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Research Article

Evaluation of middle school students' inclinations towards music: Karasu town example

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Abstract

Secondary school period in Turkey is a period when students begin to develop their talents and make decisions about making career choices. In this period, it is important to describe the musical talents of the students and their musical preferences in terms of making pedagogical decisions. In addition, the differentiation of students' views on the field of musical talent according to gender and school type should also be examined. This research is in the field survey model, which is one of the quantitative research types. In addition, it is in the case study pattern in terms of describing Karasu district of Sakarya province. The participants are the average secondary schools in Sakarya Karasu district. One of these schools is a religious education-based secondary school. As a data collection tool, the Middle School Students' Tendency in Music Field Scale developed by the researchers was used. The reliability coefficient of the scale was determined as .68. Due to the lack of normal distribution in the analysis of the data, the Chi-square test was used to determine the differentiation status of the scale items according to gender and school type. In addition, the differentiation of opinions about hobby, music genre, and musical instruments were analyzed with the same test. As a result of the research, the tendencies of the secondary school students towards the musical talent field were found to be moderate. Music is one of the top hobbies of middle school students. Turkish Pop music is at the top of the list of preferred music genres. A significant difference was found in favor of female students in terms of their time to music and participation in the school choir, according to gender ($p<.05$). It was observed that they stated that their career goals in the field of musical talent were largely absent, and these views did not differ according to gender ($p>0.05$). When we look at the trends in the field of music talent, in some fields in the religion-based imam-hatip secondary school; It was observed that the skills of playing an instrument, playing the melody with an instrument and solfeggio were lower than those of normal secondary schools and there was a significant difference ($p>0.05$). However, it was observed that there was a higher tendency for participation in the school choir in the religion-based secondary school. This situation may be thought to have occurred due to participation in religious music choirs.

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Introduction

Music education; It is an educational field surrounded by many teaching areas such as music history, musical skills, instrumental proficiency. At the same time, it is a musical behavior change and development process (Çuhadar, 2016). Music education may differ according to the perception and ability of each individual. While some people develop their culture, ideology and relations with people through music, others are content with just listening (Adar, 2019). Some variables should be taken into account in the preparation of a curriculum for music education in Turkey. These

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are students' readiness levels, cultural and regional differences. In the curriculum created by the Ministry of National Education, an ongoing educational process is followed in the form of voice recognition first, then song learning, then voice and breathing exercises. Learning Turkish music is very important in terms of transferring Turkish culture. Teaching Turkish music, on the other hand, was transferred to the curriculum by paying attention to the class levels of the samples from Turkish Folk Music, Turkish Classical Music, Turkish religious music, mehter music and polyphonic Turkish music, and the sound limits of the students (Adar, 2019).

The students' views on music are of great importance in determining their musical interests, music preferences, basic knowledge levels about music, directing them to music education, and enabling teachers and students to review their perspectives on music and music culture (Kılıç, 2016).

In the historical process, many types of music have emerged from the past to the present. While some of these music genres emerged in their own unique way, some of them were formed only by the relationship between the economy and the music industry. As in the rest of the world, there are many types of music in Turkey. The most known of these types are; Turkish Classical Music, Turkish Folk Music, Sufi Music, Punk, Pop Music, Rap Music, R&B, Rock Music, New Wave (New Period), New Age (New Period), Latin Music, Classical Music, Celtic Music (Wales, Ireland) , Scotland), Hiphop, Grunge, Flamenco, Ethnic Music (Greek music, Rumelia music, Roman music, Black Sea music, Indian music, Aegean music, Balkan music, Azerbaijani music, Arabic music etc.), Country, Jazz, Blues and Fantasy / It can be counted as arabesque music (Angı, 2013). From this point of view, when the song types that are listened to the most throughout the country are examined, it is seen that these are mostly rap music and pop music. Efe and Sonsel (2019), in their research conducted on the Spotify application, determined that the most listened music genre in Turkey in terms of genre is “pop music”. According to the studies carried out within the scope of the research, it was determined that the "rap music" genre took the second place after the pop music genre. According to these results, it is understood that there is a serious tendency towards “rap music” in the music audience profile in Turkey.

Based on these studies, the views of secondary school students about music were examined in the research. In this research, it was aimed to examine the opinions of secondary school students about their participation in activities that improve their musical skills such as music lessons and choirs in their schools. In addition, their views on the skills in the field of music in Turkey were taken. Secondary school level in Turkey is the transition period to high schools, which are a higher education level. Therefore, career choices of students take place during the secondary school period. It will contribute to the literature in terms of revealing important information to education programmers and music educators by determining the tendencies of middle school students towards the musical field talent.

Research Problem

What are the musical talent tendencies of secondary school students in Sakarya province Karasu district?

Sub-problems of the research;

- What are the inclination levels of secondary school students in Sakarya province Karasu district towards music?
- Does the inclination of middle school students in Sakarya province Karasu district towards music differ according to gender?
- Does the inclination of middle school students in Sakarya province Karasu district towards music differ according to school type?

Method

Research Model

The study is in the survey model design, which is one of the descriptive research models. Survey models are used to describe the distribution of any variable in the universe. In this research, it is aimed to examine the changes in the views of secondary school students in Karasu district of Sakarya, a developing province in the field of industry and agriculture

in the Western Black Sea region, about their musical tendencies and their participation in music activities at school, according to the variables of gender and school type. At the same time, it can be said that the research is in a case study pattern, one of the qualitative researches, in terms of determining the characteristics of secondary school students in a certain region for the specified variable (Creswell, 2009).

Participants

In the 2019-2020 academic year, it was limited to the opinions of 51 7th grade students who were educated in two regular state secondary schools and a religion-based secondary school in the Karasu district of Sakarya Province.

Table 1. Structures of Participants

Gender		**f**	**%**
	Girl	29	56
	Boy	22	44
Total		51	100

As can be seen in Table 1, the distribution of the participants according to their gender is approximately at the same level.

Data Collection Tools

Middle School Students' Tendency towards Music Scale

This scale was developed by the researchers in order to determine the music genres of secondary school students, their preferences for music as a hobby, the musical instruments they play, their tendencies and preferences towards music lessons and activities at school, and their views on musical skills. There are thirteen statements in the scale to determine the student's views. In the selection of these questions, the opinions of two researchers in the field of music education and pedagogy were taken. Adjustments were made according to the feedback from the expert opinions. This statement is related to the participation states; Strongly disagree 1 point, Disagree 2 points, Undecided 3 points, Agree 4 points, Strongly agree 5 points. Accordingly, while the highest score that can be obtained from the scale is 65, the lowest score is 13. In the study, the Cronbach Alpha reliability coefficient for the scale was determined as .68. The reliability coefficient of the scale is within the acceptable limits as it is slightly below the desired value of .70. A general accepted rule is that of 0.6-0.7 indicates an acceptable level of reliability (Ursachi, Horodnic, & Zait, 2015:.681).

Data Analysis

In the analysis of the data, first of all, Kolmogrov Smirnov test was performed regarding the normal distribution of the data and it was observed that there was no normal distribution. For this reason, the Chisquare test was used for the hobbies, favorite music genres and the differentiation status of the instruments they played, and the Mann Withney U and Willcoxon Rank tests were used to examine the differentiations by gender and school. 1.00-1.80 scores: Very low, 1.81-2.60 scores: Low, 2.61-3.40 scores Normal, 3.41-4.20 scores High, 4.21-5.00 scores Too high

Results

Table 2. Descriptive Statistics of Middle School Students' Tendency towards Music

	N	**Minimum**	**Maximum**	**Mean**	**Std. Deviation**
Music Inclination	51	2,31	4,38	3,3982	,50599
Valid N (listwise)	51				

The average scores of secondary school students regarding their musical tendencies and preferences were determined as $\bar{X}$= 3.39. Accordingly, it can be said that the musical tendencies of the students of Sakarya province Karasu district are at a normal level.

Theme 1. Music as One of Secondary School Students' Hobbies

Table 3. Secondary School Students' Views on Their Hobbies

Hobbies	Observed N	Expected N	Residual	%
Sport	25	8,2	16,8	33.7
Music	22	8,2	13,8	29.7
Painting	8	8,2	-,2	10.8
Reading	10	8,2	1,8	13.5
The game	5	8,2	-3,2	6.7
Cooking	1	8,2	-7,2	1.3
Poetry	1	8,2	-7,2	1.3
The art of Calligraphy	1	8,2	-7,2	1.3
Shopping	1	8,2	-7,2	1.3
Total	74			

χ^2 (sd=2, n=74)=84.351, p<.05

As can be seen in Table 3, according to the opinions of secondary school students about their hobbies, they are mostly sports, followed by music, books and games. According to the results of the χ^2 Test, the difference observed between hobby preferences was found to be significant (χ^2 (sd=2, n=74)=84,351, p<.05). It is important that music is at the top of the hobbies of secondary school students.

Theme 2. Types of Music Listened to by Secondary School Students

Table 4. Types of Music Listened to by Secondary School Students

Listened Music Type	Observed N	Expected N	Residual	%
Turkish pop	28	10,5	17,5	44,4
Rap	18	10,5	7,5	28,5
Foreign music	5	10,5	-5,5	7,9
Arabesque	6	10,5	-4,5	9,5
Mixed	5	10,5	-5,5	7,9
Rock	0	0	0	0
Slow	1	10,5	-9,5	1,5
Total	63			

χ^2 (sd=5, n=63)=50.810, p<.05

As seen in Table 4, according to the opinions of secondary school students about their favorite music genres, Turkish pop is the most followed, followed by Rap, foreign music, mixed and Rock. According to the results of the χ^2 Test, the difference observed between popular music genres was found to be significant (χ^2 (sd=5, n=63)=50,810, p<.05). It is important that Turkish pop music is at the top of the hobbies of secondary school students.

Theme 3. Musical Instruments Played by Secondary School Students

Table 5. Musical Instruments Played by Middle School Students

Instruments	f	%
Flute	22	42
Melodica	19	38
Kalimba	2	4
Guitar	5	10
Violin	2	4
Ukulele	1	2
Total	51	100

As can be seen in Table 5, the instruments mostly played by middle school students are flute and melodica, and these instruments are the instruments used in their compulsory lessons in their schools. They are the cheapest and most economically available instruments.

Theme 4. The Differences in Secondary School Students' Likes for Music Lesson by Gender

Table 6. Crosstable Findings on Students' Enjoying Music Lessons and Gender

Gender		**I like the music lesson**			
		N	**A**	**SA**	**Total**
Girl	Count	1	6	22	29
	% within Gender	3,4%	20,7%	75,9%	100,0%
	% of Total	2,0%	11,8%	43,1%	56,9%
Boy	Count	1	3	18	22
	% within Gender	4,5%	13,6%	81,8%	100,0%
	% of Total	2,0%	5,9%	35,3%	43,1%
Total	Count	2	9	40	51
	% within Gender	3,9%	17,6%	78,4%	100,0%
	% of Total	3,9%	17,6%	78,4%	100,0%

SDA: Strongly disagree **D**: Disagree **N**: Neutral **A**: Agree **SA**: Strongly agree

As seen in Table 6, it was determined that 78.4% of the students who participated in the research absolutely loved music. According to the gender variable, 75.9% of the female students and 81.8% of the male students stated that they absolutely loved music. No significant difference was found according to gender in the views of secondary school students in terms of liking music. ($\chi 2$ (sd=2, n=51)=.448, p>.05).

Theme 5. Differentiation of Secondary School Students' Likes for Turkish Music by Gender

Table 7. Students' Likes Turkish Music and Gender

Gender		**I like Turkish Music**					
		SDA	**D**	**N**	**A**	**SA**	**Total**
Girl	Count	0	1	11	12	5	29
	% within Gender	,0%	3,4%	37,9%	41,4%	17,2%	100,0%
	% of Total	,0%	2,0%	21,6%	23,5%	9,8%	56,9%
Boy	Count	1	1	5	7	8	22
	% within Gender	4,5%	4,5%	22,7%	31,8%	36,4%	100,0%
	% of Total	2,0%	2,0%	9,8%	13,7%	15,7%	43,1%
Total	Count	1	2	16	19	13	51
	% within Gender	2,0%	3,9%	31,4%	37,3%	25,5%	100,0%
	% of Total	2,0%	3,9%	31,4%	37,3%	25,5%	100,0%

SDA: Strongly disagree **D**: Disagree **N**: Neutral **A**: Agree **SA**: Strongly agree

According to Table 7, 37.3% of the secondary school students stated that they agree with the subject of liking the Turkish music lesson, and 25.5% completely agree. However, no significant difference was found according to gender in the views of secondary school students in terms of liking music. (χ^2 (sd=4, n=51)=4.380, p>.05).

Theme 6. Differentiation of Secondary School Students' Likes for Turkish Classical Music by Gender

Table 8. Students' Likes Turkish Classical Music and Gender

Gender		I like Turkish Classical Music					Total
		SDA	D	N	A	SA	
Female	Count	0	1	16	6	6	29
	% within Gender	,0%	3,4%	55,2%	20,7%	20,7%	100,0%
	% of Total	,0%	2,0%	31,4%	11,8%	11,8%	56,9%
Male	Count	1	3	8	6	4	22
	% within Gender	4,5%	13,6%	36,4%	27,3%	18,2%	100,0%
	% of Total	2,0%	5,9%	15,7%	11,8%	7,8%	43,1%
Total	Count	1	4	24	12	10	51
	% within Gender	2,0%	7,8%	47,1%	23,5%	19,6%	100,0%
	% of Total	2,0%	7,8%	47,1%	23,5%	19,6%	100,0%

SDA: Strongly disagree **D**: Disagree **N**: Neutral **A**: Agree **SA**: Strongly agree

According to Table 8, 23.5% of the secondary school students stated that they agree with the subject of liking the Turkish Art Music lesson, and 19.6% completely agree. However, no significant difference was found according to gender in the views of secondary school students in terms of liking Turkish classical music ($\chi 2$ (sd=4, n=51)=4.185, p>.05).

Theme 7. Differentiation of Secondary School Students' Likes for Turkish Folk Music by Gender

Table 9. Students' Likes Turkish Folk Music and Gender

Gender		I like Turkish Folk Music					Total
		SDA	D	N	A	SA	
Girl	Count	0	3	12	10	4	29
	% within Gender	,0%	10,3%	41,4%	34,5%	13,8%	100,0%
	% of Total	,0%	5,9%	23,5%	19,6%	7,8%	56,9%
Boy	Count	1	1	9	7	4	22
	% within Gender	4,5%	4,5%	40,9%	31,8%	18,2%	100,0%
	% of Total	2,0%	2,0%	17,6%	13,7%	7,8%	43,1%
Total	Count	1	4	21	17	8	51
	% within Gender	2,0%	7,8%	41,2%	33,3%	15,7%	100,0%
	% of Total	2,0%	7,8%	41,2%	33,3%	15,7%	100,0%

SDA: Strongly disagree **D**: Disagree **N**: Neutral **A**: Agree **SA**: Strongly agree

According to Table 9, 33.3% of secondary school students stated that they agreed with the subject of liking the Turkish Art Music lesson, 15.7% agreed completely, but 41.2% stated that they were undecided. However, no significant difference was found according to gender in the views of secondary school students in terms of liking Turkish classical music. (χ^2 (sd=4, n=51)=2.036, p>.05).

Theme 8. Differentiation of Secondary School Students' Time for Music by Gender

Table 10. The Status of Students Spending Time for Music in Leisure Time and Gender

Gender		I do music in my free time					
		SDA	**D**	**N**	**A**	**SA**	Total
Female	Count	0	3	1	4	21	29
	% within Gender	,0%	10,3%	3,4%	13,8%	72,4%	100,0%
	% of Total	,0%	5,9%	2,0%	7,8%	41,2%	56,9%
Male	Count	2	7	1	5	7	22
	% within Gender	9,1%	31,8%	4,5%	22,7%	31,8%	100,0%
	% of Total	3,9%	13,7%	2,0%	9,8%	13,7%	43,1%
Total	Count	2	10	2	9	28	51
	% within gender	3,9%	19,6%	3,9%	17,6%	54,9%	100,0%
	% of Total	3,9%	19,6%	3,9%	17,6%	54,9%	100,0%

SDA: Strongly disagree **D**: Disagree **N**: Neutral **A**: Agree **SA**: Strongly agree

According to Table 9, 17.6% of secondary school students agreed to spare time for music in their free time, and 54.9% of them completely agreed. However, a significant difference was found according to gender in the views of secondary school students according to their time to music. ($\chi 2$ (sd=4, n=51)=9.938, p<.05). According to this, 86.6% of the female students agree and strongly agree about allocating time to music, while 54.5% of the male students agree and strongly agree, which is lower.

Theme 9. The Differences in the Instrument Playing Status of Secondary School Students by Gender

Table 11. Students' Instrument Playing Status and Gender

Gender		I'm playing an instrument					
		SDA	**D**	**N**	**A**	**SA**	**Total**
Girl	Count	6	8	1	4	10	29
	% within Gender	20,7%	27,6%	3,4%	13,8%	34,5%	100,0%
	% of Total	11,8%	15,7%	2,0%	7,8%	19,6%	56,9%
Boy	Count	1	4	1	5	11	22
	% within Gender	4,5%	18,2%	4,5%	22,7%	50,0%	100,0%
	% of Total	2,0%	7,8%	2,0%	9,8%	21,6%	43,1%
Total	Count	7	12	2	9	21	51
	% within Gender	13,7%	23,5%	3,9%	17,6%	41,2%	100,0%
	% of Total	13,7%	23,5%	3,9%	17,6%	41,2%	100,0%

SDA: Strongly disagree **D**: Disagree **N**: Neutral **A**: Agree **SA**: Strongly agree

According to Table 11, 17.6% of secondary school students agreed with the subject of "playing an instrument", and 41.2% agreed completely. However, no significant difference was found according to gender in the opinions of secondary school students in terms of playing an instrument. (χ^2 (sd=4, n=51)=4.181, p>.05).

Musical Skills of Secondary School Students

Theme 10. The Difference Between Gender and the Situation of the Secondary School Students Playing the Note with their Instrument

Table 12. The Situation of Secondary School Students to Play the Note with their Instrument and Gender

Gender		I can play the note I see with my instrument					Total
		SDA	D	N	A	SA	
Girl	Count	7	6	4	4	8	29
	% within Gender	24,1%	20,7%	13,8%	13,8%	27,6%	100,0%
	% of Total	13,7%	11,8%	7,8%	7,8%	15,7%	56,9%
Boy	Count	2	3	4	4	9	22
	% within Gender	9,1%	13,6%	18,2%	18,2%	40,9%	100,0%
	% of Total	3,9%	5,9%	7,8%	7,8%	17,6%	43,1%
Total	Count	9	9	8	8	17	51
	% within Gender	17,6%	17,6%	15,7%	15,7%	33,3%	100,0%
	% of Total	17,6%	17,6%	15,7%	15,7%	33,3%	100,0%

SDA: Strongly disagree **D**: Disagree **N**: Neutral **A**: Agree **SA**: Strongly agree

According to Table 12, 15.7% of secondary school students agreed with the subject of "playing the notes they see with an instrument", and 33.3% agreed completely. However, no significant difference was found according to gender in the views of secondary school students in terms of being able to play the note they see with an instrument. (χ^2(sd=4, n=51)=2.931, p>.05).

Theme 11. The Status of Differentiation by Gender in the Status of Secondary School Students to Play the Melodies Heard with Their Instruments

Table 13. The Status of Playing the Melodies Heard by Middle School Students with Their Instruments and Gender

Gender		I can play the melodies I hear with my instrument					Total
		SDA	D	N	A	SA	
Girl	Count	9	7	8	2	3	29
	% within Gender	31,0%	24,1%	27,6%	6,9%	10,3%	100,0%
	% of Total	17,6%	13,7%	15,7%	3,9%	5,9%	56,9%
Boy	Count	4	3	7	6	2	22
	% within Gender	18,2%	13,6%	31,8%	27,3%	9,1%	100,0%
	% of Total	7,8%	5,9%	13,7%	11,8%	3,9%	43,1%
Total	Count	13	10	15	8	5	51
	% within Gender	25,5%	19,6%	29,4%	15,7%	9,8%	100,0%
	% of Total	25,5%	19,6%	29,4%	15,7%	9,8%	100,0%

SDA: Strongly disagree **D**: Disagree **N**: Neutral **A**: Agree **SA**: Strongly agree

According to Table 13, 15.7% of the secondary school students agreed with the subject of "playing the melody they heard with an instrument", and 33.3% agreed completely. However, no significant difference was found according to gender in the views of secondary school students in terms of playing the melody they heard with an instrument. (χ^2 (sd=4, n=51)=4.922, p>.05).

Theme 12. The Difference Between Gender and the Status of Secondary School Students to Make Bona

Table 14. The Status of Secondary School Students to Bona and Gender

Gender		I can bona				Total
		SDA	**D**	**N**	**A**	
Girl	Count	1	1	27	0	29
	% within Gender	3,4%	3,4%	93,1%	,0%	100,0%
	% of Total	2,0%	2,0%	52,9%	,0%	56,9%
Boy	Count	0	1	20	1	22
	% within Gender	,0%	4,5%	90,9%	4,5%	100,0%
	% of Total	,0%	2,0%	39,2%	2,0%	43,1%
Total	Count	1	2	47	1	51
	% within Gender	2,0%	3,9%	92,2%	2,0%	100,0%
	% of Total	2,0%	3,9%	92,2%	2,0%	100,0%

SDA: Strongly disagree **D**: Disagree **N**: Neutral **A**: Agree **SA**: Strongly agree

According to Table 14, 92.2% of the secondary school students were undecided about the subject of "Bona making". However, no significant difference was found according to gender in the views of secondary school students in terms of making bona. (χ^2 (sd=4, n=51)=2.122, p>.05).

Theme 13. Differences in the Solfeggio Status of Secondary School Students by Gender

Table 15. The Status of Secondary School Students to Bona and Gender

Gender		I can do solfeggio					Total
		SDA	**D**	**N**	**A**	**SA**	
Female	Count	1	2	21	2	3	29
	% within Gender	3,4%	6,9%	72,4%	6,9%	10,3%	100,0%
	% of Total	2,0%	3,9%	41,2%	3,9%	5,9%	56,9%
Male	Count	0	1	18	1	2	22
	% within Gender	,0%	4,5%	81,8%	4,5%	9,1%	100,0%
	% of Total	,0%	2,0%	35,3%	2,0%	3,9%	43,1%
Total	Count	1	3	39	3	5	51
	% within Gender	2,0%	5,9%	76,5%	5,9%	9,8%	100,0%
	% of Total	2,0%	5,9%	76,5%	5,9%	9,8%	100,0%

SDA: Strongly disagree **D**: Disagree **N**: Neutral **A**: Agree **SA**: Strongly agree

According to Table 15, 76.5% of the secondary school students were undecided about the subject of "making solfeggio". However, no significant difference was found according to gender in the views of secondary school students in terms of making bona. (χ2 (sd=4, n=51)=1.158, p>.05).

Theme 14. Differences in Rhythm Making Status of Secondary School Students by Gender

Table 16. Rhythm Making Status of Secondary School Students and Gender

Gender		I can do some rhythms					Total
		SDA	**D**	**N**	**A**	**SA**	
Female	Count	2	1	10	9	7	29
	% within Gender	6,9%	3,4%	34,5%	31,0%	24,1%	100,0%
	% of Total	3,9%	2,0%	19,6%	17,6%	13,7%	56,9%
Male	Count	3	1	4	11	3	22
	% within Gender	13,6%	4,5%	18,2%	50,0%	13,6%	100,0%
	% of Total	5,9%	2,0%	7,8%	21,6%	5,9%	43,1%
Total	Count	5	2	14	20	10	51
	% within Gender	9,8%	3,9%	27,5%	39,2%	19,6%	100,0%
	% of Total	9,8%	3,9%	27,5%	39,2%	19,6%	100,0%

SDA: Strongly disagree **D**: Disagree **N**: Neutral **A**: Agree **SA**: Strongly agree

According to Table 16, 25.5% of the secondary school students stated that they were undecided, 39.2% agreed, and 19.6% strongly agreed on the subject of "being able to hit the rhythm with a method". However, no significant difference was found according to gender in the views of secondary school students in terms of hitting rhythm. (χ^2 (sd=4, n=51)=3.680, p>.05)

Theme 15. Differences in the Status of Participating in the Choir of Secondary School Students by Gender

Table 17. Secondary School Students' Participation in the Choir and Gender

Gender		I join the choir at my school					Total
		SDA	**D**	**N**	**A**	**SA**	
Girl	Count	0	5	2	7	15	29
	% within Gender	,0%	17,2%	6,9%	24,1%	51,7%	100,0%
	% of Total	,0%	9,8%	3,9%	13,7%	29,4%	56,9%
Boy	Count	4	8	5	4	1	22
	% within Gender	18,2%	36,4%	22,7%	18,2%	4,5%	100,0%
	% of Total	7,8%	15,7%	9,8%	7,8%	2,0%	43,1%
Total	Count	4	13	7	11	16	51
	% within Gender	7,8%	25,5%	13,7%	21,6%	31,4%	100,0%
	% of Total	7,8%	25,5%	13,7%	21,6%	31,4%	100,0%

SDA: Strongly disagree **D**: Disagree **N**: Neutral **A**: Agree **SA**: Strongly agree

According to Table 17, 13.7% of secondary school students stated that they were undecided, 21.6% agreed, and 31.4% strongly agreed on the subject of "joining the choir at school". However, there was a significant gender difference in the views of secondary school students in terms of joining the choir at school. (χ2 (sd=4, n=51)=18.433, p<.05). It is seen that the differentiation here is in favor of the girls.

Theme 16. Differences in the Desires of Secondary School Students for a Career in Music by Gender

Table 18. Middle School Students' Career Desires in Music and Gender

Gender		I am considering a career in music					Total
		SDA	**D**	**N**	**A**	**SA**	
Female	Count	12	6	10	1	0	29
	% within Gender	41,4%	20,7%	34,5%	3,4%	,0%	100,0%
	% of Total	23,5%	11,8%	19,6%	2,0%	,0%	56,9%
Male	Count	6	9	5	1	1	22
	% within Gender	27,3%	40,9%	22,7%	4,5%	4,5%	100,0%
	% of Total	11,8%	17,6%	9,8%	2,0%	2,0%	43,1%
Total	Count	18	15	15	2	1	51
	% within Gender	35,3%	29,4%	29,4%	3,9%	2,0%	100,0%
	% of Total	35,3%	29,4%	29,4%	3,9%	2,0%	100,0%

SDA: Strongly disagree **D**: Disagree **N**: Neutral **A**: Agree **SA**: Strongly agree

As seen in Table 18, 35.3% of secondary school students stated that they do not agree with certainty, 29.4% disagree, and 29.4% are undecided. However, in terms of secondary school students getting education in the field of music (going to the conservatory).

Differentiation by School Type

Theme 17. Differentiation of Secondary School Students in terms of Playing Instruments by School

Table 19. Instrument Playing Status and School Type of Secondary School Students

School Type		I play an instrument					
		SDA	**D**	**N**	**A**	**SA**	**Total**
Religious Based School	Count	6	8	0	0	3	17
	% within School Type	35,3%	47,1%	,0%	,0%	17,6%	100,0%
	% of Total	11,8%	15,7%	,0%	,0%	5,9%	33,3%
Normal School	Count	1	3	2	7	6	19
	% within School Type	5,3%	15,8%	10,5%	36,8%	31,6%	100,0%
	% of School	2,0%	5,9%	3,9%	13,7%	11,8%	37,3%
Normal School	Count	0	1	0	2	12	15
	% within School Type	,0%	6,7%	,0%	13,3%	80,0%	100,0%
	% of Total	,0%	2,0%	,0%	3,9%	23,5%	29,4%
Total	Count	7	12	2	9	21	51
	% within School Type	13,7%	23,5%	3,9%	17,6%	41,2%	100,0%
	% of Total	13,7%	23,5%	3,9%	17,6%	41,2%	100,0%

SDA: Strongly disagree **D**: Disagree **N**: Neutral **A**: Agree **SA**: Strongly agree

As can be seen in Table 19, it is seen that there is a difference according to school types in the subject of "playing an instrument" of secondary school students. Although there is a great disagreement about playing instruments in Imam Hatip Secondary School, which is a religion-based school, it is seen that there is a high degree of participation in other normal schools. In terms of playing an instrument, a significant difference was found in the views of the students in religion-based secondary schools and normal secondary schools. ($\chi 2$ (sd=4, n=51)=33,804, p<.05). It can be said that the differentiation here is that the students in normal secondary schools have higher skills in playing instruments.

Theme 18. Differentiation by School in terms of Playing the Melody Heard by Secondary School Students with an Instrument

Table 20. Playing the Melody Heard by Middle School Students with an Instrument and School Type

School Type		I can play the melodies I hear with my instrument					
		SDA	**D**	**N**	**A**	**SA**	Total
Religious Based School	Count	8	5	2	1	1	17
	% within School Type	47,1%	29,4%	11,8%	5,9%	5,9%	100,0%
	% of Total	15,7%	9,8%	3,9%	2,0%	2,0%	33,3%
Normal School	Count	3	4	7	5	0	19
	% within School Type	15,8%	21,1%	36,8%	26,3%	,0%	100,0%
	% of School	5,9%	7,8%	13,7%	9,8%	,0%	37,3%
Normal School	Count	2	1	6	2	4	15
	% within School Type	13,3%	6,7%	40,0%	13,3%	26,7%	100,0%
	% of Total	3,9%	2,0%	11,8%	3,9%	7,8%	29,4%
Total	Count	7	13	10	15	8	51
	% within School Type	13,7%	25,5%	19,6%	29,4%	15,7%	100,0%
	% of Total	13,7%	25,5%	19,6%	29,4%	15,7%	100,0%

SDA: Strongly disagree **D**: Disagree **N**: Neutral **A**: Agree **SA**: Strongly agree

As can be seen in Table 20, it is seen that there is a difference according to school types in terms of "playing the melodies they hear with an instrument" by secondary school students. Although there is a great disagreement about playing an instrument in Imam Hatip Secondary School, which is a religion-based school, it is seen that there is a great deal of participation and indecision in other normal schools. In terms of playing the melodies heard with an instrument, a significant difference was found in the views of the students in religion-based secondary schools and normal secondary schools. ($\chi 2$ (sd=4, n=51)=18.480, p<.05). It can be said that the differentiation here is that the students in normal secondary schools have higher skills in playing the melody they hear with an instrument.

Theme 19. Secondary School Students' Differentiation According to School in Terms of Solfeggio

Tablo 21

Differentiation of Secondary School Students by School Type in terms of Solfeggio

School Type		I can do solfeggio					
		SDA	**D**	**N**	**A**	**SA**	Total
Religious Based School	Count	0	1	16	0	0	17
	% within School Type	,0%	5,9%	94,1%	,0%	,0%	100,0%
	% of Total	,0%	2,0%	31,4%	,0%	,0%	33,3%
Normal School	Count	1	1	17	0	0	19
	% within School Type	5,3%	5,3%	89,5%	,0%	,0%	100,0%
	% of School	2,0%	2,0%	33,3%	,0%	,0%	37,3%
Normal School	Count	0	1	6	3	5	15
	% within School Type	,0%	6,7%	40,0%	20,0%	33,3%	100,0%
	% of Total	,0%	2,0%	11,8%	5,9%	9,8%	29,4%
Total	Count	1	3	39	3	5	51
	% within School Type	2,0%	5,9%	76,5%	5,9%	9,8%	100,0%
	% of Total	2,0%	5,9%	76,5%	5,9%	9,8%	100,0%

SDA: Strongly disagree **D**: Disagree **N**: Neutral **A**: Agree **SA**: Strongly agree

As can be seen in Table 21, it is seen that there is a difference according to school types in terms of "making solfeggio" of secondary school students. It is seen that the state of being undecided is the highest among all schools. However, in terms of solfeggio, a significant difference was found in the views of the students in religion-based secondary schools and normal secondary schools. ($\chi 2$ (sd=4, n=51)=24.634, p<.05). It can be said that the differentiation here is that the students in normal secondary schools have higher skills in solfeggio.

Theme 20. Differentiation of Secondary School Students in terms of Participating in the Choir at School

Table 22. Differentiation of Secondary School Students by School Type in terms of Participating of Choir

School Type		**I join the choir at our school**					Total
		SDA	**D**	**N**	**A**	**SA**	
Religious Based School	Count	0	0	1	4	12	17
	% within School Type	,0%	,0%	5,9%	23,5%	70,6%	100,0%
	% of Total	,0%	,0%	2,0%	7,8%	23,5%	33,3%
Normal School	Count	1	10	3	3	2	19
	% within School Type	5,3%	52,6%	15,8%	15,8%	10,5%	100,0%
	% of School	2,0%	19,6%	5,9%	5,9%	3,9%	37,3%
Normal School	Count	3	3	3	4	2	15
	% within School Type	20,0%	20,0%	20,0%	26,7%	13,3%	100,0%
	% of Total	5,9%	5,9%	5,9%	7,8%	3,9%	29,4%
Total	Count	4	13	7	11	16	51
	% within School Type	7,8%	25,5%	13,7%	21,6%	31,4%	100,0%
	% of Total	7,8%	25,5%	13,7%	21,6%	31,4%	100,0%

SDA: Strongly disagree **D**: Disagree **N**: Neutral **A**: Agree **SA**: Strongly agree

As can be seen in Table 22, it is seen that there is a difference according to school types in terms of "joining the choir" of secondary school students. It is seen that participation in the choir is higher in religion-based secondary schools (70.6% I completely agree). However, a significant difference was found in the views of students in religion-based secondary schools and regular secondary schools in terms of participating in the choir in the school. ($\chi 2$(sd=4, n=51)=28.600, p<.05). It can be said that the differentiation here is that the students in normal secondary schools have higher skills in solfeggio.

Theme 21. Differentiation of Secondary School Students' Career Desires in Music by School

Table 22. Middle School Students' Career Desires in Music and School Type

School Type		I'm considering a career in music (conservatory)					
		SDA	**D**	**N**	**A**	**SA**	Total
Religious Based School	Count	9	1	7	0	0	17
	% within School Type	52,9%	5,9%	41,2%	,0%	,0%	100,0%
	% of Total	17,6%	2,0%	13,7%	,0%	,0%	33,3%
Normal School	Count	2	9	5	2	1	19
	% within School Type	10,5%	47,4%	26,3%	10,5%	5,3%	100,0%
	% of School	3,9%	17,6%	9,8%	3,9%	2,0%	37,3%
Normal School	Count	7	5	3	0	0	15
	% within School Type	46,7%	33,3%	20,0%	,0%	,0%	100,0%
	% of Total	13,7%	9,8%	5,9%	,0%	,0%	29,4%
Total	Count	18	15	15	2	1	51
	% within School Type	35,3%	29,4%	29,4%	3,9%	2,0%	100,0%
	% of Total	35,3%	29,4%	29,4%	3,9%	2,0%	100,0%

SDA: Strongly disagree **D**: Disagree **N**: Neutral **A**: Agree **SA**: Strongly agree

As can be seen in Table 22, it is seen that there is a difference according to school types in terms of "getting education in the field of music" for secondary school students. I strongly disagree and disagree opinion is high in all schools. Only one public school differentiated itself from the others. ($\chi 2$ (sd=4, n=51)=17.080, p<.05).

Conclusion and Discussion

The results of this study, which aimed to determine the tendencies of secondary school students in the field of musical talent in Karasu, a district of Sakarya, a province that continues to develop in the field of industrial agriculture in the Western Black Sea region, are as follows.

As a result of the research, the tendencies of secondary school students in the field of musical talent are at a moderate level. According to the results of the $\chi 2$ Test, the difference observed between hobby preferences was found to be significant ($\chi 2$ (sd=2, n=74)=84,351, p<.05). It is important that music is at the top of the hobbies of secondary school students.

According to the opinions of secondary school students on their favorite music genres, Turkish pop is the most followed, followed by Rap, foreign music, mixed and Rock. According to the results of the $\chi 2$ Test, the difference observed between popular music genres was found to be significant ($\chi 2$ (sd=5, n=63)=50,810, p<.05). It is important that Turkish pop music is at the top of the hobbies of secondary school students. In the study of Efe and Sonsel (2019), it was determined that the most listened music genre in Turkey is Pop music, followed by Rap music. This result is similar to the result of the research.

The most important instrument played by secondary school students is the melodica, and it may be effective at this point that it is chosen as the easiest and most economical instrument that all students can access in the secondary school curriculum.

No significant difference was found according to gender in terms of secondary school students' liking for music, music lessons, Turkish Classical Music and Turkish Folk Music (p>.05). However, a significant difference was found according to gender in the views of secondary school students according to their time to music. ($\chi 2$ (sd=4, n=51)=9.938, p<.05). According to this, 86.6% of female students agree and strongly agree about allocating time to music, 54.5% of male students agree and strongly agree, which is lower. He sought the opinions of 350 primary school students in his master's thesis titled "Primary School Students' Motives for Listening to Music, Singing and Playing

Instruments", which was prepared by Ateş in (2020) at Akdeniz University Institute of Educational Sciences. In the study, students; There was a significant gender difference in listening to music and singing, and it was concluded that this difference was positive for female students. This result is similar to the results obtained in the study.

There is no gender difference in secondary school students' skills such as playing an instrument, playing the notes they see with an instrument, playing the melodies they hear with an instrument, performing bona, solfeggio, and rhythm ($p>.05$). However, there was a significant gender difference in the views of secondary school students in terms of joining the choir at school. ($\chi 2$ (sd=4, n=51)=18.433, $p<.05$). It is seen that the differentiation here is in favor of the girls.

It was observed that they stated that their career goals in the field of musical talent were largely absent, and these views did not differ according to gender ($p>0.05$).

When we look at the trends in the field of music talent, in some fields in the religion-based imam-hatip secondary school; It was observed that the skills of playing an instrument, playing the melody with an instrument and solfeggio were lower than those of normal secondary schools and there was a significant difference ($p>0.05$). However, it was observed that there was a higher tendency for participation in the school choir in the religion-based secondary school. Burum can think of it as participation in choirs of hymns.

In all types of school, the majority of students do not consider choosing a career in music. However, it was observed that one school differed from other schools.

Recommendations

Recommendations for Future Studies

- It can be suggested to reach all schools in Karasu district in the research.
- By conducting validity studies of the used opinions scale, sub-dimensions can be formed. Thus, the differentiation of students' tendencies towards musical talent can be examined according to different variables.
- Qualitative research can be done by using interview technique for detailed examination of middle school students' musical talent tendencies.

Recommendations for Practitioners

- Music educators are recommended to determine the musical talent tendencies of secondary school students before they start teaching.

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Appendix 1

Middle School Students' Tendency towards Music Scale

Music Preferences
Gender Girl ( ) Boy ( ) **Grade** 5t^{h} grade ( ) 6th grade ( ) 7th grade ( ) 8th grade ( )
Your hobbies:
Music Genre(s):

Middle School Students' Tendency towards Music Scale

1: Strongly disagree 2: Disagree 3: Neutral 4: Agree 5: Strongly agree

	Items	**1**	**2**	**3**	**4**	**5**
1	I like the music lesson					
2	I like Turkish music					
3	I like Turkish Classical Music					
4	I like Turkish Folk Music					
5	I do music in my free time					
6	I am playing an instrument					
7	I can play the note I see with my instrument					
8	I can play the melodies I hear with my instrument					
9	I can bona					
10	I can do solfeggio					
11	I can do some rhythms					
12	I join the choir at my school					
13	I'm considering a career in music (conservatory)					

Appendix 2.

Ortaokul Öğrencilerinin Müziğe Yönelik Eğilimleri Ölçeği

Müzik Tercihleri
Cinsiyet Kız ( ) Erkek ( ) **Sınıf** 5.Sınıf ( ) 6.Sınıf ( ) 7.Sınıf ( ) 8.Sınıf ( )
Hobi(leri)niz:
Dinlediğiniz **Müzik Tür**(ler):

Ortaokul Öğrencilerinin Müziğe Yönelik Eğilimleri Ölçeği

Kesinlikle katılmıyorum 1, Katılmıyorum 2, Kararsızım 3, Katılıyorum 4, Kesinlikle katılıyorum 5

	Maddeler	**1**	**2**	**3**	**4**	**5**
1	Müzik dersini seviyorum					
2	Türk müziğini seviyorum					
3	Türk sanat müziğini seviyorum					
4	Türk halk müziğini seviyorum					
5	Serbest zamanlarımda müziğe zaman ayırıyorum					
6	Enstruman çalıyorum					
7	Gördüğüm notayı enstrümanımla çalabiliyorum					
8	Duyduğum melodileri enstrümanımla çalabiliyorum					
9	Bona yapabiliyorum					
10	Solfej yapabiliyorum					
11	Birkaç usul (ritim) biliyorum					
12	Okulumdaki koroya katılıyorum					
13	Müzik alanında eğitim almayı (konservatuar) düşünüyorum					

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Review Article

Voice and the human system, the canary in the coal mine: examining the benefits of holistic performance practice

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Abstract

Through the voice pedagogy of practitioners such as Kristin Linklater, Patsy Rodenburg, and Catherine Fitzmaurice, the role of voice as a barometer for the health of the human system emerges. In working on voice with people from varied cultural and linguistic origins, the undeniable truth of Kristen Linklater's assertion that to free the voice is to free the person, becomes subjectively apparent. As a third-culture person, I'm curious about the impact of people's cultural/environmental context on their ability not only to perform well, but also to experience the joy of performance. Each person has common and unique challenges. I've discovered that the most direct way for me to help business professionals and artists to excel in presenting, performing and sharing their message, is to start with the voice itself and work outwards from there. Shine a light on the voice and you discover what has been blocked and oppressed. Unlock your voice and you unlock your full potential to achieve your highest goals. Voice is not only physical, voice is agency, integrity, confidence and empowerment. This article attempts to concretely address subjectively perceived truths which give rise to such hyperbole: an examination of the 'how' and the 'what' and even, the 'why'. Firstly, by defining holistic and highlighting the importance of the holistic and somatic (the study of how our bodies, thoughts and actions interact) in interdisciplinary performance training, concluding with a phenomenological framing of voice as the canary in the coal mine. It will be noted that significant research in the field of psychology identifies particular vocal habits as expressions of trauma, reflective of certain psychological mindsets, or otherwise signifying dis-ease within the human system. The observable connection between the autonomic and sympathetic nervous systems, and the physiological and psychological underpinnings of the voice, will be explored.

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Introduction

Defining Holistic

It is a great paradox that while science explains the connective workings of life systems on our planet (for example biosystems and ecosystems), the human system as a whole, comprising all named aspects of the self, and the individual's interaction with its environment, is decentralized in many disciplines. "The super specialization of scientific disciplines

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has created a silos mentality-leading to a myopic understanding of knowledge, and compromising our ability to deal with the most obstinate problems." (Patwardhan, Mutalik & Tillu, 2015: pg 67)

Thankfully, how we as human beings perceive and manage our problems is in a constant state of flux. The importance of holistic approaches to problem solving and positive transformation is a topic which currently receives significant investigation. That the word 'holistic' has emerged as both necessary to, and distinct from mainstream approaches to medicine and education, underlines how many of our established systems have long failed to accommodate an entire picture of interrelated elements.

The word holistic is rooted in the Greek word holos which means 'whole'. Holistic is an adjective which means to view with an entire perspective the thing being described. The Oxford dictionary describes the word as a philosophy "characterized by comprehension of the parts of something as intimately interconnected and explicable only by reference to the whole." (Oxford Languages Online, 2022) This is acknowledged when we say that a thing is "the sum of its parts".

Silos vs Holistic: A Case Study

Zooming out in an attempt to see the entire picture is a useful lens through which to view one's own experience. Admittedly, it is impossible to be impartial. However, when we research phenomena that we perceive as being outside of ourselves, we can bring bias to bear even more insidiously. Standing apparently outside of the subject matter, our biases may not be obvious to us. On the other hand, when we engage in personal practices for research purposes, the bias is clear to all.

Holistic approaches can reframe bias as a tool for further discovery. Holism is uniquely positioned to declaw the insidious effects of subjectivity and embrace its potential: the personal perspective as a source of useful information for understanding the human system. It is difficult to undertake a study on performance processes without acknowledging and embracing the phenomenological: the perception and felt experience of participants.

From within this practice-as-research framework, here is a case study in which I myself am the subject: hereafter referred to as 'she', 'her', 'the woman' or 'the patient'. This personal study is included to exemplify the importance of holism in addressing chronic problems, as well as the implications of holistic understanding for the performer.

Myself as 'The Patient'

The subject in question is a woman who seeks help from her doctor for repeated ankle sprains. She is referred to an orthopedist by her GP. The orthopedist x-rays the ankle, palpates the ankle and does a thorough examination of the ankle. No other part of the body is addressed (silos mentality). The orthopedist diagnoses lax ligaments, which have led to repeated ankle sprains. This is both a plausible and a circular diagnosis: the ligaments are primarily weak due to the repeated sprains. Ankle exercises are prescribed and undertaken by the patient quite diligently. However, the woman continues to sprain her ankle with increasing frequency.

The woman seeks assistance from a number of holistic health professionals:

- a former dancer and PT, who is also certified in Aston-Patterning
- a Rolfing practitioner
- an expert in the Hendrickson Method

Through these holistic approaches the woman comes to understand that her ankle is weak because of postural habits and habitual gait patterns. These approaches yield answers, which subsequently provoke further investigation. For example, why is the woman's habitual posture and gait patterning dysfunctional? The answer emerges that her pelvis is out of alignment.

The patient is a performer and highly active. Taking her exercise habits into account as well as the woman's entire medical history, it is surmised that the pelvis is consistently out of alignment due to natural injuries resulting from the birth of her first and then second child. Further, that muscles in the pelvis have been compensating for damaged

ligaments. Likewise compensating for these shortened muscles in the pelvis, muscles in the lower leg have become overtaxed.

When parts of the body are injured, neural pathways can become disrupted. In simple terms, the connection between the brain and the affected limb is weakened, in this case contributing to misplacement of the foot and spraining the joint. Psychologically, the woman has developed trauma around this repeated event. When she lies down at night, the experience of spraining her ankle replays over and over in her mind. We can say that her entire system has been conditioned to continue to sprain her ankle.

"The salvation, then, is to be found in the body. Most people, Levine notes, think of trauma as a 'mental problem', even as a brain disorder. However, trauma is something that also happens in the body. In fact, he shows, it happens first and foremost in the body.... The body initiates, he says, and the mind follows." (Levine & Maté, 2010 pg xii)
The woman begins to work with a Pelvic Physical Therapist (Pelvic PT). Early on in the treatment process, she experiences strong emotion when her pelvis is being worked on, leading to tears. Subjectively, it appears to her that deep emotion which has been trapped in the pelvis, is being released. Her practitioner informs her that in her practical experience, this is a common response to Pelvic PT. The pelvic imbalance is the physical source of the ankle sprains, but strong emotions are part of this situation.

The primary origins of her ankle sprains started with birth trauma. Though it is a natural event, giving birth is traumatic. On every level we are unprepared for birth: "If we can use effective and personalized exercise/therapeutic programs to prepare people for more positive outcomes prior to a total knee replacement, we can do the same in birth spaces. Having a good understanding of how to breathe properly during birth, how to lengthen your pelvic floor muscles, appropriate hip flexibility and strength, can all help to reduce musculoskeletal injury." (Bachman, 2020) Musculoskeletal injury as typical to the birthing process, is not only known but expected by expert medical professionals. Yet patient education in this arena is clearly in its infancy.

From a psychological standpoint, what did it mean to this woman to be a mother for the first time? How did her husband respond to this event? How did her life change after the birth? Did she suddenly find herself in situations where she had to repress difficult emotion? Everything is connected. The woman concludes that separation is an illusion.

"This research has shown that different ankle positions can influence PFM [Pelvic Floor Muscle] contraction by changes made in pelvic positioning and surrounding muscle co-activation, which means the ankle bone is indirectly connected to the pelvic floor!" (Bachman, 2020) The pelvis and the ankles are interrelated parts of the Human System and they "speak to" and affect each other.

Outcomes

Before working with the Pelvic PT, I was spraining my ankle every 2-3 months. Working within holistic frameworks was key for proper diagnosis. The practices themselves were relieving and continued to develop my own body awareness, but it wasn't until working with a Pelvic PT that I was able to transform this particular situation. Pelvic PT accesses pelvic floor muscles deep in the pelvis. None of the other practices I encountered addressed these muscles. For the last two years I have had no further ankle sprains. I have continued with the Hendrickson Method, an entire body approach, as well as the Pelvic PT.

The Pelvic-Throat Connection

Relating to voice practice, there is a physiological connection between the pelvis and the throat. Pushing down emotion can cause us to tighten the muscles in the pelvis and also the throat. If we tense our throat muscles, the pelvic floor tends to tighten in sympathetic response, and vice versa.

Voice work at RADA[2] under the tutelage of Sue Cowan often included deep squats (Linklater, 2006) in which we were instructed to breathe through our vaginas, or if the group was mixed gender, "breathe through your bums". At UC Davis[3], Linklater voice teacher Lisa Anne Porter, would likewise guide us into this pose and suggest that we had "huge butt lungs" through which to concentrate our breathing. There was a general sense of amusement. No one appeared shocked by these instructions. We were learning that imagination can be a powerful aid to guide the body into correct placement.

"In the vocal education process, analogy (simulation-inference), imagination and metaphors are used very creatively in vocal education lessons by many vocal educators.... Simulation and imagery are often used to reach the goal from the simple to the difficult, from the known to the unknown, that is.... The main purpose is to make use of the known in order to understand the unknown and to start from familiar events while explaining difficult concepts." (Kar, 20201pg 10).

It was not until I worked with a Pelvic PT that I received scientifically verifiable information relating to the connection between throat and pelvis.

"Countless times while working with my pelvic dysfunction patients, I have witnessed that while releasing their fascial restrictions vaginally, the patient's jaw will be moving ever so slightly from side to side, presumably shifting to find its new home and mirror its counterpart.... Despite their being on opposite ends of the body, a few studies done by dentists and physiotherapists show evidence that improvement in mobility of the jaw can somehow unleash tension in the pelvis and vice versa.... Fascia is the connective tissue that supports and connects every cell, muscle fiber, nerve, blood vessel, and organ. It provides support and mobility for our entire body. A fascial line can be traced from the jaw down into the pelvis." (Forsberg, 2018).

Our entire breathing system resides between the throat and the pelvis. Voice is created when we bring our vocal folds together and exhale air across the folds, causing vibration. This vibration manifests as the physical voice. We cannot vibrate the vocal folds without air. Without breath, there is no voice. Breath is the engine of the voice.

The Holistic Performer

In this story/case history, the role of suppressed psychological voice is merely hinted at: its impact on the nervous system and the physical voice. Before framing the voice as the proverbial canary in the coalmine, it is helpful to contextualize performance training practices. Due to the complex nature of the voice (in that vocal production engages many interrelated systems within the human system), most voice trainers naturally inhabit holistic spaces, centrally of their own making (techniques, ethos and methods).

It is notable that many languages use the word voice in multiple ways. For example: "My voice is hoarse" (physical voice); "give voice to" (express an idea); "I felt shut down; my voice was not welcome" (the speaker indicates that their opinions were disregarded or ignored; expressing a perception of being treated as a subordinate or second-class citizen); "All voices are welcome here!" (the input, ideas, desires, thoughts of all as expressed aloud or in written form). The word voice innately expresses aspects of mind, body, and emotion. Voice is not one thing. Voice is a sum of complex parts.

The Holistic Performer's Skillset Can Be Likened to a Toolbox

"...when I first started working in America, I felt that the focus was on the feelings of the characters and not on how the language itself physically and muscularly expresses the feelings. Using Method acting, actors were giving the audience emotions rather than the reasoning behind the emotions." - Cicely Berry (Ellis, 2010).

[2] The Royal Academy of Dramatic Art in London where I was a 3-year diploma student from 1991-1994

[3] I earned my MFA here from 2011-3013

Whilst teaching at Berkeley Repertory School of Theater in Berkeley CA, I discovered that many of my American students were missing the following tools: movement, voice and somatic spoken text analysis.[4] All of these modalities are important to embodied theatrical performance: that which engages the thoughts, bodies and emotions of the performer (and thus the audience) in equal measure. People who take classes at this school come from a range of backgrounds and circumstances. Some are starting their acting training a little late in life, while working in other professions during the day. For some of these students, acting is a serious second career.

Those who took my classes on embodied performance did so because they knew that they were physically limited onstage. They would say to me, "I don't know what to do with my hands". Or, "I studied Shakespeare with a teacher who told me I should stand still while I spoke the text." Or, "I don't feel the emotion right now. How can I perform?" Acting studios teaching the acting pedagogy of one practitioner abound in the U.S., and are doing their level best to fill a noticeable training gap. These students had taken acting or improv classes but had no experience of embodied training methods.

Actors aim to express the human condition; from this point of view, the benefits of multiplicity are evident. The pedagogy at RADA in London, where I trained as an actor, drew from the idea that each actor should be exposed to many tools and, most in depth. Our training served as a primer inciting numerous methods of working, designed to instill in us the attitudes of the lifelong learner. I have yet to come across a silos mentality when it comes to the following modalities: movement, voice or somatic text analysis. No one expects any of these in isolation to be the be all and end all of acting training, and it must be noted that these three categories contain a multiplicity of methods.

Linklater, Rodenburg, Fitzmaurice ®, Laban Movement, and Alexander Technique all promote "being in the body" or kinesthetic body awareness. Studying these techniques at RADA impacted my approach to life, as well as to performance. Through the Alexander Technique, I became aware not only of my own posture but also the movement habits of other people. This opened up an entire world for me, allowing me not only to notice traits, states, dis-ease, and mood shifts in others, but also to observe my own physiological experience.

To this day, this awareness empowers me to change what isn't working for me in terms of my movement habits. As 'the patient' with the ankle sprains, I was truly fortunate to have had training in body awareness, via comprehensive performance training. The multiplicity of movement and voice practices at RADA, ultimately empowered me to recover from injury and change negative postural habits that come about through habitual use or trauma. I entered college leading with my mind. Through the training process, I learned to "sink my mind into my body"[5].

Living in the body includes pain and dis-ease. There is no avoiding it. When the body is in pain, the brain reacts by 'distancing' from the affected part, so as to mediate the pain. This distancing from the injured area can lead to further injury. The more ease we can have in our bodies, the easier it is to be present in our bodies. Being present in our bodies is key to moment to moment experiencing, which is an important component of virtuosic performance.

"The voice is the physical, emotional and psychological articulation of the moment, and likewise, when all parts of the actor come together through breath, sound and movement, the impact on the audience is palpable." (Mellian, 2015 pg iv).

The Body Responds to Our Emotions

In practical terms, being present in the body means becoming highly aware of sensation in the body, which can be quite uncomfortable at first. Most of us do not commonly reside in our bodies, and most of us carry unconscious muscle tension. Invariably, when we first "sink our minds into our bodies", we become aware of physical discomfort.

[4] Somatic spoken text analysis is a phrase used in this paper to describe methods pioneered by Cicely Berry

[5] A phrase attributed to Ilan Riechel, head of movement at RADA, whose career there spanned at least 30 years

"[Since] the industrial…revolution… The function of the body is merely to transport the 'I think, therefore I am' person from one place to another and to organize its fuel input and output. The body has become a vehicle for a 'self' that lives above it." (Linklater, 1992 pg 4)

Though a good deal of physical tension is created by habitual physical activity, the muscles of our bodies are also highly responsive to emotions, both our own and that of others. "The voice is incredibly sensitive to any feelings of unease," said Cicely Berry. "In everyday life, if you are slightly nervous or not quite on top of the situation, this condition reacts on the voice. The basic feeling of fear puts all the defense mechanisms into action, and the result is tension, particularly in the upper part of the body, the neck, and the shoulders." (Mellian, 2015 pg ix).

Clenching the jaw, raising the shoulders, and clenching our bottoms, are all reactive muscle responses originating in feeling states. None of these responses produce virtuous outcomes in terms of the human system. Psychologically, these responses can be identified with an attempt to make the body ('the self' in the world) smaller. Unlike insects, we wear our bones on the inside. Lacking a protective physical shield, we use muscle tension to defend. Making the external self smaller and tighter, represents a psychophysical attempt to avoid being penetrated, by unpleasant external phenomena.

Our breathing apparatus, powered by muscular movement, is a key player in both the sympathetic and the autonomic nervous systems. The magic of the breathing apparatus is that it functions both autonomously and responsively. We breathe without thinking about it, and our breathing responds to emotion and physical exertion without the command of conscious thought.

Yet we can also instruct our breath. We can change our breathing rhythms by practicing conscious breathing techniques. With practice, we can instigate fuller rib expansion as we breathe in. We can breathe out with high pressure, or time the release of our breath. We can speak louder by taking a deep breath, opening the throat and placing the voice in a particular way. We can choose to gasp, sigh or yawn (and these things can also happen reflexively). We can pretend to laugh or cry, by changing our breathing patterns and adding vocalization. There is no voice without breath.

"Till you realize that the whole basis of your life - respiration – is not only the basis of your physical existence, but that respiration plus rhythm forms the foundations of all your creative work, your work on rhythm and breathing will never be carried out in full consciousness, that is to say, as it should be carried out, in a state of such complete concentration as to turn your creative work into 'inspiration'." (Stanislavsky, 1973 pg 168).

The Inhabiting Technique

When I taught and studied at the University of California at Davis, my cohort and I focused on practice-based research for performance arts. Performance practice always began with getting up on our feet, moving, speaking, improvising. As actors we practiced Stanislavski's system of Active Analysis, which also begins with physical exploration. As dancers we wrote movement scores based on Laban's effort actions, starting with improvisation. As speakers, we spent hours doing Linklater voice exercises. These were framed by our colleagues and advisors as lab experiments in performance technique.

At Berkeley Rep School of Theatre, I aimed to recreate this lab experiment atmosphere. Being afraid of getting things wrong, kills creativity. Saying to my students, this is a lab experiment, freed them from being too focused on getting everything right. In order to help my students to become open and curious, I focused on getting them out of their heads and into their bodies.

Out of this process, The Inhabiting Technique was created. Inhabit is another way of saying to live somewhere. We inhabit our house, we inhabit a room, we inhabit our bodies. The basic idea is that through fully inhabiting our bodies, we can gently begin to inhabit the world of emotion, moment to moment.

Rather than thinking that we must pull the emotion out of ourselves, each emotion becomes a place we can visit on a map. This concept helps people to be less afraid of emotion and helps them to move from one emotion to another. Flexibility of emotion is important for actors, particularly those who are performing Shakespeare. Becoming an

"athlete of emotion"[6] is a goal of the Inhabiting Technique. The best performers display a mercurial ability to visit each emotion deeply, and to move from one emotion to another, very quickly.[7]

The central premise of the Inhabiting Technique is that just as emotion can be triggered by thought and subsequently expressed in the body (the basis for method acting approaches), we can reverse this feedback loop and use the body (in collaboration with the breathing apparatus) to instigate emotion, and spark spontaneous, imaginative expression. The body acts, the mind and emotions receive and respond.

The Inhabiting Technique aims to assist performers to deliver fully engaged, embodied performances, in which all aspects of self work together, rather than the body being "a vehicle for the self that lives above it." (Linklater, 1992 pg 4) Once the performer knows what to do in order to activate themselves kinesthetically, they are empowered to enter an elliptical world in which body, intellect and emotion work in turn to trigger each other.

It is noticeably difficult for people to live in the moment whilst we are conscious and awake. Our minds frequently travel away from our present into the future, the past, the many worlds of thought and the mind. Whilst asleep however, our dreams can give us the experience of being present to each event as it happens in the dream landscape. When asleep it is as if the consciousness differentiates and distances from the body, whilst the body quietly carries on its own autonomous functioning.

It is paradoxical to note that heightened physical experiences involving pain and pleasure also have the effect of putting us soundly in the present moment. More peacefully, we can also come into a sense of presence through the breath. I have seen hundreds of students do this, and hundreds of students verbally identify this experience, whilst engaging in Linklater's breath into voice exercises.

The Inhabiting Technique: 'Nuts & Bolts'

Inhabiting is based on techniques I learned while I was an acting student at RADA in London (and beyond), including Laban Movement, the work of Cicely Berry, Richard Schechner, Linklater Voice and Text Work, Grotowski and Stanislavski's Active Analysis.

In the Inhabiting Technique, a landscape of emotion is represented by nine distinct places positioned adjacent to each other in the playing space/rehearsal room. These places are called Habitations, and are designated and labeled by participants to represent nine iconic emotions. Habitation means the place where we live. Exploring the Habitations occurs in steps.

In the first stage, students stand in the Habitations and create expressionistic statues with their bodies to represent the emotion belonging to the landscape (Habitation) they are currently residing in. In the next phase, students focus on breath, recreating the breathing pattern of each emotion. In the next step, movement is added, then vocalization without words and then finally words are added. Movement, breath, voice, and words all come together in the final stages. Students can practice scenes and monologues within the Habitation framework.

This is just one of many exercises students engage in.[8] Inhabiting is most accurately described as a mindset or an attitude, fostered by an instructor who initiates a wide variety of exercises which emphasize moment to moment experiencing via the body, through breath, vocal exercises and physical action. The technique itself can encompass anything that positions the body as a starting place for exploring emotion, whilst engaging the receptive (rather than the active) power of intellect. In this framework, the thinking mind becomes the observer, listener and facilitator, rather than the executive directing instigator. Any exercise which begins with somatic exploration can potentially foster this learning mindset.

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[6] A phrase coined by Antonin Artaud

[7] This is a crucial skill for performing Shakespeare, and an antidote to a particular plague of generalization that exists when it comes to performing these texts

[8] Habitations are based on Rasaboxes as described/created by Richard Schechner

Inhabiting is also based on the premise that emotion is literally held within the body, and that this emotion can flow outwards and be released.

For example, one person may identify that grief is held in their chest and fear in their pelvis. Certain movements can allow feelings like joy to flow, and so on. Engaging the breath in specific ways, will allow us to release, express or lightly touch on specific emotions. What this looks like and how this is accessed varies from person to person.

Voice is a Barometer: the Psychophysical Voice

In a holistic framework, every part of the human system is connected to itself and its circumstances. Similarly, just as dis-ease in one part of the body (the ankle) may have its origins in another part of the body (pelvic dysfunction), so can vocal manifestation serve as an indicator of physical and psychological states. When viewed through the lens of holism, voice can serve as an entry point for disentangling hidden vicious cycles occurring within the human system.

"There is considerable evidence that childhood trauma can affect the whole brain. ...studies on brain and voice suggest that it takes a whole brain to produce a voice. Indeed, phonation is highly interconnected with activity at all cerebral levels, from brainstem to cortex, and within all cerebral systems, including limbic, motor, sensorial and cognitive." (Monta & Van Lanker Sidtis, 2018 pg 45).

Survivors of child abuse sometimes develop vocal habits as adults wherein the voice pitch is notably high and the tones childlike. These vocal tendencies can be constant or fluctuating, depending on individual manifestation.
Have you heard the expression 'his voice gave him away'? This refers to the illuminatory quality of tonal, emotional inflection. Voice can also reveal a conscious attempt on the part of the speaker to mask emotion/intent: artificial tones articulating words that fail to 'ring true'. Frequently, it is the way in which the breath supports, or fails to support the voice that illuminates the inner state of the speaker – in this way the voice is a physical embodiment of the self. "...use of the voice entails a mutual sharing of self and being in its entirety.... The notion of physical embodiment of the person made possible by voice..." (Monta & Van Lanker Sidtis, 2018 pg 59).

Illustrating this point, the fairly recent phenomena of vocal fry is worth considering[9]. From a pathological standpoint, there is as yet no clear evidence to suggest that vocal fry in the spoken voice is directly damaging to the vocal cords. Tension in the voice producing system is a key player when it comes to vocal fatigue and damage; generally vocal fry is created by moving down the register below the natural pitch of the voice and vibrating the vocal cords close together in an open, relaxed throat.

The hidden problem of vocal fry (for speakers) is loss of vocal range. The phrase 'use it or lose it' is most frequently applied to muscle activity, and with good reason. Muscle activity forges and maintains brain connections. A feedback loop exists in which muscle activity stimulates the brain | the brain instructs the activity; nothing in the human system occurs in a vacuum. Warnings regarding the dangers of vocal fry are mainly concerned with a) vocal fry in the spoken voice yields monotonous delivery, because the speaker has to speak on one, or at most two notes to create this effect, and b) 'use it or lose it': vocal range and vocal color can become limited through lack of use.

Analysis abounds as to what vocal fry may signify and suggest: the psychological posture of the speaker, and the psychological impressions of the receptive listener. Sociologically speaking, the theory that vocal fry has relevance to tribal belonging has emerged: a way for younger people to differentiate from older generations and connect with their age group. There is much talk about how women are regarded using it, why they use it, the prejudices people have in listening to women (and men) using it, as well as generational differences in how this vocal style is received. Elizabeth Holmes, former CEO of Theranos, came under public scrutiny due to her high-profile conviction for criminal fraud. Holmes' use of vocal fry, apparently consciously assumed, has been attributed to an attempt to fit in with the "bro culture" of the environment she was working within.

[9] As found in spoken voice; vocal fry as an intentional singing style is not referred to in this discussion.

From the perspective of Linklater voice training, the most authentic voice (fullest expression of the self through sound) is the voice that inhabits its natural pitch most frequently and is flexible enough to travel up and down from that point so as to access the widest emotional and intellectual expression. Voice conveys both feeling and meaning.[10] Technically, vocal power (volume and reach) in the spoken voice is limited by vocal fry. To create the fry effect, one must use breath and pitch in a way that does not allow for loud, carrying sound.

Very good dissemblers and actors can speak convincingly. The best liars are often those who, on the conscious level, believe their own lies. In such instances, breath, voice and tone will ring true to word and intent. Similarly, but less nefariously, actors utilizing dual-consciousness (Carnicke, 2009) can work on two levels, aware of themselves as actors standing in front of an audience attending to important technical considerations (such as making sure they are heard and not falling off of the stage), while still being truly immersed in the emotional life of character and situation.

In her book The Complete Stanislavsky Toolkit, Dr. Bella Merlin quotes Stanislavsky: "I divided myself, as it were, into two personalities. One continued as an actor, the other was an observer. Strangely enough, this duality not only did not impede, it actually promoted my creative work." (Merlin, 2007 pg 254).

Phenomenological Experiences in Voice Practice

"As a barometer of life's pressures, the voice is unfailingly accurate." (Rodenburg, 2015 pg 92). Voice is not only a barometer for psychological alignment and well-being, but also a barometer of physical imbalance. I wake up with a croaky voice every morning. Why? After a night's sleep the body's tissues are dry. I am dehydrated. I have to remind myself to drink a sufficient amount of water every morning, to counteract this inescapable fact. Upper respiratory illness is commonly experienced by our species. This too affects the voice. How do we know that someone is ill when they answer the phone? Vocal tone and vocal quality.

Vocal manifestation of psychological states should never be generalized; each person develops their own individual habits. There are as many nuances as there are people. In terms of hiding, defending, and playing it safe, here are a number of key habits I have seen

- Monotone
- Mumbling/lack of articulation
- Inaudible voice
- Childlike voices in adults
- Consistently bright and cheerful, constantly smiling
- Loud and 'aggressive', or declamatory voice
- Talking overly fast
- Singsong tones in an attempt to keep others calm (and oneself, because one is fearful of the impact of one's words)
- Vocal fry caused by lowering the voice (so as to mask emotion or to appear non-threatening: pitch variety is expressive of emotion)

These bullet points skim the surface. From an ethical standpoint, careful, open-minded investigation must be undertaken to uncover the causes of such habits in each individual case. Such habits may, but not necessarily, indicate an important psychological wound. Such wounds may be deeply rooted, or suddenly manifest, after a difficult experience. The most important thing to note is that vocal coping mechanisms are a challenge to natural vocal expression and a fully empowered sense of self. While most speakers don't do these things all the time, traits can become

[10] It must also be acknowledged that feeling, thought and meaning are conveyed by a multiplicity of expressive modalities and language forms, such as those used by people whose vocal cords are significantly damaged or unusable.

habitual, regardless of how the speaker is actually feeling in the moment. Once this happens, the voice becomes a cage of the speaker's making.

People who take courageous steps to work on their voices, usually do so because they realize that some aspect of voice is holding them back professionally. During the learning process, clients not only report improved professional outcomes, but also improved relationships and positive feedback from loved ones. In the human system nothing and no one functions in isolation.

A high percentage of my clients report coming from families where emotional intensity was often expressed by one or both parents. In my voice practice, clients with such histories often describe their voice as having been "shut down". A psychologist who worked with me on voice for presentation, told me that her children always commented on how nothing made her angry. After months of working together, the psychologist told me that she was exhausted, but very excited, because she had spent the previous night in conversation with her husband (also a psychologist) vocalizing her volatile feelings. Despite finding it intense, her husband told her that he was very happy that she was expressing anger. He said, "Please continue with voice work." Reportedly, she and her husband both felt a sense of deeper closeness to each other because she was "fully showing up".

As a psychologist, this client understood the cognitive-behavioral factors operating in her life. Yet it wasn't until she worked with the physical voice that she was able to fully activate her own psychological voice with those she loved most. Her performance goal was to speak on voice, with animation, supported by full breaths (diaphragmatic, rather than shallow breathing). She also learned to breathe at specific moments during speaking so as to support the full thought being expressed. In this way, her breathing pattern started to naturally follow her thought. (Berry, 1987)
Being on voice is difficult to explain and more easily understood by aural example and the interior physical experience of speaking. Being on voice usually occurs when we place the voice at the natural midpoint in our range using facial resonators. The vocal cords are activated with precisely the amount of air for volume output. Aiming to be on voice is not concerned with manufacturing a beautiful voice, but rather it is concerned with manifesting a natural voice. (Linklater, 2006).

"...in effort to attain vocal perfection, I had purposely left myself out of the equation. I feared that if I allowed myself (my thoughts, feelings, emotions, and physical being) into my voice, my sound would become as flawed and imperfect as I was," writes Kirsten Mellian[11] (Mellian, 2015 pgs 2-3) describing herself as a singer, foregrounding her subsequent realizations regarding the power of authentic voice.

When people aren't used to speaking with correct (i.e. natural) voice placement (being 'on voice'), the experience of trying to do so is like working to isolate a muscle in weight training for the first time. It takes many attempts to orchestrate and activate the muscles with precision. Although the brain is unfamiliar with the process, new acts of physical effort start building neural pathways for future success. The good news is, we learn by doing.

Physical Actions Impact Thought & Emotion

Some of the most interesting scientific research in the last 20 years has occurred in the field of neurology (neuroplasticity; neuroreceptors; mirror neurons). These studies illuminate the holistic function of the brain within the human system. The understanding that life experience, physical actions and patterns of thought shape and activate our brain is a relatively new concept.

The brain is not merely an executive activator via the nervous system, but also a receiver of moment to moment stimulus from the entire physical apparatus. This mutual relationship underpins embodied performance modalities, (like the Inhabiting Technique) in which practitioners are encouraged to act with their bodies towards emotive experience, rather than starting with thought as the prime initiator of feeling.

[11] a student of Fitzmaurice ®

Understanding the relationship between what we do with the body and how it can affect our nervous system, is hugely helpful for people who suffer from performance anxiety. Feelings don't tend to respond well to instruction, and so it's no good trying not to be nervous. The nervous system however, will respond positively to physical action. Breath techniques for public speaking (such as diaphragmatic breathing) are not only energizing but also calming. Physical techniques can be framed as technical solutions to emotional problems.

"Happiness is what makes us smile; how can the reverse also be true?.... 'What's crazy is that just the physical act of smiling can make a difference in building your immunity,' says Dr. Grossan. 'When you smile, the brain sees the muscle [activity] and assumes that humor is happening.'" (Spector, 2018). The act of smiling itself cues the brain to release serotonin and dopamine.

A small-scale psychological study at the University of Cardiff in Wales found that people who were unable to frown due to Botox injections which paralyzed the space between their eyes, were significantly less anxious and irritable than the control group who had not had Botox, but had received other cosmetic interventions. "Ten depressed patients who were on medication [for depression] had Botox in their [frown lines] and nine of them stopped using the medication [for depression], the research found" (Wales Online, 2013). These are merely a few examples of studies that conclude that 'acting as if' changes how you feel.

Perhaps this is how good liars begin to believe their own lies: primarily by doing all the physical and vocal motions towards a personal sense of veracity.

Conclusion

As a voice coach, I have learned that not only do voices express or seek to hide a great deal about the speaker, but we can change how we feel and think by changing what we do with our voices, using breathing, placement and articulation. Voice is not only a barometer, but a remedy. Our breathing apparatus is a key actor in the functioning of the nervous system. The wonder of breath in the human system is that it functions both autonomously and consciously.

Intentional breathing techniques underpinning powerful speech, can also help to calm the nervous system of the anxious speaker. The technical act of supporting vocal power with breath, placement and mouth articulation, helps practitioners to feel more confident, empowering them to speak more honestly. Clients who work hard to bring about their stated goal of developing a more powerful voice have experienced the following:

- A measured tempo of speech cues the mind that we have a right to be listened to (rather than rushing to get our words out so we don't take up someone's time)
- Articulating through the vowels and consonants physically affirms that "I have something relevant to say"
- Pitching the voice so as to maximize its natural power is an embodied statement of the right to speak and be heard
- Not only do our thoughts and feelings respond to these physical messages, so do our listeners
- Breath, the engine of the voice, not only reacts to the nervous system, but also acts upon it

Embodied performance techniques can be utilized to support people in speaking powerfully, honestly and impactfully. The positive effects of doing so will be felt by the speaker on a multiplicity of levels. Voice is the canary in the coalmine; but the canary can be revived by intelligent action. By viewing the human system through the lens of holism, we are empowered to change our experience.

Biodata of Author

Susan-Jane Harrison, MFA (who practices as a Voice & Performance Coach under the name of SJ Harrison) was born in London, England in 1971 to an American father and a British mother. Her father Dr. Roger Harrison, a pioneer in the field of Organizational Psychology, instilled in her an interest in the psychology of human systems and the individuals within them. She trained as an actor at The Royal Academy of Dramatic Art in London (1991-1994) and earned an MFA from the University of California at Davis in 2013. She is an awarded playwright for her first play "Alaska", produced by BBC Radio 4 in 1997, starring (the now Sir) Michael Sheen. She has been an actor/playwright in the USA (Berkeley Repertory Theatre, American Conservatory Theater, The Aurora Theatre Company, A Travelling Jewish Theatre, Woman's Will, California Shakespeare Theatre Company etc); in the UK (A&BC Theatre Company, Royal National Theatre, ReCreation Theatre Co, etc) and in NZ (The Pop-Up Globe, Auckland Fringe Festival). She is a Brady Fellow in the 2021-2023 cohort at 3 Girls Theatre Company in San Francisco, CA for further development of her stage play, "Today I Live", which was produced at the RADA Festival in London in 2016. Her work has also been funded by the Consortium for Women & Research at the University of California at Davis, PAL (Performing Arts Lab in Kent, UK), The RADA Alumni Program, and the Mondavi Fellowship. She won a Shelly Award for the role of Eliza in Pygmalion, and narrated "Nanga Parbat (Naked Mountain)" – 2001, which won a Columbia International Film Festival Award for best Documentary. She has taught acting, voice, text, dialect and movement in the USA at UC Davis, The Actor's Centre, Berkeley Repertory School of Theatre, ACT, Theaterworks, for Woman's Will, Center Repertory's Summer Conservatory, and California Shakespeare Company's Summer Conservatory. She coaches actors and business professionals online internationally, and in person, and is a member of VASTA (Voice and Speech Trainers Association) and Actor's Equity Association. Email: sjharrison@sjharrisoncoach.com: ORCID: 0000-0002-6720-1048, Websites: https://sjharrisoncoach.com: https://susanjaneharrison.com: Instagram: https://instagram.com/sjharrisoncoach
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Review Article

A look at the study of the genre of "Mugham" in the work of Ramiz Zohrabov

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Abstract

The purpose of the research to study the genre of "mugham" in the works of one of the great musicologists Ramiz Zohrabov, who holds a special place in the development of modern Azerbaijani music culture and musicology science and continues the complex and multifaceted path of this science. The research methodology is based on music-analytical, theoretical, and historical analysis. It was noted that in the works of R. Zohrabov, the regularities, development features, mode, structure, and other features of the "mugham" genre were analyzed in a scientifically substantiated way. At the same time, the scientific-theoretical principles and researches of Azerbaijani musicologists form the methodological base of the article. The scientific novelty of the research is that the article, first presented as special research work, is devoted to the study of the genre of "mugham" in the works of Ramiz Zohrabov, one of the researchers of Azerbaijani national music, and the study of scientific and theoretical research of musicologists. In this regard, in his research on the genre of "Mugam", deep scientific works of the musicologist, analysis, and results achieved in the direction of research of national music in the modern period were expressed. Although research has been conducted in this direction before R.Zohrabov, it is his research that perfectly combines the scientific approaches of modern musicology. It was noted that Ramiz Zohrabov took a very careful approach to the study of mugham, which includes a deep and deep-rooted culture, and chose the right direction, as well as accurate research.

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Introduction

A great branch of our twentieth-century music culture is the science of musicology. This science is an integral and important part of Azerbaijani music culture and art. The regular development of the history of Azerbaijani music, its historical roots, the life and work of composers and performers, innovations in the field of culture, changes in the music community is a great information "temple" of musicology.

We are not mistaken in calling the 20th century a "music museum", which is a very important historical period for Azerbaijani music. We can connect this fact with the development that took place in all periods of the twentieth century, with the emergence of new styles, with the high level of integration in many areas of music. The foundation of modern twentieth-century musicology was laid by the genius Uzeyir bey Hajibeyli. This field of science, created by a valuable and immortal composer, was later developed by several prominent musicologists.

The generation of brilliant musicologists, who duly developed the science of musicology in Azerbaijan, worked with high professionalism in the twentieth century.

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The role of many musicologists in the development of this science was great. Among them is Kh.Agayeva, A.Badalbeyli, M.Ismayilov, B.Huseynli, E.Abbasova, I.Afendiyeva, Z.Safarova, Z.Gafarova, G.Abdullazade, T.Mammadov, F.Khaligzade, and other Azerbaijani musicologists we can name.

Although there are some interesting areas of research in the work of each of the musicologists whose names we have listed, the article intends to refer to the names of several musicologists and their work in connection with the topic we will touch upon.

Photo 1. Ramiz Zohrabov

First of all, it should be noted that Ramiz Zohrabov has done very important work in this field of science and made great contributions to its development. As a musicologist, he was known not only in Azerbaijan but also in Russia, Central Asia, Turkey, Iran, and Europe. However, musicologists who worked before Ramiz Zohrabov also had a great influence on his scientific activity. From this point of view, it is necessary to mention Uzeyir bey Hajibeyli first in the involvement of professional oral music in research. The genius composer's book "Fundamentals of Azerbaijani folk music" was a fundamental source for R. Zohrabov in the direction of researching the genre of "mugham".

The Purpose of the Research

The main purpose of applying the study of the "mugham" genre in the works of Ramiz Zohrabov is to study the features of the study of national music in the work of a musicologist, a brilliant representative of modern Azerbaijani musicology, and to reveal its characteristics. The article reveals the characteristics, research methods, and analytical tools of R.Zohrabov's research in the field of the "mugham" genre as a national musicologist. The purpose of the research process is to reveal the research of the musicologist in this field by studying the research issues of the "mugham" genre in the works of R.Zohrabov.

Method

This research was carried out according to the document analysis technique, one of the qualitative research methods. Contextual analysis of the documents included in the research was made according to the determined criteria.

Recent Research and Publications Analysis

Ramiz Zohrabov's work is important in the study of the "mugham" genre in modern Azerbaijani musicology. The scientific works of the musicologist in this field and his numerous researches have been highlighted as an important achievement in the development of Azerbaijani musicology in modern times. The research of the "Mugam" genre has been studied in the research works of U.Hajibeyli, A.Badalbeyli, M.Ismayilov, Z.Safarova, Z.Gafarova, G.Abdullazade, T.Mammadov, F.Khaligzade, and other Azerbaijani musicologists, and these form the scientific basis of the presented article.

Presentation of the Main Material

Mugham is one of the rare pearls of Azerbaijani culture, which has not lost its richness and importance for many centuries, but on the contrary, has always been in the spotlight with its relevance. This genre, in itself, has become a kind of "music card" of our people, carrying the national thinking, national spirituality.

Through the mugam genre, the people of Azerbaijan have been able to preserve their national identity and place in history. This great heritage is considered a kind of spiritual support for the Azerbaijani people. It should be noted that the Azerbaijani mugham was first included in the UNESCO list of intangible cultural heritage in 2008.

Speaking about the research of the "Mugham" genre, it is necessary to mention Uzeyir bey Hajibeyli first. The genius composer noted in the section of historical information in his book "Fundamentals of Azerbaijani folk music": *"The history of the theoretical and practical development of the music of the peoples of the Middle East is dominated by two famous Azerbaijani scientists, theorists, and musicologists: Safiaddin-Abdulmomun ibn Yusif-al Urmavi (XIII century) and Adbulgadir Maragai (XIV century)*" (Hajibeyov, 2010, p. 17). We can also call this book a modern treatise.

It should be noted that in addition to these scholars, Uzeyir Hajibeyli also mentions the 19th-century musicologist Mir Mohsun Navvab. He notes the importance of his work "Vuzuhil Arqam". Although U.Hajibeyli gave laconic information about the work of the scientists mentioned in his book, it was a kind of great orientation for the work of musicologists in the future. R.Zohrabov's research in this direction can be considered a clear example of this. In general, we can conclude that the first information about S.Urmavi, A.Maragayi, and M.M.Navvab in the XX century can be found in the book "Fundamentals of Azerbaijani folk music" by U.Hajibeyli (Hajibeyov, 2010, p. 173). It should be noted that R.Zohrabov's approach and research on these scientists will be discussed in more detail in the article. In general, the initial research of the twentieth century in this direction is connected with the name of Uzeyir Hajibeyli, and his research was the first in this direction, but at the same time gained the status of a new path for musicologists in the future.

It is known that the study of mugham, a traditional professional genre of Azerbaijani oral tradition, requires very detailed research.

From ancient times, as in all mankind, music has been an integral part of life and, most importantly, the spiritual life of our people. We know that in the Middle Ages, several musicologists worked hard in this field. We know the names of several Azerbaijani musicologists from history. These scholars have written several scientific works in various fields of music. Examples are Safiaddin Abdul Momin Urmavi (13th century), Khaja Abdul Qadir Maragayi (16th century), and Mirza Bey (18th century). Ramiz Zohrabov also paid special attention to the art of mugam, the history of the study of mughams, emphasizing that the above-mentioned musicologists have great traces in this field. R.Zohrabov began to study and study treatises on the music of Azerbaijan, Iran, medieval poets and thinkers from the beginning of the 10th century, and on the other hand, musicologists of the past centuries. Among the researchers in this field, it is necessary to mention the name of musicologist Zemfira Safarova. In her monograph "Azerbaijan music science" Z.Safarova conducted separate research on S.Urmavi, A.Maragayi, M.M.Navvab, and U.Hajibeyli. The musical treatises of S.Urmavi, A.Maragayi, and M.M.Navvab are especially involved in the book. However, this research was first published chronologically after R.Zohrabov's monograph "Mugham" (Zohrabov, 1991, p.119). At the same time, Z.Safarova's research was only related to the heritage of musicologists, while R.Zohrabov's monograph, along with the history of studying mugam, included notes, modern instrument forms of mugham, performing arts, the role of Azerbaijani composers.

If we look at the centuries-old history of mugam as a diagram, Azerbaijani mugam, which is widespread in the eastern countries, has always been the focus of musicologists, both theoretically and historically. Based on the history of the study of mughams in the scientific heritage of Ramiz Zohrabov and their research from scientific sources, we can say that the formation of this genre in Azerbaijan covers two parts, ancient and modern.

To study the mugham traditions that existed in ancient times, it is necessary to refer to medieval poetry and treatises.

This idea is a fundamental methodological direction of Ramiz Zohrabov to turn the history of mugham into an object of study. He proposed such a precise aspect in the study of mugham, and first referred to the treatises written

in the Middle Ages. In the Middle Ages, especially in the Eastern world, there were many treatises on music. In this case, we can take into account the X-XV centuries. Based on R.Zohrabov's research, we can say that almost all the treatises written in the Middle Ages were in Arabic or Persian. These treatises were written over eight to nine centuries. Considered valuable in terms of volume and value, this musical heritage played a key role in future oriental classics. While researching this musical heritage, R.Zohrabov emphasized: *"This musical-theoretical heritage, which is large and valuable in terms of its value, is of fundamental importance for the classical music classics created in the East. Some of these have become very popular, and some have not been widespread. Most of the treatises are still of international importance in the Eastern world"* (Zohrabov, 1991, p. 30).

For the first time, R.Zohrabov highlighted a new aspect in his treatises. The musicologist touched upon the emergence of the art of music and the study of its impact on human psychology.

It is known that R.Zohrabov studied the theoretical issues of mugam creation, as well as the basics of mood and rhythm based on treatises, and discovered the existing innovations. He notes that the various structures, forms, musical tones, intervals, tetrachords of the melodic movement in mugam are reflected in the musical treatises. It should be noted that the primary sources of the 12 main mughams are medieval musical treatises.

From the beginning of the ninth and tenth centuries, the science of music began to develop in the Near and Middle East. Based on research, we can say that the science of music was studied by Central Asian, Iranian, and Arab theorists. Mugham is a genre that has kept its scientific and artistic relevance in the twentieth century with its unique "food" that has always attracted the attention of creative people for centuries, standing amid all sorts of discreteness.

First Vice-President of Azerbaijan, Goodwill Ambassador of UNESCO and ISESCO Mehriban Aliyeva said about the genre of mugham: "There comes a moment in life when we pass on mugham as the most valuable heritage to those who we have brought up - as the most precious and delicate particle of our heart and soul. Because it is mugham that preserves the roots of our generations, the sense of national dignity, pride in them, becomes the creator of such important qualities as emotional richness, compassion, pity, spiritual perfection. An interesting feature of this genre is that it can dominate the listener, regardless of the language and nationality of the mugham. At the same time, even if he does not understand the words of mugam (even if he is a foreign citizen), it has a magical effect, even if it is completely incomprehensible to every listener, and even "enchants" (Proceedings of the International Scientific Symposium "World of Mugham", 2015, p. 3-4).

R.Zohrabov's choice in the study of such a deep-rooted genre cannot be assessed as a coincidence. He knew that the mugam genre was universal. First of all, the multicultural nature of this genre and its tolerance of other cultures show how universal mugham is.

In the history of the study of mughams, R.Zohrabov mentioned the names of the Arab philosopher Al-Kindi (IX century), Central Asian scholars Al-Farabi, Kharazmi (X century), Ibn Sina (XI century) as authors of treatises. In this regard, the musicologist notes the creation of Fakhraddin ar-Razi's encyclopedia "Jama-ul-Ulum" in Kharazm in the early twelfth century. Some sources refer to this work as "Jami al-Ulum". We first come across this in Ramiz Zohrabov's book "Mugham" (Zohrabov, 1991, p. 119).

In addition to the scholars whose names we have mentioned, the brilliant theoretical ideas of great musicologists such as Safiaddin Urmavi and Abdulgadir Maragayi (XIII-XV centuries) are considered to be the main reference columns for the study of this genre.

It is necessary to mention the names of Central Asian scholars Najmaddin Kavkabi, Dervish Ali, Mirzabey, and Mir Mohsun Navvab in the XVI-XVII centuries.

Of particular interest are the works of Dervish Ali. The musical treatise "Risaleyi-music" consists of two parts:

- Theoretical sections
- Historical sections.

The first part of the treatise provides information about the origin of music, its influence on man, its characteristics, musical instruments, and rhythm. The second part covers the life and work of famous musicians of the time.

There is another interesting factor in the treatise. Although the term "makom" is not interpreted here, it is emphasized that it consists of four parts.

R.Zohrabov clarified this issue in his research on mugham. We present the comments of the musicologist in the form of a table with conventional headings:

Schedule 1.

The first type

Huseyni	Rast	Buselik	Ushaq

The makoms we have named consist of 24 departments:

Schedule 2.

1. Dugah	7. Muberriqe	13. Bayatı	19. Novruzi-Saba
2. Segah	8. Novruz	14. Zabul	20. Humayun
3. Cahargah	9. Nişapurek	15. Ovc	21. Nuhuft
4. Pencgah	10. Rui-İraq	16. Novruzi-xare	22. Qəzəl
5. Muxayyar	11. Meqlub	17. Memur	23. Arabani
6. Hisar	12. Rak	18. Eshiran	24. Ecemi

Let's look at the names of 6 voices along with makoms in tabular form:

Schedule 3.

Guvəşt	4 . Novruz
Mayə	5. Selmek
Gerdeniyye	6 . Shahnaz

Note that we can present this information in the tabular form concerning the works of Dervish Ali and Kavkabi. It should be noted that musicologist G.Verdiyeva explains it as follows: *"It is important to note that in the Middle Ages, the development of music theory, the formation of aesthetic views, manifested itself in the form of interpretation of generally accepted canonical principles. The great thinkers of the early Middle Ages, al-Farabi and Ibn Sina, were followers of ancient Greek scholars. Later theorists - Al-Shirazi, Safiaddin Urmavi, Abdurrahman Jami - added new important features to the provisions of their predecessors, referring to the ideas of the founders of Oriental music"* (Verdiyeva, 2015, p. 1208).

During the historical study of the mugham genre, R.Zohrabov's main goal was to find out the differences in the works of musicologists, the differences between the musical treatise of one scholar and the treatise of another.

When studying the historical stages of the mugham genre, we can come across the name of the work "Risale-i musiqi" by Mirzabey, a musicologist who lived in the XVII century. However, in this work, we see that the information related to the mugham genre is a kind of work of Dervish Ali. R.Zohrabov notes this similarity: *"In the treatise consisting of 10-12 chapters, the names and numbers of mugham sections are equal to the names and numbers in Dervish Ali's treatise"* (Zohrabov, 1991, p. 41).

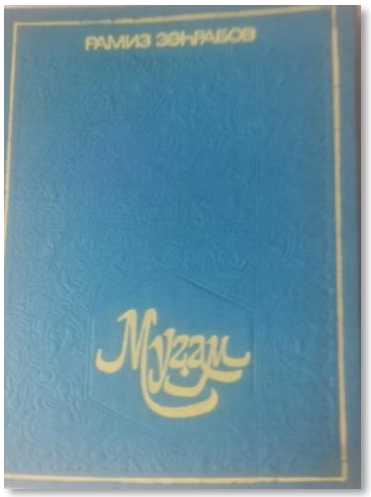

Photo 2. Mughams, published at 1991, 119 pages

However, there are some differences between these treatises. These differences, at least as a result of changing times, were new performers and their style of singing. Based on R.Zohrabov's research, we can say that Mirzabey's treatise already had the names of 3 new voices. Let's add the names of those sounds to the table below:

Schedule 4.

1.Guvesht	4 . Novruz	7. Bedel
2. Maye	5. Səlmək	8. Hesrek
3. Gerdeniyye	6.Shahnaz	9.Hasar

The treatises we have mentioned contain limited information about this genre. That is why, unfortunately, it is not possible to get extensive information about mugham music and its features.

When talking about the study of the mugham genre, it is necessary to mention Mir Mohsun Nawwab, who lived in the XIX century. His work "Vuzuhil-arqam" written in this direction is a very valuable historical source. At the same time, he has another work called "Tazkireyi-Navvab" about the life and work of many Karabakh poets. "Vuzuhil-arqam" is a very valuable work referring to the works of great musicologists S.Urmavi and A.Maragayi. Along with Azerbaijani mughams, information about the music and performance of other Eastern countries is also provided here. It should be noted that musicologist I.Shikhaliyev expresses the system of moods as follows: *"The scale system of Azerbaijani folk music consists of 7 main and 3 auxiliary modes. Rast, Shur, Segyah, Shushter, Chargyakh, Bayati Shiraz, and Humayun are the main characters of Azerbaijani music. Shahnaz, Chargyakh II species, and Sarenj are related to the auxiliary modes. In Azerbaijani music, all modes are built based on eponymous mughams. For example, the model, which was built based on the mugam "Rast", is called Rast. The frog, which was built based on the Segyah mugam, is called Segyah, and the one that is built based on Chargakh is called Chargakh, etc"* (Shaliyev, 2019, p. 41).

R.Zohrabov touched upon the structural issues of mugham destgahs and the theoretical richness of mughams in M.Navvab's works. The musicologist noted: *"In his work, the Nawwab spoke about the sections, corners, and sounds of mughams, and indicated the names of the destgahs associated with them"* (Zohrabov, 1991, p.43). At the same time, we can find the names of the corners corresponding to each of the destgahs in this work.

We present these destgahs in tabular form:

Schedule 5.

"Rast" detachment, its department corners: "Rast", "Pencgah", "Vilayeti", "Mensuriyye", "Zemin-Xare", "Raki-hindi", "Azerbaycan", "Eraq", "Bayatı-turk", "Bayatı-Qacar", "Maverennehr", "Bali-kebuter", "Hicaz", "Shahnaz", "Eshiran", "Zengi-shotor", "Kerkuki", "Rast".
"Mahur" device, its department corners: "Mahur", "Shur", "Eshiran", "Dilkəesh", "Dugah", "Zengi-shotor", "Hicaz", "Maverennehr", "Shahnaz", "Hacı-Yuni", "Sarenc", "Shushter", "Mesnevi", "Suzi-gudaz", "Mahur"
"Shahnaz" device, its department corners: "Deramedi-Shahnaz", "Ushaqi-deshti", "Selmek", "Muye", "Leyli-Mecnun", "Ebul-cep", "Shah Xetai", "Azerbaycan", "Eraq", "Hicaz"
"Rahavi" device, its departments: "Rehab", "Humayun", "Terkib", "Huzzal", "Bayatı-turk", "Bayatı-Qacar", "Zemin-xare", "Maverennehr", "Bali-kebuter", "Hicaz", "Bağdadi", "Shahnaz", "Azerbaycan", "İraq", "Eshiran", "Zengi-shotor", "Osmani", "Bayatı-kurd", "Bayatı-Shiraz","Hacı Yuni", "Sarenc", "Shushter", "Mesneviyi-saqil", "Suzi-gudaz"
"Chahargah" device, its departments: "Chahargah", "Segah", "Zabul", "Yedi-hacar", "Muxalif", "Meqlub", "Mensuriyye",Zeminxare", "Maverennehr", "Hicaz", "Shahnaz", "Azerbaycan", "Shiran", "Zengi, Shotor","Kerkuki"
"Nava" device, its departments: "Neva", "Nishapur", "Deramedi-Shahnaz","Buselik", "Heseyni", "Mesihi", "Shahnaz", "Hacı Yuni", "Bayatı-kurd", "Azerbaycan", "Eshiran", "Zengi-shotor", "Kerkuki", "Shah Xetai", "Efshari", "Shikesteyi-Shirvan"

As a result of these researches, it becomes clear to us that "Rahab" and "Shahnaz" mentioned above, although they used to be dastgah, are already among the small mughams in the 20th century. At the same time, if earlier we came across the names of 10 departments in the Shahnaz set, now it consists of 3 sections as a small mugam. The same can be said of Rahab:

Schedule 6.

The sections included in "Shahnaz" as a small-volume mugham:
1."Shahnaz" 2. "Dilkesh" 3. "Zil Shahnaz"

Schedule 7.

The sections included in "Rahaba" as a small mugham:
1. "Rehab" 2. "Shikesteyi-fars" 3."Eraq" 4."Gerai" 5. "Mesihi" 6. "Rahaba"

It should be noted that referring to the work of M.Navvab, we can say that in the twentieth century, mugham instruments were already formed in a certain format. R.Zohrabov wrote about it in the mugam monograph: *"It is strange that twelve years after the publication of Nawwab's book (1913) the following mughams were included in the program adopted at the meetings of the teachers' commission of the Eastern Department for tar, kamancha and singer classes at the first music college under U.Hajibeyli. The destgah is called: "Rast", "Shur", "Chahargah", "Bayati-Shiraz", "Humayun", "Mahur-Hindi", "Segah-Zabul", "Rahab", "Dugah", "Shushtar"* (Zohrabov, 2013, p. 84).

Photo 3. Mughams of Azerbaijan, published at 2013, 336 pages

In the table above, "Shur", "Segah", "Shushtar", "Bayati-Shiraz" were mentioned only as a department. This issue is both interesting and important in itself. Let's refer to one of A.Badalbeyli's opinions about this: *"The destgahs compiled by the Nawwab could not be considered perfect. This is because the fact that the Nawwab's list of destgahs, for example, the "Shur" destgah is not "local", clearly shows how flawed the set of destgahs he compiled was"* (Bedelbeyli, 1969, p. 13).

However, it is impossible to conclude that the sequence of destgahs compiled by M.Navvab is completely wrong. It is known that this genre, which developed orally and was passed down from generation to generation, was formed following the requirements of its time. This is why the debates over the mugham genre are considered difficult to prove. From this point of view, we can consider the research on the mugam genre that came after M.Navvab's work as modern research.

Uzeyir Hajibeyli has a great role in the promotion of our oral music heritage in the twentieth century and its involvement in research from specific directions. The genius composer connected the research of traditional oral professional music genres with the development of Azerbaijani national musicology as follows: *"It is necessary to approach our folk music from the scientific-theoretical point of view, to reveal its scientific bases precisely and to work on the development of our music on these bases"* (Hajibeyov, 1965, p. 200). It should be noted that U.Hajibeyli not only gave direction on this topic but also worked intensively on various problems of the development of Azerbaijani folk and oral professional music in the 20-30s of the XX century.

R.Zohrabov paid special attention to U.Hajibeyli's propaganda and research in this direction in the study of the mugham genre. He included the articles of the great composer in his monograph "Azerbaijani mughams" (Zohrabov, 2013, p.339). R.Zohrabov mentioned several articles by U.Hajibeyli as an example in the mentioned book. These examples are another clear proof that R.Zohrabov is in the right direction in the historical study of the mugam genre. In this regard, let's look at several articles in the author's book "Azerbaijani mughams":

1. *"In the article "A look at the life of music in Azerbaijan" published in the magazine "Maarif ve Madaniyat" in 1925, U.Hajibeyli spoke about the essence of the instruments like a phrase, "Speaks of being"* (Zohrabov, 2013, p.86).

2. *"In the article "Interpretation of Western scholars on Eastern music", the author emphasizes the great role of Western scholars, as well as Arab and Iranian scholars in the art of music. The author states that Iranian scholars want to accept only "Ushshag", "Rast", "Husseini" and "Hijaz" out of twelve mughams"* (Zohrabov, 2013, p.86).

3. *"Rast" is taken from the spring breeze, "Rahavi" from the sound of raindrops, "Chahargah" from the thunder, "Dugah" from the sound of the fountain, "Maghlub" from the sound of rain" (*Zohrabov, 2013, p.87).

The monograph contains quotations from several other articles by Uzeyir Bey. Referring to these quotes, R.Zohrabov wants to emphasize that the research issues of this genre are multifaceted. Thus, the aesthetic and psychological essence of mugam, their ancient metaphysics, the existence of various aspects such as their relationship with nature are obvious.

This classification, whose names we have listed, may also be the subject of a new study for the mugam genre. It should be noted that in the 1930s, due to the lack of national professional musicians, the help of Russian scientists was inevitable. When talking about the study of the mugham genre, it is necessary to emphasize the methodology of Russian musicologists. R.Zohrabov especially mentions two prominent Russian musicologists - V.Belyayev and V.Vinogradov. It should be noted that V.Belyayev studied the structural aspects of mughams in general. This methodology, which was founded by V. Belyayev, has proved to be the main line of research of the musicologist in the genre of mugam, as well as in other professional genres of oral tradition.

Conclusions

Thus, it can be concluded that the works related to the study of the "mugam" genre in the works of the prominent Azerbaijani musicologist Ramiz Zohrabov are of great interest. Thus, in the work of a musicologist, it is possible to observe the connection to national roots and their study, a different approach to the genre of "mugham". Ramiz Zohrabov's work is distinguished by both modern thinking in the study of national music, as well as the diversity of the study of the genres he addresses. From this point of view, the research of the musicologist on the study of the "mugham" genre and his conclusions can be considered an innovation in the study of national music in modern Azerbaijani musicology. Ramiz Zohrabov, in addition to showing that the genre of "mugham" has a figurative and emotional content, deep thinking, and various musical images, also highlighted its comprehensive analysis in his research.

All Ramiz Zohrabov's research works include the study of Azerbaijani national music and the study of the "mugam" genre in this context. Thus, the musicologist concentrated on the features of this genre and determined the semantics of the genre. In this process, R.Zohrabov, based on the opinions of his predecessors and researchers, conveys the features he identified in all research works related to mugham. In Ramiz Zohrabov's research works, it is possible to observe a new approach to the genre of "mugham". This genre is a large part of his scientific heritage. R.Zohrabov defined the characteristics of the image-poetic content of the "mugam" genre, its theoretical basis - aspects such as mood, melodic features, musical form, polyphony, rhythmics. In particular, Ramiz Zohrabov, based on the principle of accuracy in the notation of mughams, is based on live performances. It is known that the study and involvement of each genre in the study of music is the key. It should be noted that R.Zohrabov was the first to write the parts of the tar and kamancha, the national instruments of Azerbaijan, in the original key. The main purpose of writing notes in these keys was to expand the use of mughams for multi-component ensembles of folk instruments, as well as folk instruments orchestras. In general, the genre of "mugham" as a genre of professional music in the oral tradition is a great treasure trove of music that has survived many years of testing. R.Zohrabov also managed to reveal the features of the "mugham" genre in his scientific works. R.Zohrabov also touched upon this aspect in his monograph on the genre of "mugham". Thus, the notation of mughams in the twentieth century was relevant. From this point of view, we can show as an example that the composer T.Guliyev marked "Rast" and "Zabul", Z.Bagirov's "Dugah", N.Mammadov's "Rast", "Shur" and "Chahargah" mughams.

In addition to paying attention to the historical-chronological sequence in the study of the mugham genre, Ramiz Zohrabov, for the first time, systematically revealed all the specific features of the mugham genre, which are included in the treatises written by musicologists. R.Zohrabov revealed the table of the structure of mugham instruments, their differences, theoretical and historical stages of development in the works of each musicologist. From this point of view, R.Zohrabov's scientific research can be assessed as the main factor emphasizing the peculiar qualities of the "mugham" genre.

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Aslan Mustafazadeh was born in 1988 in the city of Sheki of the Republic of Azerbaijan. In 1997, I entered the first grade of secondary school No. 7. And I studied here for 11 years. I entered music school in 1997 and studied for 7 years. In 2006 I entered the Baku Music Academy named after Uzeyir Hajibayli and graduated in 2010 as a musicologist. I entered Nakhchivan State University in 2013 and graduated in 2016 as a music critic. I entered BMA in 2018 as a doctoral student and am currently studying. In 2020, I entered the faculty of instrumental piano at the Azerbaijan State University of Culture and Arts and am currently studying. I have been teaching music for 10 years.

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Review Article

Elements of piano education and the evolution of piano pedagogy

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Abstract

Learning to play the piano is a systematic process in which initial training is fundamental to further developing musical abilities and improving playing technique. The inherent abilities of students vary greatly. Some students can distinguish between different musical genres, understand counting, have a notion of rhythm, and some are even familiar with notes. Others encounter the instrument for the first time and do not possess any previously mentioned attributes. Thus, the first months of instruction are so significant in revealing both approaches to education and the discovery of the student's abilities. Presently, we have many methods that target different ages, and abilities and focus on different goals. However, this was not always the case. The expansive process that brought musicians to the present pedagogical actuality evolved from more general indications of the distant past to the specific and detailed guidelines of today's pedagogical methods. In this article, I have described the main tasks that the teacher faces during the initial piano learning period and gave a brief overview of the history of teaching methods in order to show how teaching methods have developed and changed over several centuries.

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Introduction

A large number of studies have been devoted to piano pedagogy. The most famous pedagogues and methodologists have written many books based on their many years of pedagogical experience and depending on the prevailing trends. Over time, pedagogical trends have shifted emphasis from performance technique to musicality, then performance, and finally to complete freedom of interpretation of a musical work.

Today one can distinguish between classical and modern approaches to music education. Classical piano education is represented by the works of Busoni, Kogan, Neuhaus, Hoffmann, Steinghausen, Breithaupt, and Deppe. The works of Suzuki, Kodaly, Agai, Bastian, and Aaron, represent the more modern methods. In addition to these, many teachers have contributed to novel pedagogical approaches that focus on learning that considers students' psychological comfort in combination with musical and social development. With such an array of possible choices, it is easy for a novice teacher to be confounded. The new teacher should however remember that he or she has much to contribute. In the words of preeminent pedagogue H. Neuhaus: "In order to speak and have the right to be heard, one must not only be able to speak but also have something to say" (Neuhaus, 1958: pp. 13).

To create a comprehensible pedagogical context to help young novice teachers understand the evolution of pedagogical information, a brief overview of the history of piano education is provided. The reason for this is that there are not many studies on the history of classical piano education from the Middle Ages to the present day. This is

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significant in that it provides a complete and comprehensive picture that articulates the sequence and logic behind the inception and development of a multitude of pedagogical ideas.

Fundamental Requirements in Initial Learning.

To understand how a complete teaching methodology can work, it behooves one to identify the essentials required to cast the foundations of a solid pianistic education. Just as significant are the pitfalls one may encounter if the initial steps are not successfully worked through.

Generally speaking, the main tasks for teachers in the initial period of training are the following:

- Identification of individual characteristics of the student: talent, musicality, rhythm, analytical skills, learning ability, perseverance.
- Study of musical exercises and pieces aimed at developing a variety of techniques as well as fostering musicality.
- Selection of pieces that simultaneously correspond to a training program most suited to the individual student.

In the articles of many modern piano pedagogues, much attention is paid to the individual abilities of the student and the individual selection of the program. For example, in her article "The initial stage of learning to play the piano", V. A. Shulankina writes: "The main tasks that a teacher should set at the beginning of training is the development of the student's musical and performing abilities." (Shulankina, 2015: pp. 1) This notion is so significant that it is constantly reinforced by teachers such as Artemyeva T.S. who sets the same task for the teacher in the expressed in her article "Features of the initial period of learning to play the piano." She points out the development of individual and musical abilities as one of the main goals of primary education. (Artemyeva, 2014: pp. 4) At the initial stage of training, the teacher faces the fundamental responsibility of correctly laying the foundations of playing the piano, using and developing the individual characteristics of the student as well as helping him or her to master and develop skills that he may not naturally have. Temchenko I. in his methodology proposes to draw up a description for each student and develop an individual work plan, and at the end of the academic year, compare progress with what was planned in order to further adjust the training. (Temchenko, 2002)

Technically speaking, the fundamentals required are the following:

- Correct seating position – comfortable but ready position of the body in front of the instrument.
- Hand position – natural, relaxed, and maximally comfortable position of fingers, hand, and wrist in relation to the instrument.
- Mastering musical notation – recording and reading notes of different lengths and pitches.
- Correct rhythm – rhythmically accurate reading and reproduction of musical text.
- Sight-reading – the ability to quickly and accurately parse a musical piece.
- Hand(s)/eye coordination.
- Aural Skills – the ability to hear in order to correct mistakes.
- Musical memory – the musician's ability to memorize musical scores.
- Finger fluency – precise movements of the fingers to achieve timely depression and release of keys.
- Musicality – internal perception of music, the ability to reproduce emotions through sound production.
- Development of fine motor skills – fine technique, finger control

Despite the above-mentioned, every teacher must focus on what he/she considers most important. Radvogina M. in her work "The specifics of work at the initial stage of training" considers the setting of hands to be the main task. (Radvogina, 2018: pp. 6) Jardan E. in the article "Mastering musical notation at the initial stage of learning to play the piano" writes that the initial task is to familiarize the student with notes. (Jardan, 2017) Oorzhak S. in the article "Methods of teaching the piano to children of primary school age" highlights four points: familiarity with the

keyboard, hand placement, ear development, and the basics of musical notation. (Oorzhak, 2015) As demonstrated, perspectives on this fundamental issue vary greatly but are all great significance.

Mistakes made in the initial stage of learning and training are difficult to correct at a later time. Most children have a more flexible and receptive mind than do adults. In their formative years, children tend to absorb and memorize all information in a more lasting and indelible manner which becomes difficult to eradicate or modify. It is a well-known fact that foreign languages, for example, are more easily learned in childhood and as such, rarely forgotten.
Some of the most common technical and learning problems that arise from erroneous inception are:

- Incorrect seating leads to tension in the neck, shoulders, and arms. This normally translates to stiffness that impedes natural movement.
- Incorrect positioning of the hand where playing occurs with flat fingers. This may cause tension in the wrist which affects sound quality and technique.
- The substitution of note reading with finger numbers. If finger numbers are always given, the students learn the musical patterns through tactile memory rather than note identification.
- Emphasis on the keys of the middle octave. If from the very beginning the student plays only in the middle octave, his idea of the piano keyboard is restricted. This creates a restricted mental and physical space making it difficult to experience different locations on the larger keyboard.
- Insufficient exercise of sight-reading. The ability to develop hand/eye coordination is often neglected to the point that playing ability is far more advanced than reading ability. This makes it difficult for the apprehension of new materials.
- Too much reliance on the student's aural abilities. If the teacher plays the music before the student learns it, the student is apt to use aural memory rather than reading skills to learn the piece.

Kant R. in the article "The Essential Characteristics of Effective Teaching" describes more than thirty mistakes, including incorrect rhythm, playing along the outer edge of the keys, poor posture, too complex pieces and vice versa too light, holding the breath, incorrect position of the fingers (straight or clenched) (Kant, 2012) Teachers tend to list student mistakes based on personal observations. Some mistakes are common, (characteristic of almost everyone) others are individual. Alekseev A. wrote about this best of all in his book "Methods of Learning to Play the Piano". "One should beware of freedom of execution, another of tightness, one likes to speed up the pace, the other to slow it down, so it is important that the student himself knows what mistakes he most often makes in order to control them." (Alekseev, 1970)

Aspects of Pedagogy were Presented in the Early Treatises from the 16th to 18th Centuries

The first authors of ancient treatises[2] on music, devoted to the issues of creativity and performance, were musicians-monks. Performing at that time was not yet a separate profession and therefore these books were devoted to the theory of music, composition, and improvisation. The texts contained methodologies for learning the harpsichord and clavichord[3], as the piano had not yet been invented. The book "Declaration de instromentos musicales" (Discourses on musical instruments) of 1555, by the Franciscan monk from Andalusia Juan Bermudo (1510-1565), was one of the first where the author raised the issue of performance. He wrote a chapter on performing problems called "Some Tips for Performers." It deals with the principles of teaching such as sitting at the instrument, correct fingering, positioning of hands, and the performance of melismas.[4] (Bermudo, 1995).

[2] Scientific essay devoted to the study of any issue
[3] Keyboard string shock-clamping musical instrument. A prototype of the modern piano.
[4] Various melodic ornaments of sound that do not change the tempo and rhythmic pattern of the melody.

Picture 1

Bermudo, J. Clarification of Musical Instruments

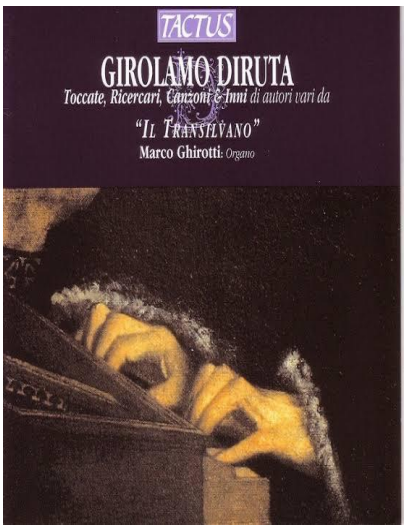
In Spain, the leading role was assigned to the organ. And since the techniques of touching the harpsichord, clavichord and organ are different - the organ requires a stronger keystroke - the techniques for mastering these instruments have also distinguished themselves.

"Arte de taner Fantasia" (The Art of Fantasy) published ten years later (1565) by the organist monk Thomas de Sancto Maria (1510 - 1570) from the Monastery of Santa Maria in Valladolid, contains descriptive titles such as "On the setting of hands", "On a good stroke", "On clean and distinct playing", "On how to hold hands when playing scales", "On correct fingering", "On trills", and "On artistic taste when playing". This is clear evidence that the whole concept of keyboard pedagogy had taken a strong foothold and was seen as an independent subject (Moiseeva, 2010).

Picture 2

Thomas de Sancto Maria. Arte de taner Fantasia

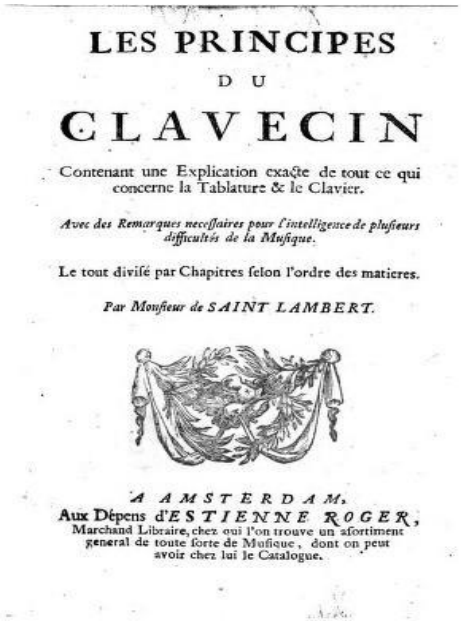
The end of the 16th century saw the publication of "Transilvano" (Transilvanian) by Girolamo Diruta (1554 – 1610). In this work, the author talks about playing the organ and the harpsichord, emphasizing the difference in the methods of sound production on these instruments (Alekseev, 1974).



Picture 3

Girolamo Diruta. Transilvano.

Keyboard pedagogy was elevated to an entirely new level by the virtuoso French composer/harpsichordists of the 18th century. M. Sei-Lambert - author of treatises on playing the harpsichord "Les principes du clavecin" (Harpsichord principles.1702) expounds on the importance of good hearing, good hands, and the teacher's ability to interest students in their studies. His work "Basics of the Harpsichord" is the first textbook on playing the harpsichord, published 14 years before the famous "L'art de toucher le clavecin" by Francois Couperin. (Nikolaev, 1980)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Par Monſieur de SAINT LAMBERT.
A AMSTERDAM,
Aux Dépens d'ESTIENNE ROGER,
Marchand Libraire, chez qui l'on trouve un aſortiment general de toute ſorte de Muſique, dont on peut avoir chez lui le Catalogue.

Picture 4

M. Sei-Lambert. Les principes du clavecin

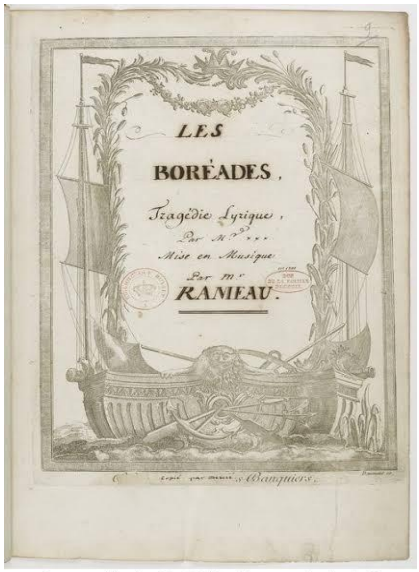

L'ART
DE TOUCHER LE CLAVECIN
PAR MONSIEUR COUPERIN.
Organiste du Roy &c.
DEDIÉ
A SA MAJESTÉ
A PARIS.
AVEC PRIVILEGE DU ROY.
1716.

Picture 5

Francois Couperin. L'art de toucher le clavecin.

Perhaps the most famous of the French harpsichordists, François Couperin (1668 – 1733) published the foremost treatise (1716) on the subject. "L'art de toucher le clavecin" (The Art of Playing the Harpsichord) touches on the issues of seating at the instrument, fingering, and decoding melismas. He writes: "The elbow, hand, and fingers should be at the same level, so you need to find a suitable chair and use a footrest for the children. When playing the harpsichord, the body should be slightly tilted to the right, the knees should not be too squeezed, the legs should be on the same level, but the right leg should be turned outward. One should not allow your face to reflect any experience associated with the performance of music. You can get rid of grimaces yourself by placing a mirror in front of you" It is clear from this text that the level of detail now contained in these pedagogical works had reached the highest levels of description. This treatise was followed closely by that of compatriot Rameau. (Couperin, 1973)

The “Metode pour la mechanique des doigts” (The Method of the Finger Technique) by Jean-Bernard Rameau (1683 – 1764) is devoted to the development of the student’s technical skills. Rameau was an opera composer, theorist, educator, and performer. In his methodology, he wrote about seating at the instrument, fingering, exercises necessary to develop the flexibility of the wrist, and the freedom of movement of the fingers. "Fingers should fall on the keys, and not hit them, moreover, they should, as it were, flow sequentially one after the other." He further states that “one needs to make sure that the finger that has pressed the key releases it at the very moment when the other finger presses the other, since removing one finger from the keys and touching them with the other must occur simultaneously. Never burden a finger strike with hand pressure; better to let the hand, supporting the fingers, make their strike easier - this is of great importance. The movements of the fingers should be very even, as this gives the necessary lightness and speed. When you feel that the arm has formed, start to gradually reduce the height of the seat until the elbows are slightly below the level of the keyboard; as a result, the hand will seem to stick to the keys, which will add coherence to the performance " This passage denotes yet a new development in that the idea of keyboard pedagogy now encompassed several specializations, the foremost being keyboard technique. (Alekseev, 1988)



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Picture 6

Jean-Bernard Rameau. Metode pour la mechanique des doigts

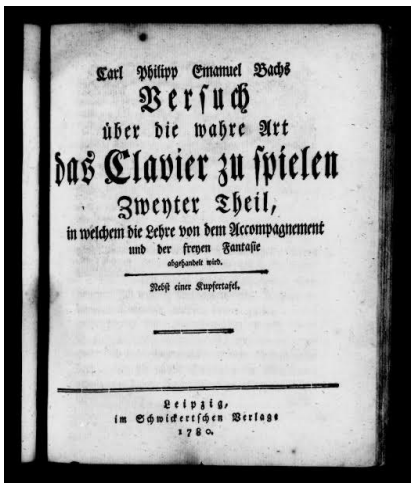
It must not be forgotten that the instructions of the aforementioned authors refer not to the piano, but to the harpsichord, which does not require much force when pressing the keys. The reason for this is that the energy required to depress a key of the modern piano far exceeds that required for a harpsichord. The French harpsichordists mentioned above gave specific playing instruction because of the stylistic demands Rococo[5] style manifested in their work. (Alekseev, 1988)

As can be seen, pedagogical evolution over the aforementioned period includes an ever-increasing number of playing aspects as well as an increasing level of detail. However, the aspect of a graded system of increasing complexity did not exist. While it is understood that teachers must have chosen repertoire commensurate with student abilities, we do not have a pedagogical methodology in which all the aspects are sequenced in the way found in modern teaching methods. We know that composers had by this time become more aware of early keyboard development in that they began to compose a greater number of easier pieces for the young. A prime example is J.S. Bach's Anna Magdalena book and his set of Three-part inventions. While these are a lot easier than the vast majority of his other keyboard works, the writer assumes that the student is already fairly advanced and not a complete novice.

Developments in the Classical and Romantic Eras in Piano Pedagogy.

One of the most famous methods of the second half of the 18th century is the treatise by Philipp Emmanuel Bach (1714-1788) "Versuch uber die wahre Art das Klavier zu Spielen" (Experience of the true art of playing the clavier) (1753/1762). C.P.E. Bach writes: "The true art of playing the clavier predominantly presupposes correct fingering, good 'manners' (that is, melismas), and good performance". Speaking about fingering, C.P.E. Bach emphasizes the importance of using the first, "most important" finger, which "gives the key to all kinds of fingering and helps to play easily, without tension." He also believes that mastering the playing technique does not yet provide good performance, which consists of "the ability to convey to the listener the true content of the music." "You cannot play like a trained bird. - music performance should come from the heart" (Sukhova, 2005)

[5] Style in art and architecture of the 17-18 centuries



Picture 7

C.P.E. Bach. Versuch uber die wahre Art das Klavier zu Spielen

In the second half of the 18th century, a new instrument entered musical life - the piano, that greatly differed from the harpsichord in the mechanics of sound production. The action of the hammer makes it possible to produce sounds of varying dynamic levels and, as a result, the gradation of sound. This is not possible on the harpsichord. Immediately following its advent, three piano schools became dominant London, Vienna, and Paris.

One of the most famous representatives of the London school is Muzio Clementi (1752 - 1832). He wrote methodological explanations for the piano school for beginners "Methode pour le Piano-Forte" (1801), was the author of the first technical exercises and etudes in the history of the piano. These include collections: "Preludes and exercises in all keys of major and minor", "Exercises for the thumb", a collection of octave etudes, etc.

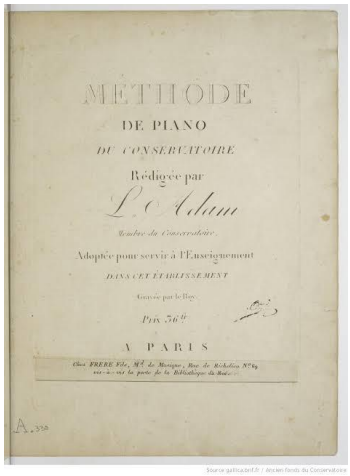
Picture 8

Muzio Clementi. Methode pour le Piano-Forte

His collection "Gradus ad Parnassum" (Step to Parnassus. 1817-1826) included 100 different works - etudes, preludes, fugues, canons, pieces in sonata form, and other samples of compositions for piano. Clementi is an innovator and representative of the London school of piano playing - in addition to finger passages, he used double notes, octaves, chord structures, repetitions, and other techniques that add brilliance and variety. "The Clementi's school gave rise to certain traditions in piano pedagogy: the principle of many hours of technical exercises, playing with" isolated "hammer-like fingers with a motionless hand, strict rhythm and contrasting dynamics."

Louis Adam (1758 - 1848) is considered the father of the Parisian school. His "School of piano playing" "Methode de piano a passage de classes de piano de Conservatoire" (1805) was an obligatory textbook for students of the conservatory. In addition to the repertoire and exercises, Adam formulated his methodological principles: musical development, taste, and expressiveness of performance. He considered the main purpose of music to awaken the senses of the listener and technique was for him, a means of achieving the ideal sound. He advised playing scales and arpeggios

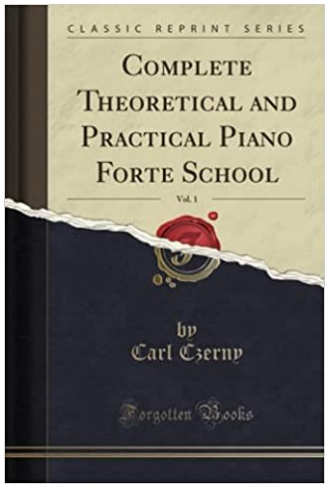
using crescendo[6] and diminuendo[7], and paid attention to legato[8], melodiousness, phrasing, and fingering. Adam did not accept mechanical finger training without the ultimate goal of musicality.



Picture 9

Louis Adam. Methode de piano a passage de classes de piano de Conservatoire

Representative of the Viennese school, K. Czerny (1791 - 1857) - the author of numerous studies, technical pieces, and exercises that are widely used in music education today. These are "Selected Etudes", "Daily Exercises", "The Art of Finger Dexterity", " School of finger fluency" and many others. His exercises successfully developed finger fluency and free and flexible movement of the hand and forearm. He used a new technique of playing, where, instead of placing the first finger with a motionless hand, he turned his forearm and hand in the direction of the movement of the passage. In his method "Theoretical and Practical Piano Forte School" (1846) Czerny pays special attention to nuance and touch. He suggesting to play scales, passages, and exercises at different tempos and with different sounds, using crescendo and diminuendo and a variety of methods. (Kulikov, 2015) His unique technical approach to playing focuses on musicality. Mechanism of thinking - assimilation of text, overcoming technical difficulties, and studying performance mastering go hand in hand with problems of musical interpretation (Alekseev, 1988).



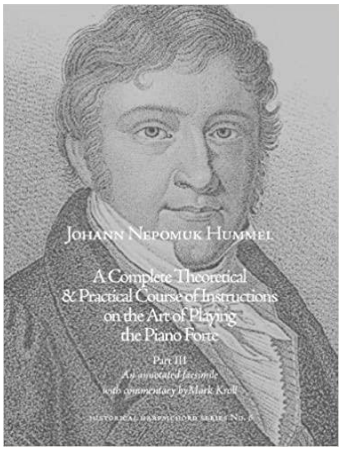
Picture 10

K. Czerny. Theoretical and Practical Piano Forte School

Mozart's student Johann Nepomuk Hummel (1778 - 1837) enjoyed great fame in Vienna in the early 19th century. He is the author of "A Complete Theoretical & Practical Course of Instructions the Art of Playing the Piano Forte"

[6] Gradual increase in sound
[7] A gradual decrease in sound
[8] Coherent performance of sounds

(1828). The book consisted of three parts - basic training, fingering, embellishment (melismas), and performance. The first part of the book was devoted to initial training, the second to fingering, and the third to embellishment and performance. In addition, the book had a section on instrument tuning and improvisation.



Picture 11

N. Hummel. A Complete Theoretical & Practical Course of Instructions the Art of Playing the Piano Forte.

It was at that time that various devices were invented for mechanical training of the fingers, such as the "chiroplast" by Jean-Bernard Logier (1816), and the "dactylion" by Henri Hertz (1835). The idea behind such inventions was that fingers inserted into suspended rings were mechanically raised and lowered. In 1840, Casimir Martin invented the Chiro-gymnast, a device for stretching the fingers. Of particular interest was the hand driver "Guide main", invented by F. Kalkbrenner in 1831. - Above the keyboard, a bar was installed with rings sliding over it, into which a hand was threaded, which could only move parallel to the keyboard, allowing the fingers to freely move the keys. Kalkbrenner recommended reading the book while playing the exercises so that the mind does not interfere with the work of the fingers. (Nikolaev, 1980)

In the same years, the system of collective lessons for teaching piano techniques gained recognition in Paris. Students developed their fingers by playing on mute keyboards. Thus, we see that the method of teaching was based on technique and the main task was the desire to develop the strength and fluency of the fingers. But at the same time, in the first half of the 19th century, many performers, most of them students of Clementi, Adam, Cerny, Field, developed new techniques for piano playing, achieving the power of the instrument's sound, the brightness, and brilliance of complex passages. Of particular importance in the texture of their works were chord structures, octaves, double notes, repetitions, hand-shifting techniques, and other effects requiring the participation of the whole hand (Nikolaev, 1980)

The works of romantics - Schumann, Chopin, Liszt - reflected the features of the new piano style. Their music required a search for a new texture, new sounds, richness, and a variety of colors. This was connected with the discovery of new methods of playing among the greatest composers-pianists of the late 19th and 20th centuries.

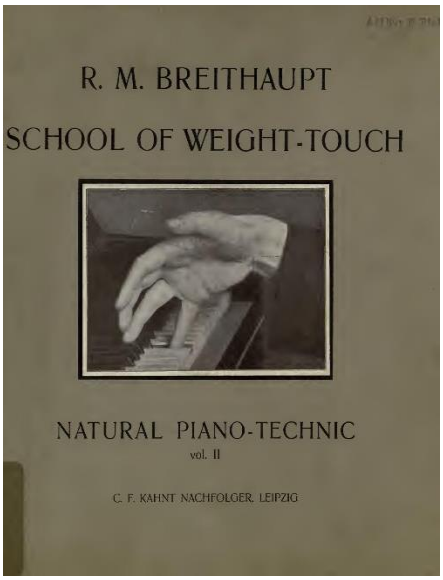
Chopin, for example, attached great importance to freedom of arms and flexible movements of the hand, wrist, and forearm. He proposed using the natural differences of the fingers following the phrasing and intonational expressiveness of the musical pattern, entrusting strong fingers with reference sounds, and weak ones with soft endings of melodic phrases. Liszt, like Chopin, demanded from the pianist complete freedom of movement, playing with the whole arm from the shoulder, using the span and weight of the arm in fortissimo[9] to achieve maximum sonority. Both of them believed that technique should be entirely subordinate to the artistic tasks of performance. (Sovetova, 2006)

[9] Very loud performance of sounds.

Pedagogical Innovations of the 20th century in Piano Playing.

The first stage in the formation of the theory of pianism was called the physiological school of piano playing and was based on the development of the anatomy and physiology of the pianist. The founder of this theory was the German teacher, pianist, conductor, and composer Ludwig Deppe (1828-1890). Depp developed a system for the development of pianistic skills based on a sense of freedom of movement and playing with the whole hand with the participation of the shoulder, forearm, and hand and published a work called "Pianists Hand Disorders." His technique became known after his death when his students published his works. Deppe advised freeing the hands from muscle tension, to avoid stiffness among beginners learning to play the piano. To do this, he suggested, as a preliminary exercise, raising the freehand from the shoulder and gently lowering it onto the closed lid of the piano, and in the future with the same movement on the keyboard.

The next well-known representative of the physiological direction in the theory of pianism was Rudolf Breithaupt, the author of a two-volume book on the theory of pianism "Natural Piano Technique"(1905/1906). Analyzing the movements according to the type of active and passive, he concluded that the leading role in playing the piano should belong to the shoulder, and all other parts of the hand, especially the hand and fingers, should participate in the movement more or less passively. At the same time, virtuosity for him is "the art of passive movement of the hand." He sought to explain from the standpoint of anatomy and physiology the fallacy of the traditions of the old school, based on the game of "isolated" fingers, without the participation of the whole hand.



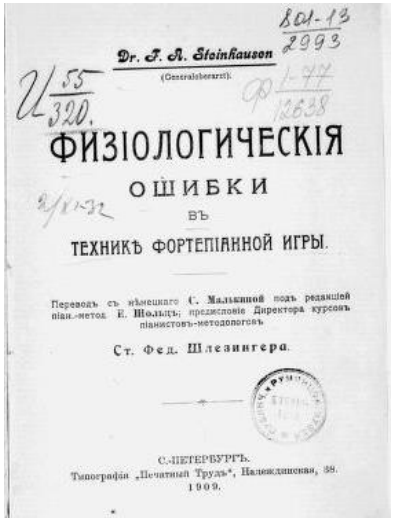
Picture 12

R. M. Breithaupt Natural Piano Technique.

In the formation of the physiological direction in the theory of pianism, an important role belongs to Dr. Friedrich Adolf Steinhausen, the author of the book "Physiological errors in the technique of playing the piano and the transformation of this technique." (1905)

Defining the essence of the exercise, Steinhausen writes:

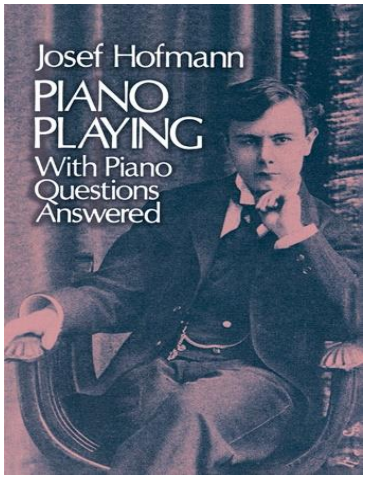
"Since the movement comes from the central nervous system, the exercise primarily affects the brain and spinal cord, being thus primarily a mental process, processing, replenishment of the experience accumulated in the body, memory." (Nikolaev, 1980)



Picture 13

F. A. Steinhausen. Physiological Errors in the Technic of Playing the Piano and the Transformation of this Technique

In the first decades of the 20th century, in parallel with the anatomical and physiological doctrine, another direction developed, the founders of which were the largest performers-musicians - Joseph Hoffman and Ferruccio Busoni. Josef Hofmann, a Rubinstein student, is the author of the well-known book Piano Playing. (1907). The main place in his methodology was occupied by mental work. Hoffmann was against mechanical training of the fingers and the development of any kind of universal movements. The fundamental principle is a thorough study of the musical text to more fully reveal the composer's intention. Hoffmann believed that no matter how precisely the pianist played the musical text, he still would not reach the performance that the author had heard. Hoffman focuses on the activation of the performer's internal auditory ideas. This manifested itself in the formulation of the problem of learning musical works, which was new for that time, namely, in the definition of four possible types of it: With a piano with notes, without a piano with notes, with a piano without notes, without a piano and notes. (Goffman, 1961)



Picture 14

J. Hofmann. Piano Playing

Ferruccio Busoni played an outstanding role in the formation of the pianistic school of the 20th century. He emphasized that he sought to simplify the piano playing mechanism and reduce it to the least amount of movement and effort. To achieve this and develop a technique, in his opinion, it was possible to a lesser extent through physical exercises and to a greater extent through the spiritual comprehension of the task. He contrasted the traditional “three-fingered” with “five-fingered”, based on the alternation of hand positions. This fingering replaced the frequent insertion of the first finger by throwing the hand over and moving the second and third fingers over the fourth or fifth. Busoni also widely used the distribution of passages between the hands. His method was a fixed composure of the

playing apparatus, in particular, the vertical and horizontal movements of the forearm, interpreted as a whole with a stiff, stable wrist.

One of the representatives of the direction, in many respects close to Busoni, was the German teacher and theorist of pianism V. Bardas, whose small book "The Psychology of Piano Playing Technique" was published in 1920. Bardas's book is not a systematized textbook of piano playing. Rather, it is a methodological manual derived from the author's pedagogical practice, designed to direct the attention of performers and teachers to several significant issues of piano technique.

Among the works devoted to the issues of the performing skills of the pianist, one should mention the book by Karl Leimer "Modern Piano Playing". Leimer writes that one of the main tasks of the teacher is to teach the student to exercise rationally, to concentrate his attention intensively, to play what is learned at the slowest pace, without making mistakes. Speaking about technical problems, using the terminology of Hoffmann, he writes: "Working on technics is mental work."

Picture 15

K. Leimer. Modern Piano Playing.

Finishing the review of the so-called psycho-technical direction in the theory of Western European pianism of the XX century, it is necessary to dwell on the fundamental work of the prominent German pianist-teacher Carl Adolf Martienssen (1881-1955) "Individual piano technique based on sound creative will." In 1937, seven years after its first edition, practical addition to it was published under the title "Methods of Individual Piano Teaching".

Picture 16

C. A. Martienssen. Methods of Individual Piano Teaching

The main place in his teaching is occupied by the idea of the leading role of hearing in the education of a musician.

The educational process should be structured in such a way that the auditory presentation precedes the extraction of sound. Revealing this problem, Martinsen is correct - he points out that a different system has taken root in piano pedagogy, in which a sound is first extracted, and then on this basis, an auditory representation is born. By itself, this idea is not original (it was put forward in the 18th century by Leopold Mozart), but Martinsen gave it a detailed scientific basis and indicated the way of developing an active ear for music. Martinsen rightly points out that piano teaching is oriented towards a student with average musical skills. The process of educating a pianist begins with motor skills, with an explanation of the required movements and the corresponding exercises. Along the way, the student gets acquainted with the keyboard, musical literacy, and reading notes. Such primary motor education leads to the fact that the student reads what is written in the musical text, translates it onto the keyboard, using the learned playing techniques, and, finally, hears the sounds that he has made on the instrument. All this can be expressed in a short diagram: I see - I play - I hear. That is why he contrasts the usual teaching method with his system, based on the "prodigy complex." Explaining this idea, he cites as an example the history of the musical development of Mozart. As it is known Mozart began to study music in the fourth year of his life, and at the age of five, he was already composing little pieces, which he played to his father so that he would record them. Mozart also began to play the violin and organ by ear, not yet knowing any rules and techniques for playing these instruments. Scheme: to see - to hear - to play.

Concluding the review of the works of several representatives of the foreign theory of pianism of the first half of the XX century, we can draw the following conclusions. The largest, progressive-minded musicians of this time, guided by their experience of outstanding performers, approached the problem of mastering the pianistic skill in a new way. Rejecting the orientation of piano pedagogy towards physiology as a science that provides an objective basis for the development of ideal technique, they brought to the fore the mental, analytical work, the role of the psychological factor in solving pianistic problems, subordinating all this to the main goal - the development of what Martinsen called "sound-creating will ".

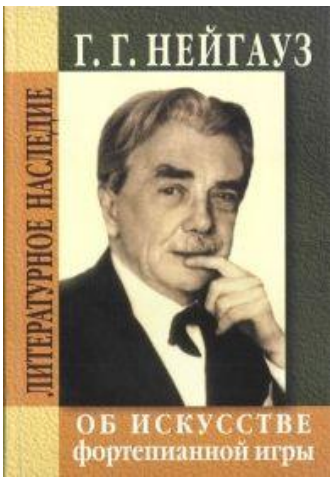
Each of them, following his own pianistic experience, contributed a lot of value to the questions of the pianist's work. But, perhaps, it was Martinsen who, in his major research, gave the most complete analysis of the path of development of the art of piano and pedagogy.

The principles of the so-called psycho-technical school are reflected in the works of prominent teachers in many countries. This direction played a significant role in the formation of the theory of pianism and teaching methods.
In general, the entire 20th century was characterized by significant shifts in and discoveries of piano pedagogy.

Gradually, musicians concluded that playing the piano is not a mechanical, but a psychophysical process. The ideas of expediency, economy, and musical justification of the playing movement were put forward and resulted in significant changes in pedagogical methods. The G. Neuhaus school is rightfully considered one of the best schools of the 20th century. The main principle of the school of G. Neuhaus is the dominance of the content of the studied work over its technique. "To speak and have the right to be listened to, one must not only be able to speak but above all have something to say." (Neuhaus, 1958)

Heinrich Neuhaus believed that work on a piece should begin with the presentation of its ideal sound. To this end, it is necessary to listen to the work in several good performances, so as not to copy someone else's. In addition, he believed that a student playing a work of a certain composer should familiarize himself with his other works, this will help to better understand the work on which he is working. One of his techniques was the development of imagination and hearing: he forced students to learn works by sheet music, without using a grand piano.

Neuhaus believed that the content, musicality, and meaning of the work helped to master it technically: "A few words about technique. The clearer the goal, the better it dictates the means to achieve it. " (Neuhaus, 1958)



Picture 17

H. Neuhaus. On the art of piano playing. Notes of a teacher

The second half of the XX century saw the formation of new centers of musical education and culture in Paris, Vienna, Leipzig, Cologne, Weimar, Boston, New York, Tokyo. The twentieth century is characterized by the emergence of various systems of early and accelerated music education. These are the systems of Zoltan Kodaly, Bela Bartok, Karl Orff, and Shinichi Suzuki. Their appearance is due to discoveries of doctors and psychologists related to the development of children.

Zoltan Kodaly, a Hungarian composer, musician, and theorist, argued that there are no unmusical people whose musicality could not have been developed in childhood. Kodaly singled out four features of a musical person: a developed ear, a developed intellect, developed feelings, and, developed hands. Thanks to him, music became a compulsory everyday subject in Hungarian schools and his method in which choral singing is the basis, spread in many countries.

German composer Karl Orff created a system of a musical education system designed for all children with varying levels of skill and musical abilities. Its essence concerns the development of creative imagination and group playing. He preferred group lessons to individual ones, These lessons focus on movement and dance.

The author of the School of Piano and Microcosmos, Bela Bartok, paid great attention to polyphonic development, hearing, singing, as well as the technique of wrist and finger strikes. His compositions are based on intonational and rhythmic techniques of folk music that help to develop musicality, encourage a sense of rhythm in the student and increase musical horizons. (Manyakin, 2016*)* Bartók's six volumes of Mikrokosmos constitute perhaps the first and most comprehensive piano method that takes the student from the most elementary level through to an advanced one in a specifically-designed sequence that includes all aspects of piano playing and musical learning.

Shinichi Suzuki created a unique method based on the belief that a child can learn musical literacy from childhood as a language, copying what he sees and hears. The essence of the Suzuki technique is to surround the child with music as early as possible and teach him to repeat notes, musical phrases, and then whole works on a musical instrument by ear.

Conclusion

Presently, piano instructors have a vast array of piano methods and pedagogical materials at their disposal. These range from traditional methodologies that rely on the transfer of classical knowledge and experience to the modern, more focused on the personality, development, psychological and emotional needs of the young student. It is, therefore, possible to make pedagogical choices based on the individual abilities of the child and depending on the goal, one may choose the exact method that will be ideal for any one particular case. At the same time, it is not necessary to be limited by a single method. An integrated approach can contribute to the faster and more versatile development of a child's

musical talents. “Each author was looking for and believed that he had found some correct and, moreover, the only correct system of techniques suitable for everyone.” (Martinsen, 1966: pp. 44)

A method may be considered as an assistant on the way to the goal - mastering the playing of the instrument. The main task is shared by teacher and student alike. Only their joint work can give a positive result. The work of a teacher depends on the ability to understand which particular method will be the best for a given child as well as the ability to find and develop the student's strengths and correct weaknesses. It is perhaps more beneficial not to present the student with seemingly difficult obstacles but rather to maintain interest in him or her. The student's work consists of systematic study without which no method will yield positive results. It is just as important to stimulate a host of other properties that lie outside of strict mechanics and pedagogy. In addition to learning how to play the piano, “One cannot do without a sense of form, style, the virtue of good taste and originality.” (Busoni, 1962: pp. 155) It is only in the presence of all these components that it becomes possible to have a versatile and correct musical development.

While much has been written about classical and modern methods of teaching piano, there seems to be a lack of literature that proposes how these two separate and often mutually exclusive schools of thought may be integrated to create a synthesis. The task of teachers is much the same as that of scholars of pedagogy in that they too might find a way to balance the directives of the old and new schools to achieve a new pedagogical perspective where technique and musicality are one and one may not distinguish between the lesson and the game.

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Picture 8. https://www.google.com/search?q=muzio+clementi+methode+pour+le+piano+forte&client=ms-android-samsung-ga-rev1&hl=ru&prmd=ivn&source=lnms&tbm=isch&sa=X&ved=0ahUKEwiznp-n4JD4AhW_SPEDHfoYA3oQ_AUIFygB&biw=412&bih=756&dpr=2.63#imgrc=tE
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