V.V. Bychkov, cultural-historical psychology (L.S. Vygotsky, A.R. Lurii), the theory of socio-cultural stratification (A.Ia. Rubinstein, V.S. Zhidkov, K.B. Sokolov, Ia.U. Fokht-Babushkin, A.Ia. Gurevich), the ideas on artistic creativity developed by L.S. Vygotsky, A.V. Bakushinsky, B.P. Iusov, A.A. Melik-Pashaev, and others, the ideas of artistic pedagogy as a science of education and training in the works of H. Read, S. Gerasimov, B.M. Nemenskii, G.M. Tsypin. The methodological basis of the study also included conceptual provisions of the works of J. Habermas, E. Erikson, K. Jaspers, M. Weber, H. Marcuse, A. Maslow, T. Parsons, A. Toffler, A. Flier, P. Sorokin, and A. Toynbee. Analysis of ideas about socialization in different approaches (psychometric, psychoanalytic, psychosocial, hermeneutic, dialogic, cognitive, existential, ontological, axiological, cultural-historical, culturological, polyartistic, synergetic, integrative, situational, vector-contextual) allowed to substantiate the combination of dialogic (Bakhtin (1979), Mamardashvili (1990)), culturological (Krylova (2000), Kudryavtsev (1997)) and polyartistic (Iusov (2004), Savenkova (2018)) approaches as the key condition of the effectiveness of a pedagogical model for the socialization of children in difficult life situations by means of art.

Data collection procedure

Data collection for the subsequent development of the concept of

pedagogical support for the productive socialization of children was carried out based on a structured face-to-face interview.

Target group: parents of children aged 7 to 14 (Russian citizens).

Geography: 14 administrative units of the Smolensk region, the Russian Federation.

Sample population: 1,000 respondents

aged 30 to 45 years, representative of the main socio-demographic characteristics (gender, age, size of the settlement).

Results

According to the survey results, the share of parents who had a positive attitude to the current state support of the family and the child was 62.5%. The results of the survey for the question “Do you personally feel any support for the family and the child from the state?” are presented in figure 1.

Do you personally feel any support for the family and the child from the state?

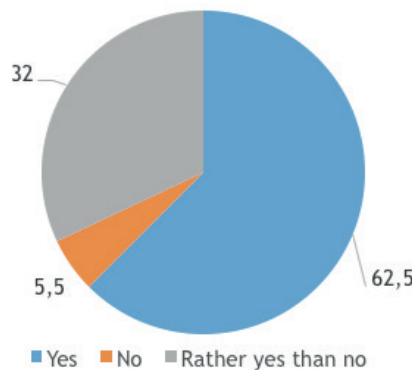


Figure 1. Attitude to the current state support of the family and the child

Distribution of answers to the questions “From what sources do you know about the state family policy?” showed that for those parents who knew about the

existence of state family policy, the most common source was the Internet (except for social networks). The distribution of answers is presented in Figure 2.

From what sources do you know about the state family policy?

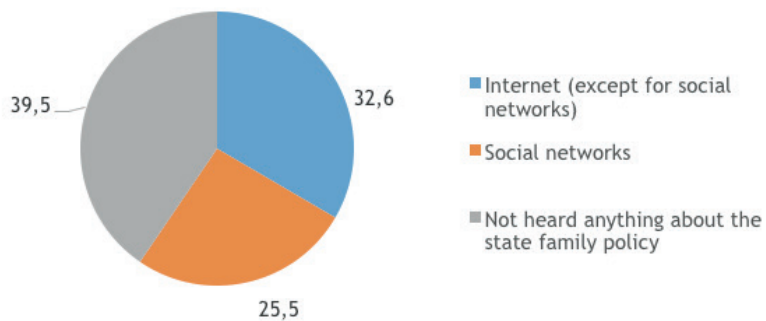


Figure 2. The existence of state family policy

The increase in the size of the allowance for children was noted as the most necessary type of assistance to the family by half of the respondents (50.9%). The second most frequently mentioned type of state aid by the respondents was the provision of cheap loans to families with

children. Among types of assistance that families with children need from the state, every fourth respondent noted the help of a family psychologist and a reduction in the working day. The distribution of answers is presented in Figure 3.

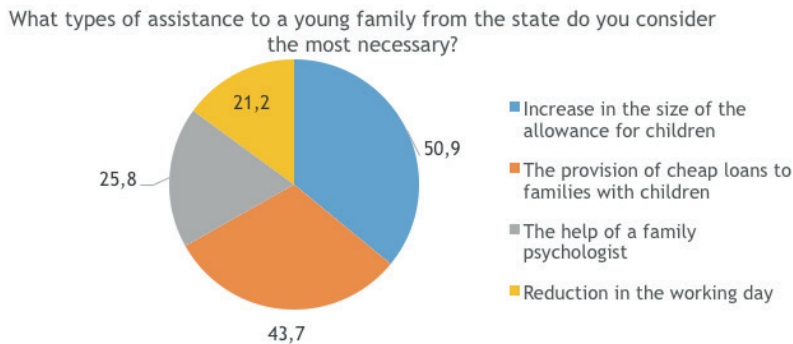


Figure 3. Types of assistance to a young family from the state

Answers to the question “Do you know about the existence of children’s centers on the territory of your settlement?” showed that 48.5% of the respondents did not have information about the existence of children’s centers on the territory of their settlements. Other

noted the absence of children’s centers in their communities. At the same time, some respondents noted that they knew about the existence of children’s centers but their children did not attend them for various reasons. The results of the survey is presented in Figure 4.

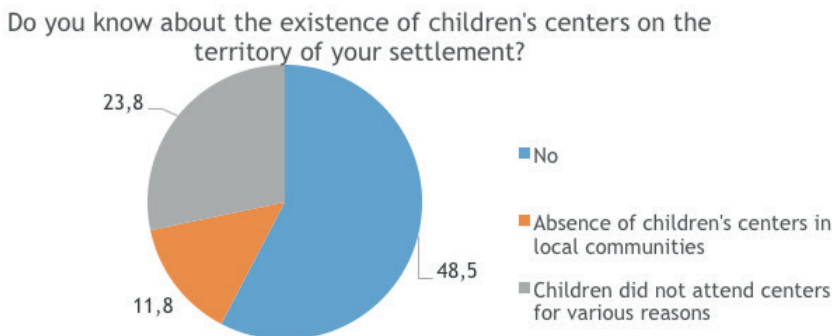


Figure 4. Respondents’ answers about the existence of children’s centers in settlement.

Answers to the question “Does your child take part in the activities of children’s centers?” showed that for 12.4%, children took or had taken part in the activities of children’s centers. At the same time, 2.8% had children who were

active participants in the activities of these centers.

According to the interviewed parents, children’s centers as institutions whose activities are aimed at creating conditions

for the development and socialization of children, as well as ensuring their meaningful and high-quality leisure, should provide services for club activities (51.9%), including related to art (43.4%), sports section services (51.3%), work with crisis categories of children (45.0%), and consultations with a child psychologist (44.2%).

When asked about the activities of social workers involved with children, the respondents divided almost in half into those who did not know about them (51.8%) and those who were more or less aware of them (41.7%). Only 8.9% of parents turned to social workers for help, and 28.5% knew about social workers dealing with children but had not had a chance to contact them.

Almost half of the respondents (45.9%) noted that there was no need to obtain additional knowledge on the issues of raising children. Among the main issues of raising children, on which there was a need to deepen knowledge, the respondents named overcoming child-parent conflicts (18.2%), the formation of partnerships between parents and children (13.1%), and raising difficult children (13.0%).

When answering the last question, 67.0% answered that their children had not suffered from bullying by peers in educational institutions. 17.0% found it difficult to answer the question. However, among the respondents, there was a high percentage (16.0%) of people whose children, to a degree, had suffered from bullying by their peers in educational institutions, which is probably due to difficulties in socialization.

As a result of the conducted study, the Concept of pedagogical support for the productive socialization of children in difficult situations by means of art including a theoretical model for the organization of child socialization and integration in the socio-cultural space through active artistic and creative activity was developed.

The essence of the concept lies in substantiating the potential of art and art education in ensuring positive socialization of children in difficult life situations which is realized through their active involvement in artistic and creative activity. Pedagogical support for the process of socialization of children in difficult life situations that provides for their complete integration in social life and self-realization in various types of creative, social, and professional activity requires implementing a complex pedagogical system comprising the principles, conditions, content, technologies, and diagnostic instruments contributing to the development of an active life position of a child, their cultural and personal identity, and value attitudes corresponding to the traditional values of Russian culture. As a result of our research, we concluded that, pedagogical support of children's socialization using the means of art implies organizing a creative developmental environment in various educational and social institutions, as well as the system of additional education by applying the potential of theatrical, musical, visual, and literary activities. In short, the method of artistic creation or the artistic-creative method is a system of historically developed principles of artistic and figurative thinking in art contingent on the nature

and level of development of society, the philosophical, social, scientific, religious, ethical, and aesthetic ideals prevalent in a given society, and also comprises the methods of artistic generalization, the principles of artistic selection, aesthetic criteria for evaluating the world accounting for the concept of beauty in the given time period, and the existing techniques of conveying artistic images. The method of artistic creation presupposes the activity of the creator expressing their thoughts, feelings, and experiences correlated with the artistic life of society and the art characteristic of a given era. The artistic and creative activity of a person forms based on this method.

Discussion

Based on our results, we consider it necessary to clarify that socialization is the result of a constantly unfolding process of human interaction with the surrounding world in all planes, it is integrated. Socialization is the process and result of the formation of the social qualities of the individual. Sociocultural experience forms based on the combination of all levels of the individual and the social in the process of a child's integration into culture and society. Therefore, the educational environment should be a flexible system of conditions of interaction between subjects of the pedagogical process that are specially organized in space and time and contribute to the development of a child's socio-cultural experience accounting for their individual characteristics, as well as the educational needs of the family, society, and the state.

The development and approbation of

the theoretical model "Support for the positive socialization of children in difficult life situations by means of art" based on the combination of the dialogical, culturological, and polyartistic approaches revealed the potential of different types of art and children's artistic creativity (literature, folk arts and crafts, artistic construction, puppet theater, shadow theater, floristics, etc.) in positive socialization of elementary school children in difficult life situations, as well as allowed to develop content for teachers and parents in the form of methodological recommendations.

Based on our results and research results [], we will try to generalize the methodological material we propose for working with children in difficult situations and classify them depending on their social and pedagogical characteristics.

In our research, child socialization is considered from the point of the development of cultural and creative initiative and motivation for social creativity in the context of designing socio-cultural programs. The organization of conditions for child socialization implies the diversity and saturation of lessons on culture and art and involving children in various artistic activities focusing on the type of artistic perception of the surrounding life and different life situations predominant at the given age (through action, image, literary text, music, poetry, theater, dance).

Components within the educational environment model are identified in their totality and interrelation: the activity, social, and object-spatial. The model of

the educational environment is based on the “triangle of mediation” developed by Y. Engeström within the framework of the activity-based approach. The main goal of this approach is to unite the social and the public in human activity accounting for the problematic sphere of communication which is separated from and opposed to the instrumental and object aspects of activity by some researchers (Kozhevnikova, 2018, p. 76).

By pedagogical conditions of productive socialization of children in difficult life situations, we mean a process of preparation of various socio-cultural programs involving students’ interaction with works of art by means of an organized socio-cultural space, the development of cultural and creative initiative of each child, and encouraging their artistic and creative activity. The cultural and creative initiative is considered as an active manifestation of internal motivations that manifests in a new productive result and is associated with an individual’s orientation on cultural values and social creativity. Children’s social creativity is a socially significant activity of creating new products of activity in the interests of society and serves as a factor in achieving success and personal self-realization. Pedagogical support of children’s productive socialization by means of art involves using the potential of theatrical, musical, visual, literary activities, creating a creative developmental environment in various educational institutions, and the system of additional education.

In order to implement the individual-personal approach in the implementation of the Concept, it is necessary to account

for the characteristics of children, both psychological and physiological. For this purpose children should have an opportunity to engage in a variety of activities and choose the exact type of activity that best suits their individuality and helps to reveal their creative potential. In order to create and support motivation for creative activity, it is important to consider the degree to which the given activity is accessible to children considering their characteristics and abilities, and what results they are able to achieve in it. In this case, we emphasize not so much the artistic value of the results of creative activity but the possibility of children’s creative self-expression, getting positive emotions from the creative process itself. For example, for this, we propose to use a set of author’s art techniques “Gliniany Liap” [“Clay Blob”], “Zhivaia liniia” [“Living Line”], “Zhivoi natiurmort” [“Living Still Life”], “Konfetnyi kaktus” [“Candy Cactus”], “Rucheeek i kamushek” [“Stream and Pebble”], “Solnyshko v okoshke” [“Sun in the Window”], “Tsvetnye ladoshki” [“Colored Palms”], etc. aimed at supporting the socialization of children of early childhood, preschool and primary school age in difficult life situations is proposed. Thus, the primary requirement for creative activities for children in difficult life situations is the possibility of adapting such activities to the needs and opportunities of each child.

Considering children and adolescents with disabilities, work with them can utilize methods integrating the principles of theater and carnival play and the technology of creating carnival masks allowing to change the view of oneself by activating self-irony, self-denial

through laughter, and carnival worldview and master the skills of carnival and playful communication (Bonkalo et al., 2021). The contingent of children and adolescents with disabilities requires theatrical techniques that integrate the art of clowning, musical eccentricity, and contemporary theater art (performance art) that focus on the mechanisms of playful self-distancing - the techniques of laughter and humor.

Carnival play and technologies of theater-performance are proposed as methods that can be used for the development of teenagers' self-reflection expressed through an autoreferential art statement. For the purpose of productive socialization, it is possible to use the techniques and means of psychological theater, clowning technology, performative forms of theater, methods of playback theater, elements of interactive theater, immersive theater, the "performance-lecture" technology, lectures with elements of performance art, forms of inclusive theater, transdramatic therapy techniques, the means of carnival speech communication genres, immersion in the life and communication of informal subcultural communities, carnival play activities, theater school exercises, circus eccentricity techniques, and film eccentricity. Publicly reading autobiographical stories provides an opportunity to look at oneself from an outside viewpoint. The socialization of children and adolescents using theatrical technologies allows solving the problems of formation of outlook positions and values; it promotes integration, social adaptation, and the acquisition of experience of participating in socially significant projects.

Using the potential of music that creates conditions necessary for the formation of basic musical culture and the development of cognitive and personal spheres of a person is an effective instrument for the development of a person's emotional and volitional sphere, as well as their creative abilities. For instance, a person deprived of sight is in a difficult life situation being unable to see the world. In the absence of vision, not only cognitive processes but also perception, imagination, visual and figurative thinking suffer, there are changes in the development of motor functions, and the acquisition of social experience is limited. Auditory perception is of particular importance for the blind and visually impaired. Musical art perceived through hearing conveys impressions of the surrounding reality that are inaccessible through the visual perception of social life. The universality of musical art lies in its ability to not only develop, educate, and spiritually enrich but also successfully rehabilitate children and adolescents with visual impairments. Scientific studies disclosing the mechanisms of the impact of music on a person (sound is an acoustic signal that has a wave nature) indicate several parameters: the electromagnetic conductivity of cellular structures, as well as their electrochemical activity, auditory receptivity, and vibrotactile receptivity. The first parameter indicates the response of the human body to musical and sound effects. The second one implies that music is perceived through the auditory system and the sounds that carry certain information. The third parameter indicates the work of the tactile analyzer in the perception of the vibration initiated by the musical influence. Musical factors - tempo,

rhythm, and the structure of a piece can subordinate the rhythm of internal physiological processes. The impact of music on the human body, as well as music and pedagogical practices, contribute to the rehabilitation of people with disabilities throughout all stages of learning and education. With the transition to each new level of musical education - from early childhood to adolescence - the arsenal of musical activities - listening to music, singing, musical and rhythmic movements, plastic intonation, playing musical instruments, musical games, improvisation - contribute to the productive socialization of an individual.

Among the methods that can be used we can list the “Musical dialogue method” - cooperative music-making improvisation of the teacher and the student with musical circumstances they offer to each other (different genre intonation complexes); the “Verbal visualization” method” - a verbal exploration of a phenomenon that would motivate the composing (music-making) student to “explore it through sounds”; the “Synesthesia method” - recalling and discovering the concepts and phenomena that have nothing to do with music at first glance but may initiate musical and figurative clarification (for example, “bitter harmony”, “aromatic intonation”) that can serve as an additional mechanism for remembering the specifics of the discovered technique, intonation, chord, etc.

The basis of the organization of the process of socialization of children in difficult life situations is formed by the principles of: 1) artistic self-education; 2) self-esteem and self-development; 3)

artistic communication; and 4) creative self-identification.

1. The principle of artistic self-education. Artistic self-education is considered as an independent, voluntary, and purposeful process of personal development aimed at the acquisition of new artistic and aesthetic experiences and the development of artistic communications. The term “artistic self-education” is disclosed in scientific works through the prerogative of manifestation of artistic consciousness, the manifestation of the internal and external activity of an aesthetic nature, the freedom of creativity and self-creation allowing to create and integrate the goals, ways, conditions of one’s development independently and creatively, orientation on the “creation of principally new results in which individual features of the subject manifest” (Zinchenko, 2010, p. 226).

The primary type of needs in the process of artistic self-education is the personally-oriented and value and meaning needs. This is the reason why the stimulation of artistic consciousness and initiative in the form of providing independence and freedom of action is so important. Artistic self-education takes place on three levels: free and versatile development of one’s personality based on the attitude towards culture as the most important condition for such development; communication with works of art based on their adequate aesthetic evaluation and the need for such communication; independent artistic activity, the need to carry out this activity as a vital necessity.

2. The principle of self-esteem and self-

development. Self-esteem occupies an important place among personality characteristics as it is one of the key components of a person's "Self" (Burns, Dobson, 1984). Self-esteem is the starting point for a person to "look at" themselves "from an outside perspective" when assessing themselves, their capabilities, qualities, and place among other people. It influences the effectiveness of activity, behavior, and further personality development as it is associated with a person's level of pretensions - the difficulty of the goals they set for themselves. The most consistent and complete manifestation of self-esteem is an individual's aesthetic consciousness that, along with its "aesthetic" function, also performs the task of creating a personal plan of perception, evaluation, creation of meanings and forecasts, setting behavior objectives, predicting the results of actions. Thus, aesthetic consciousness determines personal orientations, especially aesthetic and creative orientations in various life situations including crisis situations (Ionin, 2004).

Self-development is the ability to change oneself and one's life according to one's needs and desires, one's own choice. However, we consider self-development to be present only when a person purposefully and consciously searches for a way out of a crisis situation while their attitude towards the world around them, themselves, and other people changes significantly, when personal changes take place, the ways of activity transform, and new norms and relations created by a person themselves appear.

3. The principle of artistic communication. The concept of "communication" (from

Latin *communico* - message, transfer) can be defined as the exchange of thoughts, information, ideas, communication, etc.; the transfer of information from one consciousness (collective or individual) to another by means of signs and symbols recorded on any media. The problem of "communication" was most extensively developed within the framework of the science of science where such forms of communication as publication, discussion, intellectual influence, etc., have been quantitatively and qualitatively investigated. In modern scientific research, artistic communication is viewed as a complex system in which the appropriation of artistic and cultural values, the formation of artistic needs, interests, and creative development of the individual take place. In a broad sense, artistic communications include the whole variety of information processes concerning works of art, authors, their cultural and historical fate, the attitude of society towards them, etc. Communicative possibilities of art language are explored in the works of M.M. Bakhtin, V.S. Bibrer, L.S. Vygotsky, B.S. Mailakh, S.H. Rappoport, L.N. Stolovich, B.P. Iusov and others and considered from the point of relationships: between the viewer and the author of the work, the viewer and the era of work creation, the viewer and other spectators in the context of universal unity. In scientific research, art communication is primarily understood as a mechanism of cognition of the information "encoded" by the author in the work of art.

4. The principle of creative self-identification. The striving for creative activity, for the search for something new, is a natural property of a self-

developing personality. The works of D.A. Leontiev show that since the need for activity differs from the need for objects it is necessary to interpret it not only as a person's "request" to the objective world but also as a demand of a certain productive activity (creation) from themselves. Among the methods used for the development of children's creative self-determination, we should note the subject, thematic, or other integration (interaction) of academic subjects. B.P. Iusov (2004) noted that when carrying out such integration, it is necessary to account for the geographical, historical, and cultural factors influencing the creation of products of artistic and creative activity in a single cultural stream, as well as to consider the present or establishing connections between art and sciences in the context of the creative manifestation of humanity in which people feed off each other's achievements and combine into a unified whole. B.P. Iusov especially emphasized the variety of interaction and mutual interaction of academic subjects: 1) within a single subject (integration of concepts, knowledge, skills); 2) between two or more different academic subjects (connection of concepts, principles, terms, events); 3) the connection of practice and theory of basic and supplementary education which the author designated as transdisciplinary. In order to take part in such an integrated process, an individual must take the initiative and be able to "get" the necessary information on their own (Iusov, 2004).

The main requirements for the socialization of children in difficult life situations are: 1) consideration and demand for pedagogical efforts of

teachers of different academic disciplines (geography, history, literature, music, fine arts, etc.) in the development of tasks for the creation of regional cultural and educational roadmaps; 2) support for creative motivation as a dominant in the transition to the zones of the nearest creative development and self-development of students in the conditions of studying a certain region of Russia; 3) the creation of an additional open virtual educational space contributing to the cognitive, emotional and emotional and active development of an individual; 4) the implementation of purposeful management of the process of creating individual socio-cultural programs.

Conclusion

The Concept of pedagogical support for the productive socialization of children in difficult situations by means of art including a theoretical model for the organization of children's socialization and integration into the sociocultural space through active artistic and creative and musical activity is developed. The principles of aesthetic education and art education for children in difficult situations are substantiated.

The authors show that the assessment of the impact of various types of art and creative activities on the level of productive socialization of children in difficult life situations correlates with the obtained data on the interest in these types of creativity. The pedagogical potential of means of art and artistic and creative and musical activity in the socialization of children is revealed.

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Meslek yüksek okulu öğrencilerinin ruhsal durum algıları ile müzik tercihlerinin incelenmesi

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Özet

Bu araştırma, Meslek Yüksekokulu öğrencilerinin ruhsal durum algılarının değerlendirilip, öğrencilerin mevcut ruhsal durumlarını ortaya koymak suretiyle ruhsal semptom taraması yapılması ve müzik tercihlerinin ruhsal durumlarına nasıl etki ettiğini belirlemek için yapılmıştır. Tanımlayıcı kesitsel nitelikli araştırmanın evrenini, Tokat Gaziosmanpaşa Üniversitesi Pazar Meslek Yüksekokulunda 2016-2017 güz yarıyılında okuyan öğrenciler oluşturmaktadır. Örneklem hesabına gidilmemiş olup araştırmaya katılmayı kabul eden 198 öğrencinin katılımıyla (ulaşma oranı %80.2) çalışma gerçekleştirilmiştir. Araştırmaya katılan öğrencilerin %73.7'si kadın, %26.3'ü erkek olup yaş ortalaması 19.7±2.2 yıldır. Ruhsal problem varlığı bulunan öğrenci oranı %57.1'dir. Katılımcıların GSI puan ortalamasına göre ruhsal problem varlığı bulunan alt gruplar arasında ilk üç sırada obsesif kompulsif, paranoid düşünceler ve kişiler arası duyarlılık bozuklukları bulunmuştur. Cinsiyet, yaşanan yer ve ekonomik durum ile bazı SCL 90 alt grup puanları arasında istatistiki anlamlılık düzeyinde farklılaşma vardır. Öğrencilerin dinledikleri müzikler arasında ilk üç sırada pop müzik, arabesk ve halk müziği olduğu tespit edilmiştir. Buna istinaden ülkemiz üniversitelerinin de düzenli olarak ruhsal semptom tarama çalışmalarının yapılarak, müziğinde olumlu etkilerinden yararlanmak suretiyle disiplinler arası çalışmalar ve eylem planları oluşturması önerilmektedir.

Anahtar Kelimeler

SCL 90-R, Ruhsal Durum, Müzik Tercihi, Üniversite Öğrencileri, Müzik Dinleme Tercihleri

Giriş

Müzik dünyanın birçok yerinde insanlar tarafından günlük yaşamda kullanılmakta ve kendilerini ifade etme aracı olmaktan duyguların düzenlenmesi ve bilişsel gelişime

kadar çeşitli şekillerde insanları etkilemektedir (1). Müzik; bireylerde hatıraları ortaya çıkarmak, yaşam enerjisi kazanmak, zaman geçirmek yahut başkaca amaçlar çerçevesinde kullanılmaktadır. Müzik dinleme

ile ilişkili olarak yaş, cinsiyet, kişilik özellikleri, sağlık ve müzik zevki gibi faktörler bireysel farklılık olarak en sık çalışılan konular arasındadır (2). Cinsiyet açısından kadınların müziği duygu ve hislerini ifade etme, başa çıkma ve yaşam kalitelerini artırma ve geliştirme için kullandıkları (3), erkeklerin ise bilişsel ve entelektüel sebeplerle kullanma eğiliminde oldukları Chamorro'dan aktarılmaktadır (2). Müziğin bireylerin ruh hallerini düzenlemek, öz kimliklerini ve kişiler arası ilişkilerini yönetmek üzere üç sosyal işleve sahip olduğu bildirilmektedir (4).

DSÖ (Dünya Sağlık Örgütü)'nün tanımına göre; "Sağlık; beden, ruhen ve sosyal yönden tam bir iyilik halidir"(5). Bu tanımdan da anlaşılacağı üzere, bireylerin sadece fiziksel yönden bir sorununun bulunmaması sağlıklı olmak için yeterli değildir aynı zamanda bireylerin ruhsal ve sosyal yönden de iyilik halinin var olması, sürdürülmesi ve geliştirilmesi gerekmektedir. Bu sebeple bireylerin ruh sağlıklarına doğrudan ve dolaylı etkileri birçok çalışmayla kanıtlanmış müziğin sağlıklı olma halinin sağlanmasındaki katkısı yadsınamaz bir gerçektir. Bir müzik parçasını seçip dinlemek çok basit gibi görünen bir olaydır. Ancak her ne kadar üstünde fazla düşünülmeden yapılsa bile bu seçim arkasında farklı etkenlerin bulunduğu karmaşık bir süreç sonucunda oluşmaktadır (6). Genel olarak bakıldığında müzik tercihlerinin, bireysel, sosyal, psikolojik ve müzikal etkenlere göre şekillenmekte olduğu farklı çalışmalarda gösterilmiştir. Bireysel etkenler kapsamında dinleyici profili olarak adlandırılan yaş, cinsiyet yer alırken; sosyal etkenler kapsamında, aile, akranlar, sosyal sınıf, medya ve kültür yer almaktadır. Müzikal etkenlerde

ise müziğin kendisine bağlı nitelikler bulunmakla birlikte psikolojik etkenlerde bireylerin ruh hali müzik tercihlerinde etkili olabilmektedir (7-12). Bireylerin içinde buldukları psikolojik durumun müzik tercihlerine etki edebileceği birçok çalışmada gösterilmekle beraber, Konecni (1982) müzik tercihi ve psikolojik durum arasındaki ilişkinin oluşumunu bir model aracılığıyla açıklamıştır. Model müzik tercihlerinin, değişebilen psikolojik durum ve duygu durum tarafından oluşturulan hissi seriler olarak aralıklarla bir araya getirildiğini ve bunun bir geribildirim mekanizmasıyla kişilerin sosyal ve müzik çevrelerini karşılıklı olarak etkileyebileceğini ortaya koymuştur (13). Sezer 'in (2011) müziğin psikolojik etkisini incelemek üzere yaptığı çalışmada psikolojik belirti puanları (somatizasyon, obsesif-kompulsif bozukluk, kişiler arası duyarlılık, depresyon, anksiyete, hostilite, fobik anksiyete, paranoid düşünceler ve psikotizm) olumsuz yönde yüksek olan bireylerin daha çok arabesk müziği dinlemeyi tercih ettikleri görülmüştür (14). Yine aynı çalışmayla birlikte yapılan farklı çalışmalarda psikolojik belirtilerin dışa vurum şekli olarak ortaya çıkan öfke ve saldırganlık dürtülerinin arabesk müzik ve heavy metal müzik türü dinleyenlerde diğer müzik türü dinleyenlere göre oldukça yüksek olduğu gösterilmiştir. Baker ve Bor'un (2008) gençlerin müzik tercihlerinin zihinsel sağlık durumlarını etkileyip etkilemediğini araştırdıkları çalışma, müzik tercihlerinin zihinsel sağlık durumunu etkilediğine ilişkin güçlü bir kanıt bulamadığını, buna karşın müzik tercihleriyle antisosyal davranış, intihar eğilimi ve uyuşturucu kullanımı arasında pozitif ilişkiler bulunduğunu ileri sürmektedir. Müziğin olumlu

psikolojik etkilerini gösteren çalışmalar da bulunmaktadır. Ağır ritimli müziğin davranışlar üzerine olumlu etkilerin olduğu belirlenmiştir (9,14-17).

Araştırmanın Amacı ve Problemi

Üniversite öğrencilerinin gelişim aşamaları ve üniversite öğrencisi olmaktan kaynaklı karşılaşılabilecek zorluklar göz önüne alındığında, öğrencilerin hem mevcut ruhsal durumlarının değerlendirilmesi hem de stresle baş etme yöntemi olan müziğin üniversite öğrencilerinde ruhsal etkilerinin incelenmesi büyük önem arz etmektedir. Zira müziği kullanarak stresi azaltmak, stresle baş etmek, farklı bilişsel ve davranışsal alanlarda olumlu etkiler ortaya çıkardığından (18) müzikoloji ve halk sağlığı açısından üniversite öğrencileri üzerinde yapılan bu çalışma önemli bir konudur. Elde edilen her bir parametrenin toplumda müziğin olumlu etkilerinden yararlanılması açısından faydası bulunmaktadır. Bu çalışma Meslek Yüksekokulu öğrencilerinin ruhsal durum algılarının değerlendirilip, öğrencilerin mevcut ruhsal durumlarını ortaya koymak suretiyle ruhsal semptom taraması yapılmıştır. Bu semptomlarda ne tür müzik tercihlerinin olduğunu belirlemek için yapılmıştır.

Alt problem 1. Meslek yüksekokulu öğrencilerinde ruhsal problem görülme sıklığı nedir?

Alt problem 2. Meslek yüksekokulu öğrencilerinde en sık karşılaşılan ruhsal problem nelerdir?

Alt problem 3. Meslek yüksekokulu öğrencilerinde sosyo-demografik özelliklere göre karşılaşılan problemler nelerdir?

Alt problem 4. Meslek yüksekokulu öğrencilerinde en çok dinlenen müzik türleri nelerdir?

Alt problem 5. Meslek yüksekokulu öğrencilerinde dinlenen müzik türlerine göre ruhsal problemler nelerdir?

Yöntem

Tanımlayıcı kesitsel nitelikli bu çalışmanın evrenini, Tokat Gaziosmanpaşa Üniversitesi Pazar Meslek Yüksekokulunda 2016-2017 güz yarısında okuyan öğrenciler oluşturmaktadır. Araştırmada örneklem hesaplamasına gidilmemiş olup kayıtlı toplam öğrenci sayısı 267 (Bilgisayar programcılığı:58, Çocuk gelişimi: 81, Bankacılık ve sigortacılık:67, Sosyal hizmetler:30, Evde hasta bakım programı:31) olan söz konusu yüksekokuldaki öğrencilerin tamamının çalışmaya alınması hedeflenmiş ancak 198 öğrenci (ulaşma oranı %80.2) araştırmaya katılmıştır.

Veri Toplama Araçları Ruhsal Belirti Tarama Ölçeği (SCL 90-R)

Veri toplama aracı olarak, anket formu ve Ruhsal Belirti Tarama Ölçeği (SCL 90-R) kullanılmıştır. SCL 90-R (Symptom Chick List-90-Revised) özellikle “görünüşte normal” kişilerdeki belirti düzeyini saptamak amacıyla “psikiyatrik belirti tarama aracı” olarak Derogatis (1973) tarafından geliştirilmiştir (19). Ölçeğin üniversite öğrencileri için Türkçe geçerlilik ve güvenilirlik çalışması Dağ (1991) tarafından yapılmıştır (20). Ölçeğin 90 maddesinde ifade edilen belirtilerin her biri, katılımcıların son 15 gün içindeki durumları dikkate alınarak “hiç”, “çok az”, “orta derecede”, “oldukça fazla” ve “ileri derecede”

Likert tipi bir derecelendirmeyle değerlendirilmekte ve sırasıyla 0 ile 4 arasında puanlanarak ölçek puanlarına ulaşılmaktadır. Ölçek 10 farklı alt ölçekten oluşmaktadır: somatizasyon, obsesif-kompulsif bozukluk (OKB), kişiler arası duyarlılık, depresyon, anksiyete, öfke, fobik anksiyete, paranoid düşünce, psikotik belirtiler ve uyku yeme ek maddeler. Ölçeğin alt ölçek puanları, ilgili maddelere verilen cevapların puan değerlerinin toplanarak o alt ölçeği oluşturan madde sayısına bölünmesiyle elde edilir. Her madde için yapılan derecelemeler (0-4 puan) 90 madde için toplandıktan sonra elde edilen toplam puanın 90'a bölünmesiyle de genel belirti düzeyi (GSI) ortalaması elde edilir. Dağ (1991) çalışmasında üniversite öğrencileri için ortalama 1.00 GSI puanı baz olarak, 1.57 GSI puanı "hafif psikolojik belirtili" katılımcıları, 2.14 GSI puanı ise "psikolojik belirtili" katılımcıları tanımada alt kesim noktaları olarak kabul etmiştir. Testin değerlendirilmesinde her alt grup için hesaplanan puan <0,5 ise "problem yok"; 0,5- 0,99 arasında ise "orta düzeyde sorun"; >1 ise "önemli ruhsal problem vardır" şeklinde yorumlanmaktadır (20,21).

Anket Formu

30 sorudan oluşmakta olup öğrencilerin sosyo-demografik özellikleri ile müzik tercihleriyle ilgili sorular literatür taranarak tarafımızdan oluşturulmuştur (EK 1).

Verilerin Analizi

Tanımlayıcı istatistik olarak aritmetik ortalama, değişkenlerin dağılımı sayı ve yüzde olarak verilmiştir. İstatistiksel değerlendirmede nitel verilerin karşılaştırılmasında Ki-kare testinin

Exact yöntemi kullanılmıştır. Nicel veri değişkenlerin olduğu karşılaştırmalarda iki bağımsız grup olması durumunda Bağımsız Örneklerde T-Testi ve ikiden fazla bağımsız grup olması durumunda ise Tek Yönlü Varyans Analizi-ANOVA yapılmıştır. Varyansların homojenliğine Levene testi ile bakılmıştır. Tek Yönlü Varyans Analizi sonucunda en az iki bağımsız grup arasında fark bulunması durumunda ise, hangi gruplar arasında fark olduğunu tespit etmek için Post Hoc testlerden varyanslar homojen ise Tukey, varyanslar homojen değil ise Games Howell kullanılmıştır. İstatistiki karşılaştırmalarda $p < 0.05$ değeri anlamlı kabul edilmiştir.

Araştırmanın Etik Yönü ve İzinler

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Bulgular

Tablo 1. Öğrencilerin Sosyo-Demografik Özellikleri

Özellikler	Sayı	%
Yaş		
18-20	156	78.8
21-23	34	17.2
24 yaş ve üstü	8	4.0
Cinsiyet		
Erkek	52	26.3
Kadın	146	73.7
Uzun Süre Yaşanılan Yerleşim Yeri		
İl merkezi	75	37.9
İlçe	94	47.5
Köy/kasaba	29	14.6
Aile yapısı		
Çekirdek aile	165	83.3
Geniş aile	33	16.7
Kardeş sayısı		
0	4	2.1
1-2	69	34.8
3 ve üstü	125	63.1
Anne baba birlikte olma durumu		
Bir arada yaşayan	181	91.4
Ayrı yaşayan	4	2.0
Anne vefat etmiş	5	2.6
Baba vefat etmiş	8	4.0
Anne eğitimi (n=193)		
Ortaokul ve altı	174	93.3
Lise ve üstü	13	6.7
Annenin gelir getiren işte çalışma durumu		
Çalışmıyor	174	93.3
Çalışıyor	13	6.7
Baba eğitimi (n=190)		
Ortaokul ve altı	131	80.1
Lise ve üstü	59	19.9
Babanın gelir getiren işte çalışma durumu(n=190)		
Çalışmıyor	21	11.0
Çalışıyor	169	89.0
Ekonomik durum		
İyi	65	32.8
Orta	125	63.1
Kötü	8	4.1
Toplam	198	100.0

Araştırmaya katılan öğrencilerin %73.7'si kadın, %26.3'ü erkek olup yaş ortalaması 19.7 ± 2.2 yıldır. Uzun süre yaşanılan yerleşim yeri en fazla ilçedir (%47.5). Katılımcıların çoğunluğunun (%63.1) ekonomik durumu orta düzeydedir (Tablo 1). Katılımcıların sevdiği müzik türünü dinlemeye başlama yaş ortalaması 13.0 ± 3.7 yıldır.

Tablo 2. Öğrencilerin SCL 90 alt grup puanları ile GSI puanı ve ruhsal problem varlığı

SCL 90 Alt Gruplar ve GSI	Puanlar	Ruhsal problem varlığı
	$\bar{X} \pm ss$	Sayı (%)
Somatizasyon	1,08±0,78	84 (42.4)
Obsesif kompulsif	1.45±0.69	141 (71.2)
Kişilerarası duyarlılık	1.38±0.73	131 (66.2)
Depresyon	1.22±0.80	110 (55.6)
Anksiyete	1.10±0.71	89 (44.9)
Öfke	1.22±0.91	98 (49.5)
Fobik anksiyete	0.81±0.68	56 (28.3)
Paranoid düşünceler	1.36±0.76	126 (63.6)
Psikotik belirtiler	0.90±0.63	70 (35.4)
Uyku yeme ek skala	1.30±0.76	110 (55.6)
GSI	1.18±0.63	113 (57.1)

Öğrencilerin SCL 90 alt grup puanlarında en yüksek puan ortalaması obsesif kompulsif alt grubunda (1.45 ± 0.69) iken en düşük puan ortalaması psikotik belirtiler alt grubundadır (0.90 ± 0.63). Katılımcıların GSI puan ortalaması 1.18 ± 0.63 'tür (Tablo 2). Ruhsal problem varlığı bulunan öğrenci oranı %57.1'dir. Ruhsal problem varlığı bulunan alt gruplar arasında ilk üç sırada obsesif kompulsif, paranoid düşünceler ve kişiler arası duyarlılık bozuklukları bulunmuştur.

Tablo 3. Bazı Sosyo-Demografik Özelliklere Göre GSI Puanı ve SCL 90 Alt Grup Puanları 1'den Yüksek Bulunan Semptom Taraması Sonuçları

Sosyo-Demografik Özellikler	Somatizasyon		Obsesif kompulsif		Kişilerarası duyarlılık		Depresyon		Anksiyete		Öfke		Fobik anksiyete		Paranoid düşünceler		Psikotik belirtiler		Uyku yeme Ek skala		GSI			
	Sayı	%	Sayı	%	Sayı	%	Sayı	%	Sayı	%	Sayı	%	Sayı	%	Sayı	%	Sayı	%	Sayı	%	Sayı	%		
Cinsiyet																								
Kadın	70	47.9	110	75.3	102	69.9	88	60.3	70	47.9	72	49.3	46	31.7	96	65.8	53	36.3	91	62.3	90	62.1		
Erkek	14	26.9	31	59.6	29	55.8	22	42.3	19	36.5	26	50.0	10	19.2	30	57.7	17	32.7	19	36.9	23	44.2		
χ^2 P	$\chi^2=7.441$ p=0.024*		$\chi^2=9.384$ p=0.009*		$\chi^2=4.064$ p=0.131		$\chi^2=11.305$ p=0.004*		$\chi^2=3.429$ p=0.180		$\chi^2=0.610$ p=0.777		$\chi^2=9.799$ p=0.007*		$\chi^2=7.74$ p=0.029*		$\chi^2=4.845$ p=0.089		$\chi^2=10.488$ p=0.005*		$\chi^2=8.781$ p=0.012*			
Yaşanılan Yerleşim Yeri																								
İl merkezi	28	37.3	53	70.3	47	62.7	44	58.7	27	36.0	33	44.0	16	21.3	43	57.3	24	32.0	36	48.0	40	53.3		
İlçe	50	53.2	71	75.5	64	68.1	55	58.5	50	53.2	49	52.1	31	33.3	62	66.0	35	37.2	58	61.7	59	63.4		
Köy/kasaba	6	20.7	17	58.6	20	69.0	11	37.9	12	41.4	16	55.2	9	31.0	21	74.2	11	37.9	16	55.2	14	48.3		
χ^2 P	$\chi^2=17.341$ p=0.002*		$\chi^2=10.584$ p=0.032*		$\chi^2=11.778$ p=0.019*		$\chi^2=7.338$ p=0.119		$\chi^2=6.584$ p=0.160		$\chi^2=1.874$ p=0.759		$\chi^2=3.259$ p=0.515		$\chi^2=3.571$ p=0.467		$\chi^2=1.892$ p=0.756		$\chi^2=7.924$ p=0.094		$\chi^2=5.368$ p=0.252			
Aile yapısı																								
Çekirdek aile	67	40.6	120	72.7	107	64.8	93	56.4	72	43.6	81	49.1	45	27.4	105	63.6	59	35.8	92	55.8	95	57.9		
Geniş aile	17	51.5	21	63.6	24	72.7	17	51.5	17	51.5	17	51.5	11	33.3	21	63.6	11	33.3	18	54.5	18	54.5		
χ^2 P	$\chi^2=1.755$ p=0.416		$\chi^2=1.473$ p=0.479		$\chi^2=0.821$ p=0.663		$\chi^2=1.176$ p=0.555		$\chi^2=1.342$ p=0.511		$\chi^2=5.196$ p=0.074		$\chi^2=0.642$ p=0.725		$\chi^2=1.915$ p=0.384		$\chi^2=0.503$ p=0.778		$\chi^2=0.143$ p=0.931		$\chi^2=1.427$ p=0.490			
Ekonomik durum																								
İyi	24	36.9	42	64.6	38	58.5	27	41.5	24	36.9	28	43.1	18	28.1	36	55.4	18	27.7	28	43.1	29	45.3		
Kötü	60	45.1	99	74.4	93	69.9	83	62.4	65	48.9	70	52.6	38	28.6	90	67.7	52	39.1	82	61.7	84	63.2		
χ^2 P	$\chi^2=1.984$ p=0.371		$\chi^2=2.642$ p=0.267		$\chi^2=5.039$ p=0.080		$\chi^2=8.466$ p=0.015*		$\chi^2=2.572$ p=0.276		$\chi^2=1.672$ p=0.433		$\chi^2=0.095$ p=0.954		$\chi^2=6.019$ p=0.049*		$\chi^2=5.482$ p=0.065		$\chi^2=7.162$ p=0.028*		$\chi^2=5.766$ p=0.056			

Not: Sayı ve yüzdeler SCL 90 alt grup puanları ve GSI puanı 1'den yüksek olanlar üzerinden verilmiştir.

*p<0.05

Öğrencilerin bazı sosyo-demografik özelliklere göre GSI puanı ve SCL 90 alt grup puanları 1'den yüksek bulunan semptom taraması sonuçları incelendiğinde; kadın katılımcıların erkek katılımcılara göre somatizasyon, obsesif kompulsif, depresyon, fobik anksiyete, paranoid düşünceler, uyku yeme ek skala puanları ile ve GSI puanının istatistiki anlamlılık düzeyinde yüksek olduğu tespit edilmiştir ($p<0.05$). Yaşanılan yerleşim yeri ile somatizasyon, obsesif kompulsif ve depresyon alt gruplarında istatistiki

anlamlılık düzeyinde bir ilişki vardır ($p<0.05$). Ekonomik durumu kötü olan katılımcıların SCL 90 alt grup puanlarda 1'den yüksek bulunan semptom taraması sonucuna göre; depresyon, paranoid düşünceler ve uyku yeme ek skala sonuçları istatistiki anlamlılık düzeyinde daha yüksek saptanmıştır ($p<0.05$). Ancak aile yapısına göre GSI ve SCL 90 alt grupların 1'den yüksek puanların tamamında istatistiki anlamlılık düzeyinde bir farklılık yoktur ($p>0.05$) (Tablo 3).

Tablo 4. Öğrencilerin Müzik Tercihleri ve Dinleme Özelliklerinin Dağılımı

Müzik Tercihleri ve Dinleme Özellikleri	Sayı	%
Müzik Dinlemeyi Sevme Durumu		
Seven	195	98.5
Sevmeyen	3	1.5
Müzik Dinleme Sıklığı		
Her zaman	83	41.9
Çoğunlukla	72	36.4
Ara sıra	43	21.7
En çok sevilen müzik türü		
Pop Müziği	107	54.0
Arabesk Müzik	26	13.1
Rock Müzik	8	4.0
Türk Halk Müziği	26	13.1
Türk Sanat Müziği	8	4.0
Klasik Müzik	7	3.5
Jazz	1	0.5
Tasavvuf	5	2.5
Diğer	10	5.1
Kişisel arşivde en çok bulunan müzik türü		
Pop Müziği	114	57.6
Arabesk Müzik	26	13.1
Rock Müzik	9	4.5
Türk Halk Müziği	26	13.1
Türk Sanat Müziği	6	3.0
Klasik Müzik	6	3.0
Jazz	1	0.5
Tasavvuf	3	1.5
Diğer	7	3.5
Hangi ritimde müzik dinlemeyi seversiniz?		
Slow (Yavaş)	131	66.2
Tempolu (ritmik, canlı)	67	33.8
Müziği en çok hangi araç veya yolla dinlersiniz?		
Televizyon	9	4.5
Radyo	4	2.0
İnternet	86	43.4
Müzik Çalar	99	50.0

Öğrencilerin müzik dinleme özellikleri incelendiğinde, tamama yakını (%98.5) müzik dinlemeyi sevdiğini ifade etmekte ve müzik dinleme sıklığı her zaman olan öğrencilerin oranı % 41.9'dur. En çok sevilen müzik türünde ilk üç sırayı; pop (%54.0), arabesk (%13.1) ve türk halk müziği (%13.1) oluşturmaktadır. Öğrencilerin yarısından fazlası (%64.0) slow ritimde müzik dinlemeyi tercih ederken en fazla müzik çalar ve internet yoluyla müzik dinlemektedir (Tablo 4).

Katılımcıların müzik tercihi ve dinleme özelliklerine göre GSI puanı ve SCL 90

alt grup puanları 1'den yüksek bulunan semptom taraması sonuçlarına göre; katılımcıların müzik dinlemeyi sevme durumları ile somatizasyon ve anksiyete alt grupları arasında istatistiki anlamlılık düzeyinde bir ilişki vardır. Müzik dinleme sıklığı ile fobik anksiyete alt grubu arasında istatistiki anlamlılık düzeyinde ilişki vardır ($p<0.05$). Ağır ritimli müzik dinleyenlerde tempolu müzik dinleyenlere göre istatistiki anlamlılık düzeyinde alt grup puanı 1'den yüksek daha fazla somatizasyon saptanmıştır ($p<0.05$).

Tablo 5. Katılımcıların Müzik Tercihi ve Dinleme Özelliklerine Göre GSI ve Alt Grup Puanlarının Karşılaştırılması

Müzik Tercihleri ve Dinleme Özellikleri			Somatizasyon	Obsesif kompulsif	Kişilerarası duyarlılık	Depresyon	Anksiyete	Öfke	Fobik anksiyete	Paranoid düşünceler	Psikotik belirtiler	Uyku yeme Ek skala	GSI
		Sayı	$\bar{X} \pm ss$	$\bar{X} \pm ss$	$\bar{X} \pm ss$	$\bar{X} \pm ss$	$\bar{X} \pm ss$	$\bar{X} \pm ss$	$\bar{X} \pm ss$	$\bar{X} \pm ss$	$\bar{X} \pm ss$	$\bar{X} \pm ss$	$\bar{X} \pm ss$
Hangi ritimde müzik dinlemeyi seversiniz?*	Slow Tempolu	131	1.15±0.79	1.49±0.69	1.42±0.73	1.26±0.85	1.15±0.74	1.26±0.91	0.77±0.62	1.39±0.75	0.90±0.61	1.31±0.80	1.21±0.63
		67	0.94±0.76	1.36±0.70	1.31±0.75	1.14±0.69	1.00±0.69	1.15±0.91	0.89±0.78	1.28±0.78	0.90±0.66	1.27±0.67	1.12±0.63
t			t=1.774	t=1.294	t=0.981	t=1.026	t=1.329	t=0.778	t=1.183	t=1.009	t=0.078	t=0.341	t=0.986
P			p=0.078	p=0.197	p=0.328	p=0.306	p=0.185	p=0.437	p=0.314	p=0.314	p=0.938	p=0.733	p=0.325
Son 15 günde en çok tercih edilen müzik türü**	Pop Müziği	100	1.04±0.72	1.41±0.63	1.41±0.72	1,20±0.08	1,03±0.67 ^a	1,14±0.84 ^a	0.80±0.70	1.38±0.73	0.89±0.64	1.27±0.73	1.15±0.61
	Arabesk Müzik	34	1.25±0.85	1.53±0.79	0,46±0.88	1,36±0.15	1,40±0.83 ^b	1,58±1.16 ^b	0.91±0.79	1.34±0.81	0.95±0.73	1.49±0.90	1.32±0.75
	Türk Halk Müziği	26	0.96±0.58	1.40±0.65	1,15±0.58	1,00±0.12	0.86±0.52 ^a	1,14±0.76 ^a	0.58±0.44	1.17±0.57	0.75±0.47	1.23±0.69	1.02±0.45
F			F=1.415	F=0.472	F=1.485	F=1.533	F=5.335	F=3.230	F=1.747	F=0.876	F=0.965	F=1.161	F=1.894
P			p=0.246	p=0.624	p=0.230	p=0.219	p=0.006	p=0.042	p=0.178	p=0.410	p=0.383	p=0.316	p=0.154

*Bağımsız Örneklerde t Testi kullanılmıştır.

**Tek Yönlü Varyans Analizi-ANOVA kullanılmıştır. Müzik türleri arasında n ≤10 olan türler select case ile veri setinden çıkarılmıştır. a ve b üst simgeleri gruplar arası farklılığı göstermektedir. Aynı harflerin yer aldığı gruplarda fark bulunmamaktadır.

Tablo 5 incelendiğinde; ağır ritimli ritimde müzik dinleyen öğrencilerin fobik anksiyete ve psikotik belirtiler alt grupları hariç tüm alt gruplarda tempolu müzik dinleyen öğrencilere göre daha yüksek puan ortalamasına sahip oldukları görülmektedir. Ancak bu yükseklik istatistiki anlamlılık düzeyinde farklılaşma yoktur ($p>0.05$).

Öğrencilerin son 15 günde dinlemeyi tercih ettikleri müzik türlerine göre semptom taraması sonuçlarında arabesk müzik dinleyenlerin anksiyete ve öfke alt grup puan ortalamaları ($1,40 \pm 0.83$; $1,58 \pm 1.16$) pop ve türk halk müziği dinleyenlere göre daha yüksektir. Bu yükseklik istatistiki anlamlılık düzeyindedir ($p<0.05$). Öğrencilerin son 15 günde dinlemeyi tercih ettikleri müzik türü ile somatizasyon, obsesif-kompulsif bozukluk, kişilerarası duyarlılık, depresyon, fobik anksiyete, paranoid düşünce, psikotik belirtiler, uyku yeme ek skala ve GSI puan ortalamaları arasında istatistiki anlamlılık düzeyinde bir farklılaşma yoktur ($p>0.05$) (Tablo 5).

Tartışma

Meslek Yüksek Okulu öğrencilerinin ruhsal durumları ve ruhsal durumlarının müzik tercihiyle ilişkisini değerlendirdiğimiz bu çalışmada öncelikle öğrencilerin ruhsal durumları, sonra ise ruhsal durumlarının müzik tercihleriyle ilişkisi tartışılacaktır.

Bu çalışmada GSI puanına göre öğrencilerin %57.1'inde ruhsal problem varlığı saptanmıştır. Tang ve arkadaşlarının Çin'de 5972 üniversite öğrencisiyle yaptıkları çalışmada ruhsal problem varlığı %40.7 olarak bulunmuştur (22). İran'da yapılan bir çalışmada ise ruhsal problem varlığı %23 olarak tespit edilmiştir (23). Bu çalışmada öğrencilerin yüksek oranlarda

ruhsal problem varlığı hem gelişmiş hem de gelişmekte olan ülkelerdeki öğrenciler arasında psikolojik bozuklukların arttığını bildiren çalışmalarla uyumludur (24,25). Ancak bizim çalışmamızda ruhsal problem varlığının daha yüksek çıkması okul binasının ilçede olması ve okulun fiziki yetersizliklerinin katkısı olabileceğini düşündürmektedir. Çalışmamızda öğrencilerin GSI puan ortalaması 1.18 ± 0.63 olarak saptanmıştır ve SCL 90 alt gruplarda en yüksek puan ortalaması ilk üç sırada obsesif kompulsif, paranoid düşünceler ve kişiler arası duyarlılık bozuklukları yer almaktadır. Özcan ve arkadaşlarının Nevşehir Hacı Bektaş Veli Üniversitesi merkez kampüsünde 2016-2017 akademik yılda okuyan 521 öğrencinin katılımıyla yapılan çalışmada, öğrencilerin GSI puan ortalaması 1.96 ± 0.63 olarak tespit edilmiş ve en yüksek üç alt grubun sırasıyla psikotizm, obsesif-kompulsif ve paranoid bozuklukların olduğu bildirilmiştir (26). Yu ve ark. yaptıkları çalışmada öğrencilerin GSI puan ortalaması 1.50 ± 0.49 'dur ve SCL 90 alt gruplarda ise ilk 3 sırada obsesif kompulsif, kişiler arası duyarlılık ve depresyon saptanmıştır (27). Lei ve arkadaşlarının çalışmasında GSI puan ortalaması 1.74 ± 0.19 olup bildirilen ilk üç sorun obsesif, kişilerarası duyarlılık ve depresyondur (28). Zhang ve Zhang ise; üniversite öğrencilerinde depresyon, somatizasyon, obsesif kompulsif ve fobik anksiyete bozukluklarına sıkça rastlandığı bildirmiştir (29). Aynı yılda ancak farklı yerde veya farklı yerde farklı zamanda yapılan bu çalışmaların sonuçlarının yakın çıkması, üniversite öğrencilerinin benzer stres kaynaklarına maruz kalmasından kaynaklanabilir. Ancak çalışmaları yıllara göre kıyasladığımızda üniversite öğrencilerinin ruhsal semptom tarama sonuçlarına göre ruhsal bozukluk

bulgularının artma eğiliminde olduğu söylenebilir.

Bu çalışmada kadınların somatizasyon bulguları erkeklere göre daha fazla bulunmuştur. Bu bulgu literatür ile uyumludur (24,27,30). Buna karşılık Zhang ve Zhang'ın yaptıkları çalışmada erkek öğrencilerin somatizasyon bulguları kadınlarınkine göre daha yüksektir (29). Bir diğer taraftan başka çalışmalarda farklı cinsiyet, oturdukları yer ve gelir durumuna göre katılımcı grupları arasında SCL 90 toplam puanında herhangi bir fark bulunmamıştır (23,31). Ancak bizim çalışmamızda yaşanan yerleşim yeri ile somatizasyon, obsesif kompulsif ve depresyon alt gruplarında anlamlı ilişki bulunmuştur. Gerek toplumlarda kadın ve erkeğe biçilen roller-gender ve gerekse diğer sosyo demografik özelliklerin öğrencilerin ruhsal semptom tarama sonuçlarına farklı yansımaları; farklı ülke, bölge ve farklı kültürler bağlamında bireylerin duygusal baş etme yöntemlerine ve bireysel değer sistemlerine yansımalarının bağlanabilir. Başka bir ifadeyle bir hastalık etkeniyle karşılaşıldığında organizmanın hastalık etkenine vereceği yanıt, etkenin organizmada hastalık oluşturabilme yeteneği ve hastalık belirtilerinin ortaya çıkma düzeyi bireyden bireye farklılık göstermektedir.

Öğrencilerin müzik tercihleri ve ruhsal durum ile farklılaşması konusunda sınırlı olan araştırmalar ile tartışılacaktır. Bu çalışmada en çok dinlenen müzikler; %54.0 pop müzik, %13.1 arabesk ve %13.1 halk müziği olarak bulunmuştur. Üniversite öğrencileri üzerine yapılan bir çalışmaya göre yine en çok dinlenen müzik türünün modern pop müzik olduğu bildirilmektedir (32). Bunun sebepleri

arasında dünyada ve Türkiye'de dijitalleşme ile beraber kitle iletişim araçları yaygınlaşması bilgiye hızlı erişim ve sık kullanılan müzik uygulamalarında popüler müziğe daha çok yer verilmesinden kaynaklanıyor olabileceği düşünülmektedir. Fahri Sezer'in yaptığı bir araştırmada pop müzik dinleyenlere göre halk müziği dinleyenlerin sürekli öfke puan ortalaması anlamlı düzeyde daha yüksek bulunmuştur (33). Bizim araştırmamızda ise son on beş günde dinlenen müzik türü semptom taraması sonuçlarına göre arabesk müzik dinleyenlerin anksiyete ve öfke alt grup puan ortalamaları pop müzik ve halk müziği dinleyenlere göre daha yüksektir. Sezer'in çalışmasında arabesk müzik dinleyenlerin öfkesini kolayca dışa vurduğu en yüksek grup olarak bulunmuştur (33). Halk müziği dinlemeyi tercih edenlerin psikolojik belirti puan ortalamasının arabesk ve ağır ritimli müzik dinleyenlerden anlamlı düzeyde yüksek olduğu bulunmuştur (33). Ancak bizim bulgularımıza göre öğrencilerin son on beş günde dinledikleri müzik türü ile somatizasyon, obsesif-kompulsif, kişiler arası duyarlılık, depresyon, fobik anksiyete, paranoid düşünce, psikotik belirtiler, uyku ve yeme bozukluğu ve GSI puan ortalaması arasında istatistiksel anlamlılık düzeyinde bir ilişki yoktur. Öğrenciler somatizasyon bulgularına göre bedensel ağrılarını veya rahatsızlıklarını müzikle rahatlatıyor olabilirler. Bir diğer açıdan bu öğrencilerin üniversite ortamının yeni girmeleri, tanımadıkları güvensiz bir alanda bulunmaları, kendilerini güvende hissetmemeleri sebebiyle obsesif-kompulsif bulgularının ortaya çıkması olası görülmektedir. Shang'ın müzik alanı dışından üniversite öğrencilerine yönelik modern pop müzik öğretim müdahale çalışmasında

öğrencilere uygulama öncesi ve sonrasında SCL 90 uygulanmış ve popüler müzik dinlemenin öğrencilerde bazı SCL 90 alt grup puanlarında düşüşü sağladığı bildirilmiştir. Ayrıca aynı çalışmada üniversite öğrencileri için modern pop müziğin; psikolojik stresi ve ruhsal sıkıntıları hafifletmeye, sağlam kişilik ve ulvi duygular geliştirmeye yardımcı olduğu da bulgular arasındadır (32).

Sonuç

Bu çalışmanın sonucunda yaklaşık her iki öğrenciden birinde GSI puanına göre ruhsal problem varlığı tespit edilmiştir ve ilk üç sırada obsesif kompulsif, paranoid düşünceler ve kişiler arası duyarlılık bozuklukları bulunmaktadır. Cinsiyet, yaşanılan yer ve ekonomik durum ile bazı SCL90 alt grup puanları arasında istatistiki anlamlılık düzeyinde farklılaşma vardır. Öğrencilerin dinledikleri müzikler arasında ilk sırayı pop müziktir. Öğrencilerin müzik dinlemeyi sevme durumları ile somatizasyon ve anksiyete alt grupları arasında istatistiki anlamlılık düzeyinde bir farklılaşma vardır. Müzik dinleme sıklığı ile fobik anksiyete alt grubu arasında istatistiki anlamlılık düzeyinde farklılaşma vardır. Ağır ritimli müzik dinleyenlerde tempolu müzik dinleyenlere göre istatistiki anlamlılık düzeyinde alt grup puanı 1'den yüksek daha fazla somatizasyon saptanmıştır. Arabesk dinleyenlerin anksiyete ve öfke alt grup puan ortalamaları pop müzik ve halk müziği dinleyenlere göre daha yüksek bulunmuştur. Buna istinaden ülkemiz üniversitelerinin de düzenli olarak ruhsal semptom tarama çalışmalarının yapılarak, müziğinde olumlu etkilerinden yararlanmak suretiyle disiplinler arası çalışmalar ve eylem planları oluşturması önerilmektedir.

Sınırlılıklar

Araştırmanın Tokat Gaziosmanpaşa Üniversitesi öğrencilerinin tamamına yapılması ideal olmakla birlikte zaman maliyet ve araştırmacıların ulaşım kolaylığı açısından bu araştırma Pazar Meslek Yüksek Okulu öğrencileriyle sınırlandırılmıştır. Elde edilen sonuçların Türkiye genelindeki üniversite öğrencilerini temsil etmemesi araştırmanın sınırlılıkları arasındadır. SCL90-R'ye göre semptom taraması sonuçları doğrultusunda öğrencilerin ruhsal bozukluğa yönelik klinik belirtilerinin olup olmadığı klinik bulgularla karşılaştırılmamıştır. Bu çalışmadan elde edilen sonuçlar öğrencilerin kendi beyanlarıyla sınırlıdır.

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Dr. Gonca Soysal graduated from İnönü University in 2010 at first line, subsequently completed her first master degree in Obstetrics and Gynaecology and next second master degree Public Health while she has been working at Afşin State Hospital from 2007 to 2015. She graduated from public health doctoral program Başkent University. Also she has been working at the Department of Health Care in Tokat Gaziosmanpaşa University since 2015, teaching physiology, anatomy, health management, health education and patient care courses. She has national and international publications on a variety of subjects including women's health, birth, neglect abuse and domestic violence.



Nuh Fikri Soysal

He graduated ITU TMDK Voice Education, Turkish Music Master's and Marmara University Islamic History and Arts doctorate programs. He won the international research scholarship of YÖK and went to Azerbaijan for research abroad for one year. He completed his doctorate with the thesis titled "The Concept of Azerbaijani Mugham in the Framework of Rast Mugham" and carried out the first study on mughams in Turkey. He started to work as a research assistant at Dicle University State Conservatory in 2011 and then promoted to assistant professor in 2013. He was then appointed as the Head of the Voice Education Department. He started to work in TOGU University in 2015 and promoted to associate professor in same year. Also he was appointed as the dean of state conservatory from 2015 to 2019. He was promoted to professor 2020. And now he continues as a professor teaching Turkish folk music and musicology. There are his own publications related to Turkish music and musicology, presented at symposiums, published books and articles in journals. He has released a single album named "Kalktı göç eyledi avşar elleri". He has many performances concerning Turkish folk music and also released a single album named "Kalktı Göç Eyledi Avşar Elleri".

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Dr. Elçin Balcı

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2008 yılları arasında Melikgazi Eğitim ve Araştırma Sağlık Grup Başkan Yardımcısı olmuş, 2010 yılından itibaren Talas Eğitim Araştırma Bölgesi'nde Eğitim Koordinatörü ve intern eğitim ve staj sorumlusu olarak görev almıştır. Halk sağlığı alanında 45'i uluslararası indekslere giren 85'den fazla araştırma makalesi, 125'den fazla ulusal ve uluslararası kongre tebliği olan Dr. Balcı; Kayseri İl Tütün Kontrol Komitesi Yürütme Kurulu Üyesi, İl Uyuşturucu ile Mücadele Komisyonu Üyesi, İl Sağlık Müdürlüğü Anne Ölümleri İnceleme Komisyonu Üyesi, Erciyes Üniversitesi Çocuk İhmali ve İstismarını Engelleme Uygulama ve Araştırma Merkezi Üyesi, İl Aşı Sonrası İstenmeyen Etki (ASİE) Danışma Kurulu Üyesi, Erciyes Üniversitesi Kadın Araştırmaları ve Çalışmaları Grubu (KAÇAUM) Üyesi, Kayseri Kadın İşbirliği ve Geliştirme Derneği (KİGDER) Üyesi, HASUDER-Tütünle mücadele çalışma grubu üyesi, HASUDER-Engelli çalışmaları grubu, HASUDER- Afet çalışma grubu Ve Türkuaz Arama Kurtarma Derneği gibi gruplarda üyeliklerini yürütmektedir.

2014 yılından beri Erciyes Üniversitesi Tıp Fakültesi Hastaneleri İş Sağlığı Güvenliği Birim sorumlusu ve işyeri hekimi olarak görevlidir. Tütün ve tütün ürünlerinin sağlığa zararları, bebek dostu hastane ve il çalışmaları, bulaşıcı hastalıklar ve mesleki bulaşıcı hastalıklar, kadına ve çocuğa yönelik şiddet, çocuk ihmali ve istismarı, sağlık hizmetleri yönetimi, çalışan sağlığı ve güvenliği, akılcı ilaç kullanımı, homoseksüel gruplarda CYBH ve sağlık eğitimi, yaşlı sağlığı gibi alanlarda çalışmaları mevcuttur.

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Examination of the vocational high school students' perceptions of psychological status and music preference

Abstract

This research was carried out to evaluate the mental state perceptions of Vocational School students, to conduct a screening of psychological symptoms by revealing the current mental states of the students, and to determine how their music preferences affect their mental state.

The universe of the descriptive cross-sectional research consists of students studying at Tokat Gaziosmanpaşa University Pazar Vocational School in the fall semester of 2016-2017. Sample calculations were not made, but the study was carried out with the participation of 198 students who agreed to participate in the research (80.2% of the achievement rate). A questionnaire containing questions about the socio-demographic characteristics and music preferences of the students and the Psychological Symptom Screening Scale (SCL 90-R) were used as data collection tools. Ethics committee permission was obtained from Erciyes University Non-Clinical Research Ethics Committee and institutional permission from TOGU University Pazar Vocational School to conduct the study.

73.7% of the students participating in the study were female and 26.3% were male, with a mean age of 19.7 ± 2.2 years. The rate of students with mental problems is 57.1%. Obsessive-compulsive, paranoid thoughts and interpersonal sensitivity disorders were found in the first three ranks among the subgroups with mental problems according to the GSI mean score of the participants. There is a statistically significant relationship between gender, place of residence and economic status and some SCL-90 subgroup scores. It has been determined that pop music, arabesque and folk music are in the first three places among the music that the students listen to. There is a statistically significant relationship between students' liking to listen to music and somatization and anxiety subgroups. There was a statistically significant correlation between the frequency of listening to music and the phobic anxiety subgroup ($p < 0.05$). Those who listen to heavy rhythm music have more somatization than those who listen to tempo music, with a subgroup score higher than 1 at the statistical significance level ($p < 0.05$).

According to the psychological symptom screening results of Vocational School students, the rate of mental problems is quite high. It has been determined that some socio-demographic characteristics and music preferences affect their mental states. Based on this, it is recommended that our country's universities should regularly carry out psychological symptom screening studies and create interdisciplinary studies and action plans by taking advantage of the positive effects of their music.

Keywords

SCL 90-R, Music Preference, University Students, Psychology of Music, Music Listening Preferences

EK 1

Meslek Yüksekokulu Öğrencilerinin Müzik Tercihi Ve Ruhsal Durum Algısı Anketi

Okumakta Olduğunuz Bölüm:.....

Yaşınız:

Cinsiyetiniz: 1) Erkek 2)Kadın

Doğum yeriniz:

Uzun süre yaşamakta olduğunuz yerleşim birimi:

1) İl merkezi 2) İlçe 3) Köy/ kasaba

Aile tipiniz 1)Çekirdek (anne+baba+kardeş ve/veya eş+çocuk)

2)Geniş (anne+baba+kardeş+diğer akrabalar)

Kardeş Sayınız:.....

Anne-baba ayrı mı / bir arada mı?

1)Birarada 2)Ayrı 3)Anne vefat 4) Baba vefat

Anne eğitimi:

1)Okuryazar değil 2)İlkokul 3)Ortaokul 4) Lise 5)Önlisans 6)Lisans 7) Lisansüstü

10. Annenizin çalışma durumu:

1) Çalışmıyor- Evhanımı 2)Memur 3)İşçi 4) Esnaf 5) Emekli

11.Baba Eğitimi:

1)Okuryazar değil 2)İlkokul 3)Ortaokul 4) Lise 5)Önlisans 6)Lisans 7) Lisansüstü

12. Babanızın çalışma durumu

1) Çalışmıyor 2)Memur 3)İşçi 4) Esnaf 5) Emekli

13. Ekonomik durum:

1)Çok iyi 2.)İyi 3.)Orta 4)Kötü 5)Çok Kötü

14. Müzik dinlemeyi sever misiniz? 1) Evet 2) Hayır

15. Ne sıklıkla müzik dinlersiniz?

1)Her zaman 2)Çoğunlukla 3) Ara sıra 4) Az 5) Çok az

16. En çok sevdiğiniz müzik türü hangisidir? (Birden çok seçenek işaretleyebilirsiniz)

1)Pop Müzik 2) Arabesk Müzik 3)Rock Müzik 4) Türk Halk Müziği
5) Türk Sanat Müziği 6) Klasik Müzik 7) Caz Müzik 8)Tasavvuf Müzik 9) Diğer
(Belirtiniz.....)

17. En çok sevdiğiniz müzik türünden bir sanatçı ve bir şarkı ismini yazınız. (Tek sanatçı ve tek şarkı)

.....

18. Kişisel arşivinizde en çok hangi müzik türü bulunur? (Birden çok seçenek işaretleyebilirsiniz)

1)Pop Müzik 2) Arabesk Müzik 3)Rock Müzik 4) Türk Halk Müziği
5) Türk Sanat Müziği 6) Klasik Müzik 7) Caz Müzik 8)Tasavvuf Müzik 9) Diğer
(Belirtiniz.....)

19. En çok dinlediğiniz müzik türünü kaç yaşında dinlemeye başladınız?

.....

20. En sevdiğiniz müzik türünü siz bu türle ilgilenmeye başlamadan önce yakın çevrenizde dinleyenler var mıydı? (Birden çok seçenek işaretleyebilirsiniz)

1) Aile ve akrabalarım içerisinde dinleyenler vardı

2) Yakın arkadaş ve akranlarım arasında dinleyenler vardı

3) Bulduğum bazı mekanlarda bu tür müzikler dinleniyordu

4) Diğer (Belirtiniz.....)

21. Bu türü tercih etmenizdeki en önemli etken nedir? (Birden çok seçenek işaretleyebilirsiniz)

1) Kendime yakın buluyor olmam/ Bu türü seviyor olmam

2)Aile ve çevremin etkisi

3) Kültürel etmenler

4) Diğer (Belirtiniz.....)

22. Müzik tercihlerinizde hangisi daha etkili olmuştur? (Birden çok seçenek işaretleyebilirsiniz)

1) Annem - Babam 2) Kardeşlerim 3) Arkadaşlarım-çevrem

4) Medya (TV, Radyo, İnternet) 5) Kimseden etkilenmem

23. Sevdiğiniz müzik türü size genel olarak ne ifade ediyor? (Yalnızca bir tane işaretleyiniz)

1) Psikolojik gerilim ve rahatlama

2) Güzellik ve hoşluk hissini

3) Ardı sıra dizilmiş ses kalıplarını

4) Birtakım olaylar ya da durumları

5) Sosyal bir durumu

6) Kişisel özelliklerimi

7) Diğer (Belirtiniz.....)

24. Sevdiğiniz müzik türü yaşamınızda hangi yer ve işleve sahiptir? (birden çok seçenek işaretleyebilirsiniz)

1) Kendimi ifade etme ve sosyalleşme aracı 2) Boş zaman etkinliği

3) Eğitim ve kültürlenme aracı 4) Rahatlama ve dinlenme aracı

25. Tercih ettiğiniz müziği belirlerken kararlarınızı en çok neye göre verirsiniz? (Yalnızca bir tane işaretleyiniz)

1) Müzikal faktörlere/yapılara göre (biçim, armoni, ritm vb.)

2) Şarkı sözlerine göre

3) Hem müzikal faktörlere hem şarkı sözlerine göre

4) Geçmişten bugüne kadar elde ettiğim deneyim ve birikime göre

5) Diğer

(Belirtiniz.....)

26. Hangi ritimde müzik dinlemeyi seversiniz? 1) Slow (Yavaş) 2) Tempolu (ritmik, canlı)

27. Müziği en çok hangi araç veya yolla dinlersiniz? (Yalnızca bir tane işaretleyiniz)

1) Televizyon 2) Radyo 3) İnternet 4) Müzik Çalar (CD,mp3, mp4 vb)

28. En çok hangi duygu durumundayken müzik dinlersiniz? (Yalnızca bir tane işaretleyiniz)

1) Sevgi-aşk 2) Eğlence-mutluluk 3)Şaşkınlık 4)Üzüntü 5)Korku 6) Öfke

7)Diğer (Belirtiniz.....)

29. Son 15 günde en çok tercih ettiğiniz müzik türü hangisidir?

1)Pop Müzik 2) Arabesk Müzik 3)Rock Müzik 4) Türk Halk Müziği

5) Türk Sanat Müziği 6) Klasik Müzik 7) Caz Müzik 8)Tasavvuf Müzik 9) Diğer (Belirtiniz.....)

30. Son 15 günde tercih ettiğiniz müzik türünden bir sanatçı ve bir şarkı ismini yazınız.

.....

Vocalist or actor: which one is better prepared to perform in the musical theatre genre?

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Abstract

The present study aims to research and compare the process of the development of stage skills in music and theater college students and vocal-performance skills in future actors to identify the most effective model of vocational training of musical actors which appears to be up-to-date and in demand due to the development of the sphere of culture and entertainment, as well as increased competition among musical theatres and musical actors. The object under study is the process of the development of stage skills in students of musical and theater and acting colleges in the context of professional requirements for musical actors. The study compares the processes of professional realization and the development of stage skills in future musical theater actors and the training of actors in vocal performance to prepare them for creative work in the genre of musicals. The scientific novelty of the study lies in the identification of the specific characteristics of vocational training of future musical theatre actors, the identification of the specific characteristics of stage skills development in future musical actors, and the formulation of major professional requirements for training future actors for work in musical performances. The practical significance of the work is due to the fact that the study results can be used by teachers to improve the vocational training of musical actors, as well as by theater managers and producers in the selection of artists to participate in musicals.

Keywords

vocational training, future musical theatre actors, musical performances, stage skills.

Introduction

The number of people willing to devote themselves to stage professions grows in Russia every year (Babiakina & Babiakina, 2018; Klabukova, 2016). Variety and academic singer, actor of musical and dramatic theater, ballet dancer - this is only an incomplete list of specialties that can be obtained in colleges of culture and art. The main objective of these educational institutions is the professional realization of future masters of stage and the development of competencies allowing them to engage in acting in the future. The foundation of training of a future actor is the development of stage skills and the ability to transform in the process of creating a stage image. However, a musical actor also requires professional vocal performance training.

Educational Task

The development of educational programs to train musical theater artists is a difficult task since aside from acting skills, they use professional singing in their work. In musical theatre, vocals and dancing are not of secondary importance (as is the case in drama theatre) but ensure the transmission of the artistic image of the play. Stage skills manifest in musical theatre actors especially vividly in musical plays. This genre embodies a synthesis of

vocals, acting, stage speech, and dance, therefore, a musical actor creates their role through not only dramatic art but also the ability to sing and dance professionally (Chaika & Iushchenko, 2020).

Training a musical actor is the process of creating a versatile actor and vocalist in a single person whose activities are very demanding, the requirements including (Andrushchenko, 2011): impeccable vocals, the synchronization of singing and movement, speech and singing skills, body language, pronounced artistry, and high mastery in acting. Therefore, the vocational training of such an actor is a multifaceted process in which the combination of vocals, dance, and acting is aimed at meeting the dramaturgical objectives of a musical play.

Russian musical plays of 2010-2020 (Figure 1, Figure 2) often involve either dramatic actors with proper vocals or academic vocalists with an appropriate singing style. College educational programs emphasize either the art of acting or vocal performance. At times, pop singers who also lack any special vocal or acting training are invited to perform. All of these factors not only reduce the level of a musical but also hinder the further development of this genre in Russia.



Figure 1. Musical "Juno and Avos" by A. Rybnikov, Moon Theater (2019)



Figure 2. Musical "Anna Karenina" by R. Ignatiev, Moscow Operetta (2020)

Meanwhile, not all musical actors achieve great creative success in Russia. Therefore, the study and comparison of the development of stage skills in music and theater college students and vocal-performance skills in future actors to identify the most effective model of vocational training of musical actors appear to be up-to-date and in demand due to the development of the sphere of culture and entertainment, as well as increased competition among musical theatres and musical actors.

Literature review

The methodological basis of the study is created with the works of researchers and specialists in the spheres of musical theatre (M.S. Voznesenskaia, V.V. Usiv, A.A. Chaika, S.S. Aksenova), theatre and vocal pedagogy (I.F. Zimina, B.A. Kotomin, S.V. Mindrin, V.V. Starodubtsev, M.V. Pereverzeva), the technology of pop and jazz vocals (A.V. Antipova, O.-L. Mond, A.A. Polyakova), and professional training of musical actors (E.Iu. Andrushchenko, E.P. Babiakina, A.V. Klabukova, T.A. Komarnitskaia, N.Iu. Ponomareva, G. J. Feist, M. J. A. Hargreaves, M.V. Pereverzeva).

In research, an actor in a musical is viewed as a universal performer in contemporary art (Andrushchenko, 2011; Zimina & Novgorodtseva, 2019), a musical actor is referred to both as a “singer-actor” (Voznesenskaia, 2017) and an “actor-vocalist” (Poliakova, 2011), the indicators of professional success of a musical actor (Mond, 2011) and the specifics of an actor’s work on a part in a musical (Chaika & Iushchenko, 2020; Usov, 2013) are identified, meanwhile, special attention is paid to the specifics of the development

of vocalists’ stage skills in universities of culture (Klabukova, 2016; Kotomin, 2007) and acting skills in music universities (Mindrin & Sukhanova, 2017; Ponomareva, 2015), the specifics of learning in music and theatre colleges (Babiakina & Babiakina, 2018; Komarnitskaia, 2020; Starodubtsev, 2011), the development of artistic and musical abilities (Feist, 2019; Hargreaves, 2003; Pereverzeva et al., 2020a), and the study of modern music (Aksenova et al., 2020; Pereverzeva et al., 2020b).

Research Hypothesis

The proposed study hypothesis suggests that the model of training a vocalist in acting demonstrates greater effectiveness compared to the opposite model of training an actor in the vocal arts due to the specifics of professional requirements for musical actors.

Methods

Research Design


The study was carried out in 2020-2021 in six music colleges and theaters in Moscow (the Moscow Musical Theater, the Operetta Theater, the Moscow Palace of Youth, the Mossovet Theater, the Taganka Theater, Izmailovo Concert Hall, Crocus City Hall, and the Moscow New Drama Theater).

The study was carried out based on theoretical and practical methods: analysis of curricula, analysis of reviews and journalistic articles, data collection from personnel departments of Moscow theaters, interviews with theater audiences, observation of performances of musical artists, analysis of the content of disciplines and practical classes of music and theater students at Moscow’s music and theater colleges.

Vocalist or actor: which one is better prepared to perform in the musical theatre genre?


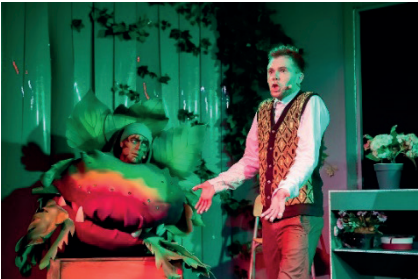



Data Collection Tools



Table 1. The research objects were the following musicals staged in theaters in Moscow (Russia)

Musical No.	Title	Details
1	“Chess”	
2	“Monte Cristo”	
3	“Notre Dame de Paris”	
4	“Anna Karenina”	

<p>5</p>	<p>“Jesus Christ Superstar”</p>	
<p>6</p>	<p>“First Date”</p>	
<p>7</p>	<p>“Lovers’ Day”</p>	
<p>8</p>	<p>“Crime and Punishment”</p>	
<p>9</p>	<p>“Juno and Avos”</p>	

Vocalist or actor: which one is better prepared to perform in the musical theatre genre?

10	“Sweeney Todd, the Maniac Barber of Fleet Street”	
11	“Little Shop of Horrors”	
12	“The Roads That Pick Us”	
13	“The Circus Princess”	
14	“Phantom of the Opera”	

<p>15</p>	<p>“Prime Time”</p>	
<p>16</p>	<p>“The Strange Story of Dr. Jekyll and Mr. Hyde”</p>	

Data Analysis

Statistical methods used to identify the ratio of the artists trained as musical theater actors (that is, actors who have obtained vocal-performance skills) and as pop vocalists (that is, singers who have developed acting skills); the analysis and evaluation of musical actors’ performance quality in scientific literature and the press over the past 5 years; generalization of pedagogical experience in professional training of actors and vocalists across the past 5 years.

Results

Theme 1. Results of the study of educational programs and practical lessons

The analysis of curricula and the content of disciplines and practical lessons of students from 6 music and theatre colleges in Moscow allows revealing the specifics of training of musical actors, specifically the ratio of lessons on vocals for actors (the “Theatre and Film Actor” specialty) and lessons on acting for vocalists (the “Musical Theatre Actor” specialty).

Unlike the “Singer, Pop Artist” and “Drama Theatre Actor” specialties, the “Musical Theatre Actor” specialty requires special professional training. Considering the advancement of the musical genre in Russia and the growing requirements for the quality of musical theater plays, there is a need for specialized profile education accounting for the specifics of this particular musical and theatrical genre. We provide a comparative characteristic of the preparation for performances in the musical genre for a pop singer and a dramatic actor.

To be able to create an artistic image in a musical, in educational institutions, vocalists develop their acting skills while actors develop vocal performance skills. Meanwhile, an actor needs to be able to move well, dance, speak expressively, have a well-trained raised singing voice, etc. The training programs provided by secondary specialized and higher education institutions imply a complete immersion of a future actor into the profession. Acting, stage speech, stage

movement, dance, and vocals are the disciplines that are studied throughout the entire period of study and form the foundation of education in musical and theatrical performance which synthesizes different types of art. Acting, dance, and stage movement and vocals are obligatory disciplines both in colleges training pop singers and in the institutions training future actors.

The curricula of music and theater colleges and universities of culture and art specify the learning objectives for future vocalists and actors that include the use of the available means of artistic expression to reveal the character of the part, identifying the genre-related specifics of the play in the part, and understanding the objectives of the part and striving to meet them in one's performance. As a result of the "Acting" discipline, vocalists master K.S. Stanislavsky's acting system, the method of working on a stage image, the stages of working on a part in a play, the ability to identify the precisely fitting speech characteristic of the image and work on the part, and to embody the role in the creative process of experiencing based on K.S. Stanislavsky's system (Klabukova, 2016; Usov, 2013).

The fundamental principles of K.S. Stanislavsky's system are based on understanding the fact that an actor has to live and not play on the stage. Everything has to be natural and simple in an actor's stage performance. This requires activating an actor's natural human essence that would allow them to carry out their creative work organically. The primary objective of actors and directors is being able to convey the thoughts and feelings of the author of

the work on stage. Stage speech serves as one of the main means of the theatrical embodiment of the dramaturgical idea of the work. The skills of acting speech are developed as a part of the "Stage speech" discipline that involves voice and breathing training and developing proper articulation, correct pronunciation, and intonation. The technique of stage speech is a vital element of acting. It is associated with the soundness, flexibility, "flow", "readability", and volume of the voice, the development of breathing, the clarity of word pronunciation (articulation), and intonational expressiveness (Poliakova, 2011; Antipova, 2019).

As a part of the stage speech course in any music and theatre educational institution, a student also masters the ways of working with literary dramaturgical material, the basics of phonetics and orthoepy of the Russian language, the techniques used in the art of stage speech to make it more expressive and persuasive. In addition, actors and vocalists master the different types of speech character and speech tempo-rhythms, the different ways of analyzing artistic texts practiced in theatrical schools and theaters, and the basics of the theory of poetry (Kotomin, 2007).

It is no coincidence that the "Stage Speech" discipline serves as a continuation of the "Acting" discipline that is the main component of all theatre educational programs since word as one of the leading means of expressiveness for an actor has to serve the part expressing the necessary states and moods, the inner world, and the character's social, psychological, and everyday features.

The actor's body must also comply with the part they are playing, respond to the conditions dictated by the objectives of the production, and convey emotions and feelings equally as much as the other means of expression. Moreover, an actor on the theatrical stage very often has to perform complex plastic tasks that require having a good physical form and learning stage movements and choreography.

The phrase "stage movement" typically refers to an actor's ability to convey the feelings, emotions, actions, and intentions of their character through body movements. Such a definition can be considered legitimate. However, it should be borne in mind that "stage movement" also comprises the totality of movements of all actors present on the stage, that is, the plastics of the life of the theatrical performance dictated by its atmosphere (Voznesenskaia, 2017). Stage combat with elements of stuntman skills and stage fencing are also part of this discipline. Any performance shows many examples of the implementation of all these skills. An actor of modern theater, including musical theater, must master not only the internal but also external techniques of stage performance.

For this reason, theater and music colleges and universities give high priority to the development of plasticity of a future actor. Along with "acting", "stage movement", and "stage speech", the importance of "dance" is also fairly high. Dance not only straightens the body but also opens up movements, makes them broader, gives them certainty and completeness which is highly important for a professional artist since shortened, squeezed gestures are not stage-appropriate. The dance is

enriched and concretized by the costume, theatrical props, and peculiarities of the stage. The organization of the dance in time is subject to the laws of the given musical system as it is measured by the same durations as music (Pereverzeva et al., 2020a).

The singing voice of a musical theatre actor is a vital component of their profession. Professional training of a vocalist for work in a musical is primarily an issue of musical (vocal) education. It has to be noted here that modern state music and theater educational institutions both in secondary and higher education have very few departments and courses deliberately training specialists in this profile. The established group of successful and famous actors in musical theatre is predominantly composed of either drama theatre actors with vocal skills or professional singers fond of theatrical plays.

In recent decades, musical theatre (especially the theatre of musical) has had a great influence on performance technique and the method of teaching vocals in the global pedagogical practice. It had become more evident that classical vocal education and "academic" voice training do not always meet the requirements of modern musical performance and only additional mastery of the technique of singing in the so-called speech position and various vocal styles (rock vocals, belting, screaming) can allow a vocalist to be competitive in this genre (Poliakova, 2011).

Vocals serve as the primary means of expressiveness in modern musical theatre. The explanatory note to the working

curriculum for the “Vocals” discipline at the Russian University of Theatre Arts “GITIS” for the “Musical Theatre Actor (musicals)” specialty states that vocals as the leading means of teaching perfect mastery of one’s voice are one of the main disciplines determining students’ professional training implies the development of students’ technical vocal skills to the degree required for further work of future specialists (Starodubtsev, 2011).

The main goals of the program include the implementation of the professional skills obtained in the course of learning in theatrical plays and concert performances, as well as the development of the culture of vocal performance and artistic expressiveness. The objectives of the program include ensuring that students develop the skills of a deliberate approach to producing and managing their voice, master the basics of proper vocalization within a certain range and tessitura, obtain the skills of pure intonation, natural timbre, freedom of singing breath, and clear articulation in performance, master the intonation and rhythmic and artistic-performance difficulties inherent in the pedagogical vocal repertoire, develop the skills of independent analysis of the artistic and technical characteristics of vocal pieces for further improvement of their performance skills, obtain the professional skills of performing in an ensemble, as well as learn to comprehend and disclose the artistic content and style of the performed musical piece (Aksenova et al., 2020).

The development of the singing skills of a music and theatre college student has to rely on a diverse repertoire including both

classical vocal music and folk songs and the best examples of modern pop music and arias from well-known musicals. It is also important to note the importance of stage practice organized as a part of training. This is the easiest and most reliable way to consolidate the acting and vocal skills learned in class. It is common knowledge that the stage is the best test of an actor’s competence. For this purpose, music and theater colleges and universities typically have their own theaters with students participating in the plays.

Thus, the main purpose of training is preparing a highly qualified specialist, a musical theatre actor, for professional stage performance in other words, for performing roles (parts) in musical performances (musicals) (Mindrin & Sukhanova, 2017).

Theme 2. The results of observation, the audience survey, and the analysis of publications

Analytical observation of musical actors’ performances in Moscow theaters and a survey of the audience after viewing the musicals including the assessment of the actors’ acting and singing shows that the actors who performed more expressively on the stage of musical theaters are the ones with basic training in vocals and not acting.

The audience survey is composed of two simple questions: which lead singer did you like the most and why? All survey results are presented in Figure 1.

Which lead singer did you like the most and why?

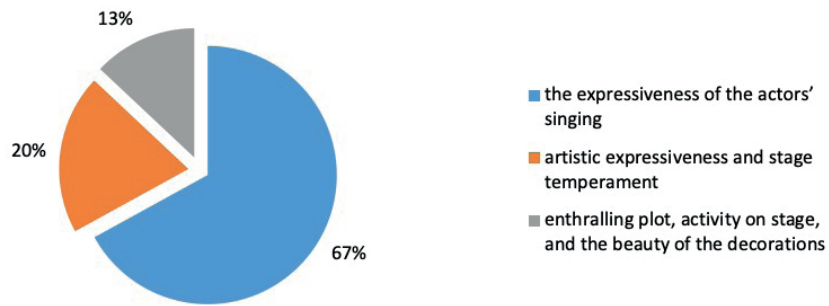


Figure 1. The audience survey results

Thus, we can conclude that it is vocal training that has the utmost importance in the training of musical actors since musicals represent, first and foremost, the musical theatre genre which means that a vocalist can cope with the artistic tasks on a higher professional level compared to an actor who had vocal training as a part of their education. Moreover, the vocational training of students in music and theatre universities is more conducive to the advancement of a musical actor's

mastery compared to the training of film and theatre actors.

The majority of actors in theater troupes have primarily a professional vocal education while the minority have education in acting with additional vocal training received in the educational institution which also supports the proposed hypothesis. Figure 2 shows the troupe composition of the capital's theaters.

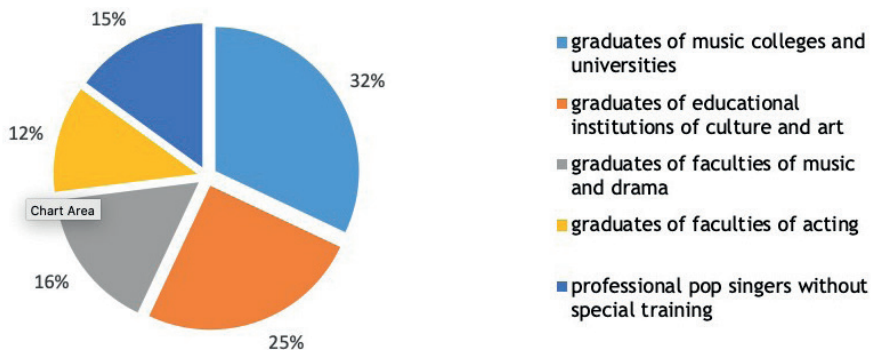


Figure 2. Moscow theater troupes

The analysis and summarization of scientific and critical articles (reviews) and press statements on the quality of musical actors' performances over the past 5 years demonstrates that high praise is awarded primarily to professional singers and not actors whose singing

strengths and weaknesses are noted while acting abilities fade into the background. However, it should be noted that the overwhelming majority of reviews and journalistic articles (we have analyzed about 30 articles in popular magazines and Internet sources concerning the

staging of musicals in Russia in the 2010-2020s) are devoted to well-known artists, the so-called “stars” of the stage, and actors who draw the audience’s attention with their participation in musicals as guest “stars”. Professional singers, on the other hand, are covered by scholarly studies of their work including their roles in musicals (Voznesenskaia, 2017; Mond, 2011).

Finally, the summarization of pedagogical experience in the professional training of actors and vocalists over the past 5 years allows us to conclude on the effectiveness of programs training vocalists for creative work in musical theater and the lack of vocal training in theater and film actors who also often become performers of parts in musicals.

Discussion

The obtained results of the study indicate that the main difference between the training of a dramatic actor or a pop singer and that of a musical theater actor lies in the fact that, when performing on stage, a musical actor has to have equal mastery of acting in its best traditions and vocal technique at its highest level and have sufficient choreographic and stage movement training. They are required to exist in the space of a musical play harmoniously while conveying the necessary emotions corresponding to the part they are playing through singing, the voice in dialogues, and body in dance and all manifestations of acting (both external and internal) to organically fulfill the director’s assignment.

In short, the development of stage skills in future musical actors has to take place in direct proximity to the musical itself.

We believe that to master these skills, a student has to have a strong desire to perform on stage in this specific genre, therefore, a future musical theatre actor had to have correct ideas about the specifics of a musical actor’s work, deliberately train themselves for this activity, independently study the best world examples of musical plays, and listen to recordings of the most famous and recognized performers in this genre. It is necessary to regularly attend productions of musicals and analyze them, making attempts to penetrate the essence of each character and trying on particular roles.

The beginning of the development of stage skills in a future actor is ensured by the mastery of a set of professional disciplines - “Acting”, “Vocals”, “Dance”, “Stage movement”, and “Stage speech” necessary for work in a musical theatre. The training of musical actors and dramatic theatre actors is based on the unified state educational standard, therefore, the requirements for the “Acting” discipline are the same for students in different professional orientations. However, the training of musical actors has a significant specific feature: the development of stage skills is based on musical training. Therefore, music is a necessary component of every professional discipline which is logical since music lies at the basis of each musical play (Pereverzeva et al., 2020b).

The initial acting skills are acquired in work on the simplest educational sketches-trainings that have to be accompanied by music and its metrythmic basis already at this stage as music in this genre is the most powerful exciter of the stage

action. Moreover, work on the image has to be accompanied by the analysis of songs from the point of the hidden motifs and intonations that can serve as a basis for the stage image of the character. The development of the skill of stage interaction with other actors in work on educational sketches is an important part of the development of stage skills and a basis of future stage action. A student has to learn an emotional, sensual attitude to their partner on stage which is promoted by the nature, tempo, and rhythm of the music being played during the work on the sketch.

The initial part of learning also involves understanding that a musical play is a drama written through music. Thus, a vital part of training a future musical actor is the work on musical sketches in which acting is closely intertwined with vocals. As part of this training, a student develops the skill of effective singing on the material of a song, romance, or aria with a search for expressive means of musical and stage image. The appearance of a character is also created - their external characteristics in direct association with the musical essence, plasticity, and characteristics of speech. In addition, a future musical actor trains their skill of simultaneous and separate memorization of music and text.

The next and more challenging stage of training is work on specific scenes from a musical and dramatic work. It implies the practical mastery of musical material that combines music and drama created by the authors - the composer and the librettist. Having mastered and trained this material, a student can proceed to the creation of a musical stage image.

Students learn to identify the plotline of the play and its importance for disclosing the stage image, to understand the genre and stylistic features of the "core" of the part, to reveal the logic behind their character's thought. All of this has to be tied to the musical characteristics of the performed image to make the perception of it holistic. It is also advised to thoroughly study the music and libretto from the historical perspective to gain an understanding of the time when the work portrayed in the play was created.

In the process of creative interaction with the director in the process of creating the stage image, students develop the skill of analyzing the part in the context of the entire musical play considering the plan of the author and the director. They learn to independently identify the super-task and the cross-cutting influence of the role (part), to determine its psycho-physical content, to organize the behavior of the character in accordance with the music. At this stage of training, beginner actors are already tasked with stage reincarnation which involves immersing themselves in the personality of their character: their feelings, attitudes, and thoughts.

The results of the present study indicate that the problem in the staging of modern Russian musicals is that all of the singing actors taking part in the mass scenes are typically professional dancers or actors and not singers. Meanwhile, theatre and film actors and dancers typically only learn vocal-performance skills at the beginning of their study at the university meaning that they only spend two to three years on vocal training compared to 11 years of professional training of academic or pop-jazz vocalists in music schools and colleges

(and conservatories). In the curricula of acting colleges and universities, vocals are only one among many other disciplines in acting programs and there is as much time devoted to vocals as there is to choreography or art history, for example. Actors cannot manage to master vocal skills at the necessary level in 4-5 years as musical performance art requires much more time to learn.

This factor reduces the quality of mass scenes and forces directors to resort to backing tracks to disguise the actors' inability to sing. Otherwise, producers invite professional singers, often pop stars, to play the leading roles. For example, Philip Kirkorov, Dimash, and Valeria were involved in the musical "One Thousand and One Nights, or the Territory of Love", musicians from "The King and the Jester" participated in the rock musical "Todd", actress Ekaterina Guseva, singer Teona Dolnikova, and actor Andrei Beliaevski performed in "Count Orlov", and a whole galaxy of stars appeared in "The Master and Margarita": Valerii Zolotukhin, Andrei Makarevich, Joseph Kobzon, Lolita, and Grigory Leps. This situation is created by the insufficient number of professional actors on the one hand while on the other, not every alumni of the "musical theatre actor" specialty is willing to sing in a choir without having a solo. Unfortunately, here we are dealing with the already established not the best tradition of staging Russian musicals with the lack of the proper culture of performance in this genre. In Russia, musicals have not yet come as long of a way as, for example, in the USA where even in mediocre productions, unknown actors sing, play, and dance on stage so well that the leading and most successful

musical theaters of Russia would envy it (Mond, 2011).

The specifics in the development of stage speech skills in vocalists lie in that the basics of the "Stage speech" discipline (proper breathing and articulation, the use of the laws of orthoepy, vocal hygiene) are also mastered with musical accompaniment while in actors' training, this aspect is not emphasized much. The skill of reading poetry and prose to music necessary for a musical actor can also be further complicated by tying the "stage speech" discipline to "stage movement": reading literary material as part of a plastic sketch or staged battle scene is a useful experience for any actor, especially for one in musical theatre.

"Vocals" as a separate discipline is at the first place in the complex of disciplines for future musical actors but takes a secondary position in the training of actors. The modern musical imposes very high requirements to an actor-vocalist since not every single professional pop or even opera singer has the appropriate vocal abilities and technical skills to participate in musical productions. The working curriculum of the "Vocals" discipline (specialty "Actor of Musical Theater Musicals") was developed based on the program for the "Solo Singing" discipline for music colleges and colleges of art. The training provides for the development of students' technical vocal skills to the degree necessary for further professional activity both on the stage of musical theaters and in show-business (Ponomareva, 2015).

In addition to the classical vocal "stance" (work on the support and singing breath,

vowel alignment, the ability to use the head and chest resonance, mastering the different attacks of the singing sound, mastering strokes, “pure” intonation, cantilena, articulation), a future musical theater actor has to develop the skills of working on vocal pieces of varying complexity in combination with choreography, stage movement, and acting and develop the skills of vocal ensemble performance for which the acting program simply has no place or time. Moreover, a professional vocalist learns different techniques and styles of singing - from folk to pop, while the only thing left for an actor is to acquire a vocal base.

As previously mentioned, an actor in a musical has to be able to sing and dance and, if the play so requires, do it simultaneously. The combination of singing and dancing requires a vocalist to have proper coordination, flexibility, muscular freedom, and excellent physical fitness, not to mention the skills obtained individually in each of these disciplines. It is recommended to work on singing and dancing independently at first and proceed to combine vocals and movements into a single performance after the elements of both disciplines are mastered.

Conclusion

The process of training future musical actors in music and theater colleges the primary objective of which is the development of the necessary stage skills is carried out through vocalists mastering a set of stage disciplines and actors training in vocals aside from other creative disciplines which leads to the fact that vocalists end up being more prepared for performing in the musical

theatre genre compared to actors. The profession of a musical theatre actor is multifaceted, the skills obtained in the course of training can be applied in films, in show business, on television, in drama theatre, however, the utmost importance is, nevertheless, demonstrated by vocal performance skills.

The thorough analysis of the curricula and training programs, as well as observation of the process and results of learning of musical actors, confirm the hypothesis suggesting that vocal training has the utmost importance in training musical actors since a musical, first and foremost, is within the musical-theater genre, therefore, a vocalist can cope with the artistic tasks at a higher professional level compared to an actor who has received vocal training in the process of their education. Moreover, vocational training in musical and theatre universities is more conducive to the development of musical actors' skills compared to the training of film and theater actors.

Study Limitations

The limitations of the study are due to the fact that not all factors affecting the success of creative activity of actors in musicals are studied yet and the comparative evaluation of the quality of actors' and vocalists' singing is not conducted by all parameters. The subjectivity of opinions and assessments of actors' performances in musicals also put limitations on the study of the designated topic.

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Vocalist or actor: which one is better prepared to perform in the musical theatre genre?

Non-native English teachers' views on the use of music and songs in teaching English as a foreign language to primary school learners

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Abstract

Teaching English to children through music has gained considerable attention. The use of songs in the English language classroom has become a subject that has increasingly drawn more interests. This is because songs have many values of language. Songs could be particularly effective for supporting foreign language teaching. Implementing educational songs in teaching English to young learners can develop students' pronunciation, vocabulary and grammar. This study illustrates the situation of teaching English through songs in the time of Covid-19 pandemic in primary schools of Kosovo. The aim of this article is to examine current English teachers' views and perspectives towards the use of music and songs in the language classroom. The instrument used to obtain data is an interview for primary school teachers who teach English in different cities of Kosovo. Five teachers were interviewed to better understand their thoughts towards music utilization into their language classrooms. Questions were mainly designed to elicit attitudes of participants related to the research questions. The results of the study indicate that English teachers have positive attitudes toward the use of music in language teaching and view songs as a significant didactic tool that should be employed in EFL classes. Regarding the utilization of music and songs in the context of Covid 19 pandemic, teachers did not face any difficulties during online learning, on the contrary the music activities kept the enthusiasm alive and made learning interesting and fun. However, during face-to-face learning, the pandemic has affected the employment of songs in the English language classes as the students have to use hand sanitizers all the time and wear masks while singing songs. Teachers have also restricted the movement and group work which might have sought the touching of hands with one another and so on.

Keywords

Music, Songs, foreign language, English teaching, Young Learners (YLS).

Introduction

Music and songs are part of all of our lives. There is music in every human culture. You can hear music almost everywhere today: when listening to the radio, watching TV as well as on various family gatherings, such as birthday celebrations, marriage ceremonies, in restaurants, shops, vehicles, and even on the street (McDermott & Hauser, 2005).

People can listen to music anytime and anywhere. They also talk about it quite often as music seems to be a very favorite topic especially among teenagers who share their thoughts on the latest news regarding artists or new music videos they have seen recently. It is thought that the use of songs and music is useful to create a social environment, to form a feeling of partnership or just dance (Murphey, 1992).

Songs have various functions. However, this study analyzes music respectively song from the point of view of its use in the educational process. More specifically, this article discusses the utilization of songs as a tool for teaching Albanian students English by a non-native English-speaking teacher. In addition, this study investigates the views of Albanian primary school EFL teachers about music activities and using songs in teaching English to young learners in the context of the COVID-19 pandemic.

Literature review

Teachers have always had positive attitudes on incorporating music in foreign language classes. In their opinion, music can be of benefit for acquiring foreign languages, for language

abilities likewise for motivational or cultural aspects. They also believe that it creates a good, pleasant, relaxing atmosphere and that it reduces stress levels or emotional filters (Engh, 2013a; Tse, 2015).

Musical and language processing exist in the same part of the brain and there seem to be parallels in how musical and linguistic syntax is processed according to the neuroscientists' findings (Maess et al., 2001). There might be some link between language and music. They both share similar elements and concepts such as the prosody which means the study of pitch, duration, and stress that are related to spoken language, and are correlated to music as well (Pearl, 1995). Tone, stress, pauses, timbre, and rhythm are some of the language aspects that music also shares (Stansell, 2005).

Music and language work well together. Historically, we can recall storytelling and song being used as an interchange, as amusement and even as job aids (Edden, 1998).

The employment of songs is the most usual way of incorporating music into the foreign language classroom. A song is defined as a work of art intended to be sung with or without instrumental support (Ratnasari, 2007). Songs are very practical tools to teach students a foreign tongue. They are also essential for primary school learners in foreign language classrooms (Cameron, 2001) and teachers of young learners can contribute to children's early language education by including songs in their lessons (Johnstone, 2002).

Songs have the ability to alter the monotonous mood in the class and with the calming effect of music, they provide a comfortable learning setting so that students can more easily develop their linguistic skills (Lo & Li, 1998). Culture, vocabulary, listening, grammar and a host of other language skills are bundled within songs using just a few rhymes (Futonge, 2005). In addition, utilizing songs in class environment entertains students, helps them feel relaxed and eliminates their bad attitudes towards a foreign language while learning a language structure through a song (Saricoban & Metin, 2000).

There are certain aspects that need to be considered when using songs in EFL classes. Before choosing songs, the students' age, interests, language level, the grammar item to be studied and the language of the song's lyrics should be taken into account (Keskin, 2011). Information gap activities, finding synonyms and antonyms, learning vocabulary, creating discussion and clarifying doubts about abbreviations or slangs are some of many activities that could be developed when using songs (Perez, 2013).

Classroom activities through songs are perfect to develop students' creative talents and enrich their love of learning. According to Rusadze (2018) four classroom activities using songs as the main materials for teaching are: song dictation - improves students' listening abilities in learning to pronounce the contracted verb forms and helps students distinguish between long and short vowels; song reading - develops students' ability to understand the

accurate meaning of the song and at the same time analyze the hidden message; split song - gives the students a chance to improve their comprehension ability by approaching a song in an interesting way; and word portraits - tries to stimulate students' imagination by creating a story based on the words taken from a song.

Research reveals that there are positive benefits on learning a foreign language through music and songs. First, music in the classroom can increase motivation. According to Kuśnierek (2016), popular songs influence the lives of students and relate to their different interests and daily experiences. Students easily learn the lyrics by heart and feel the effectiveness of their training, which in turn also increases their motivation for further learning. Second, music can decrease foreign language anxiety. Dolean & Dolean (2014) and Dolean (2016) analyzed the impact of the use of songs in the foreign language and concluded by saying that teaching with songs reduced learner's anxiety level in foreign language classrooms. Third, using music can support attention. In the study of Wolfe & Noguchi (2009), participants were more interested, concentrated and involved when listening to a musical story compared to a spoken story. Fourth, music and songs can provide cultural knowledge of the target language. Culturally great resources for language lessons could be the context, the singer, the music genre, etc. Last but not least, songs can contain rich linguistic information for example individual words, pronunciation or grammar. Medina (1990) reported that higher vocabulary scores were obtained from the participants who heard a song

story compared to the ones who heard a spoken story. Arevalo (2010) found that through songs students became familiar with native speakers' pronunciation as well as learned grammar unconsciously.

Meanwhile, some fewer positive concerns on using music and songs in English language teaching are: neighboring classes may be disturbed by loudly playing songs; some students become too excited and may disregard discipline so that control of the class may be lost easily; students do not have similar musical tastes (Murphey, 1992).

Research objectives

The major objectives of this study are:

- to analyze teachers' attitudes toward music use as a technique to help English language acquisition in primary schools;
- to examine whether teachers used music and songs in their lessons in the time of COVID-19 pandemic;
- to explore the possible pros and cons of using music in the English language teaching;
- to provide suggestions on teaching English through the use of songs.

Research questions

- This study investigates the following research questions:
- What are the Kosovo EFL teachers' views and attitudes on using songs in teaching EFL to YLs?
- Did EFL teachers have the opportunity to use music and songs in their lessons in

the time of COVID-19 pandemic?

- What are the benefits and drawbacks of using songs in the English language classroom?
- What are the teachers' suggestions about teaching English through songs?

Research Methodology

The researcher focused on the qualitative method. According to Fraenkel & Wallen (2009) qualitative research is particularly concerned with how things arise and mainly with the perspectives of the subjects of a study. In this qualitative study, data was collected through semi-structured interviews with five primary school English teachers with an aim to survey their attitudes, perspectives, and thoughts towards using songs in their lessons as well as to investigate whether COVID-19 pandemic affected the use of songs in the English language classes. Therefore, we obtained more detailed qualitative information. The interview is composed of five statements and has been conducted in person/face to face. Participants were notified of the purpose of research and were requested to express their opinions on the given statements.

Participants

Five EFL teachers of different ages and from five primary schools in Kosovo took part in this research. The samples were selected purposefully in order to obtain the most capable data. 1 male teacher and 4 female EFL primary school teachers teaching different grade levels and working in different cities of Kosovo participated in this study. All the teachers got the master's degree

and have attended trainings on teaching English through music and songs.

Data Tools

The type of data collection tool used in this research is a semi-structured interview which is a widely used method to obtain qualitative data. The researcher wanted to know and get the English teachers' views on the utilization of music and songs in teaching English as a foreign language to young learners in the context of Covid 19 pandemic. 5 English teachers were interviewed according to the interview instructions. The interview consists of 5 questions which can be seen in Appendix.

Documentation

To support the results of this research, different materials that proved the usage of songs in the English language classes were checked by the researcher. The teachers possessed and showed worksheets with the song's lyrics pertaining to the topic of the lesson; flashcards and story cards, that include words from different songs; posters that illustrate different objects and pictures

related to the song's theme as well as teacher's book that provides instructions on how to teach a lesson using a specific song. Moreover, the researcher could see the radio, CDs, projector in the teachers' classrooms which are great tools to present music and songs to students.

Data analysis

Coding Data into Categories to analyze qualitative research, to identify the themes and to classify the data according to the code and themes was used in this research. Coding is a process through which different segments of data are identified that describe related phenomena and labeling these parts using the name of the board category (Lodico et al, 2005). In the coded data, the researcher identified the major and minor themes which helped the researcher to provide the results and offer a deeper and better understanding of the data. Moreover, this triangulation technique helped in finding the possible answers of the research questions.

Results

Table 1. The content analysis of teachers' views on using music activities in the teaching of English in primary education

Theme1: Attitudes toward music use as a technique to help English language acquisition in primary schools in the context of the COVID-19 pandemic	f
The reasons of using songs in EFL classrooms:	
- enhance the acquisition of English as a foreign language	2
- learners become more creative and more successful	1
- develop students' listening skill and pronunciation	2
- make students engage in class	1
The use of music and songs during online learning:	
- perfect ice breakers to begin the learning process and sometimes even to finish it	1
- helped young learners overcome the stress	1
- more resources available	1
- helped to make a more attractive online lesson	1
The use of music and songs during classroom learning:	
- movement and group work have been restricted	1
- hand sanitizers and mask wearing	1

Some quotations on teachers' views and attitudes toward music use as a technique to help English language acquisition in primary schools in the context of the COVID-19 pandemic are as follows:

"We do incorporate music and songs in our classes a lot. They seem to attract our students to learn the lyrics which also enhance the acquisition of English as a foreign language" (T.1). "Music activities are a great tool to help learners understand and learn new things in another way. By listening to music and using some kind of their imagination through music, learners are more creative and more successful"

(T.2). "In my opinion, music activities in the teaching of English in primary education play an important role in developing students' listening skills and also help them pronounce new words correctly related to the lesson's topic" (T.3). "Music or songs in particular is/ are considered to be a great way of teaching, as students get engaged in the class trying to memorize the lyrics of a song taught by the teacher" (T.4). "While considering the context of the COVID-19 pandemic, music activities were more than welcomed by the learners, especially during online classes, they were perfect ice breakers to begin the learning process and sometimes even to finish it" (T.2). "Since Covid-19 pandemic

has influenced people in general, songs used during online learning helped young learners overcome the stress caused by it” (T.5). “The pandemic made it easier for teachers to use more resources when teaching English online” (T.3). “When facing the pandemic, I may say that songs were a huge help to make a more attractive online lesson, especially for the young learners, because they get

more enthusiastic and curious to know what will happen next” (T.2). “We have restricted the movement and group work which might have sought the touching of hands with one another” (T.1). “The students have to use hand sanitizers all the time and wear masks while singing songs. Kinesthetic learning style has still been there but with a lot of limitations due to the spread of the virus” (T.4)

Table 2. The content analysis of teachers’ teaching techniques for using songs in their lessons

Theme2: Teaching techniques for using songs in English lessons	f
Teaching techniques:	
- listen to the song	4
- demonstrate some gestures	2
- ‘gap filling’ songs	1
- group competitions	1
- flashcards	2
Lesson topics:	
- my body	4
- fruits and vegetables	2
- alphabet	3
- numbers	2
- colors	2
- days of the week	2

Some quotations on teachers’ teaching techniques for using songs in their lessons are as follows:

“They listen to the song and try to memorize or at least know how to pronounce the words. I usually ask the students demonstrate some gestures while playing the radio so that students memorize the song better. Sometimes, there are some ‘gap filling’ songs which students are supposed to fill after a verse of a song is heard. Other times, they compete in groups ‘boys’ versus ‘girls’ asking questions about the message of

the song, or ‘who will sing it better’ assessing the way they pronounce the words and whether they got the concept of the overall song. They hold up flashcards making the connections of the language used on the song” (T.1). “They listen to the song then I ask learners to identify the new words and their meaning/message” (T.2). “The pupils listen to the song first and point to the various objects in the picture. The pupils listen, stand up, make gestures, and sing along. I usually put some flashcards, pertaining to the topic, on the board. Pupils have to point to the flashcard and

say the corresponding word” (T.4). “My preferred technique is to give learners three or four words from the song and ask them to listen to the song and find the words that rhyme with them” (T.5). “Some topics we have covered using songs are related to: My room, My body, Fruits and Veggies, My house, Clothes, Animals, and so on” (T.1). “Some of the lesson topics are the alphabet, numbers, colors, body parts, different animals,

fruits and vegetables, etc” (T.2). “I used songs for the lesson topics such as: body parts, the alphabet, numbers, months of the year, days of the week etc” (T.3). “I will mention ‘Colors’ ‘State Verbs’, ‘Jobs’, ‘Happy birthday’, ‘Where’s Alvin’ and many more” (T.4). “I use music activities for the lesson topics such as: body parts, days of the week, grammar, alphabet and so on” (T.5).

Table 3. The content analysis of the materials that teachers used for teaching English through music

Theme3: Materials used for teaching English through music	f
- flashcards	2
- posters	2
- worksheets	4
- YouTube videos	3

Some quotations on the materials that teachers used for teaching English through music are as follows:

“I have used story cards, flashcards, posters” (T.1). “I have used different materials, such as the radio, projector, CDs of the books and sometimes even worksheets” (T.2). ““I have used

YouTube video songs often with lyrics, some prepared materials with questions related to the song, worksheets etc” (T.3). “The school book, workbook, flashcards, posters, various printable worksheets from the Internet, YouTube videos and so on” (T.4). “YouTube videos and some worksheets.” (T.5)

Table 4. The content analysis of teachers' views on pros and cons of using music in the English language teaching

Theme4: The benefits and drawbacks of utilizing songs in the language classroom	f
Advantages:	
- maintain a good atmosphere in the classroom	2
- provide a lot of fun	2
- get learner's attention	1
- learners get the proper pronunciation	1
- increases students' motivation	2
- learn new chunks of language	1
- learn new vocabulary	1
Disadvantages:	
- noise	2
- inappropriate song	1
- learning style	1
- incorrect grammar rules, and slangs	1

Some quotations on pros and cons of using music in the English language teaching are as follows:

“By using songs in English classes, the teacher breaks the boredom and maintains a good atmosphere in the classroom” (T.1). “Songs get learner’s attention. learners have the chance to listen to a proper pronunciation” (T.2). “Songs provide a lot of fun to students in the classroom, create a positive atmosphere and also increase students’ motivation” (T.3). “The advantages are that students get to learn new chunks of language, new vocabulary, have fun while learning English and get to share their talents and skills either in singing or in dancing” (T.4). “The advantages might be that by using songs in English lessons learners can acquire English easier and they can also end up motivated after listening to a song” (T.5). “One disadvantage would be the noise that might be created while playing songs” (T.1). “One of

the disadvantages could be that the inappropriate song may not achieve the aimed objectives of the lesson. It needs to be appropriate for the topic, the age of the learners and their level of English, if it is not so, the lesson will be unsuccessful” (T.2). “A disadvantage could be that not all the students have the same preferred learning styles and learning English through songs somehow cannot be successful for each student in the classroom since this learning technique does not fit to every student’s needs and learning styles” (T.3). “The only drawback would be having to manage the noise created within the classroom” (T.4). “The disadvantages might be that many lyrics do not follow correct grammar rules, and many of them contain slangs” (T.5).

Table 5. The content analysis of teachers' suggestions on teaching English through the use of songs.

Theme 5: Suggestions put forward by the teachers as to teaching English through songs	f
- do not overuse songs	1
- find suitable songs	3
- conduct surveys	1
- use songs with repetitive verses	1
- analyze the song lyrics	1

Some quotations on teachers' suggestions on teaching English through the use of songs are as follows

"You have to take into account the students age and interests, try not to overuse songs" (T.1). "I think that the teacher must find songs that are appropriate for the student age and interests" (T.2). "I would suggest teachers to conduct surveys to find out student's favorite types of music. Try to use songs with repetitive verses which are easy to understand" (T.3). "The teacher should pre listen the songs first to check whether they are relevant to what the teacher is aiming to teach" (T.4). "Teachers should analyze the lyrics from different points of view before implementing them" (T.5).

Discussion

This research sought the opinion of EFL teachers on using songs respectively music activities in teaching English as a foreign language to learners who attend primary school. The findings of the current study correspond with the research questions stated above. The main objective of the study was to examine the utilization of music and songs in EFL classes in the context of Covid 19 pandemic. The results of the present study provide us with the evidence that the pandemic made it easier for teachers to use more

resources when teaching English online whereas when teaching English in the classroom, the precautions needed to be taken such as: physical distancing, hand sanitizers, mask wearing affected the use of music and songs in some way.

Based on the results from the interviews with teachers, songs and music are used as suitable teaching tools in primary education. They play an important role in developing students' listening skills and also help them pronounce new words correctly related to the lesson's topic. Moreover, music and songs can help young learners overcome the stress and at the same time can help them acquire and improve English. This result is consistent with the study of Engh, 2013a and Tse (2015) emphasizing that music can be beneficial for foreign language acquisition and for language skills. They also indicate that it lowers stress levels.

The employment of music and songs has numerous benefits in teaching and acquiring English as a foreign language. First, music can increase motivation (Kuśnierek, 2016); second, foreign language anxiety can be lowered through music (Dolean & Dolean, 2014 and Dolean, 2016); third, music can sustain attention (Wolfe & Noguchi, 2009). Similarly, from the results of this paper, it can be stated that music and songs

provide a lot of fun to students in the classroom, create a positive atmosphere of learning and also increase students' motivation. Then, songs get learner's attention. Furthermore, music activities break the boredom and maintains a good atmosphere in the classroom.

Considering the disadvantages of using songs in the teaching of English, teachers of this research claimed that one disadvantage would be the noise that might be created while playing songs. Another disadvantage could be that not all the students have the same preferred learning styles and learning English through songs somehow cannot be successful for each student in the classroom since this learning technique does not fit to every student's needs and learning styles. As also stated in Murphey (1992), some fewer positive concerns on using music and songs in English language teaching are: some students become very excited and may disregard the discipline so that control of the class may be lost easily; students do not have similar musical taste etc.

Conclusion

Music is a great tool for expanding and understanding language because of the clear connection between songs and literacy. Songs have proved to be a great way of teaching and learning English. In particular, little students enjoy them a lot. Based on the qualitative data collected in this research, it can be concluded that songs can be valuable to primary school learners learning English if incorporated with clear teaching and learning intentions. The results show that incorporating music in English language classes enhances the acquisition of the foreign language. However, it is thought

that certain aspects need to be taken into account when using songs in EFL classes such as: students' age and interests, their level of English, students' likes and dislikes, the lyrics of the songs and so on. Similarly, Keskin (2011) states that certain aspects should be taken into account before choosing songs such as: the age of the students, their interests, their language level, the grammar point to be studied and the language of the songs.

However, the pandemic has given another flow of all the way EFL teachers conduct activities with young learners. The Covid 19 pandemic has affected the utilization of songs in the English language classes during in-person learning. It has specifically affected some activities which match to the kinesthetic learning style in which learning takes place as learners engage a physical activity. Teachers have restricted the movement and group work to prevent the spread of the virus as well as to ensure that learners continue their education in a safe and healthy environment. So, whenever music activities are used in the English language classroom, learners either learn the song, highlight the key words aimed to achieve for a specific lesson, sing them individually or as a choir or they point to the flashcards put by the teacher on the board and say the corresponding word, listen and repeat the words individually or chorally, stand up, make gestures, and sing along.

It is suggested that teachers should continue using music and songs when teaching English because they are effective techniques that can enhance language skills and at the same time create fun in class.

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Appendix 1- Teachers' Interview Questions

Q1. What do you think of music activities in the teaching of English in primary education? Please explain your view in the context of the COVID-19 pandemic. Did the pandemic affect the utilization of songs in the English language classes?

Q2. Please explain in detail your teaching techniques for using songs in your lessons.

Q3. What materials did you use for teaching English through music?

Q4. Are there any advantages or disadvantages of using songs in the teaching of English?

Q5. Please provide your suggestions on teaching English through the use of songs.

Book Review: Service (*Propria*) for Saint Alice, Empress of All Russia, born Heterodox as Alix, converted to Orthodoxy as Alexandra F. Romanova (Original ; Ἀκολουθία εἰς Ἁγίαν Ἀλίκην, τὴν Πασῶν τῶν Ρωσσιῶν Αὐτοκράτειραν, Ἐτερόδοξον μὲν Γεννηθεῖσαν Ἀλίκην, Ὀρθόδοξον δὲ Γενομένην Ἀλεξάνδραν Φ. Ρομάνοβαν)

CD Review: Asmatic Service for Saint Alice. Hymnography: Alicia Maravelia - Interpretation, Processing: Athanasios Daskalothanasēs (Original; Ἄισματικὴ Ἀκολουθία Ἁγίας Ἀλίκης. Ὑμνογραφία: Ἀλίκη Μαραβέλια – Ἑρμηνεία, Ἐπεξεργασία: Ἀθανάσιος Δασκαλοθανάσης)

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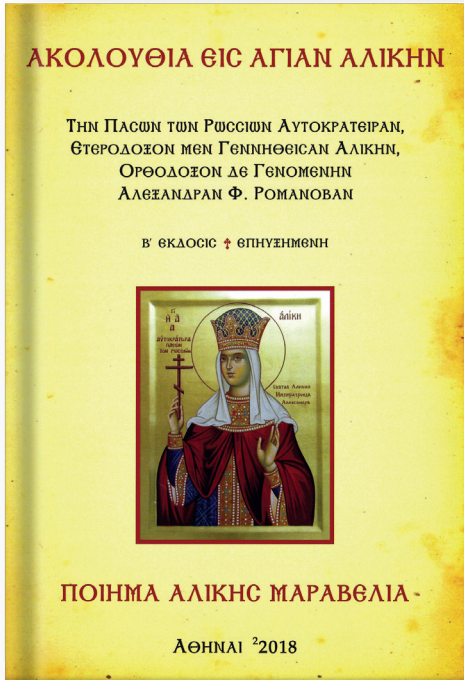
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Abstract

A critical and thorough review of the book of Dr Alicia Maravelia and of her musical CD (with the Cantor Mr Athanasios Daskalothanasīs) is presented. The book is a rare example of Orthodox Hymnography and composition of Byzantine Music written by a woman, following the tradition and norms of the Orthodox Church. It is dedicated to the celebration of the Feast of Saint Alice (Alix/Alexandra F. Romanova), last Empress of Russia and Passion-Bearer Saint and Martyr. The CD contains select hymns chanted by Mr Athanasios Daskalothanasīs and a musicological analysis booklet of more than 50 pages, with introductory text. A short description and musicological analysis of her talented works are given, with several comments on the Oktoechos and comparisons to the Ottoman and Arabic Music and Ways (*Maqam*).

Keywords

Byzantine Music, Byzantine Musicology, Oktoechos, Propria, Maqam, Services for Saints, Feasts of Saints, Christian Orthodox Church, Saint Alix/Alexandra Romanova, Russian Empire, Last Emperors of Russia, Passion-Bearer Saints.



Book Information

Book Title: Ακολουθία εις Αγίαν Αλικήν, τήν Πασῶν τῶν Ρωσσιῶν Αὐτοκράτειραν, Ἐτερόδοξον μὲν Γεννηθεῖσαν Αλικήν, Ὁρθόδοξον δὲ Γενομένην Ἀλεξάνδραν Φ. Ρομάνοβαν / Service (*Propria*) for Saint Alice, Empress of All Russia, born Heterodox as Alix, converted to Orthodoxy as Alexandra F. Romanova

Book (Periodical) ISSN: 2241-0597

Author: Alikì MARAVELIA

Pages: 88

Publishing House: Nektarios Panaghopoulos Editions, specially printed for the Hellenic Institute of Egyptology

CD information



CD Title: Ἀσματικὴ Ἀκολουθία Ἁγίας Ἀλικῆς. Ὑμνογραφία: Ἀλικὴ Μαραβελία – Ἑρμηνεία, Ἐπεξεργασία: Ἀθανάσιος Δασκαλοθανάσιος / Asmatic Service for Saint Alice. Hymnography: Alicia Maravelia – Interpretation, Processing: Athanasios Daskalothanasēs

Productor: Hellenic Institute of Egyptology (Dr Dr Alicia Maravelia, Athens, Greece), Meliryton Music Group (Mr Athanasios Daskalothanasīs, Athens, Greece), Holy Metropolitanate of Montenegro and the Littoral (His Eminence Dr Amphilochios Radovic (+), the late Metropolitan and Archbishop of Cetinje, Montenegro).

Introduction

Between the plethora of Asmatic Books of the Eastern Christian Orthodox Church (i.e.: those books used for praising –through Hymnography– the Holy Trinity, Virgin Mary/Theotokos and the miraculous Saints, be them men or women), recently a new hymnographic work has been added. This is the Service for the newly appeared Saint Alice, Passion-Bearer and Martyr, who was also the last Empress of Russia [Paléologue 1932; Erickson 2001], that is Alix/Alexandra Feodorovna Romanova, wife of the Last Emperor of the Russian Empire, Nikolay III Romanov [Хрусталёв 2013]. The Holy Russian Orthodox Church has canonized the whole Saint Family of the Romanov Passion-Bearers in 2000 and the piety of Christians towards them is continuously growing, especially in Russia, Serbia, Montenegro, Greece, and other countries of the Balkans [Димитријевић 2008]. The Feast of Saint Alice is celebrated annually on the 4th/17th of July (Julian/Gregorian Calendar). This recent hymnographic book was written by a new excellent and talented Hymnographer, who continues the tradition of female Hymnographers of the Eastern Orthodox Church, like the famous Byzantine Nun Kassia or Kassianē (9th Century AD) [see e.g.: Cataphygiotou-Topping 1981: 201-209; Cataphygiotou-Topping 1982-1983: 98-110] and more recently of the late Hymnographer Adamantia (Μαντώ) Piperakē [Πιπεράκη-Καβάγια, 'Α. & 'Ισιδώρα [Καθηγουμένη]: 2017]. The hymnographic and musical work of women composers in Byzantine Music is very interesting and highly welcome, as it is rather rare [see e.g.: Blagojević 2015: 331-342].

Author of this hymnographic book is a poly-prismatic personality, a true Scholar with an enormous and important work in her many fields (Egyptology, Archaeoastronomy and Byzantine Music), Dr Dr Alicia Maravelia, Founder and Director of the Hellenic Institute of Egyptology, Professor of Egyptology at the Institute's Seminar and occasionally at the People's University of Athens. The author is characterised by a restless and creative spirit, that is however decent and pious. With her all-worthy asmatic and musical work she can be included in the Chorus of Church Hymnographers. The Holy Spirit illuminates blessed humans and the Orthodox Church is continuously evolving and bettering to the benefit of its human crew ...

We shall critically review the 2nd Edition (enlarged and corrected) of her book [Μαραβέλια 2018], as well as the musical CD that accompanies it [Μαραβέλια & Δασκαλοθανάσης 2019], in order to show the size and importance of her successful endeavour: 1. Every hymnographic work starts by the inspiration of its author/composer and by divine illumination. In the present book the author had the bright inspiration to occupy herself with the martyr-personality of Saint Alice, last Empress of Russia, whose name she bears. As she writes in her own Introduction to the book (p. 17): «My heart was full of deep spiritual and psychic connection, admiration, adoration, adorned with awe, during the writing of this hymnographic work, to honour the holy memory of the glorious Passion-Bearer, Queen and Saint, Alix/Alexandra F. Romanova, Empress of All Russia! My goal in writing this book is opening the

way to celebrate in Orthodox Greece the famous name ALICE by all women who bear it (as until now the Hellenic Orthodox Church does not have any special day dedicated to celebrate this very name, except the All-Saints Day)». Of course, in our modern times, the author could have the possibility and (due to her scholarship) the ease of writing either a historical book or a historical novel to commemorate her beloved Saint; however, she has not done this, choosing instead, by divine inspiration, to compose a hymnographic poem, a Service with all the *Propria*, in order to honour the newly appeared Saint Alix/Alexandra. I can perceive here the incitement of Divine Grace that illuminated her soul, in order to choose the most difficult and blessed way. 2. In order such a bold endeavour to be realized, it needs lots of efforts, determination, rigorous historical and theological research, study, classification of facts and information, excellent knowledge of the object, firm documentation and validation of the above information, poly-prismatic education, warm prayers and of course deep knowledge of Byzantine Music and its ways. The Labyrinth of the Oktōēchos is a vast and irresistible field [Gerlach 2006: 109-154] and only brave and knowledgeable spirits can manage this. Dr Alicia Maravelia is a living example of all the former qualities and talents. In her book she is also writing (p. 19): «In writing this book I have tried in every possible way to compose a perfect result, in order that my hymnographic work can be immediately comprised in the Corpus of the Holy Services to Saints of the Orthodox Church, as well as to be a continuation of the Orthodox Byzantine

Musical Tradition and of the liturgical texts of our Oriental Orthodox Adoration». We note that her book has a main Prologue by the late Metropolitan of Montenegro and the Littoral, Archbishop of Cetinje, Mgr Dr Amphilochios, who wholeheartedly foreworded both the editions of her book and also was the sponsor for the publication of the 2nd edition and of the creation of the musical CD that accompanies it. Her hymnographic work has also a second Prologue by the Abbot of the Monastery at Ganina Yama, near Yekaterinburg, that is dedicated to the Passion-Bearers Romanov Saints, His Grace the Bishop of Nizhni Tagil and Nyeviansk, Mgr Eugenios. Finally there is also an introductory note by the Rev. Prōtopresbyteros Fr. Alexander Nosevitch, the Vicar of the Russian Church of Holy Trinity in Athens. 3. The construction of the Service is fully based on the unconditional Typical Order of the Ecumenical Patriarchate and of the official Book of *Propria* by the late Archōn Prōtopsaltēs of the Ecumenical Patriarchate Mr Geōrgios Violakēs, from which no Orthodox hymnographer can deviate [Παναγιωτοπούλου³1982; Χατζηχρόνογλου 2011-2013]. The Service for Saint Alice of the author is complete and actually does not need even the aid of the *Paraklētikē*, in order to perform any kind of ritual gathering for the adoration of the Saint. More specifically, her hymnographic work contains: (i) Complete Small Vespers (with 4 Hesperia Stichēra, 1 Doxastikon with its dogmatic Theotokion, 3 Aposticha, Apolytikion, & c.; (ii) Complete Great Vespers (with 6 Hesperia Stichēra, 1 Doxastikon with its dogmatic Theotokion, 3 readings from the *Old Testament*, Ritual of the Litē, 3

Aposticha with their Doxastikon and dogmatic Theotokion, Apolytikion, & c.); (iii) Complete Matins (with Apolytikia, Kathismata, Matins's Gospel, complete Kanōn for the Saint, Kontakion, Oikos, Exaposteilarion, 4 Troparia for the Ainoi, with their Doxastikon and the corresponding Theotokion, Great Doxology, & c.); (iv) Holy Liturgy [following the usual order, with another Apolytikion (in Mode 1st, corresponding to ancient Hellenic *Dōrios Tropos* and to Oriental *Sepa*) for the whole Saint Family of the Romanovs and use of a variant of the famous Thrasyboulos Stanitsas's *Ferahnak*-Mode for the Trisagios Hymnos]. 4. The Hymnographer in her excellent religious, poetical, theological, dogmatic, musical and musicological endeavour has managed to unfold her rich talent offered to her by God, based on her firm knowledge of the ancient Hellenic language, as well as on her good knowledge of the specialized hymnographic language of the Orthodox Byzantine Music. Let us not forget that it is very hard for anybody, even to any scholar, to write a hymnographic poem, expressing his/her feelings, in a language that is not spoken today, even if it is still used for liturgical purposes by the Hellenic Orthodox Church. However, the education and the status of the author of this book have managed to overcome all obstacles. We only noticed some minor orthographic mistakes, a few erroneous uses of two conjunctions, as well as some metric discrepancies in two stanzas of the final Odes of the Kanōn; we expect these few mistakes to be corrected in a future edition, although the latter can be chanted without any problem by an experienced cantor. 5. Another trait of the hymnographic work

of Dr Alicia Maravelia that strokes me very pleasantly is her perfect knowledge of Byzantine Music, which is the musical Art of the Hellenic Orthodox Church. She has successfully chosen many Prologues/Prosomoia [Χατζηχρόνογλου 2015] that not only express irresistibly her personal feelings through the word (*logos*), but also make the listeners to share these feelings, understanding the meaning of the Holy Martyr's passion. Thus, for example, she is using Mode 4th Legetos (ancient Hellenic: *Mixolydios Tropos*; Oriental: *Segiah*), a mode that is fast, dancing-like, jubilant, but also modest (in the Hesperia Stichēra of the Great Vespers [where the diptych Kingdom-Church (*Vasileia-Ekklēsia*) is predominant], as well as in the Kanōn); the same Mode, but in its allotropic form *Hagia* (starting from Di, with leading notes Pa, Di, Zō, ending in Di; while *Legetos* starts from Bou) is used in the Doxastikon of the Small Vespers, which has a panegyric, majestic and solemn style. In other cases, as e.g.: in the Apolytikion and in the 4th Idiomelon of the Litē and in the Exaposteilarion, she is using Mode 3rd (ancient Hellenic: *Phrygios Tropos*; Oriental: *Jarkiah*), whose character is warm, panegyric, arrogant and dynamic. Additionally, she is using Mode 4th Plagal (ancient Hellenic: *Hypomixolydios Tropos*; Oriental: *Rast*), whose character is narrating, relaxing, jubilant and sweet (in the Troparia of the Ainoi), with Nē (in this case the upper Pa) as basis and leading notes Nē, Bou and Di. She also uses (only four times) the Chromatic Genre (as she definitely prefers the Enharmonic and the Diatonic ones) in the case of two Doxastika of the Great Vespers (Mode 2nd Plagal, corresponding

to ancient *Hellenic Hypolydios Tropos* and the Oriental *Hijaz*, being the most pathetic and sorrowful; for the Idiomelon of the Matins she is using Mode 2nd, corresponding to the ancient Hellenic *Lydios Tropos* and the Oriental *Houzam*, the so-called Angels' Mode, with passive and contractive style, although sometimes this Mode uses the Diatonic Scale temporarily, as the author has also done in her Idiomelon with considerable success; & c.). 6. As we already observed her predilection for the Enharmonic Scale is evident, as she also explicitly admits (p. 19), thus she is using both Modes of this genre extremely frequently in her hymnographic work (Mode 3rd and Mode 3rd Plagal = *Barys* [Gerlach 2014: 82-95], corresponding to the ancient Hellenic *Hypophrygios Tropos* and the Oriental *Pestegiar*; also corresponding to Oriental *Maqam al-Iraqi* though in its Diatonic Scale). From this point of view she introduces a nice innovation in the Orthodox Hymnography, as Mode *Barys* is not so frequently used. On this pattern, following successfully the classic compositions of the Byzantine Emperor, Hymnographer and Scholar Leōn VI the Wise (866-912 AD), she has managed to present three of her best compositions: (i) the Doxastikon of the Ainoi in Mode *Barys*, based on the Byzantine Emperor's 7th Eōthinon Doxastikon, with a solemn, relaxing, panegyric and narrative style; (ii) the 4th Idiomelon of the Litē in Mode 3rd (see *supra*), also based on the Emperor's 3rd Eōthinon Doxastikon; (iii) the Doxastikon of the Litē was also composed in Mode *Barys* (here note Ga is the basis and leading notes are Ga, Di and Zō). She is also using frequently Mode *Barys* in its Diatonic Scale [Mode *Prōtobarys* (Pentaphonic), with basis Zō

and ending note Zō], as in her choice of the famous Great Doxology of the late Archōn Prōtopsaltēs Athanasios Karamanēs. Similarly, her choice of the renowned *Ferahnak*-Mode of the late Archōn Prōtopsaltēs Thrasyboulos Stanitsas, for the Trisagios Hymnos of the Holy Liturgy was genius! Here the style is panegyric, majestic and jubilant, with dancing undertones. When the late Archōn Prōtopsaltēs Thrasyboulos Stanitsas composed this masterpiece he used Di as basis (~ Oriental: *Neva*; with the *phthora* of Mode 4th Plagal) and descending at the end at lower Zō; however the author and the cantor who chanted the selection of Hymns in the accompanying CD (the well-known and very talented Protopsaltēs and Teacher of Byzantine Music Mr Athanasios Daskalothanasēs) have chosen to end the current *melisma* at the natural Ga, thus imbuing it with more cheerful and royal undertones, specifically fitting to the celebration of an Empress-Saint, and also making chanting easier for choruses. Whenever we chant the Service of Saint Alice, we shall fully comply with the hints of the new hymnographer, as she also proposes basic parts of the Holy Liturgy to be chanted in Mode *Barys*, either in its main Enharmonic Scale or in its Diatonic Scale. 7. Concerning the CD that accompanies the work, this is also an excellent offer to modern Hymnography and to the Church crew. It comprises 21 characteristic compositions (the Apolytikion, some Troparia, Doxastika, Stichēra, Megalynaria, Liturgical Hymns, & c.), accompanied by a rich booklet of 52 pages, including the text of the chanted *melismata*, introduction and concise, but important and precise, musicological comments

that have been carefully, rightly and brightly written by both Dr Alicia Maravelia and Mr Athanasios Daskalothanasēs, who is chanting all of them with his very nice voice and characteristic style, that emanates dignity, piety and deep musical knowledge. His chorus's good accompaniment with the successful *Isokratēma* should be also highly praised! We should only like to observe that the ending (*katalēxis*) of the 4th Idiomelon of the Litē should perhaps be closer to the Byzantine musical norms, than to a certain *glykasmos* that reminds of the Western European way of chanting; however, this is the only exception, because otherwise the *apodosis* of all the hymns by Mr Athanasios Daskalothanasēs is perfect and correct.

We must notice the excellent publication and minute care of both editions of the restless Dr Alicia Maravelia's book, as well as the perfection-approaching form and contents of the CD, that would be unattainable without the important contribution and chanting of Mr Athanasios Daskalothanasēs, who is a very good Chorus-Master in Byzantine Music and has also studied Theology in the University of Athens. We feel that the work we present in this well-esteemed Musicological Journal (*RAST*) is a very successful, accomplished and talented contribution to the modern composition of Byzantine Music and Orthodox Hymnography. Thus, God willing, we are looking forward to the 2nd joint hymnographic work of both of them, congratulating and commending them both.

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Biodata of the Reviewer/Author



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Born in Theba, Boeotia, Greece in 1946. From family tradition, he started to study Byzantine Music since his early childhood. Since 1962 he is officially chanting in various Churches. He is holding a Diploma of Byzantine Music from the official Conservatory “Romanos Melodos”, grade EXCELLENT, with 1st PRIZE, having being a student of G. Stamelos, K. Patriarcheas, K. Katsoulis and M. Chatzimarkou.

Today he is the Leader-Chanter (Protopsaltis) of the Cathedral Church of Cholargos (Panagia Phaneromeni). He is teaching Byzantine Music in three officially recognized Conservatories, as well as in the Church School. Founder and Director of the Byzantine Athens Chorus, of the Byzantine and Traditional Music of Boeotia, Producer of Byzantine Music broadcasts for the Church Radio, & c. He is the CEO of the Educational Musicological Foundation (NPO) and has been a Member of various Synodic Committees of the Hellenic Orthodox Church and of the Hellenic Ministry of Culture. He has given many concerts in Greece and in many foreign countries; he has appeared in the TV, broadcasted in the radio, & c. He collaborated with many illustrious Greek and foreign composers. Author of very important works and books of Byzantine Music (Lessons in 5 Volumes, Doxologies, Prosomoia, and many more). Honoured by the Holy Synod of the Church with the golden Cross of Apostle Paul, and by the Ecumenical Patriarchate (Istanbul) as Archon Hymnodos of the Great Church of Christ. Professionally he was a Professor of Coaching and Athletics at the National and Capodistrian University of Athens (he wrote 2 University books), with diplomas in Gymnastics and Physiotherapy, and a PhD in the Philosophy of Athletics. Since 1992 he is only occupying with Byzantine Music.

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Biodata of Book and CD Author




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Founder and President of the Hellenic Institute of Egyptology (2011). Professor of Egyptology at the People's University of Athens and at the Institute's Seminar. Egyptologist and Archaeoastronomer. Ex-Research Associate at the Centre for Egyptological Studies of the Russian Academy of Sciences (CES/RAS). BSc in Physics (University of Thessaloniki, 1988); PhD in Astronomy and Astrophysics (University of Athens, 1998); PhD in Egyptology (Université de Limoges, 2004). Published more than 130 papers, books, monographs and reviews; organized and participated in many Conferences; taught in many Summer Schools; and was the unique Editor in Chief for several volumes (e.g.: *Archaeopress: BAR Series* 1052, 1154, 1218, 1448, 1960; *Series Egyptology* 30). Her 2nd PhD Thesis was published in Oxford by Archaeopress (*BAR Series* 1527) in 2006. Member of the Editorial Board of several peer-reviewed journals (e.g.: *Abgadiyāt*, *Oriental Studies*, *RAST*, *Archive.Gr*, & c.) and Editor in Chief of the *Journal of the Hellenic Institute of Egyptology (JHIE)*. Coordinator of the Athens Mummy Project (in close collaboration with the Egyptian Collection of the National Archaeological Museum of Athens and the Athens Medical Centre). Coordinator of the Project DCAEAT (Documentation of the Corpus of Ancient Egyptian Astronomical Texts), together with Dr Ahmed Mansour (WSC, Bibliotheca Alexandrina). Honoured with the Order of the Golden Lion of the Patriarchate of Alexandria; with the Hypatia Prize of the Association of Greek Women Scientists, & c. Honoured by colleagues, friends and students by a volume (edited by Dr Nadine Guilhou and Mrs Antigoni Maniati), published in Oxford by Archaeopress (*Series Egyptology* 17) in 2016. Member of the International Association of Egyptologists, the International Society for Archaeoastronomy and Astronomy in Culture, the European Association of Archaeologists, the Hellenic Society for Aesthetics, the Association of Greek Women Scientists (she is the 2nd Vice-President), the Imperial Orthodox Palestinian Society, & c. She is trying to develop interdisciplinary interactions between Sciences and Humanities, endeavouring to create international synergies between colleagues from all over the World. She is also a Byzantine Music Cantrix and composer of a Service for St Alice.


Appendix 1. Additional Photos

ΑΣΜΑΤΙΚΗ ΑΚΟΛΟΥΘΙΑ ΑΓΙΑΣ ΑΛΙΚΗΣ
 ΥΜΝΟΓΡΑΦΙΑ: Άλίκη Μαραβέλια
 ΕΡΜΗΝΕΙΑ • ΕΠΕΞΕΡΓΑΣΙΑ: Άθανάσιος Δασκαλοθανάσις






✚ Ύμνοι, Τροπάρια, Στιχηρά Μικρού & Μεγάλου Ὁσπερινού, Ὁρθρου & θ. Λειτουργίας (ἐκ τῆς Ὀκτωίχου): 77 λ.


🇬🇷 Чиннопоследование (Песнопения и Гимны) Праздника Святой Царственной Стратотерпицы Алисии /Александры: 77 м.



ΕΛΛΗΝΙΚΟΝ ΙΝΣΤΙΤΟΥΤΟΝ ΑΙΓΥΠΤΟΛΟΓΙΑΣ, ΠΕΡΙΕΤΑΓΜΑΤΑΙ ΕΚΔΟΣΕΙΣ - 2
 INSTITUT HELLENIQUE D'EGYPTOLOGIE, PUBLICATIONS OCCASIONELLES - 2
 HELLENIC INSTITUTE OF EGYPTOLOGY, OCCASIONAL PUBLICATIONS - 2

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ΑΚΟΛΟΥΘΙΑ ΑΓΙΑΣ ΑΛΙΚΗΣ

ΑΣΜΑΤΙΚΗ ΑΚΟΛΟΥΘΙΑ ΑΓΙΑΣ ΑΛΙΚΗΣ
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Святая Стратотерпица Алисия († 17.VII.1918):
 Императрица Александра Федоровна Романова
 [*06.VI.1872 / ^26.V.1896]

ΕΛΛΗΝΙΚΟΝ ΙΝΣΤΙΤΟΥΤΟΝ ΑΙΓΥΠΤΟΛΟΓΙΑΣ, ΠΕΡΙΕΤΑΓΜΑΤΑΙ ΕΚΔΟΣΕΙΣ - 2
 INSTITUT HELLENIQUE D'EGYPTOLOGIE, PUBLICATIONS OCCASIONELLES - 2



ΑΣΜΑΤΙΚΗ ΑΚΟΛΟΥΘΙΑ ΑΓ. ΑΛΙΚΗΣ
 ΥΜΝΟΓΡΑΦΙΑ: Άλίκη Μαραβέλια
 ΕΡΜΗΝΕΙΑ • ΕΠΕΞΕΡΓΑΣΙΑ: Άθανάσιος Δασκαλοθανάσις

İçindekiler / Contents

- Preludes and fugues for piano in the polyphonic works of Chinese composers 2943-2960
Marianna Chernyavska - Zhang Mengzhe
- Balina Şarkısı: kambur balina megaptera novaeangliae kültürlerinde müzikal pratikler 2961-2982
Ali Keleş
- A study on film score applying the Neo-Riemannian theory: focusing on Bernard Herrmann's mysterious island 2983-2996
Johee Lee - Inho Lee
- The effect of playing instrument on voice training 2997-3016
Tuğçem Kar
- The concept of subject-object relations in draft versions of the song "Game" by V.R. Tsoy 3017-3030
Svetlana Andreevna Petrova
- The integration of music and its influence on the inclusion of autistic children in educational activities of preschool institutions 3031-3042
Shqipe Avdiu-Kryeziu - Arsim Avdiu
- Creative artistic and musical activity of the child as a process of socialization 3043-3062
Irina Vladimirovna Wagner - Ekaterina Mikhaylovna Akishina - Elena Petrovna Olesina
- Meslek yüksek okulu öğrencilerinin ruhsal durum algıları ile müzik tercihlerinin incelenmesi 3063-3084
Gonca Soysal - Fikri Soysal - Elçin Balcı
- Vocalist or actor: which one is better prepared to perform in the musical theatre genre? 3085-3104
Marina Gennadievna Kruglova - Anna Iosifovna Shcherbakova - Aigul Gareeva - Alexander Ivanovich Vasilenko
- Non-native English teachers' views on the use of music and songs in teaching English as a foreign language to primary school learners 3105-3120
Teuta Agaj Avdiu
- Book Review: Service (Propria) for Saint Alice, Empress of All Russia, born Heterodox as Alix, converted to Orthodoxy as Alexandra F. Romanova (Original; Ἀκολουθία εἰς Ἁγίαν Ἀλικην, τὴν Πασῶν τῶν Ρωσσιῶν Αὐτοκράτειραν, Ἐτερόδοξον μὲν Γεννηθεῖσαν Ἀλικην, Ὁρθόδοξον δὲ Γενομένην Ἀλεξάνδραν Φ. Ρομάνοβαν) 3121-3130
Georgios Chatzichronoglou