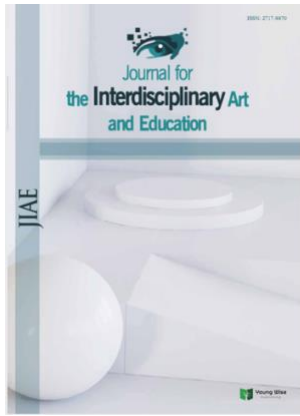




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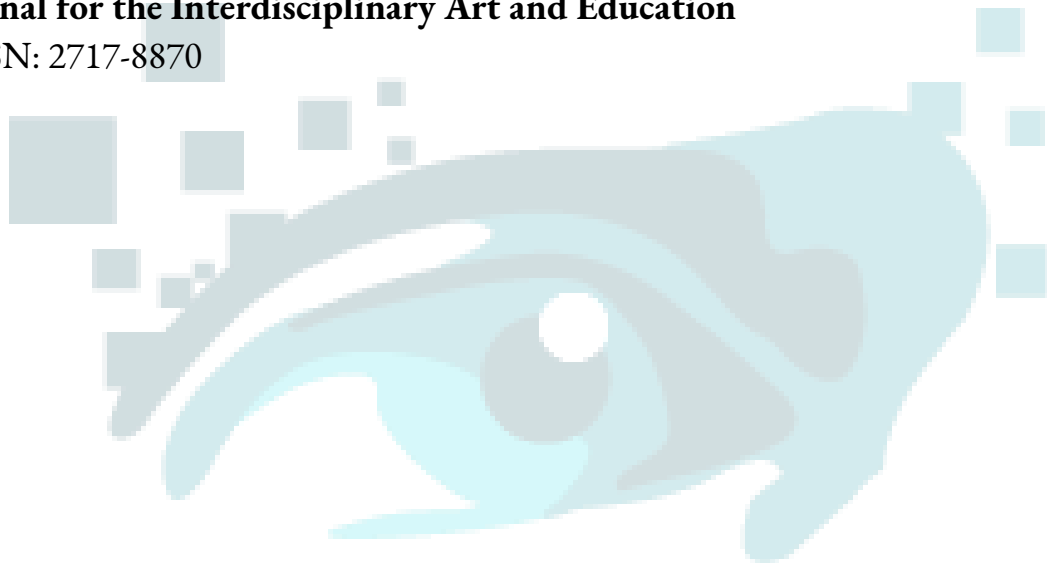
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**Interdisciplinary
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Research Article

The harmony between ballet teacher and ballet accompanist: an examination from the perspective of musical technical elements

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Abstract

The success of the operation and flow of a ballet class has many factors that can positively impact students both technically and artistically. One of the most important of these factors is the accompaniment. Contrary to popular belief, the harmony and collaboration between the ballet teacher and the ballet accompanist in a ballet class is both difficult and extremely important. This harmony in the ballet class lays the groundwork for the technical quality of the class, musical integrity, and a smooth flow. It is essential to establish a classroom environment where the elements of this communication during the class are well defined, any missing or incorrect information is mutually corrected, and the teacher and accompanist discover ways to communicate effectively. The quality of the ballet accompaniment should be such that it assists the lesson, containing musical features suitable for the movements, and it should be possible for the music to become a more effective tool in the class through the coordinated and collaborative work of the ballet teacher and ballet accompanist. This article aims to examine the obstacles in the harmony between the ballet teacher and the ballet accompanist, strategies to improve this harmony, and the musical technical elements. The views of some artists were consulted regarding the harmony between the ballet teacher and the ballet accompanist, and in light of this information, musical technical elements, forms of articulation, beginnings and endings of movements, determination of tonality and appropriate rhythms, use of staccato and legato terms in the class, accents, and use of dynamics were grouped under specific headings. Additionally, very few existing sources sufficiently emphasize the importance of the musical skill required to accompany technical ballet classes and the skills that a ballet accompanist should possess. At this point, it is necessary for the teacher to establish proper dialogue with the accompanist and guide them correctly, and for the accompanist to benefit from this feedback in light of their own knowledge. Since many studies do not address the cooperation between the accompanist and the teacher, this research topic has been emphasized as a small introductory guide for both ballet teachers and accompanists.

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Introduction

General impressions suggest that a ballet teacher is not sufficiently willing to understand the accompanist's language, and the accompanist is not sufficiently willing to play the desired music. This may be due to the presence of some gaps or incorrect information during communication. The fact that there has been almost no research on this subject in Turkey, the desire of academics to address the topic separately in their own fields, the difficulty of interdisciplinary work, the consideration of accompaniment as independent from ballet, and the mistaken belief that only music is the subject

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of research have all contributed to a significant gap in the literature on this subject. Undoubtedly, accompaniment, as the word itself suggests, is a combination of two fields and a resulting art form.

It is wrong to think that accompaniment is not important. On the contrary, it can be of great importance and needs to be listened to (followed) very carefully. To be a good accompanist, the pianist must be passionately devoted to their work. Accompaniment is not just about playing the notes written by the composer. It also helps the performer (dancer) to present their performance in the best possible way by following their interpretations, such as speed and expression (Scholes, 1954).

Regarding the importance and impact of accompaniment and music in the dancer's life, the former Soviet dance teacher Nikolay Tarasov said: "Real artists do not just dance to the accompaniment of music, they dance within the music. In other words, a musical theme should always offer an emotional, artistic, and conscious choreographic awareness to the dancer, serving as a manifesto" (White, 2009).

More attention should be given to the teacher-accompanist collaboration. Identifying problematic areas in this regard can be considered a very important factor affecting the foundation of ballet education. The impact of music in a ballet class is undoubtedly the most important factor. Music can elevate a ballet class with its positive influence, but if used incorrectly, it can have a significantly negative impact.

This article aims to provide insights into the fundamental elements of the accompanist-teacher relationship while exploring methods to enhance the quality of a ballet class.

The Harmony Between a Ballet Teacher and an Accompanist

In the 18th century, a ballet master was not only a highly skilled dancer, musician, and demonstrator of ballet exercises but also a versatile instructor who could musically accompany the class, often with a miniature violin (RAD, 2005). In light of this information, a ballet master of that era was capable of reading music scores and playing an instrument (Bloomfield and Watts, 2008). Unfortunately, in today's contemporary world of specialization, it is very difficult to find a ballet teacher who is talented enough to accompany their own ballet class. Despite the inherent connection between music and dance, musicians and dancers often cannot communicate in the same language (Sawyer, 1985). The lack of research on the role of the ballet pianist today might be because dance accompaniment is not seen as an art form. Many dance students and professional artists are lucky enough to dance with live piano accompaniment. The piano, by its very nature, is one of the most suitable instruments for the concept and definition of accompaniment (Kurtuldu, 2014). This actually proves how much music accompaniment elevates the class to a lively, enjoyable, and satisfying level and how important the issue of accompaniment is. In ballet education, music and dance are two fundamental art areas and elements that cannot be considered separately.

As mentioned in Yee Sek Wong's thesis, "The Art of Accompanying Classical Ballet Technique Classes," there are many ballet schools with different techniques. These include the French School (France), Bournonville (Denmark), Cecchetti (Italy), The Royal Academy of Dance (England), Vaganova (Russia), and Balanchine (America) (Wong, 2011).

Each school has its own unique style, consistent with its tradition. This style variation means that teachers have different musical preferences and uses. On this matter, Wong quotes Katherine Teck:

When it comes to musical style, some teachers may request pieces from their favorite classical ballet repertoire, some may prefer selections from pop or Broadway pieces, and others may request jazz improvisation, while yet another teacher may prefer classical or folk music pieces (Teck, 1994).

From this perspective, the musical dynamics of a ballet class can vary widely depending on how the teacher wants to combine it with different technical elements.

In a full-time vocational training or professional level ballet class, lessons typically last about an hour and a half, during which the teacher designs a series of about 20 exercises, each 32 or 64 measures long, that include ballet steps and movements. The ballet teacher may have prepared and memorized the lesson beforehand or decided to create it during

the class. The ballet teacher first marks the movement, explaining the content and structure of the movement in an abbreviated form. In a professional class, this period can be explained with just a few seconds of demonstration for a two-minute exercise. During this quick explanation, the teacher supports the explanation with hand movements in addition to small body expressions, providing information to both the dancer and the accompanist about the length of the combination and the character of the movement.

Exercises and their music are almost always created using eight-count phrases and multiples of these phrases. An experienced accompanist, especially if they have worked with the same teacher many times, can gain experience in finding the most suitable music. A less experienced accompanist may find it difficult to understand what type of music the teacher wants and with what characteristics. In this case, it is necessary and essential for the teacher to describe to the accompanist the number of measures, the time signature, and the tempo at which the music should be played.

Accompanying in a ballet class is a collaboration that must occur between the musician and the teacher. The musician observes the teacher and makes music under their guidance, while the teacher must explain the most suitable music for an exercise in a language that the musician can understand. Often, the dynamics of a teacher and an accompanist are not the same. The worst relationship, which is fortunately rare, is when the teacher and/or accompanist are indifferent to the situation. This is a condition that definitely has a negative impact on the flow of the class.

In a classroom environment, the interaction between the teacher, dancer, and musician, combined with the connection between music and dance, can transform into a lively and creative atmosphere. In contrast, in an environment where this does not occur, it is likely to have an accompanist who is not open to communication, and a teacher who is not open-minded and does not know how to request the appropriate music from the musician.

Ballet piano accompaniment is such a demanding profession that a pianist must be able to sight-read orchestral works, be familiar with both music and ballet music repertoires, possess extensive knowledge of many pieces, observe the dance teacher's demonstrations during the lesson, follow the dancers, and be able to accompany simultaneously (Frosi, 2011).

The source of this issue is often the teachers' use of flawed (incomplete) terminology and their inability to effectively direct the pianist. For instance, the term "play slowly," often used by teachers to indicate a slowing down in the music, is an incorrect description. Many times, teachers try to adapt the same time signature to multiple movements. A teacher who becomes aware that this is an incorrect practice will start to recognize cues that can positively impact the lesson. In doing so, they should remain open to innovation and possess a research-oriented mindset, avoiding repetition.

According to dance accompaniment expert Harriet Cavalli, there are three main ways a ballet teacher should request the appropriate music for the combination they have given. The most commonly used method is for the teacher to count the combination themselves and leave the music selection to the accompanist (Cavalli, 2011). Alternatively, some teachers can create combinations according to a specific piece of music that fits the combination in their mind. Lastly, some teachers allow the accompanist to choose the appropriate music for a particular movement and then prepare a combination that fits this movement and music.

Additionally, although rare, recorded (non-live) music accompaniment is sometimes used in academic institutions or various schools that offer ballet classes. These accompaniments consist of pieces arranged for ballet class, compiled from albums available on various digital platforms, in a wide variety of forms and genres. Unlike live piano accompaniment, it would be beneficial to briefly discuss the benefits or negative effects of this type of accompaniment. The recorded accompaniments used by teachers with this method are typically recordings of thirty-two or sixty-four measures with a constant tempo and beat. Although there are occasionally recordings with tempo changes, these require dancers to dance at the same tempo from start to finish. Similarly, the introductory music of the recordings also typically has four- or two-measure introductions, with four-beat recordings being more preferred in lessons. This is because this type of accompaniment, with a relatively longer introduction, provides a more understandable period to convey the tempo of the piece. As a positive aspect, these recordings, when used intelligently and effectively, offer a musical richness due to the wide variety of pieces they present. Sometimes a piece of music can be used for two movements. For example,

a grand pli  music can also be used for grand adagio movements, or a battement frapp s music can also serve for petit battement movements. Similarly, the instructor can choose pieces that enhance the flow of the lesson by using both classical and pop pieces in the same class. The use of recorded music, having both negative and positive effects, could therefore be a different research topic in this regard.

Determination of Articulations

If a ballet teacher possesses fundamental knowledge of dynamics and articulations in music and is well-equipped in this area, they also have the chance to request music from the ballet pianist that suits the combination. Often, teachers and accompanists struggle to speak the same language. Since musicians are more familiar with musical terminology, they expect feedback in this language, while teachers may try to communicate their wishes using their own language. This is where various misunderstandings or miscommunications arise, negatively impacting the progress and flow of the class. When this communication is accurate and strong, the accompanist's small touches can have a powerful effect on the dancer.

Articulations in music determine how the transitions between notes are made, whether they are smooth or strong. In piano pieces, these articulations are usually specified on the sheet music. However, in ballet classes, the situation is different in practice. At this point, the music needs to be re-articulated according to the combinations and the smooth and strong transitions that the ballet teacher will provide. Otherwise, the intended teaching cannot be beneficial to the dancer. At this point, both the ballet teacher and the pianist need to find a common language, with the ballet teacher accurately conveying their wishes and the ballet pianist being equipped to respond to these requests. Even within the same combination in ballet, the number of measures can change, and the types of articulations can shift within the piece. The ballet pianist must be prepared for this situation and make the necessary changes and notes when required.

Music Arrangement in Starting and Ending Movements

Ballet teachers can express the beginning of a combination in several ways. These include verbal expressions like "ready" or "thank you," counting such as "5-6-7-8," or simply a brief command like "and."

Usually, each exercise structure requires a short two- or four-measure introduction/preparation music. At the same time, while playing the introduction music, the accompanist aims to provide information to the dancer about the tempo and rhythm of the music they will play. Sometimes, some teachers start the movement directly by making an introduction like "5-6-7-8" without needing introduction music.

In beginner classes, the pianist may be asked to provide introductory notes (for example, three notes) for the preparation of the preparation. This is the necessary breath and awareness for preparation. Introductory notes for the preparation are extremely important for children in their early years of training who are unfamiliar with many movements and listening to music, and they also help with starting the combination on time (moving with the class and music). As the levels advance, endings are completed with the final measures of the piece rather than with extra music.

Some movements, especially rond de jambe a terre, en l'air, battements frapp s, may include additional balance and Port de bras sections at the end of the combination. In these sections, the accompanist may be asked to play an additional 16 or 32 counts. It is appropriate to indicate this before starting the combination or to signal the accompanist as the exercise approaches the end. Making eye contact with the accompanist during this time is important to request and execute the appropriate action.

After completing barre exercises, some teachers may provide a relaxation exercise called "stretching." In this section, it is sufficient to leave the accompanist free with the appropriate music and only indicate the ending time. After the final exercise, all students give a reverence to the teacher and the accompanist as a sign of respect. For this final bow, the accompanist may be asked to choose a piece of music with four measures and no introductory music.

The Importance of Tonality Change

In a ballet class, varying the tonality according to the changes in movements is crucial for maintaining the interest and diversity for the dancers, the teacher, and the accompanist. Requesting the accompanist to change the tonality every two

pieces or movements can have a positive impact on the flow of the class. This should be clearly communicated to the pianist. In some cases, a different octave of the same tonality (e.g., a higher octave) may be preferred.

Another important aspect is the change between minor and major tonalities. While minor tonality may be suitable for adagio or other slow-tempo movements, major tonality pieces are preferred for jumps or fast-tempo movements. This change varies from movement to movement and according to the mood. The process of transposition, transferring a piece from one key to another, is undoubtedly a valuable and challenging skill for an accompanist. Since transposition is a musical change that depends on the accompanist's own skill and mastery, it is expected that they make this choice themselves. Although this key-changing process falls entirely within the domain of musical expertise and is not within the ballet teacher's area of expertise, having knowledge in this area is valuable from their perspective.

Determining the Appropriate Rhythm and Time

According to White (2009), *"Most teachers prefer limited musical tempos and rhythms for steps, exercises, and combinations. For example, if you are a teacher who particularly likes the waltz rhythm and tends to give movements in this rhythm, do not let this rhythm dominate your class. Instead, using options such as 6/8, 2/4, and 4/4 available in the wide range of the music repertoire will enrich the music in the class with various rhythms. This wide range will positively impact the dancer's movement capacity"* (White, 2009). This explanation emphasizes that limited rhythmic choices lead to the dancer's one-dimensional development and a restricted repertoire. It also highlights how the rhythmic features of music can be expanded through variations and their positive effects on dancers.

In beginner classes, simple rhythms and times are used. This is because they are easy to perceive and help the student focus more on the movement. As the class progresses, the rhythms and times can become more complex. In this regard, the ballet teacher may request more complex pieces from the ballet accompanist as the movements being taught develop (as the class and level progress).

The Use of Staccato and Legato Terms in Ballet Classes

Staccato, the Italian equivalent of "detached," is a form of musical articulation. In modern notation, it is used to shorten the duration of a note. A silence separated from the note may follow. It has been used in music since the eighteenth century (Willi, 1960).

Staccato accompaniment, which means playing in a detached or bouncy manner, is an ideal choice for movements involving lightness and single-leg jumps. This form of accompaniment is ideal for petit allegro combinations and battement dégagé combinations. This is because the accompanist can provide supportive accents to movements with different articulations within a single piece. For example, in battement tendu and battement dégagé movements, the accompanist can change the articulation to use the same piece for both movements. Although these two movements are very similar, the foot is held off the ground (waited) in the battement dégagé movement. Therefore, adding staccato to the accompaniment provides this lifting effect with the music, making it a supportive element for the movement. Conversely, playing the same piece legato gives the sense of connectedness and continuity needed for battement tendu combinations.

In petit allegro movements, using very short staccato notes and selecting pieces with staccato can help the dancer feel lighter and jump higher.

Additionally, an accompaniment with marcato (accented) notes is suitable for frappé combinations that mimic this striking character.

The term "Legato," from Italian, refers to playing or interpreting a melody in a connected manner without any breaks (Kennedy, 1984).

Legato accompaniment is used in plié and adagio combinations, which require fluidity and continuous movement. Conversely, legato music gives dancers a smooth and flowing feeling, allowing them to create longer and more beautiful lines in their bodies by imitating this feeling. In beginner classes, melodic flow and movement transitions are mostly interpreted legato (connected). As the level progresses, staccato touches, independent of legato, will also be necessary

when needed. It is also appropriate for the ballet teacher to request these transitions from the ballet accompanist at the right time and to implement them in the classes.

Accents

The term "accent" in ballet movements has a similar meaning to the "accent" in music.

In music, the (>) symbol indicates an added emphasis on a note, meaning to stay on it longer and add stress. Similarly, in ballet, it means emphasizing a certain part of the movement, making it more dominant, giving it power, or quickly closing the leg (Minden, 2005).

According to Cavalli, accents have a range of applications from long-lasting adagios to gradually increasing allegros (Cavalli, 2001).

Cavalli also identifies three types of accents: "normal accent," "inward accent," and "outward accent." Some movements, such as battement frappé, where the momentum of the movement is emphasized outward, are naturally termed as having a "normal accent." Movements like battement tendu and battement dégagé also involve the use of both inward and outward accents. Here, the teacher can use the desired accent according to the combination.

While explaining accents, ballet teachers often describe them verbally as inward or outward accents, or they can use the word "and" while counting to indicate an accent. It is both crucial and challenging for a ballet accompanist to have knowledge about the physical accent characteristics of ballet movements and to respond accordingly.

The Use of Dynamics

The variety in dynamics according to the character, tempo, and type of movements during the lesson, including the rises and falls in the music, is an essential element of a ballet class. Dynamic changes in ballet classes help convey the dynamics of the movement to the dancer through the softness or intensity of the accompaniment, while also allowing all participants in the class to maintain harmony.

While this important task falls on the ballet accompanist, it is also crucial for the teacher to be well-informed and knowledgeable on this topic.

The use of dynamics is, of course, primarily the domain of the ballet accompanist. The ballet teacher cannot direct the accompanist's choice by intervening before or during the piece. However, being knowledgeable about this topic and understanding what musical dynamics mean will undoubtedly be beneficial in conveying some nuances to the accompanist during the demonstration of the combination. This dual interaction contributes to the presence of a collaborative team effort between two individuals who are knowledgeable about each other's fields.

Most classical ballet movements, by nature, have a quality and structure close to the feeling of lightness in music. In the dancers' postures and movements, there is often a physical sense of elevation. However, in male dancers' grand allegro movements, music with heavier and stronger dynamics is used. Generally, music with a feeling of lightness makes it easier for the dancer to jump. For example, if dancers need to perform quick and agile movements in a combination, accompaniments that make them feel heavy should not be preferred or requested. When a ballet teacher requests music suitable for these movements, the accompanist may be asked to help by shifting some or all of the notes to a higher pitch (octave). Conversely, if heavier character music is desired, the accompanist might be expected to add notes to the harmonies or use double lines in the octave. Additionally, a music selection that evokes the style of progressive movement would be appropriate for combinations called advancing movements.

Similarly, in the allegro section, a piece with a broader and richer melody should be preferred for large jumping movements that support this character. The Italian term "Crescendo" indicates that the music should be played/interpreted in an increasingly stronger manner. Conversely, the Italian term "decrescendo" means that the music should be played/interpreted in an increasingly softer manner (Machlis et al., 1990).

Crescendo (rising articulation-sound) can be used in appropriate movements to give dancers momentum (port de bras, plié adagio, etc.). The use of crescendo in the circular port de bras movement will be appropriate and helpful. Using crescendo in large jump movements will help increase the dancer's hang time due to the synchronized use of breath.

Finally, a slight crescendo can assist dancers in transitioning into pirouettes, helping with the technical difficulty of the movement.

Ballet teachers and accompanists may not be aware that they use different terms to define musical characteristics. For example, ballet teachers need to know that the term “heavier” they use corresponds to “higher” or “marcato” for musicians. Conversely, when a ballet teacher requests slower music, they may be talking about a sense of heaviness rather than speed.

When ballet teachers frequently use the term “up” for music accompanying jumps, the ballet accompanist should understand that the accompaniment music needs to have a lighter character. A sensitive accompanist who is attuned to the class pays attention to the terms used by the ballet teacher, tries to understand and learn their language. If they learn to translate what they understand into the language of music over time, there will be a beautiful harmony in the class, which is one of the key factors that positively impact the lesson.

Tempo

One of the most important elements in a class is for the ballet teacher to give the pianist an idea of the tempo of the movement while demonstrating the combination. Undoubtedly, one of the most crucial responsibilities for a ballet pianist is to understand the character of the movement and accordingly select an accompaniment that matches the combination in both quality and appropriate tempo. It is the accompanist’s duty to choose the correct music and modify it as needed according to the dancer’s steps and movements. Therefore, the ballet accompanist must have preliminary knowledge about the tempos at which different dance combinations are performed. Ensuring that the combination and movements given by the teacher are performed at the correct tempo is one of the most important elements of the class.

An accompaniment that is played too fast or too slow can prevent dancers from performing the movement correctly in a technical sense and may even lead to injuries. It is not easy for an accompanist to feel and understand the tempo of a combination. Ballet teachers often demonstrate or express combinations faster than the desired tempo. For example, while demonstrating a slow “adagio” movement, they might show it quickly to save time. In such cases, accompanists sometimes use the method of mimicking the words during the demonstration to catch the same tempo. This way, they can maintain control over the tempo while also having the opportunity to think about dynamics.

Another issue is the request for sudden tempo changes within a combination. Even if a ballet teacher has predetermined the tempo, they may request instant tempo changes during the music according to the students’ ability to perform the movements. Over time, the accompanist tries to adapt to these changes, and a harmonious flow is achieved in the class.

A common mistake is that ballet accompanists are not attentive enough in following the class, focusing solely on the music and losing connection with the class flow. Due to their lack of knowledge about movements, they leave the responsibility of determining movement tempos entirely to the ballet teacher. In such a situation, the ballet teacher has to constantly give tempo-related instructions during the combination, preventing them from focusing on their own task and forcing them to continuously interrupt the accompanist’s steady rhythm.

Both parties need to be reminded of certain responsibilities. An accompanist should always follow the class attentively and be able to adjust tempos instantly according to the movement. A ballet teacher, on the other hand, should indicate their requests before the movement begins, except for minor changes, and should avoid making a habit of constantly intervening with the accompanist during the movement. This way, everyone will understand and start to implement their respective duties. This will occur at the end of a process where the accompanist and teacher can achieve a harmonious partnership. It is very important to be both patient and sensitive in this matter and to develop a language of communication within the framework of respect, without excessively interfering in each other’s areas.

Conclusion

Although Music and Dance may appear to be different art forms, as discussed in this article, they have interdisciplinary fields where they intersect. Both art forms should have knowledge and experience regarding each other, and it has been

detailed how a ballet teacher and a ballet accompanist, trained in different artistic disciplines, can find a common ground.

To achieve this, the common points of both art forms were first identified, and certain musical concepts, particularly those related to musical terminology, were highlighted in conjunction with ballet movements. As understood from the overall context of the article, these concepts, particularly in terms of musicality, include: Determining Articulations, Music Arrangement in Starting and Ending Movements, The Importance of Tonality Change, Determining the Appropriate Rhythm and Time, The Use of Staccato and Legato Terms in Classes, Accents, The Use of Dynamics, and Tempo. The use of these features by two different art educators in ballet classes has been examined and various conclusions have been drawn.

It is essential for a ballet teacher to be knowledgeable about musicality. Basic musical knowledge aids the teaching/training process in many ways; four fundamental reasons are:

- Communicating with an accompanist using 'musical' terms, which are more familiar to a musician, instead of 'dance' terms that may seem foreign;
- Implementing the traditional practice of alternating slower exercises with faster ones to prevent overworking certain muscle groups of the students (e.g., ronds de jambe par terre followed by frappés, then développés);
- Combining movements performed at various tempos within the same exercise (e.g., two tendus for every two counts, followed by four tendus for every one count), helping students develop rhythmic accuracy;
- Selecting the most effective and complementary type of music and tempo for each exercise (Warren, 1989).

In music, having a shared knowledge of musicality is crucial for the collaboration between a ballet teacher and a ballet accompanist from different fields. Although ballet accompanists bring their scores to classes, the articulations in the written music may differ from those requested by the ballet teacher due to the nature of the movements (combinations) to be executed. In such cases, it is vital for the ballet teacher and the ballet accompanist to clarify these articulations before the class to avoid disrupting the natural flow, with the accompanist taking the necessary notes. However, these articulations are never fixed and can vary based on the following reasons:

- The level of the class
- The differing physical strengths of female and male students
- The condition of students in different groups within the same class (e.g., differences in height, weight, etc.)
- The complexity or simplicity of the combination
- Additional movements the teacher may want to include in the combination

The ballet teacher is the sole authority on starting and completing movements. The command to begin the movement, and thus the music, is given after ensuring that the students are ready. Visual and/or auditory communication between the ballet teacher and the ballet accompanist is important at this stage. This allows the combination to start without unnecessary delays for the students. Similarly, at the end of the movement, the ballet teacher controls how much to decelerate, how many measures to extend, and when to end. Once these details are conveyed to the ballet accompanist, they take the necessary notes and apply them until the next correction. Just like with articulations, these notes may also change based on the aforementioned points, according to the teacher's requests and the students' needs. It is the ballet pianist's duty to take these relevant notes.

While using the same tonality predominantly in class combinations (e.g., G Major) can make it easier for the ballet accompanist musically, the presence of expected and repeatedly played melodies and harmonies can drag down the class for both the teacher and the students. Therefore, tonality changes are important and will keep the class energy high.

In determining the rhythm and time to be used, simple times and rhythms should always be used at the beginner levels. Ballet teachers can specifically ask ballet accompanists to find/play pieces in simple time and rhythm. As the class advances, they can transition to more complex rhythms and times. However, this change should be under the control of the ballet teacher, who may ask the accompanist to change pieces according to the students' progress.

Under the title of *The Use of Staccato and Legato Terms in Classes*, movements and transitions that start fluidly (legato) in the early classes will gradually give way to more independent, even staccato-interpreted movements and transitions as the level advances. Still, some movements and their transitions that need to be interpreted as connected (legato) can be used in professional life as well. In a musical sense, when transitioning from legato to staccato, providing rhythms and tempos gradually to help students understand and settle into this transition without going to extremes in these changes is very appropriate.

The use of accents in music shows similarities in ballet classes. However, there may also be additional accents that the ballet teacher can request from the ballet accompanist. The placement of accents given inward, outward, or both inward and outward during the movement is directly proportional to the curriculum taught in the ballet system. In ballet classes, the accents in the combination given by the teacher can be clearly understood from the teacher's voice and presentation. Additionally, the ballet accompanist should note these accents within the piece and apply them during the class.

The use of dynamics, just as it enhances and beautifies the presentation of music, also helps enhance and beautify the presentation of combinations (and future choreographies) in ballet classes. From the early years of ballet education, we see that musical accompaniment and dynamic changes hold an important place in the basics of concepts like mimic and movement. A strong (*forte*) nuance during exciting and sudden outbursts, and a soft (*piano*) nuance in gentle and delicate moments, show themselves in the accompaniment.

These concepts, introduced into a ballet student's life from an early age, help the technical and artistic emotion conveyed to the audience through performance become more beautiful and understandable over time, with the addition of other musical concepts. Therefore, dynamic elements in music and ballet should be taught and developed from the early years of ballet lessons.

Tempo and tempo changes determine the speed of the combination/choreography. This speed is determined by a metronome, an instrument expressed in music as Maelzel Metronome (M.M.), which indicates the number of beats per minute. Tempo is often different for all movements. Therefore, attention to these tempos in the combinations given during the class, and the ballet accompanist taking note of these tempos from the first lessons, is necessary. Sometimes, during the class, we observe that the ballet accompanist, while accompanying the class, plays a piece that was previously played at an ideal tempo either slower or faster on another day, and the teacher notices this and warns the pianist. The primary reason for this tempo change can be attributed to the pianist not noting the tempo for the given combination. A metronome is fixed and does not change. Taking a note will ensure a smoother flow of the class. The speed at which dancers can perform the combination is best determined by a ballet teacher. Therefore, if it is thought that the movement is not in sync with the music, the pianist should take the relevant notes and apply them thereafter.

Choosing the right musical accompaniment encourages dancers to breathe correctly. Students who have habits that restrict themselves, like holding their breath and creating tension, can better develop their technical skills by setting their breath to a specific pattern determined by the music. An example of this could be teaching a student to exhale on the final note of a pirouette preparation and to take a clear breath on the next beat while performing the corresponding movement for the turn. This practice can facilitate the necessary coordination for the student to turn easily (Warren, 1989).

As students progress in their levels, the movements learned in the same year become more complex, and the tempos can change multiple times within the same combination with the addition of concepts such as changes in movements, extended holding times, double beats (double), etc., even starting at a constant speed. At this point, the role of the ballet accompanist becomes even more important, and they are expected to manage the tempo changes of the choreography. Especially in situations where the class is presented to teachers or parents, such as at the end of the year or during presentations, it would not be appropriate for the teacher to show, tell, or indicate the tempo changes to the accompanist.

In light of all that has been discussed, the impact of the effective use of ballet accompaniment in a ballet class is undeniably significant. Both the teacher and the ballet accompanist have important roles in making sense of their

relationship. This crucial collaboration can provide many positive contributions to the operation, technical quality, and flow of the class. In this regard, conducting more comprehensive studies on the topic is essential to increasing interdisciplinary studies that both art forms can benefit from.

Although extensive studies on the subject exist in the international literature, they are generally conducted by academic experts in the field of music. Consequently, the studies may not be entirely satisfying or directive regarding ballet art. Therefore, this study aims to contribute to the field from the perspective of a ballet teacher.

Throughout the research and education process, the observed importance of both parties having fundamental knowledge about their own fields and the field of the other art form has been highlighted, as well as the communication gaps and/or flaws that need to be addressed. Hence, this study attempts to provide a fundamental understanding of the topic through small subject headings to fill these gaps.

In this context, the roles and importance of the ballet teacher in understanding the art of accompaniment and the role of the ballet accompanist in the class have been explained. Contrary to popular belief, it is evident that this topic does not solely fall within the research area of music. The study shows that accompaniment and ballet class are a dual effort that includes many interconnected elements and has numerous parameters for achieving quality cooperation (Lishka, 2022).

The importance of both parties operating with significant criteria in terms of style during this cooperation has been emphasized. The thin line between mastering each other's field and interfering with each other's field has been highlighted. Contrary to common knowledge, it has been explained that it is essential for ballet teachers to have knowledge of basic musical terms and their meanings; otherwise, a teacher lacking this knowledge cannot contribute to the flow of the class and may even have negative effects. Similarly, a pure musician without knowledge of ballet terms and movements, trying to make music independently of the class, can have significant negative impacts and even lead to injuries.

It is clearly understood that the flow and harmony achieved in the class as a result of both parties working with a collaborative approach and a sense of shared work can significantly enhance the quality of the class.

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Research Article

A study on somatic expressions in Arabesque music as an elements of popular culture in Turkiye: Arabesque dance design¹

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Abstract

The artistic work, developed through the processing of units derived from and compiled by society itself, undoubtedly represents more than just a pure artistic production process. Like Arabesque music, which has emerged as a popular cultural product in Turkey, preferred by the society to which it belongs and emerging from internal collective stimulation, a movement pool that is familiar to both individuals on a micro level and society on a macro level has been reached. This study aims to offer a new artistic material pool to the world of dance studies by transforming the movement patterns of kinesthetic expression, which carry the emotions and characteristics of individuals engaging in the collective behavior of listening to a common music, into a dance design. This work proposes an experimental dance design that draws support from the knowledge of dance genres, including folk dances, but cannot be defined as a folk dance or any other type of dance. In this study, using the results of data collected through surveys on Arabesque music, one of the elements of popular culture in Turkey, joint reactive movement patterns were processed, and an experimental choreography of Arabesque Dance was created. This is a modeling study in which data obtained through interviews and observations were analyzed, coded, and an Arabesque Dance Choreography Design was developed. The study involved 100 voluntary participants. The results indicated that Arabesque music was listed as the sixth most frequently listened genre. While participants generally reported that they rarely listen to Arabesque music, the mood commonly associated with it was described as melancholy and sadness. The most frequently listened artists were Müslüm Gürses, Orhan Gencebay, and Ferdi Tayfur. The frequency of participants moving or not moving while listening to Arabesque was found to be nearly equal. Movements while listening to Arabesque were described as swaying, head movements, rhythm, hand movements, and dancing. In the structuring of Arabesque dance, analysis of videos collected from willing participants identified head positions such as front, center, back, left side, right side, front left side, front right side, back left side, and back right side. In the arm positions, various spontaneous variants with the inclusion of the hands can be utilized. These variants can be supported by technical studies from ballet arm positions. Ballet technique was also used in both the upper and lower extremities in the overall dance design. The created Arabesque dance choreography design is presented in the study.

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Introduction

The reflections of common identity elements of cultures in different branches of art are also a reflection of the development and formation process of artistic material in that region. Setting aside the debates on whether popular

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culture products enter the realm of artistic material, Arabesque music, which has become one of the popular culture elements in Turkish society, is also a phenomenon that has attracted the attention of Orientalists. According to Martin Stokes, Arabesque is an urban music for the city. It depicts the complex, turbulent emotional worlds of doomed love affairs, and the deteriorating city where poor immigrant workers are exploited in bad jobs, inviting its listeners to pour another glass of raki, light another cigarette, and curse their fate and the world (1992). Arabesque music is a style that has drawn the interest of many Western researchers like Stokes. It is known that Arabesque has been one of the popular music genres in Turkey since the 1960s. In their article published in *Musicologist*, Serkan Şener and his colleagues stated that Arabesque is a distinctive Turkish popular music genre that emerged in the late 1960s, combining elements of folk, art, pop, Western, Middle Eastern, and even jazz, rock, and world music styles (2022).

From a sociological perspective, it has been embraced by the audience as a reflection of the emotions, pain, and problems of the people who migrated from the countryside to the city since that period. Although it may seem that its origin allows it to be viewed as the music of the oppressed, or its audience to be labeled as such, it has not been limited to this audience over time. The findings of this field study show that it is a music genre with an audience from very different occupational groups, educational, and income levels.

Arabesque music

Some fundamental concepts come to the fore in the decoding of the codes of Arabesque music. The first of these is melancholy and sadness, which can be said to feed negative emotions. The listener who feels the melancholy in Arabesque with emotional intensity establishes an emotional bond with the music. Elements such as heartbreak, the weariness of life, loneliness, and loss in the lyrics enable these people to integrate with the music (Stokes, 2010; Tekelioğlu, 1996). "In other words, Arabesque music reads the inner worlds of its audience and cries out their emotional turmoil and confusion" (Danielson, 1997).

Another important code of Arabesque is its blending of the musical motifs of Eastern music with the instruments of Western music. In Arabesque music, we can see the darbuka and bağlama as well as guitars and electronic keyboards. This situation reveals it as an East-West synthesis (Stokes, 2010). The contribution of this synthesis to this music genre paves the way for it to have both a local-regional and a universal sound (Bates, 2011).

Arabesque music, by revealing the suffering of the poor, working-class lower class, depicting injustice, unfairness, and the hardships of life, also serves as a tool for social critique and protest music" (Danielson, 1997; Stokes, 2010). "In fact, it can be said that Arabesque is also used as a kind of learning tool. Because the aspect of it that screams the meaning of life, the injustices, and the difficulties that may be encountered to the uneducated class assumes a role of raising awareness and offering a critical perspective (Erol Işık, 2018). Arabesque music also has a bridging role in understanding between rural and urban culture. This music, listened to by people from rural areas, has formed an identity for them, like a garment that integrates with them (Stokes, 2010). It is seen that the listeners of this music genre use it as a means of self-expression and a demonstration of social belonging (Erol Işık, 2013). When looking at the musical structure of Arabesque, it is seen that it carries the codes of Turkish folk music and Ottoman makam music. Moreover, being a synthesis music, it also contains the tonal structure and harmonic richness of Western music. It can be said that this synthesis provides a great impact on Arabesque music (Stokes, 2010; Tekelioğlu, 1996). This impactful aspect has been a factor in the wide consumption of Arabesque music by the masses (Şen and Kaplan, 2020).

In addition to being the subject of a music research study, it can also be said that Arabesque is a subject of sociological research. As a reflection of the migration phenomenon and the problems it caused, it has become a common consumption tool. Through this tool, which allows individuals to integrate with their emotions, it can be seen that they are trying to integrate themselves with society (Şen and Kaplan, 2020; Stokes, 2010). In music research, Arabesque can be accepted as the style and form in which sociological change is musically expressed (Şen and Kaplan, 2020).

Processes of creating dance from music

The reflections of music as dance are also observed in many cultures. The processes of creating dance from music involve certain stages. Moreover, expressive works are also quite significant. Any movement or kineme³ particle that emerges from bodily arousal, or a small structure that consists of at least two movement fragments and reaches a length that can be called a figure, may have the characteristic of forming a pattern in dance. The movement that emerges through the expression of bodily, or somatic, arousal will be characterized by kineme (Kaeppler, 1972) and figure fragments. On the other hand, the dance design in this study not only includes the movement patterns characterized by kineme and figure fragments that were collected through surveys and videos as examples of this somatic expression, but also includes the processes of creating dance from music. The necessary analyses and processes for this are provided.

These processes should also be associated with the experience of human emotional structuring and mood changes, i.e., transitions between emotions, through sound and music. We can consider sound and music material as one of the objects used by the artist in creating the artwork. Additionally, the artist will transform their emotional processes into a new potential space within the path of artistic expression. “The artist’s search for new ways to make the world they live in deeper and more meaningful has continued. The desire to express their emotions and passions through objects with which they have formed bonds through experiences has increased day by day. When the artist sets out to discover themselves, the act of perception triggers the revelation of the latent essence of objects that would strengthen the expression. Besides the well-known general definitions of the objects surrounding them, which have varying functions in expressing emotions that can be perceived differently from person to person, the artist also considers the functions that remain hidden and are discovered by the artist’s perception and redefinition of the object” (Aydın, 2023).

The design of the artist who will create dance based on a sound or musical element will naturally be nourished by the variables of human emotional structure. Therefore, the mood created while listening to that music will be among the elements that support the emergence of the artwork in the processes of creating dance from music.

Performing a music analysis

Music analysis is the examination of the fundamental components of music, such as rhythm, melody, tempo, and harmonies. Conducting a music analysis is essential in the creation of dance because it is important for the dance choreography to be in harmony with the music. Through musical analysis, the rhythmic structures and accents of the music are revealed, allowing for the design of appropriate movements (Himberg et al., 2018; Ørbæk & Engelsrud, 2019). In the process of examining the rhythmic and melodic structures and tempos encountered in Arabesque music, and evaluating the structural features of musical phrases, the most suitable attitude and character for the design of Arabesque dance have been sought. When considering Arabesque music specifically, this genre typically includes simple rhythms. The rhythmic structures are not compound, and the tempos are generally brisk to moderate. These characteristics of the music have also influenced the structure of movement.

Development of suitable movements

At this stage, movements are developed in accordance with the structure of the music and inspired by it. These movements are designed to be suitable for both individuals and groups. Creativity is particularly important at this stage. While doing this, movements that are appropriate to the musical structure are brought forth through improvisation. It is important to involve individuals with high bodily intelligence and strong musical ears. In movement development, body memory and movement experiences enable the emergence of rich movements (Ørbæk & Engelsrud, 2019; Tarsy, 2015). During improvisations, the dancer attempts to naturally express the music and tones they are journeying through. The dancer’s experience of embodying within their own body, coupled with their technical accumulation, interpretation skills, and developed bodily features, results in a unique naturalness. Accordingly, the movement, kineme, and figure patterns that can be developed from improvisations related to a dance inspired by any music essentially mean

³ Kineme; Adrienne Lois Kaeppler used this concept in her dance analysis methodology. “As dance ethnologist, Kaeppler developed a system of dance analysis that identifies culturally significant units of movement—the kineme; it has become a useful methodological tool for comparative studies of movement and dance in other parts of the world.” Ricardo D. Trimillos (2006). *The Society for Ethnomusicology* (2006 Lecture: Adrienne L. Kaeppler)

the embodiment of the music in the body. Therefore, the set of movements created for "Arabesque dance" in this study is the result of individual accumulation.

The creation of choreography

Creativity is also at the forefront in the creation of choreography. The overall structure of the dance is revealed by bringing together the developed movements. The choreography created here must be in harmony with the music. When creating choreography, elements such as the dynamics of the movements, spatial distributions, and coordination for the group are taken into consideration. This way, the choreography gains a holistic structure (Himberg et al., 2018; Ørbæk & Engelsrud, 2019). Creating art is an effort to reach a whole in the work. Any idea or product that emerges in the creative process realizes itself as a result of a situation called inspiration. Inspiration is the process of being inspired, which occurs when the creative force is triggered as a result of any impact or perception. American existential psychologist Rollo May defines the state we call the muse as something triggered by 'intense work' and describes the end of this process as expressions that the subconscious brings out freely when our mind is allowed to rest (Dinçeli, 2020). Therefore, the choreographic arrangement should also be a cohesive structure nourished by these processes. Arabesque dance is a choreography in which the artist, through creativity, inspiration, and conscious work, transforms elements from the unconscious into a sequential movement structure. The experimental "Arabesque dance" choreography discussed in this study is also an artistic work characterized and inspired by collective somatic tones, illuminated by data collected from individuals in society. It represents the expressive and individual resolutions that the collective somatic movement tones create in the artist.

Performing rehearsal and revision

The prepared choreography needs to be rehearsed. During this process, the harmony between the music and the choreography is reviewed and, in a sense, tested. Rehearsals are actually an important tool for ensuring the coherence of the dancers' performances. Revisions are made to address interruptions observed during rehearsals (Ørbæk & Engelsrud, 2019). As revisions are applied, the choreography takes its final form. During subsequent rehearsals, the dancer internalizes the choreography into their bodily-kinesthetic memory. As the choreography is repeated in rehearsals, a flawless unity emerges where there are no pauses in the connections between movement figures, motifs, movement phrases, or sequences. The goal of the rehearsals is to embed this seamless unity into bodily-kinesthetic memory without interruption.

Performing and evaluating the performance

This stage is the final phase of the process of creating dance from music. The dancers perform their choreography, after which they receive and evaluate feedback. This evaluation is also crucial for the development of the choreography. Analyzing the dance and observing the audience's reactions are necessary for evaluation. A good performance analysis also contributes to the development of the dance (Himberg et al., 2018; Tarsy, 2015).

It is important that the processes of creating dance from music are scientifically grounded. In this study, scientific processes were applied in transforming Arabesque music, a significant element of Turkish music culture, into dance. The Arabesque dance choreography design is an important model for creating dance from other types of music and is original in that such a dance had not been created before.

Problem of Study

Arabesque dance, the dance of Arabesque music that has left its mark on popular culture in Turkey, is an important field of study as a sociological phenomenon. The emotions of this music genre and the movements it evokes in people were collected through the survey method. Common emotions, kinemes, motifs, and figures were identified with a quantitative majority. These elements were characterized by the artist through the filter of individual accumulation and experience. Both sociological and artistic factors play an active role in the formation of Arabesque dance. This study approaches the process of combining Arabesque music with dance to create a new art form from a scientific perspective.

Method

Research Model

In this study, the collection of data regarding the dances or movements performed by participants while listening to Arabesque music, the analysis of videos, and the creation of the codes for Arabesque dance align with the mixed methods research approach. Mixed methods research combines both quantitative and qualitative data collection and analysis techniques. This method provides a deeper and more holistic understanding of a research problem. The aim of this research is to examine the dances or movements performed by participants while listening to Arabesque music, to create the codes for Arabesque dance through video analysis of these movements, and to develop a new "Arabesque dance" style based on these codes.

Participants

Participants of the study consist of individuals aged 18 and over who have come into contact with popular culture products in Turkey through various channels (family, media, environmental factors, society, etc.). The target population and participants of the study include volunteers who have agreed to participate randomly without any sociodemographic preferences such as income level, education level, occupation, student status, unemployment, or any other factors.

Table 1. Participant characteristics

Variables	f	
Age	Under 20 ages	3
	20-25 ages	31
	26-30 ages	20
	31-35ages	9
	36-40 yaş	11
	41-45 yaş	6
	46-50 yaş	5
	50-51 yaş	5
	Above 50 ages	10
Education Level	Primary education	14
	High school	48
	Associate degree	1
	University	29
	Postgraduate	8
Job	University student	56
	Accountant	2
	Others	42
Total	100	

According to Table 1, the participants' ages predominantly range between 20 and 40 years. Their educational levels are primarily at the high school and university levels. In terms of professions, the majority of participants are students, with others engaged in various different occupations

Data Collection Tools

Opinionnaire on Arabesque Music Listening Habits and Behavioral Responses During Listening

In the first phase of the study, this form was used to collect data from participants regarding the dances or movements they performed while listening to Arabesque music. The form aimed to determine the participants' demographic information, their habits of listening to Arabesque music, and the dances or movements they performed while accompanying this genre. The questions in the form pertained to the participants' interest in Arabesque music, the manner and frequency of listening, their mood while listening, and the movements they performed (see Appendix 1).

Video Recording

After the completion of gathering opinions, participants were asked to record videos of the dances or movements they performed while listening to Arabesque music. These videos were collected to analyze the participants' movements in detail. Video data of kinemes and movements described by the participants in the responses to open-ended survey questions were obtained from 20 participants who agreed to provide video footage out of 100 participants.

Data Analysis

The quantitative data obtained from the surveys were analyzed using descriptive statistics. Participants' demographic characteristics, Arabesque music listening habits, and the frequency of dance/movement were statistically examined. The videos were analyzed using content analysis methodology. In this phase, the dances and movements performed by the participants were coded and categorized under specific themes. The analysis of movements in the videos was used to create the codes for Arabesque dance.

Results

Genres of Music Listened to by Participants

Table 2. Frequency analysis of the responses given by participants regarding the genres of music they listen to

Genres of Music	f
Pop	33
Rock	33
All types	28
Turkish classical music	21
Classical Western music	16
Arabesque	15
Turkish folk music	13
Rap	12
Music that sounds pleasing	11
Jazz	10
Metal	9
Slow	8
Foreign	6
Latin	6
Turkish pop	6
Ethnic	4
Electronic	3
Blues	3
R&B	3
Other responses (57 different)	1

As seen in Table 2, participants most frequently reported listening to pop and rock music. If Turkish pop (6) is included within the pop category, it has been determined that pop music is the most listened to. Arabesque music was mentioned 15 times (participants' numbers: 2, 6, 12, 15, 18, 22, 30, 37, 39, 52, 68, 69, 71, 81, 86, 99). From this, it can be inferred that Arabesque music is also among the most listened to genres.

Arabesque Music Listening Habits

Table 3. Frequency analysis of the responses given regarding Arabesque music listening habits

Arabesque Music Listening Habits	f
Yes, I listen	76
No, I don't listen	20
Other responses (13 different)	1

As seen in Table 3, 76 responses indicated "Yes, I listen" to Arabesque music, while 20 responses indicated "No, I don't listen." It is also noted that there are 13 different responses that follow the "Yes, I listen" or "No, I don't listen" answers.

Arabesque Music Listening Duration

Table 4. Frequency analysis of the responses given by participants regarding their periods of listening to Arabesque music

Arabesque Music Listening Duration	f
Very rarely	34
Sometimes	21
Once a month	20
Every day	15
Once a week	14
When feeling down	11
Never	7
When drinking alcohol	6
Most of the time	4
Other responses (12 different)	1

As seen in Table 4, the participants' periods of listening to Arabesque music are described as very rare, sometimes, or once a month.

Emotions Experienced While Listening to Arabesque Music

Table 5. Frequency analysis of the responses given by participants regarding the situations in which they feel the need to listen to Arabesque music

Emotions Experienced While Listening to Arabesque Music	f
Sad mood	58
Cheerful, joyful mood	21
While drinking alcohol	12
Feeling of longing	5
Heartache	5
Other responses (12 different)	27

As seen in Table 5, the participants' emotional states while listening to Arabesque music, it is frequently noted that they most often listen to it when they are in a sad mood.

Artists Listened to in Arabesque Music

Table 6. Frequency analysis of the responses given by participants regarding the artists they listen to in Arabesque music

Music Artists	f
Müslüm Gürses	59
Orhan Gencebay	22
Ferdi Tayfur	22
Yıldız Tilbe	14
İbrahim Tatlıses	14
Cengiz Kurtoglu	14
Bergen	14
Güllü	12
Ebru Gündeş	10
Sezen Aksu	7

Music Artists	f
Ahmet Kaya	6
Azer Bülbül	4
Ferdi Özbeken	4
Kibariye	4
Melek Mosso	3
Ümit Besen	3
Haktan	3
Semi Cenk	3
Nilüfer	2
Gülden Karaböcek	2
Sibel Can	2
Hakan Taşıyan	2
Cem Karaca	2
Melike Şahin	2
Neşe Karaböcek	2
Derya Bedavacı	2
Other responses (12 different)	41

As seen in Table 6, it is seen that the most frequently listened Arabesque music artist by the participants is Müslüm Gürses.

Movement While Listening to Arabesque

Table 7. Frequency analysis of the responses given by participants regarding their movement while listening to Arabesque

Movement While Listening to Arabesque	f
No movement (No desire to dance)	69
Movement	43

As seen in Table 7, it is frequently noted that participants report not moving while listening to Arabesque music. The "movement" response appears 31 times, while the "dancing" response appears 12 times. The participant numbers associated with these responses are: 4, 7, 9, 11, 14, 15, 16, 21, 23, 31, 35, 40, 43, 45, 50, 51, 52, 57, 58, 61, 68, 69, 71, 72, 73, 74, 76, 77, 79, 80, 81, 82, 83, 85, 88, 89, 90, 91, 92, 93, 96, 98, 100.

Movements Performed While Listening to Arabesque

Table 8. Frequency analysis of the responses given by participants regarding movements performed while listening to Arabesque

Coding of movements performed while listening to Arabesque	f	Participant no
Swaying Movement	38	4, 5, 7, 11, 16, 17, 18, 32, 33, 37, 38, 39, 47, 48, 54, 55, 56, 57, 58, 61, 64, 65, 66, 69, 71, 74, 76, 78, 79, 80, 81, 83, 85, 87, 92, 96, 98, 100
Head Movement	25	4, 5, 7, 26, 27, 30, 31, 36, 38, 71, 40, 42, 44, 45, 48, 49, 55, 60, 65, 70, 78, 82, 93, 95, 97
Rhythm	16	24, 29, 35, 38, 41, 43, 52, 61, 67, 68, 70, 71, 73, 82, 87, 95
Hand Movement	40	8, 9, 11, 13, 16, 19, 23, 25, 26, 29, 35, 36, 38, 39, 40, 41, 42, 44, 45, 46, 48, 53, 63, 67, 70, 71, 72, 73, 74, 76, 77, 78, 85, 86, 89, 91, 92, 97, 99, 100
Dance	4	37, 49, 55, 78
No Movement	5	10, 32, 34, 59, 77, 90

As seen in Table 8, the frequencies emerging from the anatomical coding of the movements participants make while dancing to Arabesque music show that the swaying movement is the most common.

Structuring Arabesque Dance

In this study, the structuring of Arabesque dance will be based on the example of jazz dance. Jazz, a music genre that originated from the pains of slavery among African Americans, has had a significant global impact due to its musical

quality and has reached a broad audience with its improvisation-based music aesthetic. The roots of jazz music and dance lie in the rhythms brought by African slaves to America (Nallett, 2005).

Jazz dance, based on ballet, offers bodily flexibility and technical advantages. The foundation of ballet is also important in the study of Arabesque dance. A person who practices ballet develops physical flexibility and an aesthetic structure; their sense of rhythm and harmony with music improves, bringing pleasure (Cote-Laurence, 2000; O'Dwyer & Gürcan, 2021). Ballet, as a universal language, will be a foundational element for Arabesque dance. The prevalence of ballet courses in Turkey proves the acceptance of this art form. Therefore, those who will participate in Arabesque dance studies will not struggle with ballet practices.

Arabesque dance is designed to be performed by dancers and performers who have also received classical ballet training. The third pillar is the swaying motion found in ethnic dances, particularly in the form of traditional Turkish dance. Swaying consists of repetitive flex Cote-ions of the knees and is common in folkloric dances. In this structuring, special emphasis is placed on traditional Turkish dance forms.

Finally, the use of mime, an important element of expression in performing arts, and the art of pantomime encountered in ballet, have also been included in the study of Arabesque dance. The feature of interspecies permeability is also seen in the example of Mademoiselle Mercédès in the 1800s. "As a character dancer, Mademoiselle Mercédès combined her talent as a mime with the performance of social, folkloric, and national dances. In 1890 and 1891, she acted in transvestite roles" (Román, 2023). Despite the rigid rigidity of the classical framework, it is possible to talk about the permeability between styles in ballet also, which arises from the interaction of time and spatial relations. Since companies like the Royal Ballet are supporting today's eclectic dance genres, incorporating aspects from contemporary dance and even Hip Hop, yet are still performing the past, they need to acknowledge that by giving classes which draw on earlier values, it can enable dancers to understand the past. We see this in the example of jazz dance as well. Jazz refers to both a music and a dance genre. Originating in the first quarter of the 20th century in America, jazz dance, also known as theatrical dance, is featured in musical theater. In the 1940s, jazz dance was influenced by classical ballet and modern dance. ... Jack Cole, known as the 'Father of Theatrical Jazz Dance,' developed his own technique. Cole studied modern, ballet, and ethnic dance (Nallett, 2005). Jazz dance, characterized by African rhythms and steps, was nourished by the pains of slavery. With its structure containing the influences of ethnic style, classical ballet, and modern dance, jazz dance is an important example in the development of Arabesque dance. Similarly, Arabesque dance is nourished by the coexistence of different styles. It is characterized by kinemes, movements, motifs, and/or figures that have emerged from the expression of Arabesque music, a highly popular music genre in Turkish society.

Importance of Ballet-Based Training Program and Ethnic Dimension

Classical ballet requires a comprehensive curriculum and physical discipline. It necessitates long-term practice and repetition for the movements to be ingrained in muscle memory. Ballet includes exercises on the ground, at the barre, and in the center, focusing on positions of the feet, arms, hands, head, legs, and body. Ballet, which enhances flexibility, muscle, and skeletal strength, and health, focuses on delicate aesthetics and attention to detail. Ballet supports other dance forms and provides bodily strength (O'Dwyer & Gürcan, 2021). Therefore, there is almost no professional dancer without ballet training. Ballet is also critically important for Arabesque dance. The Arabesque dancer needs to reflect the flexibility, grace, balance, and strength of ballet in their choreography.

In the ethnic dimension, the "swaying" movements in traditional Turkish dance are characterized by knee flexion and are found in most folk dances. Although this fundamental movement contrasts with the strict leg usage in classical ballet, it can be applied to Arabesque dance, as seen in jazz dance, where the knees are relaxed. Thus, on the classical ballet foundation of Arabesque dance, the "swaying" movement from ethnic dances can be added, enriching the dance.

In classical ballet, certain movements are used to express specific meanings. For example, movements are performed to express phrases like 'Will you marry me?', 'I love you', 'I am afraid' (O'Dwyer & Gürcan, 2021). Mime and pantomime play an important role in expressing emotions and situations in performing arts. The increasing number of movement theater and physical theater groups proves the universal power of non-verbal expression. Choreographic movements are

enriched by the use of mime and pantomime. Therefore, it is very important to equip the foundation of Arabesque dance with these elements.

Basic Posture Position

Upright posture and anatomical position form the foundation of bodily performances. In most movement arts, an upright body posture is the starting point. “Exercises typically begin with the body in an upright position; the spine is drawn upward, and the shoulders are pulled downward” (Gerber and Wroblewsky, 2001).

In dance studios, the imagination of having one’s body suspended upward by a string is commonly used. This visualization starts with the thought of a string extending upward from the head area, creating a downward momentum from the shoulders as the individual pulls themselves upward. The abdominal muscles are pulled in, and the hip area is gathered inward, thereby achieving an upright posture.

In Arabesque Dance practices, this upright posture will also be used as the basic starting position. Regardless of the direction of head exercises, the vertical axis of the body should not be disturbed.

Working Principles with Head Positions for Arabesque Dance

Head exercises should be performed while the upper body is in an upright and anatomical position. Due to the sensitivity of the head, the speed of these exercises should initially be between *lento* (slow) and *moderato* (medium), with the speed increasing as the level progresses.



Figure 1. Head forward position

This is the head position achieved by tilting the head along the vertical axis forward. The foundation of warm-up exercises includes rotation to the right and left. In Figure 1, the rotation movement of the head is visualized by applying it in two different directions. In all basic Arabesque dance head positions, visuals of the rotation in both directions will be used similarly. The same pattern and brief explanations will be provided for the other figures following the completion of the rotation movement visuals.



Figure 2. Head middle position

This is the position where the head is aligned with the vertical axis of the body without any tilt, continuing directly from the body’s vertical axis. Rotation is also applied in this position during warm-up exercises (Figure 2).

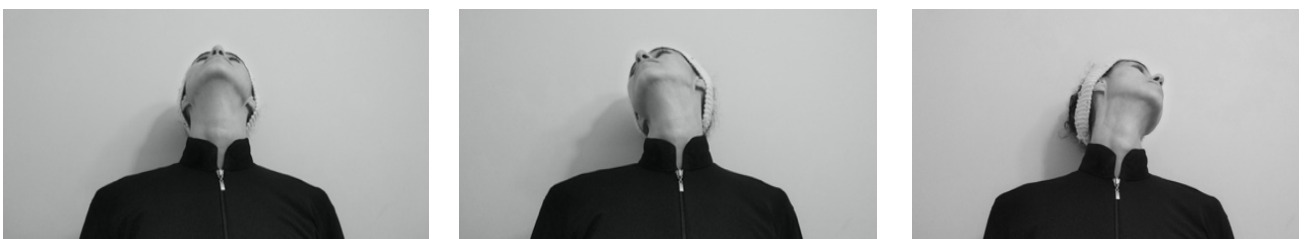


Figure 3. Head back position

This is the position achieved by tilting the head as far back as possible, depending on individual flexibility. Even in the head back position, an upright posture of the body is maintained. Rotation exercises should be performed at a calm/slow tempo and gradually increase in speed over time. The head and neck areas are sensitive, and careful attention should be given during these exercises.

Side Head Positions

There are two basic positions: right and left.

Head Side Left

The vertical axis of the head tilts to the left from the center point. It forms a 45-degree or similar angle to the body's horizontal axis. The rotation demonstration in the head side left position is provided in the following visuals. Stabilization is achieved by fixing the axis, and when rotation is applied without disturbing the axis, the movement occurs at an angular upward and downward direction.



Figure 3. Head side left position

Head Side Right

This position is achieved by tilting the head axis to the right from the center point. Depending on individual differences, it can vary in angles but generally forms a 45-degree angle to the horizontal axis. Rotation exercises should be performed while maintaining the position of the axis and ensuring stabilization.



Figure 4. Head side right position

Compound Head Positions

The vertical axis of the head moves in more than one direction, forming a compound position. Below, the front and side, back and side head positions are crossed.

Front Side Head Positions

The vertical axis of the head first moves forward and then to the right or left.

Head Front Side Left

This position is achieved when the head is tilted forward and then moved to the left.

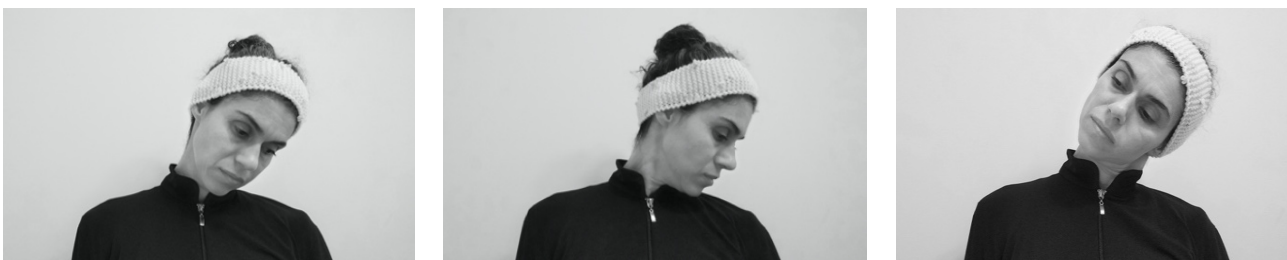


Figure 5. Head front side left position

Head Front Side Right

This position is achieved when the vertical axis of the head first moves forward and then to the right. In this position, during rotation exercises to the right and left, the vertical axis of the head should be stabilized. Rotation exercises are exemplified in the following visuals.



Figure 6. Head front side right position

Back Side Head Positions

The head axis first moves backward and then to the right or left. It is important that the movement of the head and neck does not disrupt the posture of the body.

Head Back Side Left

The head axis first moves backward and then to the left. The angle to the horizontal axis varies from person to person. It should be performed with an upright and undisturbed posture.



Figure 7. Head back side left position

Head Back Side Right

The vertical axis of the head first moves backward and then to the right. It shifts to a new balance point while maintaining flexibility. The upright posture of the body is maintained. The head back side right position will appear roughly as shown in Figure 8. When rotation is applied, it appears as exemplified in the visuals.



Figure 8. Head back side right position

Other Movement Patterns

It is also possible to utilize other movement patterns and combinations. For example, as Nihal Ötken states in her book "Movement Analysis in Turkish Folk Dances," "The circumduction movement is a movement combination formed by the union of flexion, extension, abduction, and adduction (or lateral flexion) movements" (Ötken, 2011).



Figure 9. Sequential stages of neck circumduction movement

This movement combination is important for the development and flexibility of the neck muscles. Since the neck is frequently used in Arabesque dance, strengthening its muscles and increasing its flexibility will be beneficial. Adding combinations like circumduction to the supportive exercises of a dance with high movement intensity in the head region can be advantageous.

Arabesque Dance Arm Positions

Based on survey data, various spontaneous variations or improvisations can be used in arm positions with the participation of the hands. In this section, especially single arm and hand movements resembling swaying to the right and left are emphasized. The choreographic use of abduction and adduction movements can be considered. Given the contribution of ballet technique to strong arm and shoulder development, these spontaneous movement patterns can be enriched with ballet discipline, traditional dances, pantomime, and contemporary elements. These disciplines support the technical structure and aesthetics of Arabesque dance.

Arabesque Dance Choreography Design



Video 1. Developed Arabesque Dance Choreography Design

In the Arabesque dance performance, ballet movements and figures such as *sissone fermé*, *grand battement*, arm positions, head positions, turns; *chaine*, etc., have been used. Additionally, movements compiled from the survey research have been incorporated. Accordingly, the mood created by Arabesque music in individuals, along with somatic expressions emerging through bodily stimuli, are included in the movements and figures. The movements and figures compiled from the participants are characterized by the synchronization of the arms with the head and shoulders in the upper extremity. Accents are marked at the end of abduction or adduction movement lines as punctuations. This is almost reflected as an expression of rebellion and pain. Swaying movements, also present in traditional dances, are noticeable at the beginning and end of the dance. Sliding movements, which can be found in many dance styles, have also been included.

Conclusion

Arabesque dance is a dance genre associated with Arabesque music, which is one of the popular culture elements in Turkey. In this study, a randomized participation open-ended survey method was used to create the choreography of Arabesque dance, and data were collected from 100 participants. The survey results examined the statements of 96 out of 100 participants, who have a habit of listening to Arabesque music, on "how and in what way they move while listening to Arabesque music." Video data were collected from participants who gave consent, and written or verbal movement notations were analyzed.

The research revealed that the movements characterized by the intensive use of the head, arms, and swaying, predominantly felt in the upper extremities, are prominent. These movements, like jazz dance reflecting the American social structure, may also reflect the social life of Turkey in Arabesque dance.

Among the prominent figures of Arabesque dance are the swaying of the head and arms, and abduction and adduction movements. These figures have been developed by utilizing ballet and traditional dance disciplines. The results of the research show that Arabesque dance requires a strong arm and shoulder structure, and ballet techniques contribute to the development of this structure.

This study is a preliminary attempt to determine the technical structure and aesthetics of Arabesque dance. With future research and additions, this dance genre will further develop. Therefore, it is anticipated that Arabesque dance may emerge as a tradition and become a part of popular culture. Turkish choreographers and dance researchers can continue to embody and develop this social phenomenological structure in the body.

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Biodata of Author



Performance artist and Art Psychotherapy Practitioner Beste Naiboğlu Özgüç was born in Istanbul in 1982. With academic training in the fields of Performing Arts and Behavioral Sciences, the artist conducts work in art psychotherapies, tendencies of gifted/talented individuals towards art, sublimation of these individuals into the art field, as well as art education, music, and dance research. She has participated in various stage projects and continues her stage work. She has produced many contemporary and original works, which have been exhibited on both national and international

platforms.

Published Books

- Beste Naiboğlu- Piano Etuds (September 2023). Music Education Publishing
- Milaslı Asil - Real Sibling Story (March 2024). Music Education Publishing

Selection of International Works

- The world-renowned La Fura Dels Baus Theater Group portrayed the characters Ikaro and Gelin in the special 40th-anniversary performance "Istanbul Istanbul" by IKSÜ.
- She presented the special opening performance of the Artbosphorus Contemporary Art Fair with a 30-person performance team. <https://www.hurriyetdailynews.com/istanbul-highlights-contemporary-art-44128>
- At the Artİstanbul Contemporary Art Fair 2015, she showcased a duo performance titled "Koridor Contemporary Art Beste Naiboğlu Kromatit.

Academiaedu: <https://independent.academia.edu/BesteNaiboğlu>

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- Web 2.** How to Analyse Dance, Laban and Semiotic Levels, and Analysis (4.6.1) <https://worlddanceheritage.org/analysis/>

Appendix 1. Opinionnaire on Arabesque Music Listening Habits and Behavioral Responses During Listening

Part I. Personal Information	
What is your name? You may also use a pseudonym.	
How old are you?	
What is your level of education?	
What is your profession?	
Where do you live?	

Part 2. Opinionnaire on Arabesque Music Listening Habits and Behavioral Responses During Listening	
Explanation: Dear participant, this form has been prepared to determine your situation regarding Arabesque music listening and the movements you make while listening. Please answer the questions sincerely.	
Semi-structured Interview Questions	
Q1. What kind of music do you listen to?	
Q2. Do you listen to Arabesque music?	
Q3. How often do you listen to Arabesque music?	
Q4. What kind of emotions do you experience while listening to Arabesque music?	
Q5. How do you generally feel when listening to Arabesque music?	
Q6. Who do you listen to?	
Q7. Do you ever feel like dancing to this type of music, or do you listen without moving?	
Q8. If you do move, how do you move?	



Research Article

Comparative analysis of AIs: a stylistic experiment with paintings of Ai Weiwei, Nuri Iyem and Jacob Lawrence

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Abstract

The aim of this research structured with Case Study is to discuss the ability of AI to imitate the stylistic features of artists. It is desired to examine the ability of Artificial Intelligence, which creates a certain area of influence in the field of art, to carry style on the way to becoming an artist. Depending on this purpose; At what level is the artistic reflection skill of Artificial Intelligence? Can AI imitate style? How can this situation be evaluated from an artistic point of view? questions were discussed. The research consists of two stages: introducing the artist to the AI through the paid version and creating a painting and creating a work directly through the free versions. The free versions were created with 'ChatGPT 4.o' and 'Davinci', 'Crayon' and 'Gencraft' AI programmes with the same text by changing only the artist name. Different variations for each artist are presented together in the text. The theme of migration was tried to be transformed into visuals reflecting the stylistic characteristics of the artists. Thus, in the research, the ability of AI to imitate the stylistic features of artists was investigated. The results show that AI can partially imitate stylistic features in terms of colour, figure and composition. However, while doing this, it interprets the works and artists with more recognition better. In the resulting images; anatomical problems in figure depictions, composition and technical problems were observed. Since no detailed experiments were carried out between paid and free versions during the process, no major differences were detected. However, it has been observed that the current AI infrastructure is not very compatible with the idea that artists can take away their professions. Nevertheless, the future status of artificial intelligence, which has a developing structure, may pose a question on the idea.

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Introduction

When art is evaluated with a pure dimension, it is accepted as a human-specific phenomenon. It provides the transition of emotion; it enables the transfer of cultural, individual and social experiences (Chatterjee, 2014). However, art is also expressed as a perceptual state (Bellaiche et al, 2023). We also come across news about this in studies on AI art productions. Gangadharbatla (2022), in his research designed on the example of Amazon Turk; He concluded that people associate abstract art examples with AI and representational artworks with man-made. For this reason, the perceptual effects of AI artworks, which cannot be distinguished from man-made artworks, are seen.

AI has revolutionised many industries, communications, defence and education, and art is no exception. There are now many AI tools available, from text rendering prompts to incredibly realistic visualisations. If we write some of them;

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MyEdit Online Photo Editor, Midjourney, NightCafe, DreamStudio, Starry AI, Stable Diffusion, DALL-E 2-3/ChatGPT, Fotor, Picsart, Runway, Craiyon (Morgan, 2024, p.1). Also: “Prodia, Bing Image Creator, Leap AI, Vance AI Art Generator, getimg. ai, Shutterstock, WOMBO Dream, Canva, Generative AI by Getty, Deep Dream Generator, CF Spark Art, OpenArt, Artbreeder, Pixray, Adobe Firefly, Stablecog, Let’s Enhance, Jasper Art, DeepAI” are shown as other best design AI applications (Guinness, 2023, p.1).

When we look at the effects of AI in art, very different rates are observed. For example, only in the scale of Americans, “27% of the participants stated that they saw the artwork of artificial intelligence” and “31% stated that AI can make works of art almost at the same standard as an artist” (Pheby, 2023, p.1). When this situation is evaluated together with the rate that will emerge worldwide, the initial relationship of AI with art can be read more clearly. In another study, it was observed that 65% of the 500 artists who participated in the survey used the AI programme at the “text-to-picture conversion” stage. In other words, the ability of AI to make sketches was utilised (Playform, 2024, p.1). On 25 October 2018, at the ‘Prints & Multiples sale’ held at Christie’s, Edmond Belamy’s “Portrait of Edmond Belamy” was sold for 432,500 dollars, signalling the entry of art produced by AI to gain a place in the art market (Christie’s, 2018, p.1). When all these developments are evaluated, it can be said that AI will not be an unattainable or avoidable field for art. In this context, art fields also use AI applications and numerous individual-centred productions emerge (Atiker, 2024).

However, the artistic productions produced by artificial intelligence, which is defined as “non-biological intelligence” (Tegmark, 2019, p.60), using various algorithms in line with the information available in the environment, are considered insufficient in terms of subjectivity and humanity (Hertzmann, 2020; Hong & Curran, 2019). For example, the artist can create subjective descriptions using all his/her feelings. However, AI reaches its conclusions based on the existing information limitations. In this case, the stylistic features that artists exhibit in their works regarding their own emotions, experiences or cultural clues come to the fore as a distinctive feature that points to the artists. The concept of originality in art represents unique expression and innovative approaches in this direction.

Style, on the other hand, can be defined as a concept that distinguishes one artist from another, captures originality with elements such as brush, colour, composition, expression, etc. and generally reveals the effect of the artist (Arısoy & Kayahan, 2022). There are both individual and periodical styles in art. For example, Renaissance, Romanticism, Modernism, Modernism, contemporary period descriptions, etc. many periods can be counted. In addition, many artists such as Michelangelo, Da Vinci, Van Gogh, Kandinsky etc. can be listed with their unique styles.

In this context, the relationship between any artist’s style and originality is a multifaceted one, encompassing historical context, personal vision and technical innovation. By understanding this relationship, we can follow and make sense of the dynamic nature of artistic creativity and the constant change of art. Originality in art is not just about being different; it is about pushing boundaries, reinterpreting traditions and finding new ways to express the complexity of human experience.

In this research, the works reflecting the stylistic characteristics of artists, which are the reflection of this multifaceted relationship, were re-examined with artificial intelligence. Can AI imitate the stylistic features of artists? In the research, the concepts of style and AI are discussed in relation to this question. With the paid and free versions of artificial intelligence, studies on migration were carried out directly and by introducing the artist’s work to artificial intelligence. Through the results, the ability of AI to transfer stylistic features was discussed. There is no study in the literature that deals with the stylistic characteristics of artists and tests this through artificial intelligence. For this reason, the research is considered important in terms of its originality and results.

Problem of study

The aim of the research is to discuss the ability of AI to imitate the stylistic features of artists. It is desired to examine the ability of Artificial Intelligence, which creates a certain area of influence in the field of art, to carry style on the way to becoming an artist. Depending on this purpose, answers to the following questions were sought:

- What is the level of artistic rendering of AI tools?
- Can AI imitate style?
- How can this situation be evaluated from an artistic point of view?

Method

Research Model

In this research, case design, one of the qualitative research designs, was used. Qualitative studies can be conducted to identify and reveal a desired situation, to determine the links between the interaction of events with each other and to make evaluations as a result of the emerging conditions. Therefore, for the researcher/interpreter, access to information is possible through perception, interpretation and interpretation (Denzin & Lincoln, 2018; Patton, 2002). In studies with these features, the aim is to define and explain the researched subject in detail.

Documents /Review Objects

The research is based on the works of artists Ai Weiwei, Nuri İyem and Jacob Lawrence through AI. These artists have produced works that draw attention to the issue of migration. For this reason, through the common point of the artists, the ability of AI to imitate the works of artists in terms of style is tried to be discussed. Migration, which is a current concept and has been going on throughout human history, attracts attention. For this reason, it is considered important to work together with these artists who reveal social events with their works in both AI and their fields.

AI Programs Used in the Research

Davinci: This program can be used free of charge by simply logging in with your e-mail address. Like many artificial intelligence programs, the process is carried out by giving commands and visuals are created. The program stands out as AI art from text, generating unique artworks, advanced AI image generator, realistic AI photo generator and realistic AI photo generator.

Craiyon: Craiyon, formerly known as DALL-E mini, is billed as the new kid on the tech block and the best AI art generator. The program is a free AI image generator that draws a new generation for the AI art revolution through its own model by Boris Dayma.

Genkraft: Although there is a daily usage limit, it can be used free of charge. The program stands out for its ability to convert photos with AI, edit images perfectly, create consistent characters and full control.

ChatGPT 4.0 (Dall-E): DALL-E is a 12 billion parameter version of GPT-3 (opens in a new window) trained to generate images from text descriptions using a dataset of text-image pairs. We found that it has several capabilities, including creating anthropomorphized versions of animals and objects, combining unrelated concepts in plausible ways, processing text, and applying transformations to existing images. The program can be used in a paid way through mail registration.

Procedure

The works made in line with the instructions given over the names of the artists with 'ChatGPT 4.0' and 'ChatGPT 4.0' were created with the same text by changing only the artist name through 'Davinci', 'Craiyon' and 'Genkraft' AI programmes. The text was given as a command as 'create a work on the theme of migration similar to the works of the artist named Ai Weiwei/Nuri İyem/Jacob Lawrence'. The limits related to the 'Davinci' programme design process were set as no style (style), sdxl (model) and 1:1 square (ratio) as programme features. In 'Craiyon' programme; style, art, photo, drawing and none constraints were used to create the pictures. Similarly, in 'Genkraft' programme; no style-default (select style (Optional)), hyper-realistic (select model) and square 1:1 (Aspect Ratio) modes were used. The theme of migration was tried to be transformed into visuals reflecting the stylistic characteristics of artists. Thus, in the research, the ability of AI to imitate the stylistic features of artists was tried to be discussed. The process of collecting and analysing the research data was reported by observing the principles of scientific ethics. In qualitative research, detailed reporting and referencing based on reliability were considered.

Results

In this section, studies on the ability to reflect the stylistic features of the artists through the original works of the artists, through the texts given to the free AI programmes with prompts over the names of the artists, and through the paid versions where the artists' paintings are introduced. These studies were evaluated by comparing them with the originals. In the research, it was seen that AI applications made a conclusion on the recognition of artists, colour, composition and

figures in the painting studies created with artificial intelligence. For this reason, this section is handled as the works of artists under separate headings.

Artificial intelligence; clues given for author and style and design creation with original works

In this section; 'Davinci', 'Craiyon' and 'Gencraft' AI programmes were used to create visuals with the same text by changing only the artist name. The text is given as a command as 'create a work on the theme of migration similar to the works of the artist named Ai Weiwei/Nuri İyem/Jacob Lawrence'. In addition, the artist's original works were introduced to ChatGPT and the design was created in the same context.

AI Weiwei

The Chinese artist, who is now 66 years old, is the subject of news and scientific research with his activist actions, marginal works and empathic approaches. Especially the crises occurring in the global sphere (such as war, migration, marginalisation, etc.) constitute the main sources that the artist is fed in the process of producing works. The artist has tried to create an impact on the international refugee crisis in front of the public opinion, especially with his works in categories such as sculpture, photography, installation, etc. (Amirkhani, 2016).

With these outbursts, the artist wanted to draw attention to the situations to which the world turned a deaf ear. In the face of public insensitivity, he has also highlighted the role of art with his works and performances that reveal the deaths and tragedies experienced by refugees (Uyar, 2023). In short, it is possible to see the refugee crisis and similar global crises in AI Weiwei's works. In Figure 2, an example of these works of the artist is labelled as 'x'.

Figure 1. shows the image created with the prompt 'create a work on the theme of migration similar to the works of the artist named Ai Weiwei'. This study on the extent to which AI can reflect the artist's original style was created through free versions. The images were gathered in one image by increasing their resolutions using Photoshop and combining them with x, y and z symbols indicating AI programmes.

First of all, when the visuals (x) created by 'DaVinci' AI are examined; the programme has designed a visual representing the physical characteristics (face part) and racial characteristics of the artist. While creating this design, especially bird and herd figures are seen as the interpretation of the programme in the visual representing migration. Here, it can be thought that the programme is trying to create a visual by blending all the information available online about the artist. However, it can be said that the 'DaVinci' program captured the artist's "still life (1993-200), Dropping a Han Dynasty Urn (1995), Sunflower Seeds (2010)" etc. (See also. Baker, 2015, p.1) as a stylistic feature of the artist in black, white and the tones emerging from these colours. Again, we see the artist's use of multi-figure compositions in the production of artificial intelligence. However, it can be said that the figures used do not reflect the figures used by the artist. At the same time, the programme associated the artist's designs in the spaces with the natural environment. For this reason, it can be thought that the emergence of this situation is due to the effect of the information available on the internet on the design.



Figure 1. A migration study on AI Weiwei's stylistic features with DaVinci (x), Gencraft (y) and Craiyon (z) AI programmes

In addition, when the designs (x) are examined in detail, it is seen that the figures have become stylised. This situation reveals one of the missing aspects of the programme when trying to create a visual. The visuals produced with the 'Gencraft' programme (y) show a similar design relationship with 'DaVinci'. In the visuals, the artist is again represented in terms of his physical and origin characteristics. At the same time, black and white colours and intermediate tones of these colours were also included in the images. Stylised bird figures are also reflected in similar forms with the 'DaVinci' programme, but in a more lumpy form. Here again, the multi-figure design used by the artist as a style draws attention. In both programmes, although partially, the artist has produced works that reveal similar stylistic references (in terms of colour, figure and composition) with the work titled "Sunflower Seeds (2010)" (Baker, 2015, p.1).

"We must stay strong. We must believe that art always wins" (Weiwei, 2020, p.1), and when we look at the visual (z) created by the "Craiyon" AI programme, we can see this discourse reflected on his face. The programme has created an image (z) that only deals with the artist's self-portrait. As in other programme designs, the image reflects the Chinese artist's face with his determined gaze, as in his media and performative works. It can be said that the 'Craiyon' AI programme has created only a description of the artist with this visual that it handles through the artist himself; the programme does not offer a stylistically guiding content.

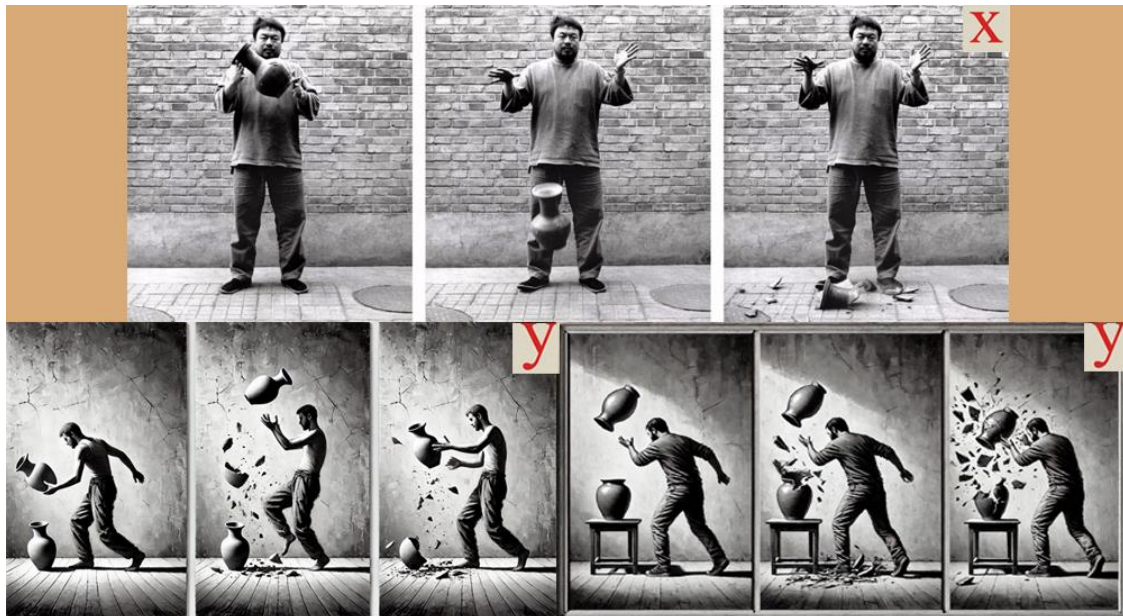


Figure 2. The artist's original painting (x) [Dropping a Han Dynasty Urn, 1995] (Guggenheim, 2024) and the images created by introducing the artist's painting to the programme via ChatGPT 4.0 (Dall-e) (y)

Figure 2 shows the artist's original work titled 'Dropping a Han Dynasty Urn' and the visuals of the work made with 'Chat GPT 4.0' to recreate a similar work. Chat GPT 4.0 design was completed on Dalle-e. When we look at the design, similar figures and content are presented with the original work. Colour and editing have similar features. It is thought that the programme especially created the pottery figure, which the artist dropped and smashed, by associating it with a combat sport. The fact that the artist is an Asian figure and the smashed vase is in the middle supports this idea. However, it is seen that the programme (y) cannot fully reflect the artist's physical characteristics, stance angle and working fiction. Here, it is seen that the programme cannot create a mechanical, in other words, a human infrastructure. The role of art in conveying emotion could not be fully reflected in this work. Because the artist gives messages to the symbolic and cultural infrastructure of China with this work. Breaking a vase belonging to the Han Dynasty means throwing away the cultural heritage of that civilisation. The artist responded to this question as follows: "Chairman Mao used to tell us that we can only build a new world if we destroy the old" (Guggenheim, 2024, p.1).

Nuri İyem

Born in 1915, Nuri İyem passed away at the age of 90. He is one of the most important and productive Turkish painters. In his works, İyem dealt with women's portraits, individuals of Anatolian lands and the living space of these individuals. However, the eyes, sculptural face and closed mouths of women are important in his unique style. Large eyes harbour many expressions such as longing, anger, resistance, etc. At the same time, women and Anatolia have an important place in migration studies (Bender, 2010). "Nuri İyem reflects the shantytown lives of the ordeal women of the countryside, which started with the migration from the village to the city, the Turkey of the 1970s, the fact that women have not yet gained an economic identity despite living in the city, and the process of economic, social and cultural floundering through Anatolian women on his canvases with a sense of social realism" (Yener, 2020, p. 3244).

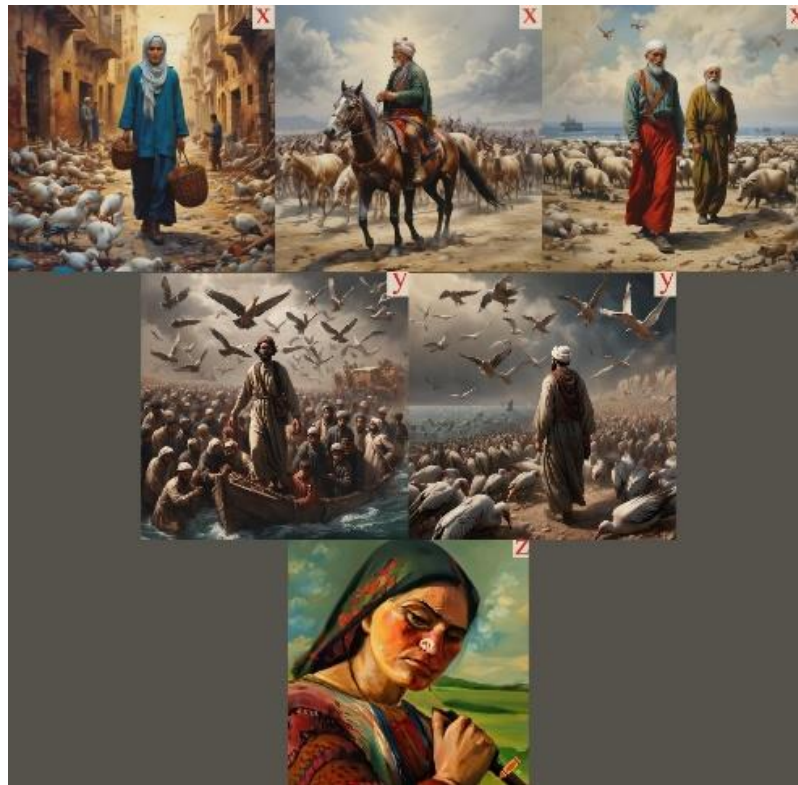


Figure 3. A migration study on Nuri İyem's stylistic features with DaVinci (x), Gencraft (y) and Craiyon (z) AI programmes

In Figure 3, there is a migration study on Nuri İyem's stylistic features made with DaVinci (x), Gencraft (y) and Craiyon (z) AI programmes. When we look at the design, it is seen that elements evoking migration and Anatolian geography are used. In these designs, birds and crowded figures on migration draw attention. The figures used are reflected from the name of the artist and the information available in the environment. However, in terms of stylistic features, Craiyon (z) design has revealed a more harmonious work than the others. In particular, a fiction similar to the artist's depictions of Anatolian women stands out. The thoughtful, tired and pensive state of the woman can be shown as a stylistic attitude captured by İyem. However, although DaVinci (x) and Gencraft (y) designs carry local clues in this context, they do not carry a stylistic analogy of the artist. This distinction can be seen more clearly when looking at the artist's original work in Figure 4 (x).

ChatGPT 4.0 (Dall-e) (y) tried to present a design (y) that has a similar stylistic feature with the original artist's work (x) in Figure 4. In this design made by introducing the artist's work, harmony can be mentioned in terms of composition. However, it can be said that the artist wants to draw the viewer into the emotion with the emphasis on the bus in the distance and the expressions of distancing, longing, uncertainty and stagnation. In the design made by the programme, the bus has become a direct means of migration.

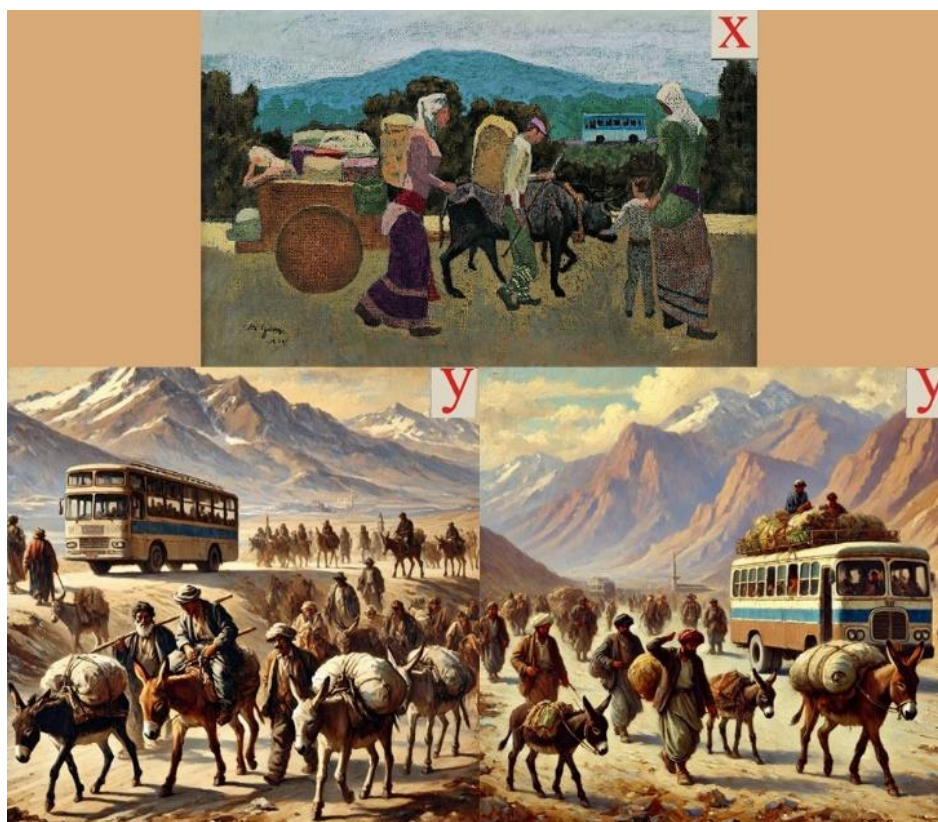


Figure 4. The artist's original painting (x) [Migrate, 1975] (İyem, 2024) and the images created by introducing the artist's painting to the programme via ChatGPT4.0 (Dall-e) (y)

The crowd group took place as an element of migration as in other designs. There are differences in terms of colours. At the same time, the rush and hustle and bustle in the figures do not overlap with the original work of the artist. The figures in the artist's work are dominated by reluctance and unhappiness. The artist has portrayed the figures with a stylised style. Especially women. However, in the design of the programme, these details are ignored and a direct migration and evolution to a different place is reflected. In this context, it cannot be said that the programme has created a design with similar stylistic features to the artist's work.

Jacob Lawrence

Jacob Lawrence was born in New Jersey and grew up for a time in Harlem, but he was also the child of immigrants who were part of the so-called Great Migration (1915-1950). And he realised that through his paintings he could reflect the experiences of his people. Especially the colours of the neighbourhood, the fact that it contains a lot of movement-colour-vibrancy-energy, etc. (Kedmey, 2021, p.1) formed the basis for the artist's slupsal characteristics. He created sincere depictions mostly through individuals. The artist worked with fast-drying, unmixed colours and in a pure way (Kedmey, 2021, p.1). Step by step, the artist created more angular compositions using a combination of bright and matt colours. There are forms and planar shapes that evoke a cubist effect. The sense of uncertainty was also present in the artist's works. "Lawrence also remembered that many people who tried to escape from the South were beaten, arrested

and lynched” (Elmaleh, 2007, pp.180-195). All these thoughts helped the artist to create a style based on black people, crowds, colour and movement.

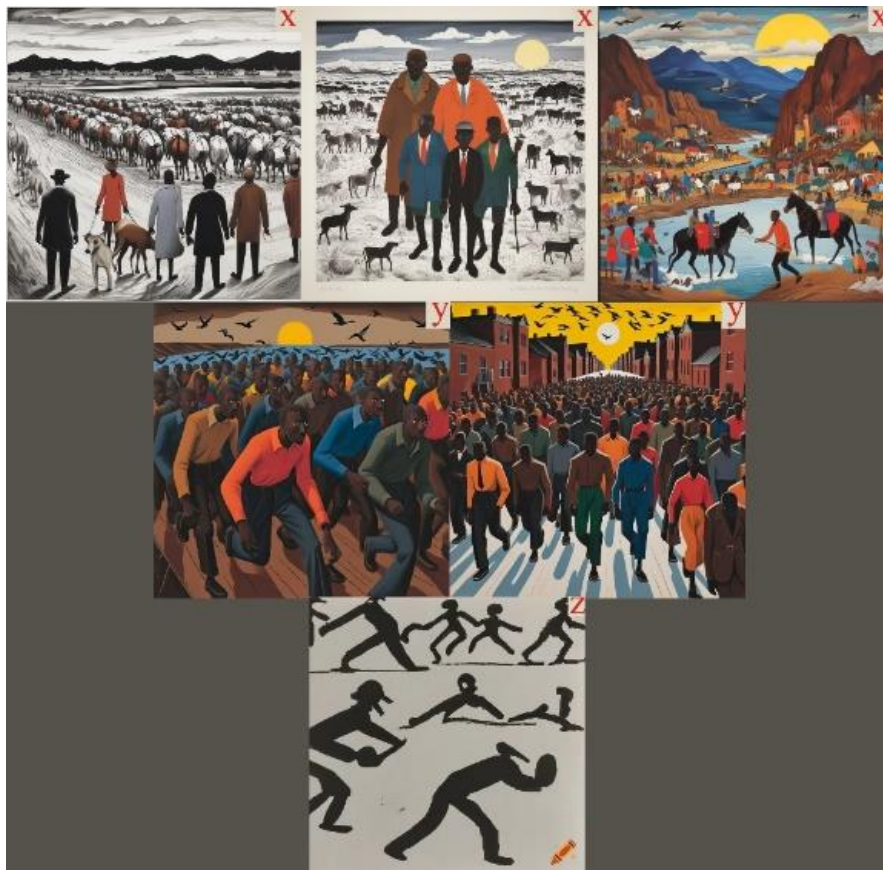


Figure 5. A migration study on Jacob Lawrence's stylistic features with DaVinci (x), Gencraft (y) and Craiyon (z) AI programmes

In Figure 5, there is a migration design made with DaVinci (x), Gencraft (y) and Craiyon (z) AI programmes on the stylistic features of Jacob Lawrence. The designs show the crowded, that is, mass migration situation used by the artist. At the same time, the flat, simple and vivid colours used by the artist create a similar situation. The artist's ethnic expressions are also noticeable in the designs. The migration of black people is likened to the artist's original style. In this context, it can be said that the designs reveal a dynamic close to the Jacob Lawrence style. At the same time, similar to the Lawrence style, the sensory organs of black individuals are clearly similar in some places and in some places they are unidentified. In this context, a similarity can be said, although not exactly. However, the design created by the Craiyon programme offers a slightly different structure. It is partially compatible with the artist's works on migration in terms of style and composition. Especially in terms of colour, figure and content. However, it can be said that the physical characteristics of the figures and their hectic reflections still bear a trace of a style unique to the artist. This design is similar to the artist's 'Play' and 'One of the largest race riots occurred in East St. Louis'. Lawrence has created a simple appearance in his works. The following explanation of the reason for this can offer a perspective: "When the subject is strong, simplicity is the only way to handle it" (Nemett, 2015, p.1).



Figure 6. The artist's original painting (x) [Big Migrate, 1941] (Dinçer & Sevinin, 2019) and the images created by introducing the artist's painting to the programme via ChatGPT 4.0 (Dall-e) (y)

ChatGPT 4.0 (Dall-e) (y) In Figure 6, he tried to create a design (y) with a similar formal feature to the original artist's work (x). In this design, which was made by introducing the work of the artist, it can be said that a migration atmosphere was created. However, it is seen that the artist's style, thought and composition elements do not create a similar situation in terms of both colour and fiction. The similarities created in Figure 5 could not be created by ChatGPT 4.0 (Dall-e) (y). The fact that only the figures are black and their identities are hidden can be said to carry a similar style in this context. The colours used have an ordinary quality. It does not create any clue about the artist. Because the bad experiences of the artist in the West and the reflections of his impressions about this are mostly based on othering (Şenel, 2022). It can be said that the design of the programme presents an anime-like structure of a migration image made in a group.

Table 1. General analysis scheme of research findings

Imitated artists	Used AI programme	Color transfer	Composition	Figure transfer	General ability to transfer style
Ai Weiwei	DaVinci	HL	ML	ML	ML
	Gencraft	HL	ML	ML	ML
	Crayon	ML	LL	ML	LL
	ChatGPT 4.0-Dall-E	HL	LL	LL	ML
Nuri İyem	DaVinci	ML	LL	LL	LL
	Gencraft	LL	LL	LL	LL
	Crayon	HL	HL	ML	ML
	ChatGPT 4.0-Dall-E	ML	ML	LL	ML
Jacob Lawrence	DaVinci	HL	HL	ML	ML
Lawrence	Gencraft	HL	ML	HL	ML
	Crayon	ML	ML	ML	ML
	ChatGPT 4.0-Dall-E	ML	LL	LL	LL

HL: High level, ML: Medium level, LL: Low level, IL: Insufficient level

Conclusion

Technology has become an integral part of our daily lives in its self-evolution. The digital age and thoughts about the future have led to various thoughts, especially around AI (AI). The positive effects of AI on human life, which areas it will facilitate, as an extreme scenario, it will take over professions and leave people unemployed, etc. opinions vary.

However, it is seen that AI is making works such as painting, music, poetry, etc. It has led to a current debate on whether these reflect art, writing and human characteristics and whether they can be accepted as art. The concepts of art and artwork continue to be updated as definitions in this context. For this reason, it is possible that AI will also be recognised as an artist in time (Göde, 2022).

This research was conducted on the ability of AI to imitate the stylistic features of artists. In the literature; “Image style transfer using convolutional neural networks” (Gatys et al, 2016), “CAN: Creative Adversarial Networks, Generating ‘Art’ by Learning About Styles and Deviating from Style Norms” (Elgammal et al, 2017) etc. There are some studies on art and style transfer. However, there is no similar study that discusses the style transfer ability of AI on three artists and the same subject with this research.

The results of this research also show that AI has features that vary from programme to programme. It has been observed that ChatGPT 4.0 (Dall-e) could not produce the desired result, especially in the designs made by introducing the artist's work. However, the ability of DaVinci, Gencraft and Craiyon AI programs to carry colour and create fiction over figures was found more successful. Nevertheless, the human aspects in the works of artists, the semantic intensity they create in their works; it cannot be said to be at a sufficient level in AI designs. In addition, the works created as a result of the artists' experiences can be carried to a different dimension with the imitation of AI programmes and their own interpretation. In this case, it distracts from the expressions that the artist wants to put forward. It has been observed that AI programmes often make use of migrant animals and crowded situations in the images that they want to define on migration. In addition, distortions in forms and deviations in colour transitions have emerged. It also showed that the programmes made better inferences based on the recognition status of the artists.

All these results show that in the current situation, AI cannot produce a serious result in terms of stylistic conveyance (despite the partial reflection of colour, figure and fictional similarities). However, much more experimentation and more information flow can quickly reverse this situation. In addition, it is thought that the subjective and artist-specific aspect of art (humanity) will remain an untouched area. At the same time, this study could be expressed as a dream years ago. The point reached shows that AI will be discussed more in the future and will create new results.

Recommendations

Style can be shown as the most important feature that makes an artist an artist. For this reason, the development of AI programmes in this context should be closely monitored and studies on this subject should be increased. In addition, a new experiment can be conducted by designing such a study on other more well-known artists.

Limitations of Study

The research is limited to only three artists and their works on migration. In addition, only 4 AI programmes (Davinci, Craiyo, Gencraft and ChatGPT 4.0 (Dall-E)) were used in the research.

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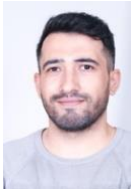


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Research Article

Latin dance: a socio-cultural exploration of body and dance

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Abstract

Any dance culture inherently carries the social and cultural values of the society in which it originated. Dance, as a performance-based art form, relies on the body, and thus, various dance styles and forms are influenced by and influence social norms and values related to the body. This article examines Latin dances such as salsa, merengue, bachata, and cha-cha-cha from a historical and sociocultural perspective. Latin dances, like other dance cultures, are not merely artistic practices but encompass much more. The sociology of dance seeks to illuminate how dance reflects and shapes and shaped by social norms and values by focusing on all these socio-cultural aspects of dance. Latin dances offer rich insights into the interplay between dance and society. They are not merely forms of entertainment but are deeply embedded with social meanings and cultural significance. The sociology of dance provides a framework for understanding these intricate connections, highlighting the importance of dance as a vital component of cultural expression and social life. Through this exploration, we gain a deeper appreciation for the ways in which dance both reflects and shapes the world in which we live. To understand the cultural and social dimensions of Latin dances, one must consider the historical context in which these dances developed. For example, salsa originated in the Caribbean with influences from African rhythms and Spanish melodies, merging into a dance that reflects the history of colonization, migration, and cultural fusion. The lively and expressive nature of salsa showcases a cultural narrative of resilience, celebration, and communal connection.

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Introduction

What is dance? It is motion.

What is motion? The expression of a sensation.

What is a sensation? The reaction in the human body produced by
the impression or an idea perceived by the mind.

A sensation is the reverberation that

the body receives when an impression strikes the mind.”

(Fuller, 1913: 70)

Dance, particularly in cultural and social contexts, is much more than an art form; it is a vibrant reflection of societal norms, values, and the complexity of human interaction. When we examine Latin dances such as salsa, merengue, bachata, and cha-cha-cha from a historical and sociological perspective, the significant role dance plays in expressing, conveying, and shaping culture becomes evident.

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Dance is a social and cultural phenomenon. Choreographers and dancers, just like other artists, are affected by the social institutions and the events occurring within their society. These influences are reflected in their creative works. Changes in art policies allow for a clear observation of the effects of social institutions on art. Examples such as the removal of ballet from operas in Vienna at in the past, and allowing belly dance to be broadcast on TRT only once a year on New Year's Eve, indicate how social cultural and political climate and social institutions of a period shape certain dance forms during particular periods. The semiological meanings in a dance reflect the symbolic and semantic world of the era and society to which they belong.

The meanings attributed to dance types, dance figures, dance styles, dance costumes, and dance choreographies vary across different societies, regions, and periods. These variations suggest that dance is a significant subject within the field of sociology, and the sociology of dance is a subfield of the sociology of art. Dance is an integral part of the society and culture in which it is produced, serving as one of the elements that represent a particular culture. Although the sociology of dance does not occupy as prominent a place in sociological studies as other subfields like the sociology of literature and the sociology of music, the sociological and cultural context of dance is increasingly attracting the attention of sociologists. Joy and love are the primary emotions conveyed by dance. Consequently, dancing is often associated with happiness, and the notion of "dancing from happiness" exemplifies this sentiment. Dance's relationship with love is also notably strong, as it has historically been used for courtship or to impress potential spouses. In theatrical dances that tell a specific story, such as ballet, emotions like love and passion are prominently featured, paralleling the expressive capacities of music. However, it is not only theatrical dances that convey a story. Social and folk dances also often embody narratives, emotions, and cultural traditions. For instance, social dances like salsa, tango, and waltz tell stories of romance, passion, and social interaction through their movements and partnering. Each step, gesture, and figure in these dances can symbolize a wide range of emotions and social dynamics, making the dance a powerful medium for storytelling. In partner dances such as tango, the rhythmic and aesthetic harmony of two bodies is accompanied by potent expressions of love, passion, and desire. These dimensions of dance highlight its profound ability to convey complex emotional and cultural narratives, underscoring its importance as a subject of academic inquiry within the sociological and artistic realms.

Folk dances, on the other hand, are deeply rooted in the cultural and historical contexts of the communities from which they originate. These dances often depict stories of daily life, historical events, religious beliefs, and community values. Furthermore, contemporary dance forms, such as hip-hop and modern dance, also serve as narrative tools. They often address contemporary issues, personal struggles, and social justice themes, using movement to communicate. Hip-hop dance, for instance, emerged from the streets as a form of expression for marginalized communities, narrating stories of struggle, resilience, and defiance against social injustices. Thus, across various forms and contexts, dance remains a potent means of storytelling, capable of conveying complex narratives and emotions without the need for words. This narrative aspect of dance highlights its significance as not only an art form but also a medium for cultural expression and social commentary. Through the stories told in dance, we gain insights into the lives, values, and histories of different communities, making it a vital part of our shared human experience.

To understand the cultural and social dimensions of Latin dances, one should consider the historical context in which these dances developed. For instance, salsa originated in the Caribbean with influences from African rhythms and Spanish melodies, merging into a dance that reflects the history of colonization, migration, and cultural fusion. The lively and expressive nature of salsa showcases a cultural narrative of resilience, celebration, and communal connection. Similarly, merengue, with its roots in the Dominican Republic, embodies the spirit of the Dominican people, their history and their joyous celebration of life despite hardships. Bachata, originating in rural Dominican Republic areas, was once considered a dance of the lower classes but has evolved into a globally recognized form. It reflects the socio-economic transitions and the blending of rural and urban influences in Dominican culture. The sensuality and intimacy of bachata express themes of love and heartbreak, making it a dance that resonates deeply with personal and emotional experiences. Cha-cha-cha, on the other hand, emerged from the Cuban dance halls of the 1950s, blending elements of

mambo and rumba with a distinct rhythm that created a new dance sensation. This dance mirrors the vibrant and dynamic nature of Cuban society and captures the essence of Cuban creativity, playfulness, and adaptability.

Dance and society: the sociology of dance

Dance, as a form of non-verbal communication, plays a crucial role in conveying complex social and cultural messages. Through movements, rhythm, and gestures, dancers express emotions, ideas, and narratives that words alone cannot capture. This unique form of expression allows for the transmission of cultural knowledge and social values across generations and communities. There have been numerous attempts to define dance by anthropologists, sociologists, historians, and theorists and researchers who study dance. However, it is extremely difficult to make a general and common definition of dance that embraces all dance cultures and all times. This situation, which is also the case for other types of art, is closely related to the abstract aspect of art, its unique world of meaning and emotion, and its cultural and social context.

Dance is a type of art that appears with a wide variety of functions in world history and world cultures, conveys different emotions and meanings, uses the body as an instrument, and is also an important part of social ceremonies. Traditional dances often embody historical narratives, myths, and legends, acting as living archives of a community's collective memory. For instance, the haka of the Māori people in New Zealand not only serves as a war dance but also as a way to honour guests, celebrate achievements, and express cultural identity (Karetu, 1993). Moreover, dance as non-verbal communication transcends linguistic barriers, facilitating intercultural understanding and exchange. In an increasingly globalized world, dance becomes a universal language through which diverse cultures can interact and appreciate one another's traditions and values. This aspect of dance highlights its potential as a tool for fostering cross-cultural dialogue.

The sociology of dance recognizes various social functions that dance fulfils within communities. Dance often marks significant life events and transitions. The Ndembu are an African cultural community in which ritual symbolism is elaborately developed. These peoples have complex initiation ceremonies, often characterized by the presence of masked dancers depicting ancestral spirits or gods. (Turner, 1969:4). Turner's in-depth description of dance is as follows:

“Nor is communication through symbols limited to words. Each culture, each person within it, uses the entire sensory repertoire to convey messages: manual gesticulations, facial expressions, bodily postures, rapid, heavy, or light breathing, tears, at the individual level; stylized gestures, dance patterns, prescribed silences, synchronized movements such as marching, the moves and “plays” of games, sports, and rituals, at the cultural level” (Turner 1982: 9).

Denis (2011) defines dance as the expression of spiritual beauty through movements and the natural progression of life and art without any obstacles. According to him, the word dancer; “One who expresses joy and the power of existence through bodily gesture”. It means (pp.100). According to Şişman, who states that dance can be performed by one or more people, with or without music, dance is a human activity in which thoughts, feelings, longings, desires and experiences are expressed through rhythmic body movements (2011: 24). German dancer and choreographer Marry Wigman (1886-1973), one of the important figures in the history of modern dance and the pioneer of expressionist dance and dance training without point ballet shoes, says that dance is a living language that allows people's voices to speak. According to him, dance is a living language that speaks of man — an artistic message soaring above the ground of reality in order to speak, on a high level, in images and allegories of man's innermost emotions and need for communication. and the transmitter is the person himself. The means of expression of this straightforward, direct communication is the human body (Wigman, 1966: 10).

Language is not just about verbal language. Music, painting and dance also have a language, and dance figures are actually the words of this language. Dance does not consist of a series of meaningless movements, it is a form of expression in which culture, beliefs, emotions, thoughts and events are conveyed. Poetry and literary arts are based on oral language, but various branches of art use visual and auditory motifs, patterns and expressions outside of verbal

language. Through movement, rhythm and gestures, he conveys emotions, thoughts and experiences that words cannot express. The body expresses cultural codes, social roles and identities through the language of dance.

Sociology of dance offers a perspective that can examine the concepts of dance and society together. This field not only explores the reasons for the existence and functions of dance but also focuses on the forms of relationships between dance and society, as well as between dancers and society. Dance has a social history, and while sociology of dance examines this history, it also seeks to reveal the current reflections of dance. Examining dance as a means of communication and the social elements that affect dance and dancers are also within the research area of sociology of dance. Additionally, institutions related to dance, folk dances, and the economic factors that influence dance production are among the discussion topics in sociology of dance. The sociology of dance attempts to relate the basic concepts of sociology to dance. In dance sociology research, it is important to use sociological methods. One of the reasons dance is an important field within sociology is that it originated in early human societies and evolves based on social factors and cultural influences. Dance emerges as an area in sociology worth examining within the contexts of social order, culture, gender, politics, power, the body, and many other social contexts. There are many classifications in the art of dance: ballroom dances, folkloric dances, narrative dances, Street dances...etc. In fact, these categorizations can be misleading. Many dances, not just ballet, have narratives to convey, and there are numerous examples of dances that have transitioned from the streets to the halls. It is a longstanding tendency to emphasize certain distinctions when categorizing art. Emphasizing these distinctions based on the notion that some types of art appeal to the whole society while others appeal to specific segments ignores the processes of acculturation and its effects on art. Art is a language, and to understand it, one must be familiar with the codes of that language.

Many typological categories that compare various features are used in dance research. Based on the identity of the recipient of the message conveyed in the dance, Nahachewsky defines four types of dance: reflexive, participatory, sacred, and presentational. The conceptual distinction between participatory and presentational dance is especially significant for ethnochoreologists. The intended recipient of the message influences the movement "text" and other components of the dance (Nahachewsky, 1995:6).

The sociology of dance also examines how dance reflects and sometimes reinforces social stratification. Different dance forms are often associated with certain social classes, ethnic groups or subcultures. For example, classical ballet has historically been associated with elite social circles, while street dance forms such as breakdance are associated with urban lower socioeconomic groups.

History, types, and social context of Latin dance

Latin dances encompass a variety of styles, including cha cha cha, rumba, samba, salsa, mambo, merengue, bachata, cumbia, and bolero.. The origins of these dances are rooted in Latin American countries. While salsa, merengue, cha cha cha, and bachata are collectively referred to as "Latin dances". Argentine tango despite its Latin American origins, is not categorized under Latin dances and differs from other Latin dances in terms of its technique. Among the social scientific research and studies conducted on Latin dances, there are relatively more studies on tango. Tango is a type of dance originating from Argentina, but today there are also varieties such as Chinese Tango, Finnish Tango and American Tango. This dance, has transformed and changed style in different societies along with migrations. However, today the original Argentine Tango is performed all over the world and over time, it has ceased to be a national dance and has become universal. A similar example can be given for Latin dances of Cuban origin. Many of the folk dances that originated in Cuba are now performed by contemporary dancers worldwide.

On the other hand, within Latin dances, salsa stands out as much as Argentine tango. The word "salsa" literally means sauce. Salsa also connotes spiciness, and spiciness suggests sensuality. In Latin music, kitchen metaphors like those found in salsa are widely used. Words like "sabor", which means "flavor" or "taste" but also "emotion," appear in countless song and album titles. Salsa, with its gastronomic and erotic undertones, effectively reflects the vivacity of Caribbean cultures and their interest in taste and other sensory pleasures. Women who both cook and arouse desire are among the favorite subjects of Latin music (Leymarie, 2002:4). Leymarie mentions that the expression "Tiene salsa!" (She/He has sauce =

She/He has allure!) in Spanish is used to describe the attractiveness of a beautiful girl or a handsome young man (ibid). Salsa is a dance type in which appetite, provocation, and bodily desires increasingly become prominent.

One of the few cultural elements that slaves could bring with them of African culture is the polyrhythms of African music and dances. The interesting and complex polyrhythmic structure of African music has permanently influenced the music and dance of Latin America. The non-rhythmic accents, known as syncopation in African music, play an important role in this influence (Musmon, 2010, 22). In Cuban music, rhythms of African origin occupy a more prominent place than those of Spanish origin. The influences of African culture date back to the period of slavery. Cuban proverbs such as "who does not have Dinka stock at least has Mandinka in him" or "who does not have Congo stock at least has Carabali in him" emphasize the existence of acculturation and African heritage. Music in Cuba is dominated by the population of African origin. In 1831, musicologist Odilio Urfé stated that there were three times more musicians of African origin in the country than white musicians (Leymarie, 2002: 10).

Today, salsa has become so globalized that it can no longer be attributed to a single place, and new styles and trends have been developed in different countries. Salsa has become so universal that it has sometimes led to all types of Latin dance music being called salsa. Cubans react to this appropriation of salsa. However, just as it is not accurate to say that salsa is exclusively music produced by New York Latinos, it is also not possible to claim that Cuban music has simply adapted to modern times. Social life in the New York Barrio was very different from that in post-revolutionary Cuba, and the music produced in each place reflects these differences. Salsa is influenced by various countries and cultures, which provides wide-ranging opportunities for its evolution (Ospina, 1996:75). Salsa is not only a dance full of rhythmic movements and enthusiastic energy, but also has a rich sign system that reflects the depths and history of Latin American culture. The rhythm of salsa is a blend of Afro-Latin musical traditions. The influences of African music, as well as the musical genres of Cuba and Puerto Rico, are felt in the rhythm and movements of salsa. The reflection of these musical roots has influenced the energy, degree of mobility and expression of the dance.

Since the 1970s, salsa has transformed into a commercialized genre. Ospina points out that by the late 1980s, with the emergence of more erotic movements, the appearance of salsa shifted from rose-colored to red. Throughout the history of Afro-Caribbean and Latin music in general, the theme of love has always held significant importance. However, according to Ospina, this new wave of eroticism had nothing to do with the "love" that Latinos value, which emphasizes mutual desires and emotions. Instead, this new trend focused solely on the commodification of the female body (1996:107). Following the emergence of this salsa trend, salsa became even more commercialized heading into the 1990s.

Bachata, which originates from the rural areas of the Dominican Republic, literally means "party". It is known as a romantic music and dance genre with a 4/4 time signature from the Dominican Republic. The guitar is prominently featured, often accompanied by percussion instruments and bass guitar.

Merengue, a symbol of Santo Domingo, originated from the Upa Habanera dance, which was brought to Hispaniola by Cuban troops around 1850. However, some Dominicans dispute this origin. In a short time, merengue dethroned Tumba, the national dance of the colony at the time, but it was criticized for its dance movements, which were considered to have overt sexual connotations. The press of the period attacked men who danced chest-to-chest with women, shaking their hips. In 1918, the first piece mentioning merengue was published. By the late 1970s, merengue had spread to New York (Leymarie, 2002: 306-307). Following the rise of "erotic salsa" which emphasized sexual connotations, merengue emerged onto the scene in the late 1980s. Some people found merengue, which originated in the Dominican Republic, so similar to salsa that they claimed it was simply another form of salsa. As a result, salsa groups included merengue songs in their repertoires. Merengue has a different style that makes it easier to dance, which is why it is a strong competitor to salsa today (Ospina, 1996:111).

Cha cha cha is known as a Latin American dance and music genre of Cuban origin. According to Ospina, in 1948, a violinist composed a piece titled "Engañadora" at a Havana club named 'Prado y Neptuno.' Enrique Jorrin added a son section to danzon music while the instrumentalists played a Montuno. Jorrin himself stated that the name of this rhythm came from the 'cha cha cha' sounds made by the dancers' feet while dancing. Thus, "Engañadora" became the first cha

cha cha to be played. The first recording was made in 1953, and this new dance quickly became popular (Ospina, 1996: 34). The cha cha cha rhythm was achieved by altering the fourth beat in Danzon dance.

As in most partner dances, the distribution of roles between men and women in Latin dances has a male-dominated dynamic. It is the man who gives the first command and plans the woman's next step. The woman simply follows the man's movements and responds. It is the man's responsibility to present the woman in the best light, to shape the dance, to use music effectively, and to arrange the combinations in the dance. The woman surrenders herself to the music and to her partner, following his lead and focusing on her own expressions and the technique known as "lady style".

Latin dances and body image

Dance is a performance art performed with the body, and naturally the body has a central place in dance art. For this reason, the dancer's physical characteristics such as age, gender, height and weight come to the fore. The aesthetics of dance movements are closely linked to the aesthetics of the dancer's body and, consequently, to the aesthetic values of a society.

In the dance scene, it is mostly the female dancers who attract more attention at first glance. However, according to Adair, this is not actually the main issue. Because it is more important how women are portrayed on stage rather than how they stand out more. For example, Ninette de Valois, one of the important names of classical ballet in England, opposed the ideal female image, especially in ballet, in the early 1900s and performed on stage while she was 7 months pregnant. (Adair, 1992: 48) The elderly body is generally not accepted on the dance stage. Martha Graham, one of the founders of modern dance in America, continued dancing for many years, which sparked debates among critics. While some critics argued that Graham should no longer perform on stage, others who supported her continued presence argued that she should not dance in outfits that exposed her arms and neck. All of this points to a clear attitude of hiding Graham's elderly body (ibid. 57). According to Desmond by analyzing dance, we can examine how various performance styles are imbued with codes that surpass everyday bodily movements. When we comparatively study the kinesthetic systems of dance and their historical and geographical changes, we can explore the symbolic systems contained within dance and how they are expressed through visual representations and movements. (Desmond, 1993: 34)



Figure 1. Latin dance and body image-I

In Latin dances, as in other dance forms, the visual signs involve a process of bodily signification through clothing, hairstyles, attitudes, movements, and expressions. Figures 1, 2, and 3 present images related to the Latin dance body image. Male dancers exhibit the image of an attractive Latin man with masculine clothing, polished shoes, and well-combed hair. Female dancers wear outfits designed to amplify the effect of movement, highlighting neck and head movements with neatly styled buns, skirts that accentuate hip movements, and adorned with embellishments and necklines that enhance visual appeal. The indicators related to the male body include primary-level signs such as maintaining balance, carrying, showcasing, directing, and managing



Figure 2. Latin dance and body image-II

The male dancer not only manages his own body but also controls the female dancer's body. He supports, lifts, and spins the female dancer, who is the focal point of the performance. The male dancer acts as the director of the show. He is responsible for maintaining balance and providing support. As in many partnered dances, in Latin dances, the female dancer trusts that her partner will maintain balance and provide the necessary attention to ensure the successful execution of movements. The female dancer plays a crucial role in amplifying the movement. She achieves this by utilizing the curves of her body and her clothing. When the same spinning movement is performed by both the female and male dancers, the movement of the female dancer's body will be perceived with greater volume. The flowing extensions of her clothing, such as the edges of her skirt, create a greater sense of movement compared to the stillness of trousers.



Figure 3. Latin dance and body image-III

The Latin aesthetic idealizes a curvaceous female body, but also emphasizes the female dancer's body to not only be easily maneuverable but also convey a sense of lightness to the audience. Agility is important in the male body, while flexibility is more desirable in the female body. The male dancer represents strength and discipline, whereas the female dancer embodies softness and harmony.

In addition to the symbolic meanings conveyed by the art of dance performed with the body, we should also consider the physical limitations highlighted in dance art.

Dance is considered an art with an age limit. Since it is performed with the body, and the physical performance of the body weakens as it ages, a dancer who was very successful in their youth will eventually be unable to dance as they once did. A dance career, like a sports career, is seen as one that cannot be sustained into advanced age, and there is some

truth in this view. However, the age barriers present in dance and sports can sometimes lead to age discrimination, as seen in the example above. Yet, many dancers do not sever their connection with the art of dance and, when they become too old to perform on stage, continue their dance careers in less physically demanding branches. such as dance instructor, director or choreographer. Similarly, in sports, some of the professionals who quit active sports continue their sports careers in branches such as coaching, commentator or technical director.

According to Foster, dance education produces two different types of bodies; the first is the visible and tangible body, while the other is the aesthetically perfect body. These two bodies are constructed together and influence each other's development. The formation of both bodies results from the processes of taking dance lessons, watching dance, and discussing dance. As a result of the accumulated experience, all these activities help the dancer to notice, replicate, repeat, and remember bodily movements. Emerging as a third type of body, the demonstrative/exposed body facilitates the acquisition of these skills by exemplifying correct and incorrect movements. The use of mirrors during dance training encourages a narcissistic gaze at one's body. However, when individuals focus on their bodily inadequacies and begin to critique these shortcomings in front of the mirror, narcissism loses its power. This shift allows the dancer to focus not on their body but on the dance itself and to work on improving the specific aspects of their dance movements that need correction. Each dance technique is based on a comprehensive terminology, and in conveying these techniques to the dance student, instructors sometimes use metaphorical expressions to illustrate the key points and connections of the body (Foster, 2011: 175-179)

During dance training, dancers stretch, relax, tense, or tighten their bodies. Instructors, while explaining a dance the technique, often ask them to become like puppets, surrendering control of their entire bodies to the instructor and the dance itself. Dancers are expected to use their imaginations, based on the bodily images created, to perform the movements. For example, in Argentine Tango, when explaining how to maintain balance, instructors ask dancers to imagine a line running straight through the center of their head down to the ground. This line represents the dancer's axis. Dancers who visualize this line through the center of their bodies can more easily understand their balance center. These examples illustrate that using metaphorical expressions in explaining dance techniques is one of the methods used to guide the body.

Conclusion and Discussion

Dances with Latin origin represent different styles with their unique movements, rhythms, and emotional and expressive elements. Tango, which is of Argentine origin and is considered a separate category from Latin dances, is a passionate and dramatic dance type that usually includes a lot of hip movement, close embrace, sharp movements, and dramatic storytelling through dance. Popular Latin dances such as salsa, known for its fast-paced, energetic movements and complex footwork, bachata, which has a slower tempo characterized by close embrace and fluid movements, merengue, a lively dance of Dominican origin with a strong beat and a distinct rhythm, and cha-cha, a lively and playful dance with its distinctive "cha-cha-cha" rhythm, all have different characteristics, spirit and style.

Throughout the history of dance, numerous dance forms have developed, and in almost all these forms the "ideal body"—particularly the female body—has been defined within the framework of aesthetic values of that dance culture. Dances reflect the norms and ideals of body in different cultures and typically, have a gendered structure, which, along with cultural influences related to social gender, leads to the assignment of different roles and movement styles to male and female bodies. Dances often reproduce specific gender roles. Female dancers are trained to highlight characteristics such as grace, flexibility, and delicacy, meeting societal expectations of femininity, while male dancers are encouraged to display traits like strength, athleticism, and control, reflecting masculinity.

Ballet, which has been dominated by white-skinned dancers, particularly promotes and demands a body for female dancers that is elegant like a swan, delicate, slender, and as light as a feather. In contrast, Latin dances emphasize tanned skin for both male and female dancers and highlight a curvy, hourglass figure, with a broad pelvis being prominent for female dancers. In Latin dances, the focus is on the beauty and allure of the female dancer, while the male dancer's strength and leadership are highlighted. The female dancer, who attracts more attention, is in the foreground. The male

dancer, as the one who guides the woman's body and dance, is visually more in the background. Because they need to make more and fluid movements, female dancers are expected to have a more flexible muscle structure. Male dancers generally exhibit stronger, more dynamic, and more dominant movements. Female dancers, on the other hand, adapt to the leader's movements with more flexible, fluid, and delicate motions. This distinction reflects values related to social gender roles, such as strength, control, and bravery for men, and grace, harmony, and beauty for women.

The prevailing ideal body perception in Latin dance culture increases societal pressure on female dancers. Nowadays, women who dance also strive to conform their bodies to this ideal female dancer image in Latin dances through intensive exercises, body contouring, and using corsets and clothing that accentuate their body lines. Sometimes, the performance of female dancers is hindered by wearing high-heeled shoes and tight clothing that make it difficult for them to move during the dance.

The current body image in Latin dances reflects the culture of Latin America, where the dance originated. In Turkey, it is observed that female dancers sometimes try to physically resemble Latin American women. Because Latin American women typically have curvier figures, clothing that accentuates these curves is often preferred. Additionally, in Turkish Latin dance competitions, it is notable that some female dancers attempt to achieve a "darker skin tone". There is a strong emphasis on evoking the Latin vibe through costumes, makeup, and hairstyles, and some fair-skinned competitors use a lot of bronzers and foundation to appear tanned. In these competitions, the ideal "Latin dancer model" significantly influences the dancers.

The sociological look into Latin dances and body image reveals a complex interplay of cultural, social, and individual factors that shape dancers' relationships with their bodies and their art. By promoting body diversity and challenging restrictive beauty standards. On the other hand it means Latin dance communities have the potential to contribute significantly to broader societal shifts towards body acceptance and positivity. As researches in this field continues to evolve, it promises to offer valuable insights into the role of dance in shaping social attitudes towards the body, identity, and self-expression.

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Interview Article

An interview with Pamela Shuler and company (Sidney Shuler, Richard Schwartz, Emily A. Salgado, and Kayla Liechty)

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Abstract

In this interview, Dr. Pam Shuler, a clarinetist and Assistant Professor of Music at Eastern New Mexico University, discusses her passion for American clarinet music. Dr. Shuler, alongside her husband Dr. Sidney Shuler and colleagues Dr. Richard Schwartz, Dr. Emily Salgado, and Kayla Liechty, shares insights into their musical backgrounds, collaborative efforts, and performances that highlight American composers.

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Introduction

Recently Dr. Pam Shuler led a magnificent number of colleagues in a tribute to the American clarinet and performed several pieces of music honoring a number of composers and showcasing a number of her colleagues in this endeavor. In this interview, Dr. Pam Shuler is interviewed along with her husband Dr. Sidney Shuler and Dr. Richard Schwartz and Dr. Emily Salgado and Kayla Liechty. Each member of this ensemble comments on the music as well as the collaborative effort honoring the American music for the clarinet.

Michael F. Shaughnessy: *Dr. Shuler can you tell us a bit about your education, experience and what got you involved in music?*

Pamela Shuler: I hold an undergraduate degree in Music Education from Youngstown State University and a Master of Music Degree and a Doctor of Music Arts Degree in Clarinet Performance and Literature from the University of Illinois. I am currently working as an Assistant Professor of Music at Eastern New Mexico University, teaching clarinet.

I first got involved with music as a young child through participation in youth and hand bell choirs at the church I attended. This grew into joining band and choir during my fourth-grade year of school. Through my experiences in lessons with a private clarinet teacher and activities for high school band, I decided to pursue a path in music. I was fortunate enough to work with outstanding teachers who helped show me different career options and encouraged me to take steps forward in the music profession.

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Michael F. Shaughnessy: *Dr. Shuler- what got you involved in American music for the clarinet?*

Pamela Shuler: At the time I was attending my undergraduate degree program, the Music History classes I took focused primarily on the Western European music tradition. While private lessons allowed me to explore a wider diversity of repertoire for clarinet, it was not until I started my graduate studies that I really began discovering a rich list of composers of different nationalities and compositional styles.

For my doctoral project, I explored music commissioned by clarinetist Benny Goodman for chamber ensemble. While many recognize Goodman as the “King of Swing” and for the leadership of his jazz-based ensemble, Goodman also commissioned a number of works that would fit into the genre of classical music. While Goodman worked with composers of various nationalities, exploration of this topic led me to seek out additional works commissioned by American clarinetists and written by American composers. Over the years, as I have attended various lectures, performances, and recitals, I have continued to add to my personal collection of pieces by American composers.

In exploring this repertoire, I came to realize the diversity and magnitude of clarinet music written by American composers. This experience has also led to the path of commissioning new works for clarinet and trumpet with my colleague and husband, Dr. Sidney Shuler. At the moment, we are involved in a project of commissioning a new work for clarinet and trumpet each year. We are hopeful that through this project we will provide an opportunity for composers to explore the unique combination of clarinet and trumpet and create new works for performers to explore. Currently, the four pieces we have commissioned have all been written by American composers.

Michael F. Shaughnessy: *Dr. Shuler- how did you come about organizing an entire evening for the American music for the clarinet? And what were the pieces you were involved in?*

Pamela Shuler: I have recently come to the habit of trying to select a theme or common thread for music I select for a recital program. There is so much quality music out there, it can be difficult to pare down repertoire to accommodate the time constraints of a single performance. For this recital, when I was looking at the stack of music on my desk, I noticed that many of the works were by American composers. In thinking about that as a theme, I realized how diverse of a program, both in terms of instrumentation and style, could be offered by selecting music written within the last one hundred years by American composers. In the below list of works, the composers themselves state that their inspirations come from a variety of sources, including jazz, marches, piano bar music, rock, and American film.

For this recital, the pieces performed were *Sonata for Clarinet and Piano* by Leonard Bernstein, *Pastorale (Souvenirs du Frög)* by Daniel Dorff, *Promenade (Walking the Dog)* by George Gershwin, *Impromptu* by William A.R. May, *Concoction* by Franklin Piland, *Gamin* by William Grant Still, and *Music for Two* by Judith Lang Zaimont.

Many of these works also provided an opportunity for collaboration with colleagues. In addition to working with pianist Ms. Kayla Liechty, I also performed with percussionist Dr. Emily Salgado, saxophonist Dr. Richard Schwartz, and trumpeter Dr. Sidney Shuler. While there are numerous pieces for clarinet alone and for clarinet and piano by American composers, I enjoyed the process of exploring chamber works that feature the clarinet with my colleagues.

Michael F. Shaughnessy: *Now Dr. Sidney Shuler— please tell us a bit about your education, training and experience please.*

Sidney Shuler: I earned a Bachelor of Music in Education degree from Youngstown State University (YSU) in Youngstown, Ohio. While working on this degree, I had the pleasure of attending the Aspen Music Festival and School in Aspen, Colorado. Additionally, I earned a position with the American Wind Symphony Orchestra, and was a substitute musician with the Youngstown Symphony Orchestra, Warren Philharmonic Orchestra, and WD Packard Concert Band. Following my graduation from YSU, I attended the University of Illinois as a graduate assistant with the famed University of Illinois Bands. As a graduate assistant, I worked with the Marching Illini, Illinois Basketball Band, and several of the concert bands at the University.

Following graduation with a master’s degree in trumpet performance, I taught at Paris High School in Paris, Illinois. I was the Band Director, Chamber Ensembles Director, Pit Orchestra Director, and Fine Arts Coordinator. Eventually,

I decided I would like to return to school to earn my doctorate. It seemed a good situation to return to Illinois, so I applied and was fortunate enough to be offered another assistantship, this time with the Krannert Center for the Arts on campus. I was able to meet several internationally known musicians and learn about the arts entertainment business as well. During all of this time, I had earned positions with the Danville Symphony Orchestra, Peoria Symphony Orchestra, and Illinois Symphony Orchestras.

Following graduation, I was offered a position at Chadron State College in Nebraska. I was able to teach all the brass instruments at this time in addition to conducting all of the athletic and symphonic ensembles.

When I was offered the position at Eastern New Mexico University, I was excited to have the needs of the University so closely align with my education, interests, and experience. Since being here, I have been able to interface with many orchestras in the state and region while maintaining a large private studio of trumpets here at ENMU.

Michael F. Shaughnessy: *Now you collaborated on a piece entitled Concoction by Franklin Piland- with movements entitled “Black,” “Nitro” and “Americano”- Your instrument is the trumpet. How did your collaboration with your wife Dr. Pam Shuler go?*

Sidney Shuler: Dr. Pam Shuler and I have been working on a long-term project of commissioning several new works for clarinet, trumpet, and piano. Our first work, *Day Trips*, by Dr. BJ Brooks, was for clarinet and trumpet in 2020. This experience gave us a bit of insight into what might come next in this project. So far, we have commissioned four new works. We are always looking for composers to involve in this project and intend to record all of the commissions at some future point.

Clarinet and trumpet, while relatives, are acoustically very challenging to pair. Each of our commissions have treated the pairing slightly differently. This, honestly, is exactly how we had hoped it would go. Many times, this pairing is neglected due to the stark acoustic differential, but the instruments are quite similar in many other ways. Also, working with your spouse is healthy on many levels. As colleagues, we tend to bounce ideas off each other in terms of musical inquiries, but also in regard to teaching because we respect each other so much in both areas.

As spouses, we are uniquely positioned to follow through with this commissioning project because we share finances and have purposefully set aside money each year for this exact reason. This would be far different if we were not married and had to pool finances for this project.

Michael F. Shaughnessy: *Dr. Schwartz, please tell us a little bit about yourself, your background, and your instrument - the saxophone"*

Richard Schwartz: I grew up in southern New Jersey (South Jersey) enjoying video games, BMX bicycles, and music. I frequently sang and played the piano, clarinet, guitar, electric bass, and saxophone. While in high school, I participated in band, jazz ensemble, marching band, choir, theater, and other endeavors. While pursuing a Bachelor of Music in Music Education at Temple University in Philadelphia, PA I began to perform and teach music professionally. While pursuing and achieving a Master of Music in Performance (Saxophone) at the University of Michigan I was surrounded by a multitude of highly talented and driven individuals. Being in such an environment fueled my sense of purpose on saxophone and eventually I attended and graduated from Boston University with a Doctor of Musical Arts (Woodwind Performance).

I have served higher education - in a variety of capacities - for twenty-five years and have performed saxophone in North and South America and Europe in a variety of manners including musical theater productions, in concert with well-known artists, for private events, in recital, etc. I enjoy performing in the classical, jazz, and rock genres and have two albums released through the Centaur and SONY labels.

Michael F. Shaughnessy: *"Now Dr. Schwartz- Music for Two by Judith Lang Zaimont- you were challenged in this piece with 5 movements- “Fanfare,” “Slow,” “Very Slow,” “Gavotte” and then “As Fast as Possible.” What were the challenges here?"*

Richard Schwartz: Music for Two is, indeed, an intriguing and challenging work. There are rhythmic complexities and subtle changes that need to be investigated and practiced in the “Fanfare,” “Gavotte,” and “As Fast as Possible” movements. Additionally, the “Slow” and “Very Slow” movements can truly wear on one’s embouchure. I enjoy the cyclical approach to the composition - material introduced in the first movement returns in later movements. I also like the concept and use of a somewhat modern Gavotte – a French dance with Baroque origins - in this work. Very creative and I am thankful Zaimont arranged the work to be performed by a variety of instruments as a duet.

Michael F. Shaughnessy: *Dr. Salgado-first can you tell us about your education and experience with music?*

Emily A. Salgado: I grew up in Asheville, NC and started playing percussion when I was in 6th grade. Music has always been a big part of my life with my grandfather being a drummer himself and a lover of all things jazz. My mom also sang in the church choir and played piano, so it was a no brainer that I would go into something music related. I did not know I wanted to be a teacher until I was going into my sophomore year of undergrad at Furman University where I received a Bachelor’s in Music Education. My mom was a kindergarten teacher for over 30 years, so I was exposed to high level teaching from a very young age.

After I graduated from Furman, I immediately went to the Florida State University and graduated with my Master’s in Music Performance. During my two years in Tallahassee, I performed with several school of music ensembles, but I was also given the opportunity to perform with the professional orchestral in town, the Tallahassee Symphony. I then continued on to Ann Arbor, MI where I received my Doctor of Music Arts from the University of Michigan. My first year, I premiered a double percussion concerto with the National Chinese Orchestra Taiwan and will be traveling to Taiwan this upcoming summer to premiere that same piece.

The summer of my last year at U of M, I was offered the adjunct percussion professor position at the University of Oklahoma in Norman, OK where I stayed for one year. I was then offered the position at ENMU and have been here since, currently in my second year. Outside of percussion, I also have a strong background in the marching arts, specific marching and teaching drum corps. I marched with the Carolina Crown Drum and Bugle Corps in 2015/16 as one of their conductors and have been on staff with them since I aged out. I have also taught several drum major camps throughout the country along with judging both percussion and drum at different marching festivals.

Michael F. Shaughnessy: *Dr. Salgado- you performed a piece with Dr. Shuler entitled Impromptu by William A.R. May- tell us about the piece and what instrument you played to accompany Dr. Shuler.*

Emily A. Salgado: Bill May’s piece Impromptu is a duet between the clarinet and 5 octave marimba. Set in an ABA musical form, it allows for the listener to be taken on a fast and easy to follow journey. The intertwining rhythms at the beginning of the A section create an immediate, forward energy to the piece coupled unique groove within the 7/16 time signature. This continues until the B section where each part takes its own musical role to create a more laid back, almost halftime feeling groove. The marimba can be heard as more of the rhythm section of a jazz band while the clarinet holds more of the soloist role. The pieces ends in a similar way it began going back to the 7/16 motive with a technically challenging and virtuosic closing section. Overall, it was a joy to perform this piece with Pam and we look forward to giving more performances of the work in the future.

Michael F. Shaughnessy: *Kayla, in which pieces did you collaborate with Pam Shuler?*

Kayla Liechty: I performed with her on the following pieces: Daniel Dorff’s Souvenirs du Frog, Leonard Bernstein’s Sonata, William Grant Still’s Gamin, George Gershwin’s Promenade (Walking the Dog), and three movements of Franklin Piland’s Concoction

Michael F. Shaughnessy: *How did you prepare for this recital and how difficult was your preparation?*

Kayla Liechty: Collaborating with other musicians is my passion. For some, taking the stage as a soloist is most rewarding, but, for me, joining another person in music making is so rewarding.

When Pam first reached out to me about a possible collaboration, I was excited at the thoughtfulness she had given to programming her repertoire. Some musicians either choose their favorite pieces (a valid option) or choose pieces that might not have a thematic thread. Pam chose this repertoire of American music for clarinet, and it made for a very strong program.

For the collaborative process between piano and another instrument or voice, the process begins with each performer studying the musical score first – unless there is a big time crunch, and sight reading skills are necessary for quick preparation. I always appreciate working with Pam because, in addition to being a superlative, virtuosic musician, she prepares well and shares that preparation with her collaborators. When she invited me to collaborate with her, she sent me musical scores to peruse and representative recordings to which I could refer. Honestly, I don't tend to spend much time listening to recordings in my preparation of collaborative music.

I will give it a listen at the start to get a quick snapshot of the piece, but mostly prefer to dive into the music at the piano and see for myself what the composer is saying to me as a performer. So, most of my preparation time is at the piano with the score.

My score study at the piano includes observing the form (roadmap) of the piece, in which I look for repetitive material, which allows me to maximize my practice time. I also look for passages or pitches that are difficult to read, making notes in the score that help me read it more easily. Maybe I add a chord symbol or the letter name of a pitch, or perhaps I add an accidental. That is all a part of my score study.

I also take note of the tempo – or speed – of the music, as it often changes throughout movements of pieces. I work with the metronome from the start if the music is at a slow or moderate tempo and, if the piece is fast and difficult, I begin practicing it slowly, gradually increasing to the marked tempo. All this and more is my personal practice in the weeks (or month) leading up to my first rehearsal with Pam.

In my first rehearsal with Pam, I can take it to the bank that she will come equally – likely better – prepared than I. This helps our first rehearsal go quite smoothly. With my preparation in hand, I am highly attuned in these first run-throughs to observing the tempo modifications she might make that aren't in the score (or the nuances she uses for the marked tempo indications), dynamic intricacies and other musical characteristics. These rehearsals are so much fun because our two individual parts are becoming one. While we will make direct eye contact often at the start of movements or after long pauses in the music, most of our visual communication is peripheral and, actually, we rely heavily upon listening to one another. This collaborative musical process is such a joy for me, and it doesn't get much better than sharing it with Pam Shuler!

Biodata of Author and Interviewees



Prof. Dr. **Michael F. Shaughnessy** is currently Professor of Educational Studies at Eastern New Mexico University in Portales, New Mexico USA. He has served as Editor in Chief of Gifted Education International and can be reached electronically at Michael.Shaughnessy@enmu.edu. ORCID: 0000 0002 1877 1319. His current research interests include talent development and intellectual assessment as well as the role of personality in giftedness, talent and creativity.



Dr. **Pamela Shuler**, originally from Pittsburgh, Pennsylvania, is currently serving as the Clarinet Instructor at Eastern New Mexico University. At ENMU Dr. Shuler teaches applied clarinet lessons, directs the clarinet choir, and has taught music theory, music appreciation, and freshman seminar courses. As a performer, Dr. Shuler has been heard throughout the United States, in Spain, and Japan. She has performed with the Southwest Symphony Orchestra, Champaign Urbana Symphony Orchestra, Sinfonia da Camera, the Concert Band of Central Illinois, and the American Wind Symphony Orchestra. Having served as a K thru 12 educator for a number of years, Dr. Shuler is passionate about working with students at all phases of clarinet mastery and enjoys serving as an active clinician and adjudicator for high school and middle school students. Dr. Shuler holds a Bachelor of Music in Education from Youngstown State University, and a Master of Music and Doctor of Musical Arts Degrees from the University of Illinois. Her principal teachers have included Joseph Edwards, Robert Fitzer, and J. David Harris. Shuler lives in Portales, New Mexico with her daughters Eleanor and Beatrice and husband Sidney, who is also on

faculty at ENMU. Research interests of Dr. Shuler include the classical chamber commissions of Benny Goodman and performing new works for the clarinet and chamber ensembles. Composer Mike Curtis stated that Shuler's recent performance of one of his chamber works was, Very well done! As a member of the Proha Clarinet Quartet, Shuler was invited to perform at the 2008 and 2009 Vandoren Clarinet Chamber Festivals. E-mail: pamela.shuler@enmu.edu (Web 1)



Grammy considered saxophonist Dr. **Richard A. Schwartz** has commissioned and or premiered nearly thirty new works for saxophone, performed for regional, national and international events in North and South America and Europe and is the grand prize winner of the 1997 International Henri Mancini Institute Concerto Competition and recipient of the 2010 Southeastern Louisiana University Presidents Award for Excellence in Artistic Activity. After performing the Boston premiere of Jan Curtis Transformations for voice, piano, and alto saxophone in Jordan Hall, The Boston Globe declared, Richard Schwartz displayed extraordinary talent on the saxophone, sympathetically mirroring the voice and contributing

his own improvisatory imagination. Awarded three United States patents, Schwartz founded the music publication company SilverKeyMusic.com authoring the internationally recognized intonation tool The Tuning C.D. and many instructional guides in music education. His research interests include saxophone performance and pedagogy, jazz ensemble pedagogy, jazz history, jazz improvisation, jazz composition, musical intonation, advanced woodwind techniques including multi-phonic, circular breathing, double-tonguing, the altissimo register, and more, entrepreneurialism in music, sight-reading techniques, recruitment techniques and more. Email: richard.schwartz@enmu.edu (Web 2)

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Photo of Richard A. Schwartz web link <https://www.enmu.edu/about/news-and-events/enmu-news/academic-news/2975-enmu-professor-releases-album-featuring-jazz-legend-ellis-marsalis>

Photo of Pamela Shuler web link: <https://www.enmu.edu/about/news-and-events/enmu-news/general-news/2897-assistant-professor-of-clarinet-at-enmu-is-passionate-about-teaching-students>

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