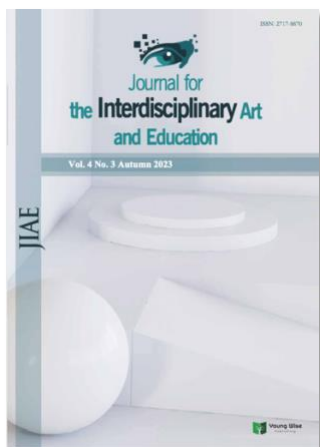




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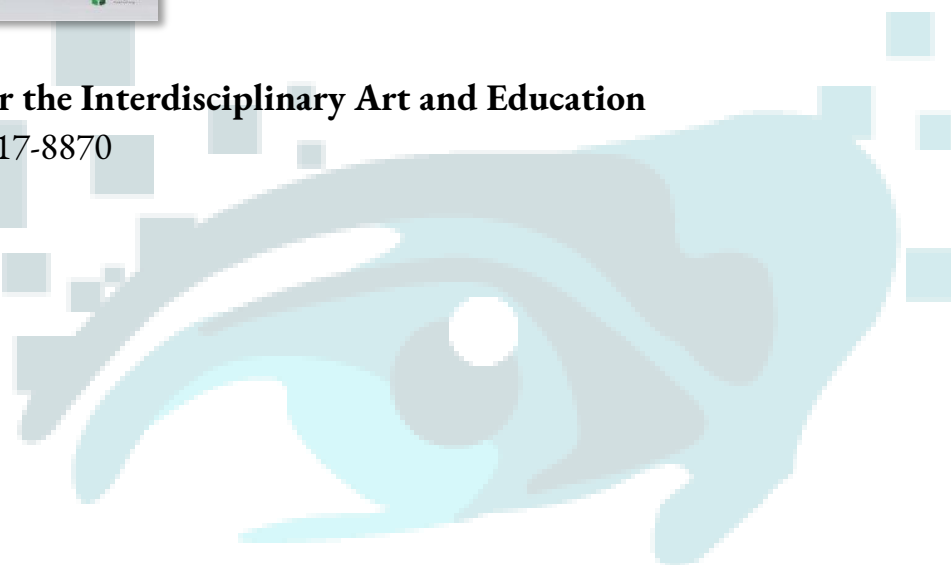
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Autumn 2023 Issue

Dear authors, reviewers, editors and readers!

Journal for the Interdisciplinary Art and Education presents the 4<sup>th</sup> volume and the 3<sup>rd</sup> issue with the contribution of most creative art researchers. We would like to thank the team of Journal for the Interdisciplinary Art and Education who contributed to this issue. 5 articles were published in this issue. These articles are important studies in the field of art research. We congratulate our authors for their research and patient efforts during the review process. We strive to make significant progress in making JIAE an important platform for art research at the international level.

Best wishes

JIAE Editorial

Interdisciplinary  
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## Research Article

# When Orpheus looks back from the opera stage<sup>1</sup>

Evrım Şahinkaya Kaplancık<sup>2</sup>

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### Abstract

While mythology provides profound insights into the human condition and the universe, opera has drawn much of its thematic material from mythology, with a particular emphasis on the Orpheus myth. The main question of this research centers on the significance of the Orpheus myth within the realm of opera and the enduring reasons behind its selection as a recurring subject matter for centuries. To comprehend the import of Orpheus in opera, it becomes imperative to conduct an examination of the sources that piqued the interest of early opera composers and librettists. Furthermore, delving into the identity of Orpheus and its multifaceted connotations is essential for a comprehensive understanding. Opera, emerging during the Renaissance period, finds its roots in the cultural revival that sought inspiration from Ancient Greece. Hence, the foundational sources for opera lie in the musical heritage of Ancient Greece and the profound significance of Ancient Greek tragedy as an art form within Greek society. The Orpheus myth, distinguished as the paramount mythological narrative, became a pivotal source of inspiration for opera creators who sought to craft a novel and potent form of vocal expression reminiscent of the emotive potency witnessed in Ancient Greece. The portrayal of Orpheus as a heroic figure symbolizing the transcendent power of music, along with the dramatic intensity inherent in the myth, rendered it an alluring choice for opera. Consequently, this myth significantly influenced opera composers and librettists who, too, aspired to harness the captivating power of music. This resonance has led to the creation of numerous Orpheus-themed operas since the inception of opera itself. This research, undertaken from a historical perspective, employs qualitative research methodologies, encompassing historical and descriptive analysis methods. The corpus of analyzed documents comprises primary sources narrating the Orpheus story, as well as foundational, reliable, and current scholarly articles, theses, and books elucidating the interplay between mythology and opera. The journey of Orpheus within the realm of opera is observed to have commenced from the very inception of opera and appears to persist to the present day. Consequently, this research underscores the enduring relationship between opera and the Orpheus myth, spanning centuries, warranting recognition as an interdisciplinary field of study under the nomenclature 'Orpheus Opera.' Considering the limited scholarly attention devoted to the intersection of Orpheus and opera within our national context, this study aspires to serve as an inaugural foray into this domain.

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## Introduction

Orpheus, as the subject of mythology and a religion, has been one of the most important themes of an opera since its inception, given the profound impact of his inherent musical power and its symbolic expression.

<sup>1</sup> This article has been presented at the 3rd International Symposium on Interdisciplinary and Progressive Arts & Education (ISIPAE), August 26-27, 2023, Türkiye.

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This article aims to investigate why the Orpheus myth has been a recurring theme in opera for centuries, tracing its origins from the Renaissance era when the first operas drew inspiration from Ancient Greece and continuing through the Baroque, Classical, Romantic, and Contemporary eras. 31 Orpheus operas between 1600 – 1700, 51 between 1700 – 1800, 10 between 1800 – 1900, 32 from 1900 to the present, a total of 124 different Orpheus operas by different composers and librettists form the basis of this inquiry (Davidson Ride, 1993; Saide, 1992; Kapp, 1998; Loewenberg, 1978).

The reasons behind Orpheus' enduring appeal and selection across such a vast historical spectrum lie in how he resonates with each era's individuals and provides answers to evolving questions of humanity. Opera, as a genre with a rich and deep history spanning approximately 450 years, has strong social, psychological, artistic, linguistic, and dramatic connections with Orpheus.

Opera did not emerge spontaneously; its inception during the Renaissance was a deliberate effort of a group of musicians, composers, poets, philosophers, critics and academics gathering to find an expressive medium as influential as Ancient Greek tragedy grounded in Ancient Greek music thought. While influenced by preceding musical forms, vocal music and stage works opera's emergence was the product of human thought and creativity.

With a history of approximately 450 years, opera has had a profound and lasting impact, yet there is a lack of Turkish sources addressing its connection to mythology, especially the Orpheus myth. At least, there are no sources available to the author of this article.

Therefore, this research offers opportunities for opera enthusiasts, both amateur and professional listeners, creative practitioners such as singers, composers, librettists, directors who engage with opera, as well as scholars studying opera academically and, of course, students receiving opera education.

Furthermore, this study is open to interdisciplinary readings in fields such as mythology, philosophy, psychology, and more. The symbols and meanings contained within the Orpheus myth will form the foundation for such interdisciplinary examinations.

### **Purpose and Problem of the Research**

The purpose of this research is to explore the connection between the Orpheus myth and opera. This connection is established by examining how opera, from its inception to the present day, has approached the Orpheus myth from various angles. The central question of this research pertains to the relationship between mythology and opera, delving into what the Orpheus myth signifies for opera and why this connection has persisted for centuries.

### **Method**

This research adopts a historical perspective and employs qualitative research methods, including the examination of written documents and conceptual comparison, to conduct historical and descriptive analyses. Data for this research were collected through literature review techniques, and the sources obtained were analyzed and evaluated to reach conclusions.

### **Findings**

In order to understand Orpheus's relationship with opera, it is essential to scan the sources that initially intrigued early opera composers and librettists and investigate who Orpheus is and the meanings of this identity. If the Renaissance era represents a rebirth seeking its sources in Ancient Greece, then the source for opera lies in the conception of music in Ancient Greece and its manifestation within the artistic form of Greek tragedy within Greek society.

During the Renaissance era, in pursuit of recreating the influence of Ancient Greece, opera creators naturally gravitated towards mythological narratives, with the myth of Orpheus prominently standing out. The allure, charm, and potency exhibited by Orpheus as a musician determine the affinity of opera, which seeks to evoke a similar impact, to this myth. These findings will form the core of the research and will elucidate why Orpheus holds such profound significance within the realm of opera.

### The Myth of Orpheus

Orpheus's mother is Kalliope, one of the nine Muses, while his father is either the Thracian river god Oeagros or, according to some sources, Apollo. Apollo gave Orpheus his lyre and taught him music (Uraz, n.d., p. 120). With his singing and mastery of the lyre, Orpheus could move even the most cruel individuals, calm wild animals, gather trees around him, move rocks, and alter the course of rivers (Estin, Laporte, 2002, p. 183). Unlike other Greek heroes known for their strength and valor, Orpheus stands out as a sensitive and refined poet, a hero who captivated hearts with the melodies of his lyre, accomplishing what brutal strength could not (Can, 1994, p. 225).



**Picture 1.** Animals listening to Orpheus. Ancient Roman floor mosaic. Palermo Arch. Museum. Photo. Giovanni Dall'Orto (Web 1)

Indeed, in his quest to retrieve the Golden Fleece, Orpheus did not actively engage in combat alongside the Argonauts; instead, he assumed a quasi-priestly role, pacifying both the warriors and the sirens with his music (D'Aoust, 2013, p. 2). Unlike other heroes, Orpheus lacked physical strength and power, rendering him unable to partake in rowing tasks; however, he took on the role of a "coxswain," maintaining the rowers' rhythm (Grimal, 1907, p. 582).

The story of Orpheus, as it is known today, is indebted to the works of two Roman poets: Ovidius in "Metamorphoses" and Vergilius in "Georgics" (Moss, 1995, p. 21).

### The Story of Orpheus

Ovid's narrative of Orpheus forms the basis for the well-known Orpheus story. Orpheus and Eurydice, both deeply in love and married, encounter a tragic incident when Eurydice is fatally bitten by a serpent while wandering in the fields. Overwhelmed by grief, Orpheus takes his lyre and embarks on a journey to the underworld to retrieve his beloved wife. His goal is to bring Eurydice back to the world above. With his song, he enchants Cerberus, who guards the gates of Hades, and persuades Charon to ferry him across the river Styx. Pluto, the god of the underworld, is initially angered by the presence of a mortal, but Orpheus's music soothes him, and he relents (Ovidius, 1994).

Orpheus pleads with Pluto and Proserpina, explaining his love for Eurydice and his profound sorrow at her premature death. He implores the gods to return his love to life. The gods, moved by his music agree to his request on one condition: Orpheus must lead Eurydice back to the surface without looking back at her until they reach the world above. As they ascend, Orpheus, overwhelmed by doubt, cannot resist the urge to glance back at Eurydice before they reach the surface, causing her to vanish once more into the realm of the dead (Graves, 2010, p. 138).



**Picture 2.** Orpheus looks back at Eurydice” , Stub, CG Kratzenstein (Web 2)

Having lost his wife again, Orpheus returns to Thrace in despair. He mourns Eurydice for months swearing off the company of other women. This indifference to the women in the region attracts the attention of a group of Maenads who become jealous of him. The jealous Maenads incite the women of Thrace to attack Orpheus, leading to his brutal death. Their cries drown out even the sound of Orpheus's voice, which had the power to move not only humans but also the natural world. The enraged women tear Orpheus apart, and his head, along with his lyre, is thrown into the river Hebros. Orpheus's head and lyre eventually wash ashore on Lesbos Island, where a temple and shrine are erected in his honor. Lesbos Island is considered the center of lyric poetry (Graves, 2010, p. 138).

Another interpretation of Orpheus's demise attributes it to Dionysus's anger over Orpheus's devotion to Apollo. When Dionysus conquered Thrace, Orpheus failed to honor the god and, instead, taught the Thracians, who held him in high regard, the sacred mysteries and urged them to abstain from wrongdoing. Orpheus also offended Dionysus by praising Helios, whom he called the greatest of the gods, Apollo, during his daily ritual on Mount Pangaeus. In retaliation, Dionysus sent the Maenads to attack Orpheus, accusing him of turning women away from men and promoting homosexual relationships. As a result, the Maenads, driven by jealousy and rage, attacked Orpheus and killed him, dismembering his body and casting his severed head into the Hebros River. Orpheus's severed head drifted along the river, its beautiful songs freezing the blood of all who heard it, until it reached the shores of Lesbos Island (Graves, 2010, p. 138).

In Vergil's account, Orpheus is not at the center of the story but is a key figure within another myth. Aristaeus, a shepherd who has lost his bee colony, seeks out Proteus who guards Neptune's herds, for answers. Proteus blames Aristaeus for the death of Eurydice, asserting that Aristaeus pursued her, causing her to be bitten by a serpent and die. Aristaeus decides to make amends with the gods by offering a great sacrifice on Orpheus's altar. When he does so, bees miraculously emerge from the carcasses of the sacrificed animals (Vergil, n.d., p. 105-110).

Unlike Ovid's narrative, Vergil's account does not feature the reunion of Orpheus and Eurydice in the afterlife. However, it does touch upon the tragic depictions of ordinary souls in Hades and how the magic of Orpheus's music temporarily alleviates the suffering of those enduring torment in the underworld (Graves, 2010, p. 137).

According to Roman poets, Orpheus is a hero not a god. He possesses superhuman abilities and is close to the realm of the gods, yet he remains a mortal. He is esteemed as a prophet and holds a high rank in the religious hierarchy.

### **Orphism**

Orphism as a recognized religion has had a significant influence on prominent philosophers and literary figures of the Greek world, such as Plato and Pythagoras. The presence of several features of Orphism in Christianity, which underwent a transformation through the teachings of Saint Paul, has been a subject of debate. The doctrine that determines one's position in the afterlife based on their conduct in this world, as observed in monotheistic religions, also finds expression in this mystical belief system (Berk, 2010, p. 116). According to Orphism, the divine soul within humans is imprisoned in the body (soma) like in a grave (sema) and strives to reach the afterlife. To achieve this, the soul must undergo multiple lifetimes in an effort to cleanse itself of sin. The process of purification and the attainment of an

honest way of life will be achieved through the abstention from substances derived from living organisms, such as meat and eggs. The virtuous can look forward to a happy afterlife, while the wicked will face judgment before the lord of the dead and be led to the Tartarus swamp (Erhat, 1996, p. 255).

Orphism stands out as a pagan religion due to its dualistic structure, belief in the afterlife, and the incorporation of pantheistic ideas (Berk, 2010, p. 116). Orphic priests distinguished Dionysos as the "god of emotions" from Apollon, the "god of wisdom." This distinction explains why the severed head of Orpheus was placed in the temple of Dionysos and his lyre in the temple of Apollon (Graves, 2010, p. 140).

### **Sources of Orpheus in the Renaissance Opera**

References to Orpheus appear in literature in the 5th century BC, in a poem by a poet named Ibycus and in a play by Aeschylus, although these two sources are currently lost. Subsequent quotations from these mentioned sources have allowed the traces of Orpheus to be followed.

In the 5th century BC, Aristias had a play titled "Orpheus," and in the 4th century BC, Antiphanes had another play with the same title (Moss, 1995, p. 14). Later, Euripides mentioned Orpheus's journey to Hades in his play *Alceste*. Plato also wrote about Orpheus and Orphism, implying that Orpheus was a real person, although this view did not gain widespread acceptance (Moss, 1995, p. 17). Neither Euripides nor Plato mentioned the name of Orpheus's wife. The poet Hermesianax used the name Agriope, which suggests that Eurydice may have been a nymph or a dryad (Moss, 1995, p. 18).

Throughout history, references to Orpheus continued into the Renaissance and Baroque periods. However, during this time, most inspirations from Orpheus were based on the narratives, translations, and interpretations of Ovid, Virgil, and Boethius. Boethius's book "The Consolation of Philosophy," which tells the story of Orpheus, was translated in 1380 by Chaucer, in 1556 by G. Colville, in 1561 by T. Chaloner, and even in the 16th century by Queen Elizabeth (Moss, 1995, p. 30).

Additionally, in the 16th century, many music theorists were influenced by Boethius's book "De Musica." It is highly likely that the Camerata group, who were pioneers of opera, was aware of the story of Orpheus in "The Consolation of Philosophy." This group later commissioned the first opera about Orpheus, "L'Euridice," to be composed by Jacopo Peri and librettist Ottavio Rinuccini in Florence at the request of the Medici family in the late 16th century. Ludovico Domenichi also translated the same work in 1550 (Moss, 1995, p. 31).

### **The Relationship Between Myth and Music**

Why has opera, over the centuries, particularly focused on the myth of Orpheus and mythology in general? This question can be answered from various perspectives.

Claude Lévi-Strauss, in his comparison of myth and music, suggests that both are fundamentally structural and thus untranslatable but endlessly transformable. Myth, like music, cannot be translated into any other form of communication; similarly, both myth and music are "infinitely transformable" in terms of their form (Lévi-Strauss, 1971, p. 647). The potential for this infinite transformability in both forms opens the doors to creativity for humans, who possess the ability and imagination to engage with them.

While all of mythology awaits the opening of these doors, the door to Orpheus seems to be already ajar. Adorno's assertion that Orpheus is "the" opera may indeed be true. The story of Orpheus is exceptionally captivating, and can be endlessly transformed especially in the hands of opera creators.

Lévi-Strauss remarks on myth: "When a myth is narrated, listeners receive a message that seems to come from nowhere; this is why it is attributed to a supernatural origin" (cited in Floros, 2012, p. 25). In this sense, myth and magic function in part as a hidden narrative and a semi-hidden activity that addresses the mysterious; in contrast, philosophy and art function as public discourse and public activity when they reject mystery. These dualities will help to identify the moments when the Orpheus myth transitioned from one cultural form to another, altering its mythical nature. However, it is essential to recognize that these dualities are analytical tools of understanding of intertwined elements within culture and history (Marchenkov, 1998, p. 29).

## Orpheus and the Opera

One of the most significant reasons opera creators have turned to the myth of Orpheus is its portrayal of a tragic, profoundly human love story with a poignant ending. The myth of Orpheus holds direct dramatic appeal. The hero overcomes various obstacles in his quest to regain his lost love but ultimately succumbs to his own humanity. The tragedy of Orpheus lies within the depths of his own humanity. He is a tragic hero defeated by his flaws (Dycus, 2016, p. 5).

Moreover, the traditional form of the Orpheus legend includes a wedding, a tragic death, a journey to the underworld, a second parting of two lovers, and numerous other episodes with great potential for the stage adds to the dramatic intensity (Buller, 1995, p. 57).

Another reason that makes the Orpheus myth unique is its ability to be continuously transformed in the hands of creators, especially those in the world of opera (Floros, 2012, p. 20). In this sense, the Orpheus myth, by its very nature as a narrative, allows creators to identify with the hero. It becomes intimately related to the artist and enables the artist's immediacy. Thus, the Orpheus myth can be considered a self-reflective myth (Dycus, 2016, p. 5).

The fascination with the dramatic intensity of Orpheus's story also finds resonance in social and cultural contexts. The invention of opera, as an expected outcome in the development of music history, is not coincidental because it encapsulated what a group of intellectuals in the Renaissance period believed in the immense power and influence of ancient Greek Tragedy. In the Renaissance, a group of intellectuals, contemplating the potential contained within ancient Greek Tragedy, found their answer to how to transform these powers and influences with the demands of their era: opera. In this light, it is essential to examine what ancient Greek music and Tragedy were about. While Europe has its "rebirth", how did they influence "intellectuals" who sought to express themselves, centuries later.

## The Notion of Music in Ancient Greece

Comprehending the concept of music and what tragedy conveys in ancient Greece can be challenging for today's person in a life-cycle in which the perception of time is fundamentally different. As the music is transformed into a consumable "tool for sparing time" lost its primordial simplicity and directness. This is because the musical thought of ancient Greece was vital, posed a moral quandary, and concerned the governance of the State. What may astonish contemporary individuals holds significance for the people of that era.

Bringing the idea of music so close to humans is parallel to the idea of humanism in Ancient Greek thought. The most important thinker who addressed and theorized the problem of the power of music is Plato. Plato, who lived in the 4th century BC, regarded music as the most crucial element of education. This belief stemmed from his conviction that music permeates the depths of the human soul, exerts a profound influence on individuals, and consequently, transforms them. In fact, Plato even considered music as a kind of guardian for the State. He indicated a noteworthy harmony between the institutions of the state and music and cautioned against innovations in music for the preservation of the state and the sustainability of its governance (Plato, 2012, p. 127).

In order to understand the perspective of the Greeks on music and what tragedy meant to them, it is necessary to delve into the concept of ethos. Ethos generally means comprehensive ethics. However, when applied to music, it has a more specific meaning that cannot be easily translated into other languages. According to the Ethos doctrine, music affects the listener's voluntary faculties in three ways: It affects "positively", "semi-paralyzing" and "temporarily suspending" (as seen in the ecstasy of the Dionysian cult).

These effects manifest themselves in three dimensions: expanding (dyastaltic), contracting (systaltic) and calming (hesychastic) (Floros, 2012 p. 23). According to Cleonides, the diastaltic ethos could direct the will towards nobility, masculine courage, and heroic actions which had a definite place in tragedy. The systaltic ethos, on the contrary, led the will into non-masculine moods, erotic passions, laments, supplications, and similar emotions. Hesychastic ethos produced inner balance and peace (cited in Floros, 2012, p.23).

Plato's teachings on music have consistently served as a primary source for the entirety of the historical development of music thought in Europe. Consequently, during the Renaissance period, which is regarded as a pivotal juncture in European musical culture, Plato's influence persisted. Marsilio Ficino, a philosopher, translator, and interpreter of ancient philosophy, wielded significant influence during this epoch. The myth of Orpheus, as it did for numerous

Renaissance thinkers, occupied a central position in Ficino's philosophy of music, exemplifying the role of this myth in the contemporary musical thought of the era (Marchenkov, 1998, p. 2).

In his eighth book of madrigals, Monteverdi explicitly references Plato while articulating his own thoughts. Drawing from ancient Greek philosophy, he posits that passions and emotions can be categorized into three types: anger (*ira*), temperance (*temperanza*), and humility (*humilitá*), and that music can thus be organized under three concepts as "excited" (*concitato*), "soft" (*molle*), and "temperate" (*temperato*) (as cited in Floros, 2012, p. 23).

During the Renaissance era, the Orpheus myth, from Ficino to Monteverdi, underwent secularization, and the mystical powers it symbolized for the philosopher evolved into entirely aesthetic aspects for the composer (Marchenkov, 1998, p. 205).

### **Ancient Greek Tragedy and the Opera**

Another phenomenon that inspired the invention of opera is the ancient Greek consciousness, looking at religion, the state and civilization in general through music and assigning it a unique role.

In his 1879 analysis titled "The Birth of Tragedy from the Spirit of Music," Friedrich Nietzsche interprets Greek culture and the origins of Ancient tragedy. Within this work, Nietzsche develops the renowned concepts of the Apollonian and Dionysian, elucidating the "tremendous contrast" between the two Greek "art deities," Apollo and Dionysus. Nietzsche regards the sun god Apollo as the representative of "visual art," while Dionysus stands as the progenitor of "non-visual music art."

According to Nietzsche, the convergence of these opposing principles gives rise to Ancient tragedy. The key to Nietzsche's music-philosophical understanding is encapsulated in the following statement: "The Dionysian, in its primal delight, even in suffering, is perceived as pleasure, and it is the common source of both music and the myth of tragedy" (Nietzsche, 1999, pp. 111-112).

Tragedy, the rules and outlines of which are established through Aristotle's *Poetics*, held a unique power just like music within itself: the magic of the performance, the magnificence presented on the stage, the representation of the intervention of extraordinary powers such as "deus ex machina" in tragedy, and the catharsis that the audience experienced which was very likely to be manipulated.

In 1586, Lorenzo Giacomini described the pleasure derived from tragedy. According to Giacomini, this pleasure can be categorized into four forms: The audience enjoys learning about the events depicted in the tragedy and is astonished by the realization of incredible things. They appreciate the play as an "imitation" with its beautiful language, sweet music, festive dance, staging with grand machinery, magnificent costumes, and masterfully crafted plot that involves the twists and turns of fate. They develop affection for the characters on stage and find joy in reflecting their own freedom through the characters' 'fearful adventures'. In this way, they personally experience the 'pleasures that accompany the cathartic process' (as cited in Hoxby, 2005, p.264).

Classical authors have narrated numerous stories about the extraordinary emotional power of ancient tragedy and music, but perhaps no tragedian has been as influential as Euripides. Plutarch records that a citizen of Athens used Euripides' *Electra* to move a conquering army to pity and thus prevent the destruction of Athens. Lucian mentions that during the reign of Lysimachus, the successor of Alexander the Great, Euripides' representation of *Andromeda* set the entire city of Abdera on a tragic fire, with people reciting the roles of Perseus and *Andromeda* in the streets and enthusiastically imagining Perseus holding the head of Medusa (as cited in Hoxby, 2005, p. 257).

These accounts serve as evidence of the profound impact of tragedy on Ancient Greek society. Naturally, the creators of opera, who sought to evoke the same powerful effect, turned their attention to the essence of music and tragedy in Ancient Greece while exploring their roots in the hope of a rebirth.

### **Return to the Roots and the Discovery of Opera**

The pioneers of opera or 'dramma per musica' may not have directly studied the music of Euripides, but they were able to learn a lot from the texts of his tragedies. One of the main goals of these creators was to find a musical style that could speak the language of passions by synthesizing textual, musical, and expressive content. In this sense, perhaps no musical-poetic form has had a formative impact as the lament (which held a separate value in Euripides' tragedies) on the early

development of opera. The pioneers of opera, considering monodic (based on a single voice) singing as one of their tools, transformed the lament into a song while also aiming to preserve the cathartic function of tragedy. In this regard, while the formal example of Euripides' laments may be important, the high and special meanings attributed to the singing voice may have created a much more important dramatic legacy (as cited in Hoxby, 2005, pp. 258-259). As there is no laughter in Orpheus's story, no lighthearted music, never a cheerful affair; his music, it seems, was to be transmitted from antiquity as a somber out pouring, a response to fear, violence, loss, and grief. (Agnew, 2008, p. 136).

The persuasive power contained within ancient Greek tragedies lies in their being "sung" from beginning to end, the Greeks' reliance on simple but impactful melodies, and their use of modes that evoke strong emotions in the souls of listeners through pitch and rhythm. It is undeniable that those who articulate the idea of opera or 'dramma per musica' were influenced by this content. The use of monodic singing as a powerful tool and the initial foundations of recitative, known as *stile rappresentativo*, emerged as a result of this quest.

However, there are also critics who reject any meaningful connection between tragedy and *stile rappresentativo*, claiming that this new form of expression finds its origins in the musical practice of the fifteenth century and developed in dialogue with contemporary madrigals, solo songs, and theater music (Hoxby, 2005, p. 254).

Taking into account the ancient Greek tragedy, two influential historians of early opera, Claude Palisca and Nino Pirrotta, emphasize the contribution of contemporary theatrical forms such as masques, pastorals, and comedies to the form of "dramma per musica." According to Palisca, what contemporary tastes demand is not a "true tragedy" but a mixed genre (cited in Hoxby, 2005, p. 254). However, when scholars reject the claim that early opera or "tragédie en musique" is a "true tragedy," they conceal both the open and debatable boundaries of tragedy in the sixteenth and seventeenth centuries and the enthusiastic nourishment of Baroque opera from a specific tragic dramaturgical style. Baroque opera encompasses a powerful and consistent interpretation of a series of Euripides tragedies, highly valued in Hellenistic Greece, by incorporating the musical representation of passions, episodic plot structure, choral interludes, happy catastrophes, and the sources of tragic pleasure and catharsis (Hoxby, 2005, p. 269).

### **The Camerata Group**

Who are these wise individuals mentioned in the text, who came together as the Camerata group, discussing topics such as the influential tragedies of Euripides, Aristotle's *Poetics*, appropriate poetic forms for tragedy, how rhetoric and the passions of poetry are activated, and the meaning of tragic catharsis, in order to conduct their own research for their expressions as pioneers of opera?

Indeed, "coming together" is the initial action of this group of humanist scholars, as they adopt the name 'Camerata' (Chamber Group), which could mean gathering in a "room." The Camerata group, one of the many academic or semi-academic intellectual groups that gathered in Florence during that period, conducted their intellectual activities under the patronage of Giovanni Bardi from approximately 1573 to 1587. The term 'Camerata' is also associated with another group who gathered around Jacopo Corsi in the 1590s. Among these intellectuals gathered around Bardi and Corsi were musicians Giulio Caccini, Pietro Strozzi, Jacopo Peri, Emilio de' Cavalieri, Cristoforo Malvezzi, Alessandro Striggio, theorist Vincenzo Galilei (father of astronomer Galileo Galilei), Girolamo Mei, and the first opera librettist, Ottavio Rinuccini (Sadie, 1992, vol. 1, p. 701).

The musicians, poets, and scholars of the Camerata group agree that, although their knowledge may not be based on the true remainings of Greek music, something beautiful can be constructed based on its ideals. They establish their principles based on what they know about the musical arrangements of Greek tragedies - dialogues and choruses sung in a simple, monophonic style with equally simple instrumental accompaniment. Composer Jacopo Peri is convinced to dramatize a Greek myth (assisted by Corsi), and poet Ottavio Rinuccini takes on the task of writing the text. The group's first production is *Daphne*, adapted from Ovid's *Metamorphoses*, skipping the well-known and beloved classical author Aeschylus, Sophocles, and Euripides in Europe. Although not as ambitious as *Agamemnon*, *Oedipus*, or *Medea* when performed, *Daphne* is well-received by the audience as an authentic reconstruction of Greek tragedy, and it is reported that the work is repeated several times. However, this "first opera" does not serve as a complete source today, as most of its music, except for a few fragments, has been lost (Lee, 2000, p. 6).



The musical score of Camerata's second attempt has been preserved in its entirety to the present day. Jacopo Peri, perhaps inspired by Politian's century-old Orpheus<sup>3</sup>, based his new endeavor on the myth of Orpheus and named it Eurydice. The libretto, also authored by Rinuccini, does not include Orpheus looking back; instead, the hero successfully brings Eurydice back from the underworld. Peri adapts the text to a simple yet flexible monodic music style, similar to what he used in *Daphne*. The work was first performed in 1600 at the Pitti Palace to celebrate the marriage of King Henri IV of France and Maria de' Medici, with Peri himself singing the role of Orpheus. The staging was modest, and the orchestra was small. Corsi accompanied the songs on the harpsichord (Lee, 2000, p. 6).

Thus, a group of humanists, using the Orpheus myth, reintroduced monodic music to the theater, which was necessary for the creation of opera. In the preface of *Eurydice*, Peri claims to have found the only style capable of effectively adapting Greek myths to the stage by setting aside all other methods of singing heard until then, referring to Emilio de' Cavalieri, who incorporated the monodic vocal style into the richer sacred drama music traditions of that time (Lee, 2000, p. 7). Camerata's *Eurydice* is undoubtedly neither a true Greek tragedy nor a true opera. They are, rightfully so, experimental attempts in Greek drama that brought monodic music back to the stage for opera. At this point, Claudio Monteverdi's response to these endeavors is composing *Orpheus*, which is considered the "first true opera" in opera history. Monteverdi delineates the boundaries of opera as a new genre and presents the first example of a culture that would continue for centuries after him.

Monteverdi is aware that if Orpheus's story is to be dramatized, it can only be achieved through monodic solos. However, Monteverdi's proposed monody does not rely on the historical fact that Greek tragedy was performed monodically; it arises from the dramatic necessity for Orpheus to express his individual grief. If Orpheus is a singer capable of moving heaven and hell and a lover burdened with profound sorrow in the face of death, he must express himself with more challenging tones.

Despite being a madrigalist capable of complexity in polyphony, Monteverdi creates an extraordinary vocal writing for this new genre, which approaches human speech but goes beyond it, with daring chromaticism and musical intensity. When Orpheus pleads with Charon to ferry him across the Styx, declamation becomes an opera aria for the first time. Monteverdi, considering the experiences of the Camerata, expands these endeavors by defining a new genre.

Monteverdi utilizes all the tools at his disposal to tell the story of Orpheus. He blends the styles of Renaissance music, allowing the music to accompany the dramatic flow as required by the situation. The developed recitative, the "pastoral" music and songs (which also are considered predecessors of the genre) that define the love of Orpheus and Eurydice, the serious and religious music (which is specific to the "sacred dramas") accompanying his journey to the underworld, the choral music accompanying his sorrow and joy, dance, instrumental toccatas (which can be defined as overtures or opening music), and the "ritornello" where the orchestra provides unity upon its return—all these elements come together in Monteverdi's opera concept. In this opera, where music is exalted, librettist Alessandro Striggio brings *Musica* onto the stage at critical moments of action, allowing her to express her influential presence by constantly repeating her "ritornello."

Monteverdi's *Orpheus* looks back at a century of Renaissance music history and the entire history of opera, as it still embodies all the main traditions in an embryonic form that continue to govern opera composition, such as recitative, aria, duet, chorus and dance interludes, musical characterization, and leitmotif (Lee, 2000, p. 8). After Monteverdi's *Orpheus*, which can be considered the first "true" opera, the myth of Orpheus continues to be the source that this genre has most frequently turned to throughout its own journey. Librettists and composers, in various periods and forms including comedy, grand opera, and singspiel, have continued to use this myth, sometimes altering the ending of the story and sometimes remaining faithful to its sources. The centuries-long journey of opera has, in a sense, been the

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<sup>3</sup> In the celebrations held for the return of Cardinal Francesco Gonzaga to Mantua, the task of preparing a performance that had to be ready within two days fell upon Angelo Ambrogini di Montepulciano, also known as Angiolo Poliziano or Politian. In 1472, the young Politian chose the myth of Orpheus, which he believed to be suitable for the new secular spirit of the Renaissance, beyond the liturgical dramas of his time. The name of his performance was *La Favola d'Orfeo*. While Politian had his protagonist recite Latin verses from Ovid, he wrote most of the play in Italian rather than Latin, making it the known first secular drama performed in a modern language in Europe (Lee, 2000, p. 11).

journey of Orpheus as well with opera looking back at Orpheus as he looks back at opera. As opera endures as a resilient art form over time, it appears that Orpheus, too, shall persist in an eternal cycle alongside it.

### **Conclusion**

In the mythological narrative of Orpheus, his fateful backward glance delineates the profound boundary between life and death. Even within this concise statement, the singular layer of meaning it carries unveils the inherent dramatic potency in both the narrative and its central character.

Who is Orpheus? Orpheus, foremost, is a musician who skillfully wields the lyre, an accomplished singer who eloquently narrates his tale through song – thus, he embodies the essence of a storyteller. Additionally, he is a wanderer in the natural landscapes just as he engages in warfare alongside the Argonauts, providing assistance not through brute force but rather through the potency of his music. Moreover, this same wandering spirit propels him into the depths of Hades, the domain of the deceased, driven by his unwavering love. Consequently, he becomes a dissenter against the very fabric of existence, a rebellious figure against life's design. His insurrection, conveyed through the power of his music and song, resonates so profoundly that it compels the gods to grant him passage into the afterlife – a testament to his audacity and courage.

Orpheus's loyalty and devotion to his wife, Eurydice, is to an extent that, after losing her twice, he forsakes interest in women and turns his affections toward men. This shift in orientation inadvertently catalyzes the fatal consequences leading to his murder by Dionysus's female followers. This emblematic transformation underscores Orpheus's gender-transcending nature. He embarks on a relentless quest to test the boundaries between life and death through the conduit of love. His music and song exert a mesmerizing influence, not only on the living but also on the inanimate, such as rocks and stones. Incorporating these multifaceted attributes, Orpheus simultaneously embodies the roles of a prophet, missionary, and philosopher.

How can such a wealth of attributes coalesce within a single narrative and character? One of the insights gleaned from this research is that comprehending Orpheus necessitates a multidisciplinary exploration. His story, touching upon themes of religion, philosophy, psychology, sociology, linguistics, gender studies, art, and more, beckons scholars from diverse fields to delve into his profound significance. Thus, the meaning of myths, their significance, and their broader implications stand open to interpretation, naturally becoming the subject matter of literature, music, and visual arts.

Reducing a myth to a singular interpretation would confine Orpheus to a one-dimensional portrayal, as it is hard to think of a man changing the nature with his music. The meanings, symbols, and allegories inherent in his tale serve as elements that engage the imagination and creativity of those who study or adopt this myth as their subject. Consequently, Orpheus transcends his initial dimensions to emerge as a character endowed with profound psychological depth. The underlying meanings of his narrative become open to interpretation, and the interplay and ramifications of these meanings invite contemplation.

This research underscores the historical continuity of Orpheus's presence, tracing how his story has resonated through the ages, particularly within the domain of opera. The dramatic structure embedded within the Orpheus myth serves as a pivotal subject of tragedy. The theatricality it encapsulates is what opera sought for profound expression and emotional impact.

Another noteworthy revelation of this research pertains to the unique power ascribed to Orpheus as a musician within his narrative. His ability to stir and influence all living creatures, nature itself, and even inanimate objects has profoundly influenced opera composers and librettists. The hero they adopt within their compositions not only shapes his immediate narrative realm within the temporal confines of the stage but also symbolizes their quest for influence and transformation beyond the confines of the operatic domain.

Within this research, the significance of music in ancient Greek thought, both in social and psychological contexts, is unveiled. It is evident that opera creators have endeavored to tap into the essence of this power, drawing inspiration from these ancient ideals. Vocal music forms that incorporate the human voice into the evolution of polyphony and stage dramas are evaluated, providing insight into how opera has been approached and developed. It becomes evident

that opera composers favored the power of monophonic singing for the sake of clarity and comprehensibility of expression. This choice led to the emergence of the 'stile rappresentativo,' which forms the foundation of recitative. In its essence, recitative involves the act of singing as if speaking or speaking as if singing, all the while accompanied by music. Opera creators were drawn to this form of expression primarily because they found the desired impact in its simplicity. Orpheus, in this sense, transcends traditional artistic boundaries; he laments, sings, speaks through the language of music, acts, and addresses his audience with eloquence.

The Orpheus myth continues to thrive as a perennial subject within the realm of opera. Orpheus's operatic journey commenced the moment opera itself came into existence. In this context, this research proffers the concept of establishing a dedicated field of study termed 'Orpheus Opera.' This scholarly domain would encompass the multifaceted evolutions and transformations of the Orpheus myth, including contributions from composers, librettists, directors, and the engaged audience.

Arguably, no other myth or subject has witnessed such diversity in its treatment by composers and librettists throughout the annals of opera history. This research asserts that Orpheus's myth still resonates with contemporary audiences and will, in the context of its enduring historical significance, continue to resound with its inherent meanings in the future.

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## Research Article

# Barbara Hannigan: the integrated manifestation of creative power and musical leadership in dual role performance

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### Abstract

Barbara Hannigan is challenging the boundaries of contemporary performance practice with her unique position in the classical music scene. As both a soprano and an orchestra conductor, Hannigan has achieved extraordinary successes in both roles. However, by undertaking these roles simultaneously, she has demonstrated an ability to push boundaries in musical interpretation. This article examines how Hannigan displays creativity and leadership on stage by combining these two roles. Her unique talent proves that classical music is not just technical perfection, but also a creative expression. Hannigan infuses her own original interpretation into the pieces, deviating from traditional performances in her presentations. This approach is a result of the deep connection she establishes with both orchestra members and the audience. As a conductor, she directs the entire piece as a whole by communicating individually with each orchestra member. As a singer, she adds emotional depth to the piece with her voice and stage presence. With her dual role performance in classical music, Barbara Hannigan shows that music is not just technical perfection, but also a deep emotional expression. This article emphasizes how Hannigan displays creativity and leadership by merging these two roles, and stresses its significance in classical music. The purpose of this article is to determine how Barbara Hannigan's dual-role performance and musical leadership have evolved in classical music and the impacts of this evolution. A qualitative approach was adopted to analyze these dynamics. After an extensive literature review, Hannigan's performances, interviews, and other media materials were examined in detail. In the theoretical framework, the role of interpretation in musical performance was assessed and Hannigan's approach in this field was analyzed. Based on the collected data, a comprehensive evaluation was made about Hannigan's position, impact, and contributions in classical music. Potential impacts and sources of inspiration for other artists in the music world were also discussed. A detailed examination of Hannigan's artistry will contribute to our understanding of the boundaries and possibilities of modern musical performance. This article aims to provide an in-depth look for listeners and music enthusiasts by thoroughly examining the artist's unique approach.

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### Introduction

Music has undergone numerous changes and evolutions throughout human history, shaped under the influence of various cultures, ideologies, and social movements. Within this process, the roles and contributions of artists in music have also experienced significant transformation. At times, these roles converge in one individual, leading to an integrated performance that immerses the listener in an entirely different experience.

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Barbara Hannigan stands out as one of the most compelling figures in the modern music world, exemplifying such integrated performance both as a singer and an orchestra conductor. The aim of this article is to explore how Hannigan represents a creative force in this dual role and how this unique manifestation of musical leadership impacts the listener. Hannigan's approach to music stands out not only in its technical and aesthetic dimensions but also in its interplay with gender dynamics. Traditionally viewed as a male-dominated domain, her presence in the realm of orchestral conducting proves that women can be influential and decisive in every facet of music. This is also of paramount importance from a musicological perspective, as throughout music history, the works, contributions, and roles of women have often been overshadowed by their male counterparts, underdocumented or even overlooked.

A musical performance is an art piece presented to the audience, amalgamating numerous elements. However, without understanding the underlying processes, aesthetic decisions, and technical details, our appreciation remains superficial. Hannigan's career exemplifies how an artist continually reinvents herself, embraces risks, and challenges boundaries. This is vividly evident in her ability to be present on stage both as a soloist and a conductor. An in-depth examination of her role in musical theory and practice reveals that Hannigan's performance is rich not only aesthetically but also technically. The combination of dual roles not only elevates the quality of the performance but also contributes to the uniqueness of her interpretation. As a singer, her vocal tone, timbre, and technical capacity, and as a conductor, her command over the orchestra, musical vision, and dynamic controls are key elements.

To understand the motivations and processes behind this dual role performance, it's imperative to delve deeply into the artist's personal journey and experiences. Artistic development, career milestones, and the impact she created in the musical arena, especially in the early 21st century, play a significant role in her adoption of this unique performance style.

The first section of the article touches upon the historical and theoretical evolution of musical leadership and dual role performance. Subsequently, we discuss how this model finds a place in classical music and how the understanding of musical leadership is shaped in this context. Later sections provide an in-depth analysis of Hannigan's artistic identity, her career, and contributions to this performance model. The article delves into her communication with the orchestra, theoretical and aesthetic approaches in repertoire selection, and decision-making in interpretation. Additionally, we focus on how dual role performance finds a place in the context of music education, Hannigan's influence on young artists through this model, and her mentoring activities. Aiming to comprehensively analyze Barbara Hannigan's creative force in dual role performance and her understanding of musical leadership, this article offers a thorough analysis of the artist's innovative approaches in the field.

In conclusion, studying Barbara Hannigan's art contributes to our understanding of the boundaries and possibilities of modern musical performance. This article aims to present listeners and music enthusiasts with a fresh perspective by comprehensively exploring the artist's unique approach.

### **Problem of study**

This article aims to answer the questions: How has Barbara Hannigan's dual role performance and musical leadership evolved in classical music, and what effects has this evolution had on other artists in the field? To analyze the dynamics of Hannigan's musical leadership and dual-role performance and their impact on classical music practice, a qualitative approach has been adopted.

## **Method**

### **Research model**

"Qualitative research is a broad term encompassing research methodologies that analyze experiences, behaviors, and relationships without processing numerical data" (Merriam, 2009, p. 3-4). Qualitative research can be described as a series of interpretive techniques that aim to explain, analyze, and translate concepts and phenomena (Maanen, 1983, p.9-18).

### **Document**

To establish a robust foundation for this research, the first step involved conducting an extensive literature review. The sources for this review include:

Articles: Peer-reviewed articles from reputable journals, focusing on Hannigan's performances, methodology, and the impacts of her work, were examined in detail.

Book Chapters: Relevant sections from books that offer critical insights into Hannigan's role in musical leadership and dual-role performance have been referenced. These chapters were chosen based on their relevance to the subject, the reliability of the authors, and the depth of their analysis.

Interviews: Personal interviews, whether with Barbara Hannigan or about her, were meticulously studied. These interviews often provide in-depth knowledge about Hannigan's personal insights, challenges, and philosophy, adding a personal dimension to our understanding.

Following the literature review, the next stage involved a thorough examination of Barbara Hannigan's performances, interviews, and other media materials. These materials were sourced from renowned music platforms, archives, and databases. This step was essential in understanding Hannigan's technical skill and the creative methodologies she uses in her performances. Every source and material was chosen based on the authenticity, relevance, and depth of knowledge it offers about Hannigan's artistic endeavors.

### **Analysis**

In the theoretical framework of the study, the role of interpretation in musical performance was evaluated using theoretical literature, assessing Hannigan's approach in this field and establishing a theoretical framework on the concept of musical leadership to analyze her role as both a conductor and a soprano. Based on the collected and analyzed data, a comprehensive evaluation of Barbara Hannigan's position, influence, and contributions in classical music was made. Furthermore, the potential effects and inspirations she provides for other artists in the music world were discussed.

As a result of this analysis, a qualitative assessment of Barbara Hannigan's musical interpretations, technical approaches, and creative strategies, as well as recommendations regarding her potential future contributions in the field of classical music, is provided. This methodology offers a multidisciplinary approach to comprehensively understand Barbara Hannigan's role and impact in classical music.

### **Results**

This study presents an in-depth examination of the concept of musical leadership and dual role performance. The first section focuses on understanding the essence of musical leadership and dual role performance, exploring how these two concepts intertwine and the dynamics they create on stage. The second section offers a general overview of Barbara Hannigan's artistic identity and career, discussing her unique position in this realm and her evolution as an artist. The third section delves into how Hannigan's art of performance resonates within classical music and how she emerged as a pioneering figure in this domain. In the fourth section, the theoretical and aesthetic approach behind Hannigan's repertoire choices is meticulously dissected. The fifth section evaluates the "Hannigan Phenomenon" from the perspectives of listeners, critics, and young artists, providing an extensive commentary on the impact Hannigan has made in the world of art. Lastly, in the conclusion section, Barbara Hannigan's position and contributions to musical leadership and dual role performance are summarized in light of all these analyses.

#### **On the concept of musical leadership and dual role performance**

The connection between musical leadership and dual role performance offers a comprehensive perspective on understanding an artist's authority, creativity, and communication skills on stage. When we examine how both concepts have evolved over time, we can see that this evolution is directly related to the deepening and expansion of musical expression.

The evolution of musical leadership throughout history extends from ancient religious and ceremonial rituals to the intricate structure of modern orchestras and ensembles. In the Middle Ages, the musical leadership of church choirs became visible through a guide or conductor directing a collective group, the choir. However, during the Renaissance and Baroque periods, this form of leadership began to institutionalize. With the emergence of orchestras and ensembles during these periods, musical leadership acquired a more formal structure.

The term musical leadership means directing a musical activity and directing anything in a musical manner. Directing musically pertains to practice. The function and appearance of the musical leader's role have evolved over time in the context of leadership. Initially, the conductor added something to the act of making music that couldn't easily be provided from elsewhere. As a manifestation of leadership, the conductor's role has remained tightly connected to the task at hand throughout its evolution, reinforcing the connection between what leadership is and why it's needed (Jonsson, 2018, p.4-5).

Orchestral conducting is an art beyond privilege, a unique opportunity in both re-creation and embodiment of beauty. Immersing oneself in the intricate dance of creativity and profound emotional resonance is a challenge that's hard to describe in words. Holding the reins of this raw human energy, directing and shaping it into forms that leave lasting impressions for future generations is a unique gift (Maiello, 1996, p.201). The complexity of this art requires skills and talents that span much more than just expertise in technical conducting gestures. In addition to movement skills, deep musical knowledge, a detailed understanding of the score, and excellent auditory skills are among the priorities of this art. Personal traits such as leadership, charisma, and the ability to inspire are also components of the skill set required for orchestral conducting. Hence, the range of talents expected from an orchestra conductor is quite comprehensive (Schonberg, 1968, p.13-14).

Musical leadership plays a key role in the success of a performance. The orchestra conductor or musical director is responsible for guiding the overall interpretation of the piece and ensuring the orchestra plays together and in harmony. The musical leader also controls the performance's tempo, dynamics, and overall expression. Among the leader's roles are coordinating communication among orchestra members and ensuring each musician's performance aligns with the overall interpretation of the piece. Musical performance, on the other hand, is the process by which a piece is presented to the audience. It provides a platform for the interpretation and expression of a piece. In a performance, the technical skills and interpretative talents of musicians come to the fore. It is also the primary means by which the meaning and expression of a musical piece reach the listener.

In the 20th century, the definition of musical leadership expanded from the control of a single conductor to also include leadership roles of individual musicians within the ensemble. Particularly in more democratic structures like chamber music ensembles and jazz groups, each individual had more say and impact on musical expression and interpretation. Concurrently, during the modern era, the roles of conductors and musical leaders began to span a broader spectrum of activities, ranging from not only technical direction but also education, programming, and public relations. It was also during this time that the concept of dual role performance began to develop.

The historical origins of dual role performance date back to the Baroque period when orchestra leaders were typically also instrumentalists. In the 19th century, even as orchestral conducting began to professionalize, many conductors also performed as soloists. For instance, famed composer and pianist Franz Liszt would sometimes perform his compositions as both a pianist and a conductor. In the 20th and 21st centuries, musical performance practice began to liberalize. Artists displayed a trend toward challenging the boundaries of classical music and reevaluating traditional concepts. In this context, dual role performance emerged as a result of artists' desire to express their musical identities and interpretations in a more holistic manner. Theoretically, dual role performance allows the artist to control both the macro (overall structure, orchestration) and micro (individual expression, soloistic performance) levels of a piece. This results in a more holistic performance. It also provides opportunities for artists to adopt innovative and experimental approaches. This shift brought about by the modern era emphasizes that leadership in music is not based solely on technical skills; creativity, vision, communication, and collaboration also play critical roles.

In dual role performances, the two primary roles that converge are showcasing the artist's soloistic talents and orchestral conducting. This allows the artist to experience two different perspectives simultaneously. Such versatility adds richness and depth to the performance. Leading an orchestra while also performing as a soloist offers an array of benefits. The most significant advantage lies in having full control over the piece's interpretation and expression. The soloist is not limited to displaying their talent alone. As a key figure in interpreting a piece, a soloist also directs the orchestra. This capability ensures that the piece is presented with both technical precision and emotional depth.



Balancing the dual role demands a profound understanding of the piece, strong technical skills, and impeccable communication abilities.

In conclusion, the relationship between musical leadership and dual role performance is paramount for comprehending an artist's authority and creativity on stage. Their historical evolution reflects the intensification and broadening of musical expression and performance practices. In the modern era, musical leadership and dual role performance represent a complex skill set focusing on creativity, vision, communication, and collaboration. They offer an opportunity for an artist to address both the technical and emotional facets of a piece simultaneously. Therefore, musical leadership and dual role performance hold critical importance in the evolution and interpretation of the art of music.

### **A general overview of Barbara Hannigan's artistic identity and career**

As a conductor and mentor, the New Scotland-based soprano Barbara Hannigan has appeared on some of the most prestigious stages globally and has consistently pushed the boundaries of creativity since the beginning of her career, often with bold and innovative approaches (McKinley, 2020, p.5). Deeply immersed in her craft, Hannigan has collaborated with renowned figures like Simon Rattle, Sasha Waltz, and Kent Nagano. The late conductor and pianist Reinbert de Leeuw played a significant role in her musical journey. This Canadian artist is recognized for her dedication to contemporary music, having premiered over 85 new works. She has collaborated with luminary composers like Boulez, Zorn, and Ligeti (Hannigan, 2023).



**Photo 1.** Barbara Hannigan. Credit: Musacchio & Ianniello/Accademia Nazionale di Santa Cecilia (Les illustrations, 2020)

At 17, while studying at a performing arts academy in Toronto, Barbara Hannigan expressed that arriving in Toronto opened an entirely new world for her: "Everything was new to me. Bruckner, Mahler, Ligeti... they were all new experiences. Upon arriving in Toronto, I flocked to concerts featuring both early and modern music. I didn't see modern music as a separate category because I was unfamiliar with it." She has performed as the "Queen of the Night" and in various Handel oratorios. "Yet, my passion for modern music set me apart; I didn't see many around me sharing the same fervor," she commented (Clements, 2019).

Hannigan has become an international icon on the rooted opera stages but is deeply committed to the risks brought by creativity. Although she has lived in Europe (London, Amsterdam, and now Paris) throughout her career, she has

never lost touch with her Canadian roots. Both guided by conductors as a soprano and guiding singers as a conductor, Hannigan skillfully strikes a balance between these roles. This balance and the paradoxical tensions imbue Hannigan's multifaceted artistic identity with a vibrant dynamism (McKinley, 2020, p.5). Barbara Hannigan is recognized as an important representative of contemporary music. The Canadian soprano's career can be defined by her ability as a soloist and conductor. However, limiting Hannigan to these two accomplishments would prevent a full understanding of her artistic depth and breadth.

In March 1998, in Toronto's rendition of Gluck's "Orpheus and Eurydice," an emerging name stood out in the role of Amor with a "fresh tone": Barbara Hannigan. In Opera Atelier's production, Hannigan drew attention with her fittingness for the role. This performance marked the first time Hannigan was mentioned in these pages. The following year, in the Canadian Opera Company's production of Cavalli's "Giasone," Hannigan, playing the roles of Alinda and Cupid, received accolades for both her singing and dancing. Yet, Hannigan's meteoric rise began when she showcased the flexibility and precision of her high soprano voice in modern pieces. In 1999, she became internationally recognized with her role as "Saskia de Vries" in Louis Andriessen's "Writing to Vermeer," premiered in Amsterdam. After this successful performance, she also starred in Claude Vivier's "Kopernikus" in Canada. From the beginning of her career, Hannigan has stood out with her proficiency in both classical and modern repertoire (Clements, 2019).

While Hannigan may have started her career on a conventional path followed by many sopranos, over time she broadened her repertoire to increasingly focus on contemporary and avant-garde works. This strategic choice provided her with the opportunity to collaborate with seminal composers of the 20th and 21st centuries. Especially her renditions of pieces by Ligeti, Dutilleux, and Abrahamsen have significantly boosted her international recognition.



**Photo 2.** Barbara Hannigan (Gepopo, chief of the secret police), in a production of "The Grand Macabre" by György Ligeti (directed by Àlex Ollé, La Monnaie, 2009). Below, alongside Bernard Villiers (Ruffiack). Credit: Bernd Uhlig.



**Photo 3.** Barbara Hannigan (Lulu), in a production of Lulu by Alban Berg (directed by Krzysztof Warlikowski, La Monnaie, 2012). Credits: top, Bernd Uhlig; bottom, Bernard Coutant. (Les illustrations, 2020)

While certainly not a diva like Callas, Barbara Hannigan is a unique artist. This Canadian soprano has honed a specialized expertise in some of the most challenging works of our time, urging today's top composers to create operas specifically for her. In 2012, she became globally renowned through her performance in George Benjamin's opera "Written on the Skin" at the Aix Festival. She is also currently considered among the best interpretations of Alban Berg's Lulu (Macia, 2017, p.194). Regarding the character Lulu, Hannigan remarked, "Lulu is a free spirit, the soul of the earth, shining with a brilliance that can be addictive and sometimes painful. I've incorporated her music and words into my life" (Amalric, 2017).

"Crazy Girl Crazy", released as 1 CD and 1 DVD, showcases all her talents. On the album, Barbara Hannigan begins with "Sequenza III", composed by Luciano Berio and lasting eight minutes of screams, whispers and nervous laughter. Then he conducts the excellent Ludwig Orchestra for Berg's orchestral suite from Lulu. In the meantime, he sings two short pieces from Lulu with the perfect technique and instrumental dosage that the best conductors have. Finally, she sings three songs from George Gershwin's musical "Girl Crazy" with the help of composer Bill Elliott, creating a synthesis between the American composer's style and Berg's. Here, too, she sings and directs with the energy and spirit of Broadway (Macia, 2017, p.194).

Canadian soprano Barbara Hannigan, with her vocal talent and exceptional musicianship, shows that she can perform Ligeti's works as comfortably as Mozart arias and that she is also capable of conducting an orchestra. Hannigan stands out with her performance of Ligeti's "Mysteries of the Macabre", which she interprets as conductor, vocalist and actress (Rich, 2016, p.597).

For Barbara Hannigan, new music represents not only a natural talent, but also a deeply felt excitement. During her years of study at the University of Toronto, she discovered her confidence in her own musicianship while performing this music. This confidence allowed her to experience less stress when performing new music compared to standard pieces. At the same time, she observed how the classical repertoire evolves over time and how this evolution can sometimes deviate from the original composer's intentions. Hannigan believes that her interest in new music is driven not only by her personal talent and taste, but also by the social need for such music. It was more than just a career choice for her; it was a deeply felt mission that guided her life (Bernstein, 2020, p.32).

In Western history, music participation has long been stratified based on factors like gender, race, and social class. While Casula (2019) emphasizes this historical perspective, he particularly points out that women have either been excluded from certain musical practices or such practices have been confined to the private sphere (Steiblin, 1995; Green & Ravet, 2005; Fine, 2007; Green, 2007). However, the influence of women in Western art music has remained limited historically. Nevertheless, it should be remembered that women have actively played roles in various musical disciplines. Citron highlights that the works of female composers are now more pronounced, but it takes time for this representation to become more prevalent (Citron, 2000, pp.41).

In this historical context, the position of Barbara Hannigan in the music world is especially noteworthy. With her dual role both as a soprano and as an orchestra conductor, Hannigan challenges gender stereotypes and the perception of orchestral conducting as a traditionally male-dominated field. Orchestral conducting has long been seen as a field dominated by men. In this field, by stepping onto the conductor's podium and breaking the male dominion, Hannigan not only stands against gender norms but also demonstrates how these two contrasting roles can be successfully combined. This is a tangible indicator that the potential and capacity of women in music aren't limited only to certain areas. Furthermore, her leadership style highlights the advantages of empathy and communication in orchestral performance while questioning the prejudices faced by female leaders. Hannigan's repertoire choices and musical interpretations shed light on the evolution of gender norms and expectations by evaluating female characters in works in terms of gender. Moreover, the particular importance she gives to female characters in her repertoire choices and musical interpretations reveals her capacity to assess gender norms and expectations through a critical lens. This approach by Hannigan helps us understand the historical evolution of gender representations in music and why this evolution is so crucial.

On the other hand, the increasing attention to women and feminist topics in musicological studies has enabled the research in this field to expand with a more comprehensive and critical perspective, not solely centered on the male viewpoint. This indicates that musicology is evolving away from the positivist approach it historically possessed, moving towards a more inclusive and diversity-focused direction (Citron, 2000, p.41).

### **Barbara Hannigan's art of performance and its reflection in classical music**

Barbara Hannigan is a performance artist known both for her striking physicality in her performances and her impressive presence on stage. Her ability to play a wide range of roles and to simultaneously sing and conduct an orchestra has made her a unique artist. Hannigan's voice and performance are known for their ability to breathe life into contemporary and modernist works. She has participated in numerous premieres of contemporary compositions and has been an inspiration for many composers. She is also recognized for her ability to perform challenging and experimental roles on stage. Her performances are often filled with physical and dramatic elements. In her words, she "loves to engage with music physically," and she carries this into her stage performances. Costumes, movements, and stage usage are integral parts of her performances. As a conductor, she can communicate her musical interpretations and vision directly to the orchestra. This gives her the ability to create entirely unique and original interpretations of pieces.

In Michel van der Aa's opera "One," Barbara Hannigan performs on stage in her physical form while simultaneously appearing in a video accompanied by her pre-recorded voice. This combination makes it challenging for the audience to distinguish what is a live performance and what is pre-recorded. This unique staging style of Hannigan forces us to question how integrated or separated the voice is from the body. In other words, we can't distinguish whether Hannigan's voice is truly live or is coming as a technological aid. This emphasizes the uniqueness of Hannigan's style of using her body and voice. This performance of Hannigan demonstrates the evolving relationship of the voice with the body, not just as a physical tool but also as an artistic expression medium (Novak, 2011, p.97).

Barbara not only sings with her entire body but also conducts with the same passion. Her holistic understanding of music is evident in her approach to programming and in her perception of music as a living organism (L'Écuyer, 2020, p.14). Barbara Hannigan is a unique performance artist with her multifaceted talents and charisma on stage. Her approach presents classical music performance not just as sound and instruments but as a comprehensive stage art.



Barbara Hannigan's innovations on the stage reflect not only the uniqueness of her performances, but also her willingness to expand the boundaries of classical music and opera. These innovations not only make her one of the leading artists of our time, but also have a significant impact on shaping the future of the art form. Barbara Hannigan's dual role performances on stage - her ability to perform as a conductor and as a soprano - are rare and remarkable in the world of classical music. This unique approach is extremely challenging and impressive, both musically and physically. This unique approach to performance is a testament not only to Hannigan's musical abilities, but also to her physical stamina and discipline, and this unique ability has earned her a well-deserved reputation in the classical music world.

Classical music is often known for certain protocols, roles and expectations. But artists like Barbara Hannigan push these boundaries and go beyond traditional roles. In the conductor-soloist relationship, both roles require distinct challenges and skills. In classical music, a conductor's control over an orchestra relies heavily on visual and aural communication skills. The conductor is in constant communication with both the musicians and the audience. As a soloist, Hannigan utilizes these communication skills by constantly interacting with the orchestra and keeping his performance lively. By combining the roles of conductor and soloist, Hannigan creates a unique dynamic of control and leadership in his interaction with the orchestra. While both roles are important in their own right, the combination creates a different energy on stage. Hannigan's onstage presence, charisma and energy create a deep connection with the audience. This interaction allows him to simultaneously perform as both conductor and soloist.

These dynamics form the basis of Hannigan's approach to combining performance art and classical music, making his onstage experience unique. In every performance, he offers audiences a visual and emotional experience.

### **Theoretical and aesthetic approach behind Hannigan's repertoire choices**

Much of classical music lies in the power of the chosen repertoire and the innovation in interpreting these pieces. Barbara Hannigan, with her repertoire choices and interpretations, is redefining the standards in this field by pushing the boundaries of classical music. Barbara Hannigan is recognized as an expert in modern and contemporary music repertoire. She has performed the works of many important composers of the 20th and 21st centuries, demonstrating extraordinary talent in this field. Her contributions have drawn attention to pieces often overlooked or considered challenging, aiding in their popularization.

Hannigan's repertoire ranges from classical to modern and contemporary works. However, the common point in the works she chooses is that they are usually chosen in a way that emphasizes innovation and difference. In terms of repertoire selection, Hannigan needs to be very selective in the works she chooses for this unique performance; not all works are suitable for this kind of combination. They should combine harmoniously with her vocal color, technique and interpretive ability. In making his repertoire choices, Hannigan considers not only technical difficulty or popularity, but also the depth, meaning and aesthetic value of the work. This is an approach that reflects his vision as an artist and his relationship with music. The works he chooses should be able to offer different emotional and aesthetic experiences to both the listener and himself. The Preparation Process involves memorizing the lyrics and melody as well as mastering the musical details of the piece. Following this preparation, the Rehearsal Process is one of the most critical phases, with Hannigan taking an active role both as the conductor of the orchestra and as the soprano. During the Performance, the culmination of all this preparation, Hannigan takes the stage both as conductor and as a soprano.

Roles like Lulu, Ophélie, and Eurydice have been deeply impactful for Barbara. These characters have become more than mere roles for her; they have influenced her artistic choices and served as guides (L'Écuyer, 2020, p.14). Lulu is a femme fatale from Alban Berg's opera, known for its musical, vocal, and dramatic challenges. Ophélie is a character from Shakespeare's "Hamlet", best known in Ambroise Thomas's opera; her mental breakdown and suicide scenes require both emotional intensity and technical skill. Eurydice is known in Greek mythology as the wife of Orpheus, and her death and Orpheus's rescue attempts have inspired many works.

For Barbara Hannigan, these roles are significant not only because of their technical challenges or vocal requirements but also due to their emotional depths and insights they provide into the human experience. These characters are not limited to performance in Hannigan's artistic journey; they also guide her personal and artistic preferences and approaches. While performing these roles, she challenges her boundaries as an artist, discovers herself, and delves into

the depths these characters offer. This is a common experience in an artistic journey, but for Hannigan, these roles have been particularly defining. Barbara Hannigan is not just a singer or conductor; she is also an artist who interprets classical music innovatively, bringing a fresh breath to it, seeing music and stage as a whole. Her repertoire choices, style of interpretation, and stage performance are tangible reflections of this vision. In each performance, she offers the audience not just a musical experience but also an artistic journey.

### **The "Hannigan Phenomenon" from the perspective of listeners, critics, and young artists**

Barbara Hannigan, one of the most important figures in the world of classical music during this period, created an effect called the "Hannigan Phenomenon". This phenomenon is defined not only by the artist's performances on stage, but also by her influence on listeners, critics and young artists.

For listeners, Hannigan stands out with her innovative interpretations, physical performance, and striking stage presence. After her performances, many listeners discover that classical music is not just a concert hall experience, but can also offer a visual and emotional experience. This leaves a lasting impression on the listeners. Watching an artist perform dual roles as both a soloist and an orchestra conductor is an exciting and impactful experience for the audience. Critics, on the other hand, are usually captivated by Hannigan's performances, praising the depth of her artistry, technical skill, and interpretative ability. However, as with every artist, there have been critical comments about Hannigan. Nonetheless, the majority of critics appreciate her efforts to redefine classical music.

Thomas Morris, the former artistic director of the Ojai Music Festival, detailed Hannigan's contributions during her time as Ojai Music Director in 2019. He noted that during the festival process, Hannigan played many roles, such as director, singer, conductor, and mentor. Yet, despite the demanding nature of these roles, Morris felt that Hannigan only reflected her true artistic identity (Majeau-Bettez, 2020, p.57).

Canadian composer and conductor Gary Kulesha has expressed his impressive opinion about Barbara Hannigan's musicianship and talent. Upon his first encounter with Barbara, Kulesha immediately recognized that despite her young age, she possessed two critical talents sought from a singer in the contemporary music world: the ability to sing notes with crystal clear precision and to count rhythm flawlessly. For some, these might seem like basic skills, but according to Kulesha, very few singers can deliver this level of performance in challenging contemporary music repertoire. This combination is rarely found in young singers. With these comments, Kulesha emphasizes Hannigan's unique position in the industry (Majeau-Bettez, 2020, p.57).

Mary Morrison, who closely followed Barbara Hannigan's career, states that Hannigan's approach to music is extraordinary. According to Morrison's observations, Hannigan does not merely interpret a work; she disappears into it and becomes the work or character herself. This shows that she is not only an interpreter, but also an artist who is completely reborn in the works and characters. Hannigan's deep connection is a unique combination with her musical talents. Her physical discipline and vocal technique are the cornerstones of her performance, especially in challenging roles. Her performance as Lulu, for example, is a testament to this talent. Morrison emphasizes that the voice is unique for every artist, but for Hannigan it is not only unique, but a reflection of her whole being (Majeau-Bettez, 2020, pp.60-61).

In an interview, Hannigan stated about her creative process and performance preparation: "Usually, at some point in the rehearsals, I realize it's best if I don't sing. This isn't a problem for me because I'm used to it. I push myself to explore the theatrical boundaries. Once I reach the desired dramatic intensity, the actor inside me strikes a deal with the singer inside me, allowing my body to move as it should while singing. I then find my balance again. I observe that many people want to sing with a consistently perfect voice and always limit the staging. Whereas I deeply explore the staging and then adjust it accordingly." With these words, she highlights how she balances physical and vocal performances and how she overcomes challenges in this process (Goren, 2021, p.126).

Hannigan has become a source of inspiration for young musicians. Her extraordinary performances and bold approaches on stage inspire young artists to find their own path and present classical music with their own unique interpretations. Hannigan's music and career serve as an example for young artists to push the boundaries of classical music and adopt innovative approaches. Hannigan has taken mentoring and supporting young artists as her mission.

Barbara's commitment to the younger generation of musicians led her to create the mentoring initiative Equilibrium Young Artists in 2017, and in 2020, Barbara created Momentum: our Future Now, an initiative which encourages other leading artists and organisations to support and mentor younger professional musicians (Hannigan. 2023). Equilibrium is an initiative targeting young musicians. This initiative aims to guide musicians in the early stages of their professional careers while also introducing them to a broader musical perspective and collaboration.

In conclusion, Barbara Hannigan's artistic vision and physical discipline make her a unique presence on stage. This demonstrates that she's not just a singer or interpreter but also a living representative of music and characters. This is a journey she pursues both on and off the stage, and through which she has carved a niche for herself.

### **Conclusion**

Barbara Hannigan's approach in classical music not only challenges the boundaries of performance but also confronts the foundational paradigms of how artistic expression, musical leadership, and performing arts in general are perceived. Her extraordinary achievements in both roles as a soprano and a conductor highlight not only her talents but also her vision on how these roles can be integrated.

The synergy she creates on stage by merging both roles illustrates how the traditional structures in classical music can be transformed. This reveals that music is not just a set of technical skills but a living art form that conveys emotional depth, creativity, and communication. Hannigan's unique approach showcases the possibility of adding a different dimension to pieces, exploring their essence and meaning more profoundly.

In his performance art, Hannigan goes beyond traditional interpretations, adding his own unique interpretation of the works and creating a profound impact on the audience. He expands the concept of musical leadership beyond the classical boundaries of the roles of conductor and soloist, a reflection of his deep connection with the works and the orchestra members. As a conductor, his sensitivity and attention to detail express an understanding of the finest details of the works. As a singer, his on-stage presence and voice give the works an emotional depth. At the same time, Hannigan's approach to the soloist as leader reshapes his place and interaction within the orchestra. This represents a departure from the basic paradigms of how leadership is understood in classical music performance.

Furthermore, Barbara Hannigan's career can be seen as an example of challenging and reshaping gender norms and expanding women's roles in music. Her artistry has the potential to illuminate the problems and opportunities for women's position in the world of music and plays an important role in the fight for gender equality. Her artistic approaches make a valuable contribution to the literature on the place of gender representation in music and form the basis for research in this field.

However, this is not just a result of Hannigan's unparalleled talent. It's also indicative of the era we live in, suggesting that classical music can evolve, adapt, and progress. Hannigan's approach emphasizes that classical music isn't only about celebrating the past but also has the potential to shape the future, a process made possible by the innovative visions of artists.

Moreover, the depth and sensitivity in Hannigan's performance reveal how personal and emotional her connection with the pieces is. This is a consequence of the profound connection she establishes with both orchestra members and listeners. The precision and meticulousness she exhibits as a conductor signify an understanding down to the tiniest nuances of the compositions. As a singer, her presence on stage and her voice imbue the works with a unique emotional depth. This approach underscores that performance is not merely technical perfection but also an artistic expression and emotional connection.

In conclusion, Barbara Hannigan's dual role in classical music showcases that art is an ever-evolving, dynamic process and demonstrates how traditions can be revisited and transformed over time. Her innovative stance illustrates that classical music is not just a heritage to be preserved and celebrated but is also an art form that can constantly be redefined and expanded. Hannigan proves how modern classical music can interact not just with the past but also the future, and how this interaction can be molded by an artist's vision, creativity, and innovation. This should serve as a significant inspiration not only for Hannigan but also for other artists shaping the future of classical music.

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## Research Article

# Formal analysis of Fikret Amirov's violin work named Mugham Poema

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### Abstract

Azerbaijani music has developed itself for centuries and has given the best examples of the combination of folk music elements with contemporary music. Fikret Amirov, one of the most important representatives of this combination, was the creator of "Eastern Symphonism". Fikret Amirov composed important works during his lifetime, performed and directed his works in Azerbaijan and in different countries of the world. "Mugham Poema", which was composed by Fikret Amirov has an important place both in Azerbaijani instrumental music and in the composer's career as it was the first work he wrote for violin. In this study, Fikret Amirov's "Mugham Poema", one of the composers of the contemporary period, is analyzed in detail, his musical life is briefly mentioned and information about mugham is given. The aim of the study is to analyse the form of "Mugham Poema" and its formal structure. The data obtained in this direction shows that the composer mastered all the technical equipment of the violin and masterfully used the art of mugham in his work, which was composed in the western form. In this study, firstly, the data was reviewed through a literature review, and then a detailed analysis was made on the score. As a result of the study, it was revealed that Fikret Amirov wrote "Mugham Poema" by combining the elements of mugham with the characteristics of the poem genre, composed it in a form that is a combination of eight sections with several introductions and coda, and combined the work with more than one section into a single composition.

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## Introduction

Music is an exceedingly powerful and universal tool for expressing the human experience. Different cultures have employed various melodies, rhythms, and profound emotional elements to create their own musical legacies. However, certain music genres possess a unique ability not only in terms of their melodic attributes but also in conveying rich cultural values from the past and the profound depths of human emotions. In this regard, mugham art proudly distinguishes itself as a representative of Azerbaijan's musical identity. Mugham has been acknowledged as a significant form of expression within Azerbaijani music, evolving over centuries and garnering significant international interest. Even today, this exceptional art form is considered a rare treasure that deserves to be explored by an ever-widening audience. As Rzayeva (2020) has noted, there is a scarcity of scholarly and literary sources providing information about mughams since the Middle Ages. Azerbaijani music researcher Ramiz Zohrabov's work "Mugham" underscores that a scholarly examination and notation, not only for mugham art but also for other oral and professional music genres, will pave the way for profound, comprehensive, and scientific research (p. 244).

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Fikret Amirov is recognized as one of the modern interpreters of Azerbaijani mughams. He is one of the prominent Azerbaijani composers of the 20th century who successfully adapted the traditional Azerbaijani mugham tradition into the framework of classical music. His compositions preserve the essence of Azerbaijan's rich musical heritage while presenting it with a contemporary touch. This approach has contributed to Azerbaijani music reaching a broader audience on the international stage. According to Gurbanov (2021) Fikret Amirov is one of the leading composers of Azerbaijan's contemporary music culture, began to gain fame both in Azerbaijan and abroad since a young age. Amirov, who composed Azerbaijani national concertos, ballets, musicals, piano works, songs, romances and movie soundtracks, was the composer of Azerbaijan's first lyrical opera. Possessing a wide range of creativity, Amirov laid the foundation of the symphonic mugham, a new genre in world music, and became the creator of the unique "Eastern Symphonism" both in national symphonic music and in world culture.

The creativity of Amirov, who was influenced by folk history in his works, played a great role in the development of Azerbaijani contemporary music. His music was a successful synthesis of Azerbaijani traditions and world music (Qasimova and Abdullayeva, 2004, p. 4). Born on November 22, 1922, in Ganja, Azerbaijan, Amirov was the second child of Mehşedi Cemil, a tar player and mugham composer. Influenced by the depth of his father's musical world and his mastery of the tar, he started playing the tar at an early age (Türkmenoğlu and Deniz, 2021).

The life of this talented musician was filled with a deep respect and love for both his own roots and world music. While striving to express Azerbaijan's rich musical heritage in a modern style, he worked passionately to create a fusion of both traditional and universal sounds. As a result, Fikret Amirov's compositions not only reflected the richness of Azerbaijani music but also became impressive works that resonated with audiences in a universal musical language.

According to Gurbanov (2021), in the 1920s, with the initiative of his father Meshedi Jamil, mugham courses and the first music school were established in Ganja, Azerbaijan. Meshedi Jamil Amirov, who was known to have given lessons to the greatest composers and opera singers of Azerbaijan, was the first composer to notate mugham music. Following in his father's footsteps, Fikret Amirov entered the Azerbaijan State Conservatory and studied with successful teachers, such as Uzeyir Hajibeyov and Boris Zeydman, learned the basics of Azerbaijani folk music and began to write his first works in this genre, developing new perspectives by arranging folk music songs. Amirov, who worked very meticulously while making these arrangements, paid great attention to these works, which are the wealth of the people.

When examining news articles from foreign sources about Amirov's compositions, it becomes evident that these works have been embraced both in the East and the West. In the East, these compositions are accepted in a manner deeply rooted in national origins and values, while in the West, Amirov's works have been regarded as something different and new, representing a fresh sonic and artistic perspective (Vinogradov, 1983). In Turkey as well, Amirov's compositions have received significant coverage in the press, recognized as deserving a place in the repertoire of the finest orchestras. Similarly, in Iran, they found a place in the press with statements like "this is our music" (Mirzayeva, 1978). Therefore, when analyzing the articles published in the press during that period, it becomes apparent that Amirov's art and compositions facilitated a convergence and fusion between the East and the West, enjoying audiences worldwide who admired his work.

In the 1930s, on the advice of Uzeyir Hajibeyov and with the guidance of Bulbul, who was among the first to notice Fikret's talent and invite him to join other musicians who were collecting and documenting folk songs throughout the countryside, (Garibova, 1997) he joined the 'Folk Music Cabinet' to collect and notate Azerbaijani folk songs and dances.

The rich musical environment of Baku in the 1940s was very favorable for the Azerbaijan State Philharmonic Orchestra to organize frequent symphonic concerts with the participation of famous conductors and musicians. Amirov followed the concerts, listened to many works of European and Russian composers and deeply learned the subtleties of their musical languages. It was in this environment that Amirov met Nikolay Pavlovich Anosov, the conductor of the Moscow State Orchestra, who would later become his friend. Anosov saw Amirov's interest in symphonic music and invited him to orchestra rehearsals and concerts. Later, Anosov's son Gennadi Rojdestvenski became an interpreter of Amirov's works (Gurbanov, 2021).

With World War II, a difficult period began in Amirov's life (1941-1945). Called to the army on November 27, 1941, at the age of 19, Amirov was sent to Tbilisi to receive military communication training and then to the Voranej front on June 3, 1942. In 1943, the composer underwent surgery for an injury and returned to the conservatory in 1944 (Ganbarlı, 2019).

In 1944-1946 Fikret Amirov composed his first works in the field of stage music, the musicals "Ürek Çalanlar" (The Thieves of Hearts) and "Gözün Aydın" (Congratulations). The musical "Ürek Çalanlar" was the first work to be staged at the opening concert of the Azerbaijan Musical Comedy Theater. The musical "Gözün Aydın" was very popular with the audience and was included in the repertoire of the Musical Comedy Theater for many years. After the completion of the symphonic mughams Shur and Kurd Ovshari written in 1948 and the one-act 'Star Opera' written for his conservatory graduation, the maturity period of Amirov's art began (Gurbanov, 2021).

Amirov took a significant step into his mature period with his compositions in 1948, namely the symphonic mugham pieces "Shur" and "Kurd Ovshari," along with the one-act "Star Opera" composed for his conservatory graduation. However, one of the most pivotal works among the composer's stage productions is the opera "Sevil," crafted with exceptional talent and professionalism. According to Aghazade and Ahmadova (2017), this enchanting masterpiece, first performed in 1953 by the Azerbaijan State Academic Opera and Ballet Theater, not only heralded a new and luminous era in Azerbaijani opera but also catapulted Amirov to great renown. "Sevil" emerged as the inaugural modern thematic lyric opera in the realm of Azerbaijani musical theater, securing its place in history (p. 9). Fikret Amirov's captivating musical journey stands as an enduring legacy for Azerbaijani music.

Fikret Amirov served as the Chairman of the Board of Directors of the Union of Composers of Azerbaijan, Member of the Union of Composers of the Soviet Republics, Deputy of the National Assembly of the Soviet Republics and Director of the Azerbaijan Opera and Ballet for several years, and died in Baku on February 20, 1984 (Gurbanov, 2021).

### **Mugham Art**

Mugham, which constitutes an important part of Azerbaijani folk music, is a musical genre belonging to the eastern peoples and consists of seven different maqams: 'Rast', 'Shur', 'Segah', 'Shushtar', 'Chahargah', 'Bayati-Shiraz' and 'Humayun'. The famous Azerbaijani composer Uzeyir Hajibeyov described the mood that mughams instill in the listener as follows; Rast - morality and vitality, Shur - lyric mood and joy, Segah - love feeling, Shushtar - deep sorrow, Chahargah - excitement and passion, Bayati Shiraz - sadness, Humayun - sorrow. (Mughams – Azerbaijan) (azerbaijans.com) The first scientific descriptions of the mugham can be found in the work of the Azerbaijani scientist Mir Möhsün Nevvab Karabakh "Vüzühü'l-Ergam" (1884). (Hacıbeyli, 1985, p. 3) Each large-scale work (destgâhı) of the mugham consists of several movements and free meter, improvisational vocal and instrumental parts. (Ahmadov, 2021).

Amirov's "Mugham-Poem", composed for violin in 1970, has an important place in Azerbaijani instrumental music and is the composer's first work for violin. The work, which combines maqam elements with the characteristics of the poem genre, has a lyrical, dramatic and exciting character. In terms of tonality, it bears the characteristics of Çargah mode (Çahargah Mugham) (Ganbarlı, 2022).

### **Problem of Study**

There are many works in the standard violin repertoire that are frequently performed and require high standards. The more frequent performance of Fikret Amirov's "Mugham Poema", which is not often performed, will bring a breath of fresh air to both listeners and performers who want to add Eastern influences on their repertoire. In order to perform this work, which contains mugham elements, it is aimed to have information about the period and life of the composer as well as the form of the work. In the light of this information, the spirit of the work will be fully understood and can be performed properly. Main problem of the research is;

- How is it that "Mugham Poema", which includes Eastern melodies, is written by a contemporary composer and transferred to the violin, a classical instrument?

The sub-problems of the research are;

- What are the influences of Fikret Amirov's artworks?
- What is the relationship between Fikret Amirov's works and mugam art?

- What is the form structure of mugham poetry?
- What is the harmonic form of mugham poetry and how did Fikret Amirov use this form?

## Method

### Research Model

In this study, document analysis design, one of the qualitative research methods, was used. The document (Amirov-“Mugham Poema” score), which is one of the data tools included in the document analysis, was examined. The musical sensations (maqams, intervals) and sound ranges detected in the findings are stated numerically in parentheses where relevant. Content analysis was conducted on the work. During the content analysis, the work was examined from a formal, musical and harmonic perspective. Since there were no previous studies on the formal analysis of this work, a formal analysis was carried out on the work using the content analysis method. Qualitative research can be defined as “research in which qualitative data collection methods such as observation, interview and document analysis are used and a qualitative process is followed to reveal perceptions and events in a realistic and holistic way in a natural environment” (Yıldırım & Şimşek, 2013, p. 45). Document review “Providing data by analyzing written documents containing information about the facts and events related to the subject examined within the scope of the research is called document review” (Karataş, 2015).

## Results

### Analysis of “Mugham Poema”

Mugham Poema consists of several sections that are similar in form to the mugham structure. It is composed in a unified eight-part form with an introduction and coda. The piece begins with the introduction and the theme A is heard in measure 68, theme B in measure 88, and A1 in measure 119. Theme C is heard in measure 133, A2 in measure 163, Cadence in measure 175, B1 in measure 221, A3 in measure 264. In measure 276 the theme C is repeated and the piece ends with the Coda starting in measure 303: Introduction A B A1 C A2 Cadence B1 A3 C Coda

The tonal plan of the piece is remarkable. The functional harmonic plan alternates in each section.

A B A1 C A2 Cadence B1 A3 C  
T D T D T D T D (T : Tonic / D : Dominant)

The introduction of the improvisatory violin solo is built on the melodic intonations from the musical development of the Mugham-Poema.

The introduction, heard between measures 1-66, is close to the mugham style. The rhythms are frequently changed, creating a free and improvisational style of music. Three different meter types (3/8, 2/8, 2/4) are used alternately.

It consists of four parts in accordance with the definitions of introduction, theme and tempo. ‘Moderato Agitato’, ‘Andante Cantabile’, ‘Pesante’ and ‘Vivace’ are introduced with new musical themes and characters. These movements form a musical-dramatic composition with a strong connection and unity among themselves.

Moderato Agitato, which constitutes part A of the work, is based on two themes. The main theme at the beginning is a repetition of a short motive, using 32nd notes, and has a high pulse. (Figure 1).



**Figure 1.** A short motive from the main theme of the Moderato agitato section of the work

The main theme of the introduction is formed by repeating the first motive of this tense character (d, e flat, c, e flat, d) in different voices. This theme is written in the form of a two-sentence period. The first phrase of the period (measures 1-4) is characterized by a pause on the tonic.

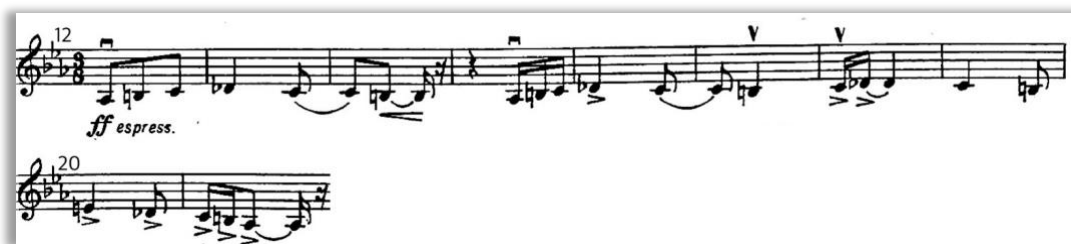
The second phrase of the period (measures 5-11) concludes with a cadence on the upper register. (Figure 2).



**Figure 2.** The first repeated motive of the main theme of the work

Figure 2 shows that The main theme of the introduction is formed by repeating the first motive of this tense character. In the 7th measure, the music speeds up with a 2/8 change of meter and Accelerando.

In the 12th measure, a melodic theme is heard beginning with the sixth degree of the C minor tonality, a flat. This theme, consisting of a short motive, develops improvisationally in the mugham style, written in period form (12-21). (see Figure 3).



**Figure3.** A short motive, develops improvisationally in the mugham style

When it comes to the end of the Moderato Agitato, a cadence structure can be seen. The period ends with a cadenza containing unstable chords with intervals of fourths and fifths (22-23) (see Figure 4).



**Figure 4.** Cadence structure at the end of Moderato Agitato

The cadence structure at the end of the piece tonally announces the maqam Çargah. Çargah maqam, which is included in both Turkish music and mugham art, is felt (1 ½-0,5-0,5).

When the ‘Andante Cantabile’ part comes, sadness is felt, and a lyrical mood is created through double voices (see Figure 5).



**Figure 5.** The lyrical theme of the Andante Cantabile

This movement consists of three alternately developing motives, written in period form. Considering the intervals used in this section, it can be said that the composer emphasized the mugham character.

The pesante is an improvisatory part. The melody now begins in f sharp, which is a fourth degree (see Figure 6).



**Figure 6.** A section from Pesante reflecting the mugham character in the work

This chromatic change has a sharpness despite its 'pesante' character. This movement is written in period form (42-51), based on the first phrase (42-46), which repeats a motive separated by a hush sign, and the second phrase (46-50), which is based on the intense development of a motive consisting of a flat, g, f sharp, e.

The 'Vivace' (52-56) based on consecutive sixteenth notes on the detachment technique and each beat has an accent. It is a part in which using virtuosity on the violin. (Figure 7).



**Figure 7.** The technical structure of Vivace

Through musical expressions such as thematicism, rhythm, mode, and tonality, the composer emphasized the E minor scale rather than the mugham. The musical development reaches its climax in the Vivace.

The 'Allegro Brillante' begins with a violin and piano accompaniment at measure 68 (see Figure 8).

**Figure 8.** The combination of violin and piano in Allegro Brillante

The main theme in figure 8 is heard through the epic character chords of the piano part. This part of the piece is a three-phrase period (8+8+4).

The first phrase consists of two complementary motives and ends with a half cadence (measure 76) (see Figure 9).



**Figure 9.** Two complementary motives and their cadence structure

Especially when looking carefully at the measures 74, 75 and 76 of the work, in measure 74, the melody progresses sequentially starting from the second beat and acts as a bridge in measure 75. From measure 76 onwards, the repetition of the first phrase is heard (see Figure 10).



**Figure 10.** Repetition of the first phrase heard in bars 74-76

In the 80th measure of the piece the second part ends in piano solo with a clear stance on the dominant. Between measures 82 and 83 there is a small bridge leading to the third phrase with a dance character. The development of the bridge is achieved through sequences. The third phrase begins in measure 84 (see Figure 11).



**Figure 11.** A section from the second sentence heard in piano solo

Although second sentence with piano solo at first glance seems to be a new musical theme, it is tonally related to the main motive. The theme has a dance character and is reminiscent of Azerbaijani folk dance.

At measure 88, the B section begins with a four-measure piano solo (88-91) (see Figure 12).



Figure 12. Piano part which has a character of Azerbaijani folk dance

Figure 12 shows a two-part form. Harmonically, the dominant ninth chord of the C minor tonality and the first inversion of the second degree seventh chord are used.

Between measures 92 and 101 there is a period of two phrases. This period consists of two different phrases (6+4) and is based on two themes. The melody of the first phrase (92-97) is static (see Figure 13).

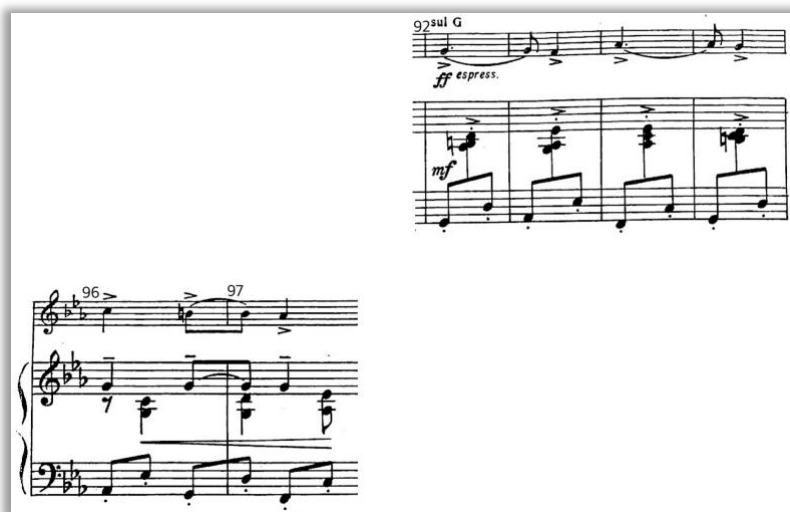


Figure 13. Representation of two-part form

It begins in G, walks over close voices and returns to G. The first phrase ends in the sixth degree of the tonality. Syncopations and accents shifting within and between measures are used as an important means of musical expression.

The musical theme of the second phrase (98-101) consists of two motives (see Figure 14).

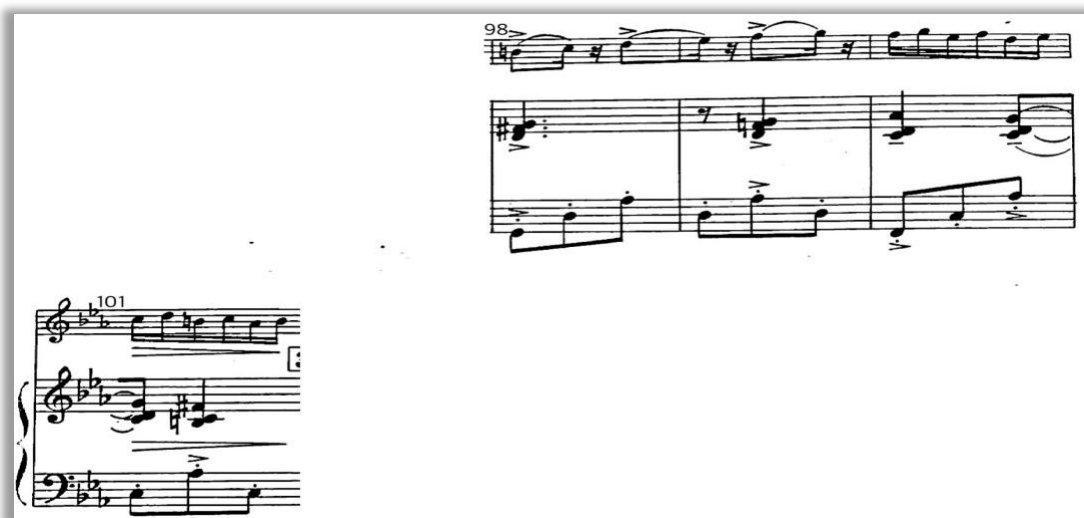


Figure 14. The musical theme of the second phrase consists of two motives



While the first motive moves upwards over double intervals, the second motive moves downwards with a sixteenth note value.

Between measures 102 and 107, the musical structure of the first phrase is completely repeated (A1) (see Figure 15).

**Figure 15.** Musical structure of the first phrase, which is the repetition of A1

It has been observed that in measures 108 and 118 of the work, there is a return to B1 with an improvisational character. The second phrase of the musical theme which featured here is changed with different variations.

The bright and dynamic piano accompaniment brings innovation to the musical development of the piece. The octave echo of the G on the dominant voice in the bass (measures of 111-112) and the diminished harmonic structure (notes of A-H-D) (measures of 115-116) give dynamism to the music. In the 119th measure, A is repeated (see Figure 16).

**Figure 16.** Measures which repeats A

Unlike the first appearance of the dance theme, here the form is expanded. The theme, which previously appeared between measures 84 and 87, is written in two-sentence period form (measures of 119-125). The first phrase begins in measure 119 and the second phrase in measure 123. The harmonic structure of the second phrase is based on degrees VI-V-VI.

In the 127th measure, the dance theme of the violin and the epic theme of the piano are heard at the same time, indicating that the composer performs both themes in a contrasting polyphonic musical texture (see Figure 17).



**Figure 17.** The part where the violin's dance theme and the piano's epic theme are heard at the same time

In measures 131 and 132, the triadic chord ( ) on the second degree, suddenly heard on the piano against the background of the violin's dance theme, gives the music its strained character (see Figure 18).



**Figure 18.** The tense character of the piano, which contrasts with the dancing character of the violin.

Starting from the 133rd measure of the work, the C episode begins with a four measure violin solo (see Figure 19).



**Figure 19.** C episode begins with a 4 measure violin solo

The violin's melody develops on tetrachord steps ( $1\frac{1}{2} - \frac{1}{2} - \frac{1}{2}$ ) (E flat-F sharp-G-A flat) and the rapid tempo and character of the melody's development pushes the limits of the form. In measure 137 the piano enters.

In measures 161 and 162, motives from episode B are heard in the piano (see Figure 20).



Figure 20. Motives in which episode B is heard on the piano

When the violin ascends to the upper register, the climax is felt, both melodically and in terms of performance. The main theme is heard simultaneously on the violin and the piano.

The 4 measures starting at measure 171 are preparation for the violin solo (see Figure 21).



Figure 21. A section from the 4 measure preparation

Between measures 175 and 220 where the violin plays alone, the themes heard in the introduction are repeated with a virtuosity.

In measures 221 and 222, dissonant chords are heard with the piano accompaniment (see Figure 22).



Figure 22. Dissonance chords hearts with piano accompaniment

In measure 223 the ‘Allegretto Brillante’ episode begins. The 3/8, 2/4 and 5/8 beats are often repeated alternately. In measure 227, the C episode is heard again without any change (see Figure 23).



**Figure23.** The part where episode C is heard again

It is seen that the composer used a Coda at the end of the work. The coda starts at the 303rd measure and ends with great enthusiasm at the same tempo in the last measure of the work, at the 340th measure.

### Conclusion and Discussion

Mugham Poema composed by the renowned Azerbaijani composer Fikret Amirov for violin and piano stands as a remarkable embodiment of the fusion of musical traditions from both the East and the West. Within this composition, the composer skillfully navigates between two distinct musical languages. On one hand, he employs the harmonic language and formal conventions synonymous with European musical culture, and on the other hand, he seamlessly incorporates elements reminiscent of the stylistic features found in Azerbaijani mugham. This synthesis of two seemingly disparate musical styles, characterized by their philosophical, aesthetic, and compositional differences, is masterfully manifested in the structure of the work.

In his 1983 study on Amirov's use of east-west harmonization, Vinogradov stated that the composer's works were based on a national basis and that he also used western arguments on this basis (Vinogradov, 1983). In line with the examinations and analyses, it was determined that the composer's work called Mugham Poema, which was written for violin, is based on national musical themes and western music harmonies were added to these themes.

A detailed musical analysis reveals that Mugham Poema is crafted in a form consisting of eight sections with multiple introductions and a concluding Coda. In this context, it can be observed that the form of composition bears resemblance to the structure of mugham, where several sections are intertwined to create a cohesive composition. Furthermore, the work is unified by a central thematic motive, lending it a sense of wholeness and unity.

In addition, it has been determined that the characteristics of the Çargah maqam that Ganbarlı stated regarding the tonality of the work are felt strongly in this work, especially in the Cadance at the end of the Moderato Agitato section.

In his study in 2022, Ganbarlı mentioned that the modal structure and poem type of Mugham Poema, Amirov's first work written for violin, was constructed in a lyrical, dramatic and exciting character (Ganbarlı, 2022). When the sections and measurements of "Mugham Poema", which is also the subject of this research, are examined; it has been observed that lyrical themes sometimes reach their peak in the violin, dramatic themes, especially in the piano accompaniment part, and exciting themes, mostly in the parties where the violin and piano come together.

The recurring epic theme, initially introduced through a duet between the violin and piano, undergoes various transformations and variant developments throughout the piece. Variant-thematic development emerges as a prominent method in the evolution of the composition. Additionally, alongside its free-form character, the work incorporates defined structures such as phrases and periods. Distinctive characteristics of Azerbaijani mugham are vividly displayed in the extended section featuring the violin solo, marked by its improvisatory character. The same can be said for the violin cadenza, which serves as a dramatic climax within the composition.

The unique structural features of Mugham-Poema are intimately linked to the tonal organization of its sections. The analysis reveals a consistent alternation of tonic and dominant tonalities within successive sections, highlighting a deliberate tonal shift in each new segment.

In addition, as a result of the examinations made in this work, it was determined that the characteristics of the Çargah

maqam that Ganbarlı stated regarding the tonality of the work (Ganbarlı, 2022) were felt strongly, especially in the Cadenza section at the end of Moderato Agitato.

Remarkably, the harmonic language of the piece predominantly employs chords with tonic and dominant functions. Moreover, the composer frequently incorporates the minor second interval in chord structures, introducing an element of sharpness and instability to the overall sound. This juxtaposition of sharp harmonic structures with syncopated and free rhythms vividly captures the essence of Azerbaijani mugham. The exploration of the musical characteristics within Mugham-Poema, as examined in this study, could serve as a launching point for extensive scholarly research, particularly regarding Fikret Amirov's chamber music compositions. For instance, the analysis of musical language and the intersection of European and mugham traditions can be further explored, exemplified by Amirov's "Elegi" composed for cello/viola and piano in memory of Asaf Zeynalli.

Vinogradov stated that Amirov's compositions were written with an artistic perspective in terms of performance (Vinogradov,1983). In line with the examinations, it was seen that Amirov wrote his work called Mugham Poema at a level where the full capacity of the violin could be used to the degree of virtuosity and created an artistic perspective in this direction.

It is worth noting that this particular work, which has been meticulously examined in this study, has not been previously scrutinized in the Turkish language. The concept of mugham art alluded to in "Mugham Poema" holds potential for in-depth investigation as a standalone subject. Moreover, a comprehensive analysis of the composer's "4 Pieces for Violin and Piano" can be conducted based on the insights derived from the examination of "Mugham Poema." Lastly, there is scope for further research into the expression of mugham art on the violin, which may lead to the presentation of a recital dedicated to this rich and intricate musical tradition.

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I declare that there are no conflicts of interest related to the publication of this article. I confirm that the data and the article are free of plagiarism.

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## Research Article

# Opinions of music undergraduate students about effects of earthquakes on: the case of Kahramanmaraş

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University students' views

### Abstract

The echoes of the earthquakes that occurred in Kahramanmaraş, Turkey, were heard around the world. However, the impact of these earthquakes on the field of music has remained implicit. The city of Kahramanmaraş is home to a campus that provides education to 35,238 students and hosts a significant institution for music education, producing 30 graduates in the field of arts every year. It is of great importance to investigate the effects of these earthquakes on the students studying music education at Kahramanmaraş Sütçü İmam University, not only in terms of loss of life and property but also in terms of changes in their educational and career trajectories. To obtain data, a case study research model has been chosen, where data is collected through semi-structured interview form supported by observations to depict the current situation. The data collection instruments include a semi-structured interview form consisting of 20 questions and an unstructured observation form. The participants of the research are 104 undergraduated students were enrolled at music department in the 2022-2023 academic year. Maxqda2022 qualitative data analysis software was used for data analysis. As a result of the study, the changes experienced by the students were classified into physical, emotional, and accessibility of education themes. Regarding the participants' views about the physical changes related to their music education, students mentioned their housing conditions, economic status, working environment, access to study materials, and the condition of musical instruments was stated. The participants also stated emotional changes experienced were related to stress, motivation, self-confidence, concerns, passion, and anxiety disorders. Furthermore, it is necessary to conduct quantitative research on music students in earthquake-affected regions in the future.

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## Introduction

The Kahramanmaraş earthquake's intensity, devastating impact, and social, societal, educational, and psychological effects caused it to be felt worldwide. Research conducted on the earthquake that occurred on February 6, 2023, indicates that the disaster was felt by approximately 16 million people in 11 provinces. The earthquakes that hit Pazarcık and Elbistan districts on February 6, 2023, resulted in the collapse of numerous buildings in the affected provinces. "The earthquakes have also displaced more than 500,000 people within the country and left approximately 2 million people homeless" (Republic of Turkey Presidency of Strategy and Budget, 2023).

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**Photo 1.** Kahramanmaraş map and city center after the earthquake

Çelik (2023) has stated that individuals facing such destructive disasters may exhibit post-traumatic symptoms. According to Çelik, these symptoms can manifest in various ways, such as cognitive, emotional, behavioral, affective, and sleep problems. The researcher has also noted that other studies have shown that individuals may encounter psychological problems after earthquakes, such as depression, anxiety, sleep problems, physical symptoms, dissociative disorders, and sexual dysfunction (p.576). In a study conducted by Kardaş and Tanhan (2018) on individuals who experienced the Van earthquake, the relationships between post-traumatic stress symptoms and psychological resilience were examined. This study revealed that psychological resilience decreases when symptoms such as avoidance, re-experiencing, and irritability increase after the traumatic event (p. 1-36).



**Photo 2.** Mass musical events in Kahramanmaraş (TRT News, 2020; Sabah Newspaper, 2022)

After the COVID-19 pandemic, the need and importance for distance education has increased all over the world. Due to the earthquakes in Kahramanmaraş that affected 11 provinces, it was decided to continue the courses given in all universities in Turkey with distance education. Zapalska, Zelmanowitz, Jackson, LaMonica, Heckman, and Mrakovcich (2020) mentioned that distance education is a process that provides access to learning when time and distance separate the information source and the learners. Internet-based technologies for e-mail, video conferencing and file sharing are used as an adjunct to teaching. Modern computer-based technologies offer user-friendly and easy-to-access possibilities for text, graphic audio and video materials that can be implemented in a common and consistent format (p. 1992-1993).

After the earthquake, it was decided to continue the education at KSU with distance education for a while. The students' thoughts about distance education after the earthquake can vary. Law and Sissons (1985) mentioned the usefulness of distance education programs in their research and stated that educational technologies reflect unique developments. He also drew attention to the fact that distance education technologies are directed towards behavioral and conscious purposes (p.46). In this context, with the developing technology, the regulation of distance education according to other phenomena needed in education is of great importance for the academic performance of students who receive applied education.

This research investigates the academic and psychological effects of the earthquakes that occurred in Pazarcık (with a magnitude of 7.7) and Elbistan (with a magnitude of 7.6) in Kahramanmaraş on February 6, 2023, which affected 11 provinces in Turkey, on music students pursuing undergraduate education in Kahramanmaraş, as well as the reflections of these effects on their career development.

### **Kahramanmaraş Sütçü İmam University and Music Education**

Kahramanmaraş Sütçü İmam University was established by Law No. 3837, published in the Official Gazette on July 11, 1992, and started its educational activities in the 1992-1993 Academic Year. Since its establishment, the university has been committed to renewing and improving itself day by day, aiming to achieve and maintain high standards in social, scientific, and cultural activities. As of 2022, the university comprises 13 faculties, 3 vocational schools, 3 institutes, 7 vocational schools, 5 departments under the rectorate, 25 application and research centers, and 1 health application and research hospital (KSU, 2023).

Kahramanmaraş Sütçü İmam University Faculty of Fine Arts was established by the Council of Ministers' decision numbered 2004/7032, published in the Official Gazette on April 16, 2004. With the Higher Education Council's letter dated June 20, 2006, the Department of Fine Arts was opened, including the Departments of Painting, Textile Design, Interior Architecture, Industrial Product Design, Graphic Design, and Sculpture. With the Higher Education Council's letter dated October 2, 2014, the "Music Department" was opened. According to the Higher Education Council's letter dated May 29, 2018, the Faculty of Fine Arts started admitting students to the Music Department for the first time in the 2018-2019 Academic Year at the undergraduate level (KSU, 2023).



**Photo 3.** Kahramanmaraş Sütçü İmam University's Avşar Campus (KSU, 2023)

The undergraduate education at universities is one of the final steps of vocational training, and music education students, like other students, go through an important period of academic and artistic development. During the four-year undergraduate education, intensive efforts are made to develop artistic expressions, deepen music understanding, and take steps towards a professional career. Along with theoretical courses, practical applications related to playing musical instruments and vocal techniques are taught, and students gain stage experience through various music-related performances. Undergraduate music education also has significant contributions to emotional development and self-confidence. Students effectively use music not only as a professional competence but also as a means of communication and sharing cultural experiences. In this context, earthquakes can be a challenging experience both academically and emotionally for students in music education.

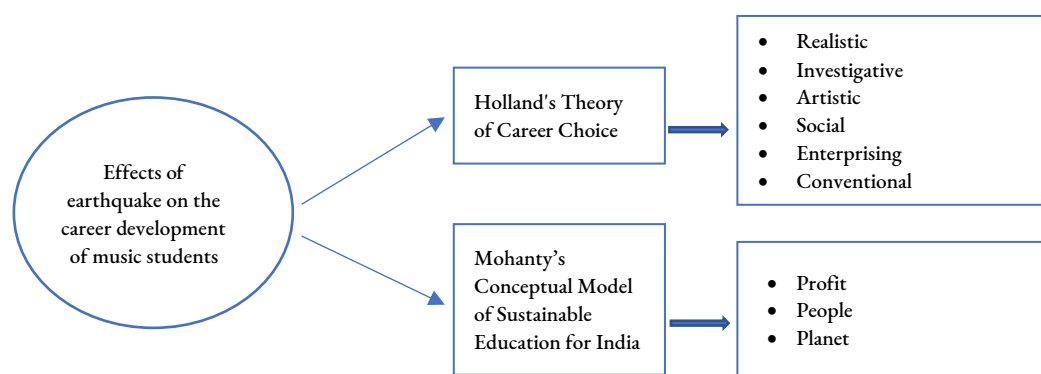
The duration of the Music Department at KSU GSF is four years, and the language of instruction is Turkish. Students are admitted to the program through a special aptitude exam. The curriculum includes compulsory and elective courses covering domain knowledge, general culture, and all aspects of music. The cognitive skills targeted by theoretical courses are supported through practical applications. To achieve this, various musical activities are included both within

and outside the school. Graduates of this program can pursue careers as academics or researchers in various institutions (research and application centers, libraries, science and application centers, etc.) related to music after completing undergraduate or postgraduate education in the field of music. They may also hold titles such as technicians, coordinators, or managers in congress and cultural centers and concert halls. In addition, they can become performers or vocal artists in orchestras, chamber music groups, choirs, etc., in private or public organizations that have music-related groups. Furthermore, by receiving pedagogical training, they can obtain the title of music teacher (KSU, 2023). The Music Department admits 30 students each year through the special aptitude exam, with 3 of the places reserved for disabled individuals.

In addition to the undergraduate program, KSU GSF Music Department also started the Music I. Instructional Thesis Master's Program under KSU Social Sciences Institute, approved by the Higher Education Council, in the Fall Semester of the 2022-2023 Academic Year. The program began admitting students for the Master's degree in the Spring Semester of the 2022-2023 Academic Year.

**Theoretical Framework**

Career development is a lifelong process for individuals, shaped by the interaction of personal characteristics, personal needs, environmental factors, and experiences. In this context, assessing the effects of a phenomenon through data obtained from individuals' situations and views enables a deep understanding of the effect. "Holland's theory of careers and vocational choice, which explains the connections between various personality traits and professions, is a widely used theoretical framework for understanding individuals' vocational choices and career paths" (Adigüzel et al., 2014, p. 564). Mohanty (2018), identified the vital components in his conceptual model of sustainable education for India as profit, people, and planet. The benefit component consists of policy, finance, resources, and technology. The people component includes trainings for educators for pre-service and in-service professional developments, trainings for the development of different competencies, leadership training programs, student participation, and improvements for academic staff. The planet component includes campus, infrastructure, socio-economic resources, community awareness and participation, school management and leadership, teacher-student relationship, resource management, and networking with other institutions (p. 2248). In this context, the research has been designed within the framework of Holland's theory of careers and vocational choice and Mohanty's conceptual model of sustainable education for India in order to understand the effects of the earthquake phenomenon on students' career development process, sustainable education and their views on this subject.



**Figure 1.** Holland's Theory of Career Choice (Adigüzel et al., 2014) and Mohanty's Conceptual Model of Sustainable Education for India

**Significance of the Research**

Kahramanmaraş being located within active tectonic zones in Turkey exposes the region's students and educational institutions to earthquake-related risks. Factors that may affect students' level and performance in undergraduate music education should be taken into consideration, as they can also influence the quality and outcomes of education. "Post-earthquake individuals may develop depressive symptoms such as reliving different aspects of the earthquake, feelings



of helplessness, hopelessness, loss of pleasure in activities, and intense fear" (Powell et al., 2019). The cultural capital acquired throughout generations primarily determines how the society will face a disaster like an earthquake and how life will be lived after the catastrophe. Individuals perceive, feel, think, understand, and act based on the inclinations and specific action schemas they acquire from their socialized environment and the events happening around them (Erdoğan, 2023, p. 724). Kahramanmaraş stands as an important example for a study concerning these matters. Considering the effects of earthquakes on students' career development, it is essential to create academic and emotional solutions. The research is important for understanding students' experiences after the earthquake and contributing to the development of supportive strategies for their career growth.

### Problem and Sub-Problems

#### The main problem of research;

- To what extent do earthquakes affect the career development process of undergraduate students studying music education?

#### The sub-problems of the research;

- What is the physical impact of earthquakes on students' music education?
- To what extent do students' emotional states after the earthquake affect their education?
- How do the attitudes of students after the earthquake shape their educational and career goals?

## Method

### Research Design

This study was designed using a qualitative approach, employing a case study design. The explanatory/descriptive case study method, based on Datta's (1990) theoretical framework on case studies, was utilized to make unfamiliar situations familiar and explain their connections to real-life.

### Study Group

The population of the research consisted of undergraduate music students studying at universities in Turkey, and the sample included students affected by earthquakes in Kahramanmaraş. The research was limited to 122 actively enrolled students in the KSU Faculty of Fine Arts, Music Department, and 104 of these students voluntarily participated in the study. Among the participants, 51.9% were female (n=54) and 48.1% were male (n=50). The average age ranged from 18 to 43, with a mean of 25.25 and a standard deviation of 6.87 ( $X=25.25$ ,  $SD=6.87$ ). Of the participants, 25% were in the first year (n=26), 20% were in the second year (n=21), 27% were in the third year (n=28), and 28% were in the fourth year (n=29) of their undergraduate studies. Regarding their musical instruments, 31.7% of participants were studying violin (n=33), 23% were studying vocals (n=24), 14.4% were studying flute (n=15), 12.5% were studying Turkish folk music interpretation (n=13), 11.5% were studying piano (n=12), and 8.6% were studying cello (n=9). Eight participants lost a first-degree relative in the earthquake (7.5%). After the earthquake, 67% of the participants (n=70) started residing in other cities, while 33% (n=34) continued to live in Kahramanmaraş.

**Table 1.** Distribution of the study group by undergraduate program years and instrument specialization.

	Flute	Violin	Piano	Vocal	TFM interp.	Cello	Total
4th grade	2	10	4	9		4	29
3rd grade	6	11	3	7		1	28
2nd grade	2	5	3	3	6	2	21
1st grade	3	7	2	5	7	2	26
$\Sigma$ TOTAL	13	33	12	24	13	9	104
# N= Documents/Speakers	13 (12,5%)	33 (31,7%)	12 (11,5%)	24 (23,1%)	13 (12,5%)	9 (8,7%)	104 (100,0%)

Table 1 shows the distribution of participants according to their class levels and the instruments they are studying. It can be observed that there are no students in the third and fourth years of the undergraduate program for Turkish folk music interpretation. The students have been coded as Participant: P, Class: G, Music Field, Instrument: I, when presenting the quotations.

## **Data Collection Tools**

### **Semi-Structured Interview Form**

In the research, a semi-structured interview form was used as a data collection tool to achieve a balance between the flexibility of an open-ended interview and the focus of a structured ethnographic survey. Expert opinions were sought when preparing the form, which consists of 20 questions, and the questions were designed to give participants the opportunity to express their experiences and interpretations in their own words. This method aimed to reach subjective reality and develop a richer and more detailed understanding of the phenomenon under investigation. For instance, with the question posed to the participants, "Did your passion for music change after the earthquake? What do you think is the reason for this change or the lack thereof?" it was attempted to understand in detail whether there was a change in their passion for music and, if there was a change, the reason behind it. While preparing the form, an interpretive approach was used to question societal reality and understand subjective knowledge. The prepared questions were transferred to a digital platform through Google Forms, aiming to facilitate access to participants residing in different cities after the earthquake. The form also included a separate section for demographic information. A sample question from the semi-structured interview form: Has there been any change in your passion for making music after the earthquake? Please indicate with the reason.

### **Unstructured Interviews**

This data collection tool was created to describe the situations of students related to music education after the earthquake. The interviews were conducted to identify the challenges experienced by students after the earthquake.

### **Unstructured Observation**

An unstructured observation method was used as a data collection tool in order to avoid limiting the research within specific parameters or structures. Observations were made from a location unbeknownst to the participants, thereby preventing any interference with natural behaviors. General information about the participants' situations regarding the earthquake was gathered through observations made intermittently over a five-month period following the earthquake. The aim of this method was to understand the situation, determine its scope, and contribute to the researcher's objectivity.

### **Documents**

Documents related to the current situation of students studying music education after the earthquake were selected from publications issued by relevant institutions of the Republic of Turkey, such as CHET (Council of Higher Education of Türkiye), HEQB (Higher Education Quality Board), KSU (Kahramanmaraş Sütçü İmam University) and Fine Arts Faculty in KSU (KSU FAF).

### **Data Analysis**

The data obtained from the participants were interpreted using content analysis method. Based on individual observations after the earthquake, both group and individual interviews were conducted with the participants to obtain general information about their situations, and preliminary work was conducted on codes and categories. After data collection, some of the created codes were revised, and new codes and categories were added. Miles-Huberman model (Baltacı, 2017, p. 1-15) was used as a reference for the analysis. Some data obtained from demographic information and closed-ended questions were determined as variables, and together with the codes created from open-ended questions, they were transferred to Maxqda2022 qualitative data analysis software. Shapes, visuals, numbers, browsers, tables, matrices, and graphs were used to interpret and analyze the categories gathered under the themes of physical, emotional, and theme aspects, and the relationships between codes were presented in tables.

### **Process**

Participants were reached through mobile messaging groups established during the distance education process, and necessary information was provided before sending the surveys. The obtained data were downloaded from Google Forms to a local computer, and pre-processing was completed for analysis.

### **Reliability and Validity**

The diversity of data sources, in-depth understanding, and control of observer bias have been considered in ensuring the validity and reliability of the research. The use of various data collection methods facilitated gathering data from multiple and diverse sources. This strengthened the validity of the research, as each method addresses different aspects and allows for a more comprehensive understanding of participants' experiences and thoughts. Collecting personalized information during the data collection phase increased the internal validity of the research through a profound understanding. Semi-structured interviews and unstructured observations enabled the control of observer bias, preserving the researcher's objectivity and enhancing the research's reliability. The diversity of employed data collection methods supports the consistency and repeatability of the data. Consequently, it was demonstrated that another researcher could achieve similar results if they were to conduct the same study, thus reinforcing the research's reliability. The semi-structured interview protocol, unstructured interviews, and observations directly address the research questions and objectives. This strengthens the external validity of the study, as the findings are applicable for generalization in similar contexts.

### **Ethics**

Prior to commencing the data collection phase, ethical approval was obtained from the KSU Social and Human Sciences Ethics Committee in the session held on 06.06.2023, under the protocol number 2023-21.

## **Results**

This section presents the findings related to the physical, emotional, and accessibility of education themes obtained from the data.

### **Decisions and regulations regarding music education in universities after the earthquake**

After the earthquake, students relocating to different regions due to accommodation or similar reasons necessitated the creation of alternative solutions for the continuation of education in all universities in the country. "Due to the magnitude of the earthquake and its effects nationwide, the Council of Higher Education of Türkiye (CHET) announced that the 2022-2023 academic year spring semester would be completed through distance education throughout the country in response to the earthquake centered in Kahramanmaraş" (Makas, 2023) This approach aimed to ensure that students could benefit from their right to education seamlessly, and the process was also continued in institutions providing music education.

As the earthquakes occurred just days before the start of the 2022-2023 academic year spring semester, a significant majority of students were in Kahramanmaraş during the disaster and experienced the earthquake firsthand. KSU Rectorate conducted efforts to ensure a smooth process after the earthquake and provided necessary facilitation and support to the students and faculty members during this period. In a letter dated 15.02.2023 and numbered E-198142, the KSU Senate decided that the courses would be provided through distance education due to the earthquake and the courses would be conducted asynchronously, and students would not be obliged to attend the courses. Additionally, it was decided that exams would also be conducted through the distance education system to ensure a healthy assessment process for the students.

CHET facilitated the universities affected by the earthquake to collaborate with universities in other regions, enabling them to conduct academic and administrative assignments and work in the field of informatics between the universities (CHET, 2023). Gazi University, paired with KSU, organized scientific events, including training programs for educators and instructors, related to the distance education process. For some programs with an emphasis on practical education, CHET allowed students to continue their practical training at another university, subject to being limited to the spring semester only and under the status of special students, thus providing an opportunity for students to transfer credits for courses they successfully completed. To support the research and development activities of researchers in the disaster area, the Scientific and Technological Research Council of Turkey (STRCT) launched a project call titled "Disaster Zone Universities Special Call –A Thousand and One Efforts" aiming to contribute to the research works of academics in the region. With the Presidential Decree published in the Official Gazette on March 3, 2023, under the number 32121, it was decided that the contribution fee for students in the earthquake-affected regions

for the 2022-2023 academic year spring semester would be covered by the state and, if paid, would be refunded by the higher education institutions. On April 7, 2023, the KSU Library and Documentation Department opened the university library's reading room for research and study purposes, providing support to students residing in Kahramanmaraş and seeking suitable environments for their work. Moreover, post-disaster psychosocial support seminars and similar activities were organized at the university to contribute to the post-earthquake recovery process (KSU, 2023).

**Observations regarding undergraduate music students**

The earthquakes in Kahramanmaraş have brought forth various challenges and obstacles for undergraduate music students receiving education in the region. Compared to the pre-earthquake period, resource limitations, disrupted performances and activities, and communication difficulties have significantly manifested themselves after the earthquake. The post-disaster housing problems have made it difficult for students to access a safe and stable living environment. Damages and destruction occurred in the areas where students resided, and access to the spaces used for music education on campus may have been restricted, causing students to lose their routines and habits. These difficulties have hindered students from conducting the necessary work required for their music education, at least in the short term. Temporary housing areas established after the earthquake, housing assistance, opportunities for accommodation in different regions, or contributions made to increase the accessibility of instruments and resources have provided some solutions for students to continue their music education. The formation of solidarity and support networks among students has played a significant role during the post-earthquake period, creating opportunities for collaboration and sharing. The KSU administration and academics have endeavored to provide an environment that supports musical growth. However, despite these supports, it is possible to say that the uncertainties and insecurities caused by earthquakes can increase students' concerns about their future and negatively affect their motivation.

**Theme 1. Opinions on the physical effects of the earthquake**

**Table 2.** Provinces and shelters of the participants after the earthquake




Code System	House	Container	Hostel	Tent	TOTAL
 Kahramanmaraş	●	●		●	34
 Other Provinces	●		●	●	70
 TOTAL	97	4	1	2	104

Table 2 indicates that only 33% of the participants (n=34) continued to reside in Kahramanmaraş after the earthquake. The term "house" mentioned as the housing area is described as a temporary shelter by some of the participants.

**Table 3.** Post earthquake housing and transportation issues





Code System	House	Container	Hostel	Tent	TOTAL
 Problem free	●				19
 Less than a week	●	●			16
 More than a week	●			●	24
 One week to one month	●				14
 More than a month	●	●			25
 Ongoing problem	●		●		6
 TOTAL	97	4	1	2	104

Table 3 presents the post-earthquake housing situation of the participants. 19 participants reported no housing issues, 15 had housing problems for less than a week, 22 experienced housing problems for more than a week, 14 encountered housing issues for less than a month, and 22 faced housing problems for more than a month while staying at their homes. One participant who stayed in a container mentioned having housing issues for less than a week, and



three participants who also stayed in containers experienced housing problems for more than a month. Two participants who lived in tents reported facing housing problems between one week and one month. K40, who temporarily stayed in a student dormitory, indicated that they still hadn't found a permanent place to stay. It is evident that a significant majority of participants who stayed in their post-earthquake homes encountered housing and transportation problems for a period of one week to one month or even more. Many of these participants expressed difficulties in finding a suitable environment to continue their music studies.

Some quotations;

*"We live in a one-room house with my family, and I cannot study for my lessons or get the desired efficiency from my studies."* (P13-1stG-Cello)

*"Although our housing issue has been resolved, the problems inside the place where I stay, the lack of a separate room, and losing my motivation and energy negatively affect my studies."* (P16-1stG-Vocal)

*"We don't have instruments, and most of us are staying in rural areas due to the lack of a home and facing internet issues."* (P17-3rdG-Vocal)

*"I had to go to the institution for exams; it was impossible in the container, and now I cannot make music anywhere, even my workplace is not suitable."* (P44-4thG-Vocal)

*"I cannot do vocal practice due to personal space problems."* (P57-4rdG-Vocal)

*"Neighbors complain about my location."* (P60-3rdG-Violin)





*"The earthquake process was very difficult; I had problems with housing, clothing, and food, and witnessed others experiencing the same. Right now, it might be better, but it is not as effective as the school environment."* (P83-3rdG-Violin)

*"There is a sound insulation problem in the container, and I still don't have an internet connection to access course content quickly and adequately."* (P89-1stG-Violin)

*"The place I live is far from the city center, and I face problems with internet and printing, making it difficult for me to access course materials promptly."* (P102-4thG-Violin)

Some participants also emphasized that these circumstances hindered their professional development and ability to engage in necessary studies for their music education.

**Table 4.** The participants' views about financial situation after earthquake and benefiting from support funds

Code System	Benefit from funds	Inability to benefit from funds	TOTAL
 Sufficient financial resources	•	●	43
 Insufficient financial resources	●	●	43
 Lack of financial resources	•	•	18
 TOTAL	35	69	104

In Table 4, it can be observed that more than half of the participants (59%) experienced financial problems after the earthquake, and a significant portion of these participants did not benefit from the support funds established after the earthquake. Additionally, some participants seem to have been unable to generate financial solutions for their needs after the earthquake.

*"I am working to support myself financially after coming from Kahramanmaraş, which makes it difficult for me to focus on my studies and education."* (P11-1stG-TFM Interp.)

*"Financial resources are not suitable for studying"* (P41-3rdG-Cello)

"I couldn't afford to rent a place, and I faced issues with internet, computer, and accommodation. I'm managing with the help of my friends"(P74-4thG-Cello)

**Table 5.** Participants' views about between post-earthquake financial situation and the availability of a suitable environment for conducting music studies.

Code System	Suitable environment	Lack of environment	SUM
Sufficient resource	17	27	44
Insufficient resource	24	18	42
No resource	14	4	18
SUM	55	49	104

Table 5 shows that a significant portion of the participants, who have sufficient financial resources, are unable to find a suitable environment for conducting their music studies. On the other hand, the majority of participants with suitable environments are facing financial constraints and struggles to find adequate funding. P14 (2ndG-Cello) stated, "My instrument is still problematic, and we have three families living in our house." K34 mentioned, "We cannot play the instrument adequately due to crowded environments." P43 (3rdGViolin) expressed, "Since many relatives, including us, do not have homes, I am in a crowded living environment" and P54 (4thG-Violin) stated, "My earthquake-affected relatives came to stay, and I am finding it challenging to focus on my studies under these circumstances".

**Table 6.** Participants' views about the condition of musical instruments and benefiting from support funds.

Code System	Damaged instrument	Undamaged instrument	SUM
Supported by the fund	30	5	35
Not supported	13	56	69
SUM	43	61	104

When Table 6 was analysed that nearly half of the participants experienced damage to their musical instruments during the earthquake, but a significant portion of these participants benefited from support funds. It is evident that undergraduate music students in Kahramanmaraş were able to benefit largely from support initiatives conducted by institutions and organizations related to the damage suffered by their musical instruments during the earthquake. Many participants whose instruments were damaged frequently mentioned the condition of their instruments in their responses to various categories of questions.

**Theme 2. Students' opinions regarding the emotional effects of the earthquake on their music education**

In this section, the findings related to the emotional effects of the earthquake on students' music education, including their motivations, passion for music-making, self-confidence, music-making habits, and the normalization of their emotions after the earthquake, are presented in Tables 7, 8, 9, and 10.

**Table 7.** Participants' views about music-making habits after the earthquake and the passion for making music

Code System	Continuing habit	Decreasing habit	SUM
Increasing passion	1	3	4
Unchanging passion	35	13	48
Decrease in passion due to the environment	1	11	12
Temporary decrease in passion	1	2	3
Permanent decrease in passion	1	36	37
SUM	39	65	104

The data obtained from the questions related to the changes in participants' passion for music-making and their habits after the earthquake are presented in Table 7. The data indicate that a significant portion of the participants did not experience any changes in their passion and habits. However, some participants reported negative and lasting

changes. It was also observed that some participants used music as a means of healing, and others experienced temporary declines in passion and habits due to the environment or different reasons.

For instance,

K4 mentioned, *"A transitional situation has emerged,"* K13 said,

*"I cannot derive efficiency from my studies after the earthquake, so I do things reluctantly,"*

*"I lost a very close friend whom I have been together for 15 years, every music we used to sing and listen together deeply wounds me, but I believe I will be more passionate than before with time,"* (P14-2ndG-Cello)

*"I am less enthusiastic now, and after the earthquake, I realized that the material resources provided by music are insufficient, and I even considered quitting,"* (P17-3rdG-Vocal)

*"I thought there are more important things in life than music, so I took a break for a while,"* (P23-3rdG-Violin)

*"Psychologically, I cannot immerse myself in music, I constantly think of the fears I experienced, and my enthusiasm is shattered,"* (P26-2ndG-Piano)

*"My friends died, the places we used to play music collapsed, and this negatively affected my passion,"* (P34-1stG-Piano)

*"Most of the time, my desire to make music feels purposeless, although I am now going on with life a bit more normally after 4 months since the earthquake, I still feel like everything can turn upside down at any moment,"* (P45-4thG-Violin)

*"The dedication of my teachers to music and the passion for music among my friends used to inspire me greatly, of course, I want to practice even when I am away from school, but it's very difficult to focus on music during this recovery process." (P68-1stG-TFM Interp.)*

On the other hand, some participants expressed an increase in their passion for making music,

*"I have entered a greater inclination to make more music,"* (P27-2ndG-Piano)

*"I want to play more, I want to make more music, my emotions are heightened, and I want to express them through music after the earthquake". (P55-1stG-Piano)*

**Table 8.** Participants' views about social and musical activities and personal contribution through music to the healing process

Code System	Contributing through music	Not contributing	SUM
☑ Positive	4	17	21
☑ Negative	11	54	65
☑ Observation of musicians	2	2	4
☑ Indifference	1	13	14
Σ SUM	18	86	104

Participants' views about the cancellation, postponement, or occurrence of social and musical activities and participants' contributions to the post-earthquake healing process through music is presented in Table 8. A significant portion of the participants expressed their views on not canceling the activities and contributing to the healing process, but it was observed that they did not personally contribute through music. A few participants mentioned that the focus should be on considering the well-being of musicians in this process when asked about the occurrence or cancellation of social events. A small portion of the participants showed disinterest in the postponement or cancellation of social and musical events and making contributions to the healing process through music.

"The general anxious state of people prevents the occurrence of activities, and I find it reasonable." (P9-1stG-TFM Interp.)

"Social events should be held occasionally." (P17-3rdG-Vocal)

"We experienced a very painful disaster, unfortunately, the best decision could have been not to hold events." (P21-2ndG-TFM Interp.)

"First of all, physiological needs need to be met." K30 expressed, "It should be canceled, given the amount of suffering." (P23-3rdG-Violin)

"We were not in a state of mind to think about social events; we are gradually starting to consider such things." (P34-1stG-Piano)

"I think it is beneficial to cancel or postpone because I believe that people still have a fear of experiencing another earthquake." (P53-3rdG-Violin)

"It should stay like this for a while, but as musicians, we should be supported since we earn our living from these events." (P60-3rdG-Violin)

"After the earthquake, especially those who lost their loved ones were in mourning, and those who did not suffer loss of life or property experienced a great trauma. Therefore, the decrease in social mobility was better for me because after the earthquake, too many people, especially crowded places with strangers, made me more uncomfortable." (P62-3rdG-Violin)

On the other hand, P14 (2ndG-Cello)disagreed with the limited occurrence of social and musical events and said,

"I don't think it's right because it contradicts people's need for normalization."

P16 (1stG-Vocal) stated,

"Things like events and programs that keep us positive and cheerful in life are important. Restricting or canceling them leads to routine in our daily lives, and routine leads to being depressed, resulting in a big unhappiness." P9 (1stG-TFM Interp.) mentioned joining post-earthquake choirs,

P34 (1stG-Piano), P41(3rdG-Cello), P65(4thG-Violin) and P89(1stG-Violin) contributed to the post-earthquake recovery process through music.

**Table 9.** Participants' views about music-making habits and self-confidence




Code System	Continuing habit	Decreasing habit	SUM
 Decreasing self-confidence	13	51	64
 Unaffected self-confidence	27	13	40
 SUM	40	64	104

Table 9 presents the data regarding participants' views about music-making habits and self-confidence after the earthquake. Based on the findings, there is a significant correlation between the decrease in music-making habits and the negative changes in self-confidence after the earthquake. Participants expressed that they lost their previous motivation and confidence due to the experiences they went through during the earthquake.

"I unintentionally lost my previous motivation, the experiences affected my illness, and I couldn't play the violin for a while." (P25-2ndG-Violin)

"I can't emotionally connect to music; fears constantly come to my mind, and my enthusiasm diminishes." (P26-2ndG-Piano)

"I still haven't emotionally and mentally recovered fully; living with the loss of many people I know closely is heavy, and moving forward with a void that can't be filled is not easy, be it good or bad." (P38-3rdG-Vocal)

"I don't even play my instrument anymore; there is always stress and anxiety; those moments and times come to my mind." (P61-4thG-Cello)

It is evident that the participants' self-confidence has been negatively affected, and many of them believe that this loss of self-confidence is permanent.

To assess the overall emotional state related to the emotional variables, the responses to questions in this category were analyzed using word analysis. The results were then presented in Table 10, showing the words, degrees, frequencies, percentages, number of surveys they appeared in (documents), and the emotional contexts (effects) in which the words were used.

**Table 10.** The most frequently used words and their frequencies in responses to questions related to emotional variables

Word	Degree	Frequency	%	Documents	Impact
Have problems	1	171	6,74	96	Negative
Home	2	107	4,22	98	Negative
Problems	3	105	4,14	104	Negative
Financial	4	104	4,10	104	Negative
Education	4	104	4,10	104	Negative
Arrangement	6	78	3,08	78	Negative
Effecting	6	78	3,08	78	Negative
Sleeping	6	78	3,08	78	Negative
Motivation	9	72	2,84	70	Negative
Negative	10	64	2,52	59	Negative
Source	11	61	2,41	61	Negative
Not have problems	12	56	2,21	48	Pozitive

The participants' expressions were analyzed, excluding words like "and, as if, maybe" that do not carry a specific meaning on their own. It is observed that the most frequently used words are largely associated with negative contexts, such as "struggling, home, problems, economic, undergraduate, organization, affected, sleep, motivation, negative, and resources." The word "not experiencing" which does not contain negativity, or positive expressions, was used after the 11 negative words. The words "problems, economic, and undergraduate" were used in all the answered surveys and are mostly present in negatively coded expressions.

**Theme 3. Students' views on the effects of the earthquake on accessibility of education**

In this section, the participants' post-earthquake cognitive variables have been addressed. The meaningful relationships in the data concerning interactions with instructors, responsibilities, course materials, distance learning process, and resumption of face-to-face education have been compiled and interpreted in Tables 11, 12, 13, 14, and 15.

**Interaction with instructors and students' motivation**

**Table 11.** Participants' views about interaction with instructors and students' motivation   hepsni düzelt çünkü bu nicel araştırma değil, görüşlerini sunuyorsun

Code System	Providing motivation	Lack of motivation	SUM
🔗 Establishing interaction	56	9	65
🔗 Non-interactivity	28	11	39
Σ SUM	84	20	104

From Table 11, it can be inferred that a significant majority of the participants do not encounter any issues in interacting with their instructors, and the instructors are capable of providing adequate motivation support for the

participants' music studies. While there are some participants who report not receiving enough motivation support or facing difficulties in effective communication with their instructors, a considerable number of them still acknowledge that sufficient motivation is provided during the lessons by the instructors. It is also evident that many students who are unable to continue their music-related activities due to post-earthquake responsibilities such as family, work, and home, do not experience problems in interacting with their instructors.

**Concentration and performance anxiety**

**Table 12.** Participants' views about concentration and performance anxiety during distance learning

Code System	Concentration	Lack of concentration	SUM
Anxiety	7	75	82
Unchanged condition	6	16	22
SUM	13	91	104

During the distance learning process, participants were asked questions about their ability to concentrate on the lessons and their overall opinions about the courses. Table 12 reveals that a significant portion of the participants experienced concentration problems related to distance learning courses after the earthquake, and they also had performance anxiety regarding their grades and academic success. When the data in Table 12 is correlated with other findings, it is observed that a large majority of participants who experienced academic anxiety had no problems with interacting with instructors and found the motivation support provided to be sufficient. More than half of the participants with academic anxiety (55%) stated that they had a suitable environment for studying. Among these participants, nearly one-third (32%) experienced housing problems lasting more than a month, about half (49%) faced housing issues for less than a month, and a small portion (19%) had no housing-related problems. 80% of the participants with academic anxiety reported that they could not allocate enough time for music practice, and 60% stated that they faced financial constraints or could not find adequate resources.

**Distance learning and professional development**

**Table 13.** Participants' views about distance education, theoretical, and practical courses, and contribution to professional development

Code System	Sufficient practical application	Insufficient practical application	SUM
Sufficient theoretical knowledge	20	6	26
Insufficient theoretical knowledge	6	72	78
SUM	26	78	104

Separate questions were directed to the participants regarding their views on theoretical and practical courses conducted through remote education after the earthquake. In Table 13, it can be observed that a significant portion of the participants (69%) expressed that the theoretical and practical courses conducted through remote education after the earthquake did not provide sufficient contribution to their professional development. Among the participants who considered the acquired theoretical knowledge to be insufficient and not lasting, 29.5% were at the undergraduate level 1, 17.9% at undergraduate level 2, 26.9% at undergraduate level 3, and 25.6% at undergraduate level 4. On the other hand, participants who believed that the practical courses did not contribute sufficiently to their professional development consisted of 28.2% at undergraduate level 1, 20.5% at undergraduate level 2, 24.4% at undergraduate level 3, and 26.9% at undergraduate level 4.

When the data in Table 13 is related to other variables, it can be observed that a significant portion of the participants who expressed negative views about theoretical and practical courses are the same participants who did not experience any damage to their musical instruments. The number of participants who reported having appropriate conditions to conduct their studies and did not experience any interaction problems with instructors was higher among those with negative views. More than half (59%) of the participants with negative views stated that they could not allocate enough



time to their studies. The majority of negative views were expressed by participants who also had concerns about their course grades and faced concentration problems during the remote education process. Interestingly, despite the decrease in their music practice habits, many participants with negative views reported that their passion for music did not decrease.

**Accessing educational material**

**Table 14.** Accessing to educational materials after the earthquake

Code System	1st year	2nd year	3rd year	4th year	SUM
☑ Accessible materials	9	8	10	11	38
☒ Inaccessible materials	17	13	18	18	66
Σ SUM	26	21	28	29	104

From Table 14, it can be observed that the majority of the participants experienced problems accessing post-earthquake educational materials such as notes, recordings, books, internet, or other educational resources. It is evident that participants with insufficient financial resources or those who couldn't find necessary materials were predominant. Additionally, most participants whose instruments were undamaged also faced difficulties in accessing educational materials. Among the 66 participants who reported problems accessing materials, 25 mentioned that they did not experience housing-related issues or faced such problems for less than a week. Out of the 49 participants who expressed concern about their academic performance and grades, a significant number also faced challenges in accessing educational materials.

Some participants stated that they couldn't acquire materials due to their severely damaged homes in Kahramanmaraş or difficulties in finding suitable accommodation in rural areas. Others mentioned specific challenges in accessing books, the internet, instrument accessories, and notes.

**Table 15.** Resumption of face-to-face education and students' ability to readjust to the process

Code System	1st year	2nd year	3rd year	4th year	SUM
☑ Face-to-face education compatibility	11	8	12	12	43
☒ Inability to adapt to face-to-face education	15	13	16	17	61
Σ SUM	26	21	28	29	104

From Table 15, it is evident that the majority of the participants expressed that they would face various challenges in readjusting to the education process when transitioning to face-to-face education. Those who anticipate facing challenges mostly stated that their self-confidence has been negatively affected, and they are concerned about not being able to acquire professional practical skills after the earthquake. It was found that 60% of the participants who mentioned potential difficulties in readjusting to face-to-face education were residing outside of Kahramanmaraş after the earthquake.

**Conclusion and Discussion**

The research has found that earthquakes have significantly negatively impacted the career development of music students. It is possible to argue that addressing these impacts in physical, emotional, and educational dimensions could contribute to the sustainability of music students' education in the aftermath of natural disasters. Ofei and Didham (2014) state that high-quality education is necessary to make progress in all dimensions of sustainable development (p. 27). In this context, it is clear that academic disruptions that may occur due to natural disasters or other reasons in students' education could have implications not only for their personal career development but also for societal well-being.

The most significant physical effects of earthquakes on music students have been determined as damage to their instruments, housing problems, and limited access to suitable spaces for music practice. Changes in the students' socio-economic status and housing problems have also been found to have negative emotional effects on them, resulting in reduced interest in classes and music. The magnitude and sudden occurrence of the earthquake have led to increased



anxiety and stress among students. This has had adverse effects on music practice and performances. It has been identified that the losses caused by the earthquake have heightened feelings of depression and grief among students. This has weakened their connection with music and diminished their motivation. The chaos and damage caused by the earthquake have been found to disrupt music education. Following the transition to remote learning, it has been observed that some students have encountered difficulties in accessing education due to inadequate equipment or materials.

Music, being a special art that combines emotion and learning, has faced a unique challenge as earthquake circumstances have directed music students towards remote education. While remote education generally offers several advantages, it has also revealed significant disadvantages for music students. Playing instruments or delivering vocal performances constitutes fundamental aspects of music education. However, in remote education, students might lack the physical presence of instructors or the ability to use their instruments. It has been noted that this limitation can hinder students' opportunities for developing their musical abilities and engaging in practice. Considering that music is frequently performed in groups, remote education can pose challenges for these collaborative activities. Students may not be physically present in the same location to play together or showcase vocal performances, which restricts their opportunities for collaboration. Additionally, it has been concluded that remote education may not be as effective as in-person instruction in providing the feedback students need to observe the progress of their performances.

The most crucial decision regarding the continuity of education in universities after the disaster is the implementation of distance education. Due to the extensive coverage of the disaster, this decision was applied throughout the country, consequently affecting university education nationwide. Besides providing knowledge acquisition, face-to-face education also contributes significantly to gaining practical experiences and professional development. Considering that music students need to practice their instruments and gain stage experience, it is evident that distance education has some disadvantages for these students. It was found that students facing housing problems and instrument damage were not able to study regularly. It was also observed that some students could not benefit from the support funds after the earthquake. Additionally, some students faced difficulties in accessing course materials. While distance learning facilitated course accessibility, individual challenges faced by students hindered them from consistently attending classes. Therefore, it is concluded that addressing students' physical conditions and basic needs is essential for the effective continuity of education.

In a study by Baloğlu, Harris, and Karagözoğlu (2015) on the effects of the 1999 Marmara earthquake on university students, it was revealed that 83.6% of students expected another severe earthquake in the near future, and over 67% believed they would lose their lives during an earthquake (p. 125-136). Similar findings were observed in this study, where students also experienced a second earthquake fear or stress disorder. Students who had negative changes in their passion and habits for music also experienced a loss of self-confidence. These conditions negatively affected their dedication to classes and academic performance. Students who did not contribute to the post-disaster recovery process experienced emotional negativity. It is likely that students who experienced a decline in their music habits also faced deficiencies in their musical practices, which adversely affected their musical development. The fact that students predominantly experienced negative emotions after the disaster resulted in adverse consequences for their career development.

The inability of students to find a suitable environment for music practice resulted in a decrease in their concentration. Students who expressed dissatisfaction with the theoretical and practical classes attributed their feelings to distance education. Particularly, face-to-face practical classes significantly contribute to students' musical development. It was observed that academic staff provided sufficient motivation support to students, and students found this motivation mostly adequate. Considering that academicians were also affected individuals after the earthquake, this situation positively contributed under the current conditions. In conclusion, it was determined that students mostly experienced negative emotions after the earthquake, which resulted in certain adverse consequences for their career development. The findings of the study are consistent with previous research, indicating that emotional negativity following disasters has detrimental effects on students' career development.

Decisions to maintain education through distance learning provide conveniences in terms of educational accessibility. Considering students who believe that theoretical and practical courses do not sufficiently contribute to their professional development in distance education, it is concluded that new methods should be developed within this system. Students who face difficulties in accessing courses and materials are also facing housing-related problems, which could lead to academic performance-related anxiety. The disruption of students' stage experiences during the post-earthquake period had negative effects on musical practices.

## Recommendations

### For Future Research

The data collected at the 5th month after the earthquake covers approximately a 5-month period and is a cross-sectional study, thus it does not include data from the later period. Therefore, long-term studies should be conducted and included in the literature. Moreover, the research should not be limited to Kahramanmaraş alone; separate studies should be conducted for other cities affected by the earthquake. Additionally, conducting quantitative studies on the general condition of students in the earthquake-affected cities would provide significant contributions to the literature. Examining different concepts and dimensions in these studies would reveal different aspects of the situation.

### Recommendations for Practitioners

It is evident that students studying music education have different needs compared to other university students. Similarly, separate strategies should be developed by the government and institutions for disciplines with specific requirements. Ensuring sufficient motivation among students will enhance their success in classes and support their self-confidence and emotional well-being. In addition to the motivation efforts made by academics in distance learning, the support provided by the government and institutions in this regard should be increased. The platforms used in distance education should be customized according to the students' fields of study. This could contribute to their professional development. The development of educational programs should include specific training on natural disasters.

## Limitations of Study

This research was conducted between June 2023 and July 2023 and was limited to undergraduate music students in Kahramanmaraş.

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### Biodata of Author



Alper Şakalar was born in 1984 in the Elbistan district of Kahramanmaraş, Turkey. After completing his primary and secondary education in his hometown, he gained admission to the Department of Music Theory at Inonu University Faculty of Fine Arts. Following his undergraduate studies, he relocated to Antalya. During this period, he completed his master's and pedagogical formation training. In 2016, he was accepted into the Music and Performing Arts Ph.D. Program at Yıldız Technical University, where he continued his academic journey in Istanbul. In 2018, Şakalar began teaching vocal and individual voice training courses at Kahramanmaraş Sütçü İmam University Faculty of Fine Arts, Music Department. In 2023, he earned the title of associate professor. Şakalar has a multitude of scientific and artistic works, as well as national and international awards to his name."

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## Research Article

# Transhumanism, renewed awareness, and new compositional approaches in multimedia music: a case of Georgian music<sup>1</sup>

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### Abstract

The article deals with the relationship between Transhumanism and multimedia music. Multimedia music with breaking all stereotypes foresees the main idea of Transhumanism—transition to a new evolutionary phase. The importance of research is determined by filling the gap that exists in multimedia music research. The purpose of the study is to determine the parameters by which multimedia music corresponds to Transhumanism. The goal is related to solving the following tasks: on what processes the technological progress is based; what constitutes a renewed consciousness; what are the features of multimedia music; to determine the features of a new type of composer's thinking; In the article, there are used historical, divinatory, comparative, and critical scientific research methods. Since multimedia composition is studied for the first time in relation to Transhumanism, the method of divination research is used, which implies intuitive access to the central principle embedded in the work. The object of the article—multimedia music will be discussed in the example of Eka Chabashvili's multimedia project "Voice". Based on the set goals and objectives, the process of analysis will be conducted in two phases: to analyze technological progress and novelties, as well as the transformation of consciousness that will lead us to the next stage of evolution; and to analyze how multimedia corresponds to these processes. It is the research on these issues that constitutes the scientific novelty of the article. In the conclusions, it is emphasized that we are in an era of scientific-technological progress that leads to Transhumanism. The evolution of humanity is not only related to technological changes but also to the transformation of consciousness. Multimedia music is ideally suited to reflect these changes for the following reasons: Transhumanism is based on the idea of human evolution. Multimedia music with new compositional approaches also transforms consciousness and prepares us for a new stage of humankind's evolution in its turn; there occurs an unprecedented integration of scientific branches, and multimedia music is also a synthetic genre. Multimedia music also destroys stereotypes of compositional thinking. The recommendation is to integrate multimedia music samples into musical education and concert programs.

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### Introduction

The problem of the article concerns multimedia music with the relationship between Transhumanism. Multimedia music, which is increasingly being created and is relevant to the exponentially growing nature of technological progress,

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as well as foresees the main idea of Transhumanism—a complex change of the human species. The importance of research is determined by filling the gap that exists in multimedia musical genre research in the world. Moreover, the connection of a new genre of classical music—multimedia music with transhumanism and posthumanism is completely unexplored. It is the research on these issues that constitutes the scientific novelty of the article.

Transhumanism as a philosophical concept and an international movement is based on the idea of human rapid evolution, and improving intelligence in general. For these purposes, it will use technological implants in the fields of cybernetics, nanotechnology, artificial intelligence, and ideas of genetic engineering. But it should be emphasized a priori that the improvement of humankind implies both things—the modification of his/her biological structure thanks to technologies and the change of mentality; This is the only way the trans-man, often called homo deus (i.e. deified man), can be achieved. I agree with Elaine Graham, who discusses Posthumanism from the point of mysticism, and religions in general—“This sketches a clear analogy between technologically-facilitated enhancement of human limitation and the assumption of superhuman, god-like powers, to the extent that some writers have argued that transhumanism is a New Religious Movement, complete with charismatic leaders, sacred texts and carefully-delineated eschatology of human perfectibility and theosis” (Graham, 2021: 28).

Against the backdrop of a world that is changing at a dizzying speed, art music thanks to a great many novelties in the sphere of compositional ideas, musical language, and techniques, also carries the idea of human improvement and transition to a new evolutionary phase of human species. Music of the 20<sup>th</sup> and 21<sup>st</sup> centuries in general is strong evidence of this.

The purpose of the article is to determine the parameters by which multimedia music corresponds to the modern era processes, which stand on the way to transition to computer-generated digital simulated reality, as well as to a new stage of evolution leading to Transhumanism.

The issue of the paper is investigated by historical, divinatory, comparative, and critical scientific research methods. A divinatory method is of great importance. Why? As a multimedia music sample (the Georgian multimedia project “Voice”) has been investigated for the first time in relation to Transhumanism, it causes the importance of intuitive access to the core of the idea of multimedia composition as well as the issue of Transhumanism. Due to these goals, the divination research method is important to use.

The object of the article is multimedia music in general, but the issue of this very paper will be discussed on the clear example of the Georgian multimedia music project “Voice” of Post-avantgarde composer—Eka Chabashvili.

The purpose of the paper is to determine the parameters by which multimedia music genres correspond to Transhumanism. The goal is related to solving the following subtasks:

- To determine what processes the scientific and technological progress is based;
- To determine what constitutes a renewed consciousness and mechanisms for improving the brain function of humankind;
- To determine the features of a new type of composer’s thinking and compositional approaches that are revealed in Multimedia music genres;

Research methodological provisions for my research goals and objectives are based on scientific documents mostly about posthumanism, and Transhumanism. The scientific papers of Elise Bohan, Elaine Graham, Nikolitsa Gourgouli, Draga Alexandru, and İpek Kuran refer to the diversity of existential problems and challenges of Homo sapiens as a dynamically developing biological species. Regarding the analysis of documents related to the Georgian multimedia project, researcher Nino Zhvania studies the issue of changing functions of the composer, performer, and listener, while Maya Tabliashvili studies the polyphonic potential of the project as a musical composition.

Before analyzing the main point of the article, we need to consider the following points issues in separate sections of the paper:

- Rethinking the past of music; an understanding of the past of Western musical art processes;
- Scientific and technical progress of the 21<sup>st</sup> century and the essence of Transhumanism
- The features of brain functioning, the need for renewal of consciousness

This will help us a lot to see the dynamics of evolution and outline the perspectives that have taken the way to radical changes in our consciousness.

### **Rethinking the past of music**

Let's remember the Christian church sacred music of previous centuries, Western opera repertoire, symphony, and chamber programmatic or nonprogrammatic music. From the point of view of current European values and scientific knowledge, the following cases attract our attention: We are faced with limiting the subject matter of the music compositions to only Christian themes, presenting the drama of sinful humanity through rhythmic-intonational formulas expressing tragedy; Then we are faced with humanity disconnected from the strain of Christian church life (especially after renaissance), which is aimed at the oppression and destruction of others, and is aimed at the actions motivated by characters' social and property superiority to others; The topic of social inequality between the oppressor and the victim is also visible;

We often come across characters trapped by their selfish desires or evil intentions, who oppress or limit the personal freedom of others as a fundamental human right; We are faced with characters turned into murderers with a thirst for wealth and power, some of whom begin to develop mental disorders before our eyes. There are many examples of social stigma. There is a whole gallery of oppressed, insulted, deceived, and murdered women, which shows signs of gender inequality in a patriarchal society as well as Misogyny (the term's etymology is related to the Greek language and it is a combination of 2 words—'miso' (hatred) and 'gunē' (woman)). Especially since the 19<sup>th</sup> century, human mental processes, and psychological or ethnopsychological problems have been intensively presented in music compositions based on plot or synopsis; We come across characters with suicidal tendencies or elements of sadistic pathology; We have also witnessed manifestations of necrophilia in the opera repertoire. We are faced with condemning ugliness, the dialectical connection between ugliness and moral devaluation or moral evil; the maximum that can be conveyed in music, especially before the twentieth century, is "aesthetic of Ugliness" (The term of Karl Rosenkranz); Art justified the depiction of ugly people in scenes of hell, according to religious Christian teachings. Lepers, or people with physical defects, were presented in a negative context, which socially stigmatized them. How much scientific thought outside the official religious doctrine was persecuted, which bears the signs of Gnosiphobia (fear of scientific, philosophical, etc. knowledge different from traditional Christian religious dogmas); All this affected art and was reflected in the music; How a creature/life form, different from the human species was presented in art, which is a manifestation of religious-anthropocentric xenophobia (the human race is the superior race created by "God", other creatures from the world of spirits, fallen angels and others are enemies, evil or ugly ones); Musical compositions, even operas, are saturated with calls for mass rebellion, revolution, battle (even produced as a sign of struggle for identity), scenes of fights or duels between characters (even if held with the motive of protecting personal dignity), which has an anti-pacifist hue. Unfortunately, this type of humanity is presented and a great deal of attention to the negatives of society is reflected in art music. And the most noteworthy and thought-provoking trend—the more tormented or destroyed from life the music composition character is, the more glorious and exalted is his/her existence. That is, the huge mantle of a suffering person limits the character's uniqueness; The greatness and value system of personages is determined by the degree of their suffering for various reasons (social, personal, and love). The next question is not even asked—actually, why should a human being suffer?

These all are problems of the human species, which have nothing to do with the cosmic order of existence, nor with the heavenly humankind in general who coexisted in harmony with other beings and enjoyed the beauty of life. Metaphorically, we may also call this the centuries of suppression of the Apollonian origin (with some exceptions); It is the Apollonian origin that came closest to the idea of harmony with the world and the joy that comes from this harmony.

These all are a manifestation of the unsolved eternal problem of Homo sapiens—Should humankind remain unhappy in this world due to separation from the Supreme (highest) Being or be happy with the ineffable nature of the divine? By the way, the famous question of Shakespeare's Hamlet from his monologue ("To be, or not to be, that is the question") also includes the essence of the above-mentioned problem. All this points to the still low level of consciousness of humanity as a species.

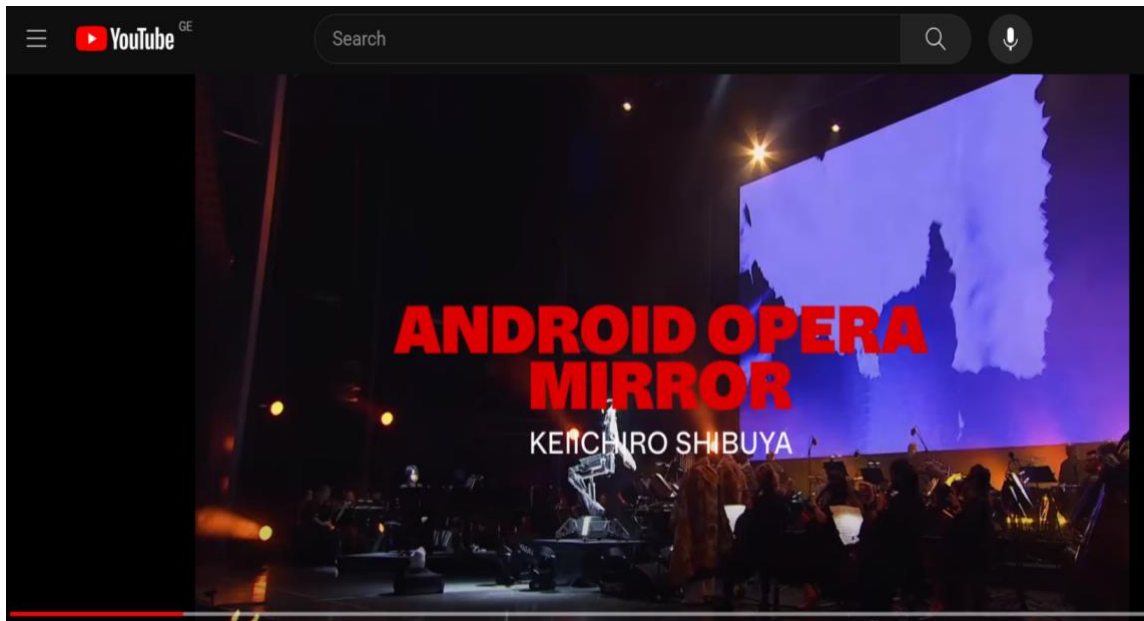
Have we often discussed the art of previous centuries from this point of view?

### **Scientific and technical progress of the 21<sup>st</sup> century and the essence of Transhumanism**

The art of the 20<sup>th</sup> and 21<sup>st</sup> centuries began to “reset the matrix of our existence” deformed by negative thoughts and to revise the traditional compositional approaches in music because, under the influence of global, planetary, and cosmic challenges, the approach to the world naturally changes especially in the light of the threats faced by modern man. It is a fact that humanity is preparing for qualitative changes, as indicated by the following circumstances: the phantasmagoric and futurological ideas of Juan Martín Maldacena, Raymond Kurzweil, Stephen Hawking, Steven Jobs, and Elon Musk, etc., which affect people unconsciously; the intensive process of cyber-globalization; the future possibilities for a quantum computer, that uses the effects of quantum mechanics; several shocking innovations in the sphere of quantum physics, which will depict us the secrets of the universe from a completely different perspective; innovations in the spheres of thermodynamics and thermal radiation; the idea of Hyperloop and hibernation mode; charming holographic technologies; novelties in the sphere of nano-technologies—micro-robots operating at the molecular level, neuro-medicine; the latter refers to neuronal interfaces cultivated by neuro-engineering. For example, an interface—“Neuralink” device will be implanted in the skull, the electrodes of which will be connected to any section of the brain; It is planned to get a cybernetic organism by transplanting the smallest electronic devices or inserts into the body, i.e. a cyborg with both organic and biomechatronic body parts (this term was used in 1960 by Manfred Clynes and Nathan S. Kline); High-bandwidth neural interfaces should enable a variety of novel therapeutic possibilities. Tests are successfully conducted, and science has high hopes for brain-machine interfaces, which can potentially help people cope with various clinical disorders— „High-bandwidth neural interfaces should enable a variety of novel therapeutic possibilities“ (Musk, 2019: 11); It is also planned to improve Humankind through genetic modifications and brain emulation which implies scanning the latter at the cellular level and restoring the brain to the computer in the form of an equivalent neural network (i.e. software intelligence); we are faced with future development of OpenAI’s advanced system—GPT-4, development of transmedia—a system of various forms of media converging, a perfect example of which is the so popular smartphone. There is actively developed an enhanced 3D Internet network— metaverse. This is a digital copy of our real world— a system of distancing from reality that will simulate brain processes by immersion in virtual reality; This process will be managed by special programming codes so that with specific helmets (i.e. virtual reality headsets), glasses, and gloves with the haptic interface people can experience familiar physical dimension reality in a virtual space. Everything would be digitally interconnected in the Metaverse. ‘Alter ego’ of any user in the form of a human avatar will expand a person’s physical sensations in the metaverse, leading to a distancing from our physical existence. As a result, users will get the status of digital citizenship. According to futurist forecasts, Metaverse will be used in many spheres: social media, the gaming industry, education, business, medicine, art, etc.; It is noteworthy that scholar İpek Kuran links the problem of replacing physical space with virtual space to the issues of the change of the ontological center of gravity of humanity—“virtualization entails a movement away from actuality and toward virtuality. It involves the transition from the actual to the virtual, which results in an exponentiation of the considered entity. Virtualization is not derealization, but rather a change of identity that shifts the object’s ontological gravity center” (Kuran, 2023: 184); some scientists question the existence of God in general, and for some, God always was a delusion (Richard Dawkins’s *The God Delusion*, 2006); the consciousness of the 21st century is actively prepared for changes by film industry (science fiction, fantasy, horror), science fiction literature with its subgenres—cyberpunk, nano punk, biopunk, with their characteristic world (dystopia, cacotopia); eco-sculptures, kinetic and technocentric installations in open-air or museum spaces, that clearly define the aestheticization of robotics; the futuristic android opera of Keiichiro Shibuya—“Mirror”, where Opera Diva/Divo is presented in the form of a Humanoid Android Robot named “Alter 4”; Elise Bohan, a well-known researcher of transhumanism, analyzes these processes in her research and points to the results of scientific and technological progress that will change the future of humanity—“In the twenty-first century, modern information technologies are enhancing our biological capabilities and integrating us ever more with smart technologies. The proliferation of these technologies, including the rise of advanced humanoid robots and artificial intelligence, is prompting us to redraw the boundaries of humanness and personhood to a novel degree,



extending them beyond the humanist framework of the purely biological person. These technological developments, and shifts in human values and definitions, are directly advancing the core aims of transhumanism” (Bohan, 2022: 10).



**Video 1.** Android Opera Mirror ([Web 1](#))

The first Press conference of AI-enabled humanoid robots in Geneva on 7 July 2023 (AI for Good Global Summit);



**Video 2.** AI for Good Global Summit, Press conference ([Web 2](#))

The convergence of science, AI, technologies, and art is more and more pronounced; artwork or art project resembles scientific research; the further development of AI is underway with the perspective of activation of self-awareness in it. However, he has already acquired a certain type of consciousness even in the form of simulation of the latter. If artificial intelligence is based on a quantum computer in the future, it will develop at an unprecedented speed. The fact is—a further development of AI will totally destroy the anthropocentrism of humankind and will lead humankind to new, ecological consciousness. As there was mentioned above, the Opera Human Diva/Divo has already replaced with a Robot Diva, which is a very symptomatic feature for the turning point of our civilization. The fact is—a further development of AI will totally destroy the anthropocentrism of humankind and will lead humankind to new, ecological consciousness. A very interesting opinion about the end of human anthropocentrism as a species was expressed in the Metahuman Futures Manifesto, where Homo sapiens are named as the initiators of the planetary holocaust—„All of “Humanity” (everyone believing in the questionable concept of the human as a distinct, superior, and singular species) needs to face the fact that its multiplication over the past millennia and its devastating occupation of the Earth,

enslavement, and extermination of other life forms, and oppression over itself, are creating a full-scale mass extinction and self-extinction cycle with a potentially imminent eco-social collapse. This primordial fact is ignored, censored, or avoided, by nearly all institutions and people, including the most critical ones, in today's world, so that a serious debate on these issues is crucially missing, due to the prevailing Human Supremacism“ (MFF 2022 Lesvos Assembly-Chorus, 2023: 125).

All this means moving from biological existence to the software realm and the cooperation of God's creation with the artificial intelligence created by the human demiurge. The coexistence of the human mind and the artificial mind may not even turn out to be harmonious. Even Elon Musk in one of his interviews talks about the need to introduce regulations until the situation gets out of control because he believes that, AI has the potential to destroy our civilization as intelligence would be preserved in the data centers (Sherry, 2023: 1). Most of humanity is frightened by these processes, although according to common opinion, every epoch has its sense and wisdom. The main thing is that the next logical step of the human species' existence after Homo sapiens, which may be called Nonhuman, Posthuman, Transhuman, or Metahuman actually means dehumanization and it should not be destructive in the future. American comic books provide us also with the following term—Inhumans, e.g. superheroes, representatives of a superhuman race. However, we will specify here that the danger of dehumanization may not be related to technological development, but to the inability of humanity to transform its consciousness, which is why human beings, again subject to the demands of the ego, will transfer the vices of society to the virtual reality and metaverse.

It is a fact that this and many other scientific innovations would take us far, to the next stage of the evolution of humankind itself as a species. It is not by chance that researchers have discovered 155 new genes, which is one more additional solid evidence of human ongoing evolution in this transformative world reflected in physiology, and genetic makeup (Krishnamurthy, 2022:1). The researcher Nikolitsa Gourgouli also talks not only about the change of the human species thanks to technology, but also about the involvement of animals in this process, about the change of the environment in general. „Technologies of cloning, stem-cell engineering, cryogenics, Artificial Intelligence, and xenotransplantation blur borders of animal, human, and machines in what might be thought of as a new organicism“ (Gourgouli, 2023: 165). This very stage is considered Transhumanism, closely based on the achievements of science and technology. It is not by chance that scientist Freeman Dyson emphasizes that humanity is not the last species in the world.



**Video 3.** Freeman Dyson: Heretical thoughts about science and society ([Web 3](#))

An interesting opinion was voiced by Maria-Sabina Draga Alexandru, according to which people have long since ceased to be the standard (Draga Alexandru, 2021: 161).

Transhumanism implies a leap forward in human mental and physical abilities, which should further contribute to understanding the secrets of the universe, solving health problems, and delaying the aging process. “Transhumanists care

more about the pursuit of longer, healthier lives, better decision making, and attaining greater mastery over nature than they do about preserving humanity-as-we-know-it” (Bohan, 2022: 12). This movement is ultimately aimed at the formation of the next species of *Homo sapiens*, which implies the reconstruction of the human genome, the partial breaking of the shackles of biology, the transformation of this kind of a hypothetical person into a cybernetic product (cyborgization) with the help of biotechnology and nanotechnologies. According to the researcher Elise Bohan, followers of Transhumanism have a broader understanding of the well-being of the next species rather than we, *Homo sapiens* have now. In their opinion, the idea of the future advanced existence is not related anymore just to our biological and human dimension, but to the next stage of post-human evolution beyond the limits of modern beings. That’s why a new term is needed to denote this species. Expanding the humanistic limits of *Homo sapiens* as a biological species will change the system of human values, which is the starting point of Transhumanism. (Bohan, 2022: 10).

### **The features of brain functioning, the need for renewal of consciousness**

However, all of this is related not only to biological and technological processes but also to a profound transformation of the type of human thinking and consciousness. Adherents of transhumanism are indeed concerned with futuristic predictions about the future of humanity. *Metahuman Futures Manifesto* is dedicated exactly to these problems—„We need strategies for an unprecedented transformation, a general disalignment, a planetary regeneration, and also an unprecedented fight, as we face the deeply rooted supremacy beliefs in almost everyone calling herself ‘human’“ (MFF 2022 Lesvos Assembly-Chorus, 2023: 129). First of all, this issue is relevant to art. What does the change of consciousness and thinking mean, which should bring humanity to Transhumanism? The change in consciousness is directly related to a person’s thorough knowledge of his mind and brain functioning and the correct management of the thought process. What is the main dilemma for moving to the next stage of civilizational evolution? The fact is that the thoughts of *Homo sapiens*, thanks to the ego, tend to repeat, to obsess, to doubt, to model the drama, to the agonizing feeling of loneliness. The person identifies his/her essence with the mind and thinking process and is afraid that the cessation of thinking is the end of his existence. When a person’s thoughts are controlled by the ego and attached to the physical dimension, in this case in self-preservation our mind is equalized only to the survival of the thinking process. That’s it - these very thoughts are what are called the traps of the mind. These thoughts give rise to an agonizing feeling of separation from the environment and loneliness, as well as suicidal urges (the illusion that you are completely isolated, the illusion that you can destroy yourself, the inability to get out of the circle of the problem and the state of helplessness). The feeling of oneself as a fragment of the world is born in a person separated from existence. All this is a sign that we use the mind in the wrong way, and it is the greater error and dilemma of our existence—we consider it as the final instance. Even if the thinking process is tied to consciousness, the latter does not need the thinking process to exist. The salvation from the slavery of the mind and the path to the spiritual radiance that stands above thinking is in liberation from the trap of thinking. It is at this point that the higher consciousness associated with the universe is activated. The feeling of the state of unity with the higher being gives rise to peace and happiness, and the ability to focus on the present determines high emotional intelligence and immense personal generosity. Just as thoughts are the result of our brain’s extrapolations, the higher being is also a property of our consciousness. It is not beyond us, but in the depth within us and eternally exists as the unified existence behind the myriad forms of life. Thoughts create a noisy environment, whereas radiance is a state of inner silence, by the way, art ideas as well as a large part of the greatest scientific discoveries were born in the momentary excitement of this state, which are then given material shape by the mind.

By the way, such Scientology is considered pseudoscience (Scientology technology was developed by L. Ron Hubbard) and its component area—Dianetics arose precisely for the correct management of brain functioning. This science and its technologies are aimed at raising the level of human consciousness, the correct use of the abilities of the mind, the disappearance of painful doublings, negative aberrations, engrams, and thoughts, and focusing on the positive.

The Brain Academy founded by Gregory Caremans in 2014, which studies the structure of the brain from the point of view of Neuromedicine and the mechanisms of thinking, is also becoming increasingly popular.

A new and exciting discovery of science is that the anatomy and physiology of the human brain are plastic and flexible; Therefore, the neuronal network of the brain can change as a result of regeneration (neuroplasticity) and generate new brain cells (neurogenesis). Thus, within our genome lies the ability to renew, transform, and heal. It is the renewed consciousness (body, mind, consciousness) that is called the threshold that will usher in the age of Transhumanism. Art reflects these innovations and in turn, prepares the expected processes.

Robert P. Morgan reminds us of Stockhausen's opinion about the achievement of his contemporary times when the superconsciousness of some people already got closer to higher forms of existence (Morgan, 1991: 203).

Thus, we are in an era marked by conflicting scientific theories and the need for a complete revision of consciousness. It is no coincidence that philosopher Yuval Harari believes that modern technological progress began from the singularity of admitting total ignorance of accumulated knowledge, from the moment when humanity began to doubt all scientific theories by the principle of the Latin term—Ingoramus (Harari, 2015: 256).

### **Multimedia Music against the background of scientific innovations of the 21<sup>st</sup> century**

Along with many scientific innovations in the field of music, the multimedia hybrid musical genre, multimedia projects are also related to a new type of compositional thinking, and new compositional approaches and are relevant for the era that stands on the path of porting to digital reality and utilizing computer-generated simulated reality. Due to its cross-disciplinary content, multimedia music broadens the listener's horizons, and knowledge, and expands the borders worldview. It breaks certain stereotypes established in musical art, although perhaps for authors of this type of music, breaking stereotypes is not a creative impulse, but simply a logical result of liberation from all norms. Multimedia music tries to create a sense of inner freedom in the observer and listener, to minimize attachment to the ego's thoughts, to help a person to concentrate on the present, to play the role of art therapy, and finally approach the idea of renewed thinking, and consciousness. With this reality in mind, multimedia music cuts a narrow path between the current species of humanity, Homo sapiens, and the age of Transhumanism.

Nowadays the following musicians work in the field of multimedia music: Shibuya Keiichiro, Angélica Negrón, Natacha Diels, Jason Thorpe Buchanan, Hunjoo Jung, Michele Cheng, MollyJoyce, Brigitta Muntendorf, Piyawat Louilarpprasert, Fiona Hill, Misha Cvijović, Wen Liu, Alla Zahaikevych, Volodymyr Runchak, Lubava Sydorenko, Karmella Tsepikolenko, Alexey Shmurak, Asmat Chibalashvili, and many others.

### **Multimedia Music in Georgia, Eka Chabashvili's multimedia compositions project “Voice”**

Through one multimedia project of Georgian post-avant-garde composer Eka Chabashvili, my goal is to present, how multimedia music destroys many stereotypes of art music and leads us to the path of fundamental transformation of consciousness. Eka Chabashvili is the best representative of multimedia music in the newly independent Georgian State. For this composer, multimedia music is a universal principle of compositional thinking and a creative method, as well as means of self-expression. Eka Chabashvili's oeuvre is characterized by fascinating creative ideas, renewed forms of traditional musical genres, and philosophical conceptual issues, that cause renewed compositional approaches and are relevant to technological progress. Her composing works stand out by the intense implementation of new scientific ideas in music. She is the author of a great many important samples of multimedia hybrid musical genres: “Idea of God” — “Spheres” (Lithosphere, 2003); “Prism” (2007); “Drought” (2010); Hybrid genre Micro-Opera/Exhibition “Wandering Wishes” (2002-2010); “Bio-rhythm” (2014); “Dance of Hieroglyphs” (2015); “Amen of Apocalypses” (2016); “Sounds and Colors of Seven Senses and Truth” based on Rusa Amirejibi's stories “Voice” for Ensemble “Georgia Modern” (2017); nano opera “Pandora” (a documentary, multimedia genre sample for internet space (2021), etc.

### **The project “Voice”**

My research is focused only on the experimental multimedia project—the syncretic symphony-exhibition “Khma” (the Voice), which is not only a sample of musical composition, but of a new approach to composing methods, that equalizes it to a new important compositional paradigm of contemporary Georgian art music. First, let me introduce you to the characteristics of the structure of the opus and then analyze it in light of the problem posed in the presentation.



**Video 4.** Eka Chabashvili. Symphony-Exhibition “Khma” (Web 4)

Chabashvili’s “Voice” was presented in the form of sessions in Georgian Composers’ Union and Georgian Technical University (2018, 2022). The six installations placed in the hall symbolized micro-worlds of our life as well as its significant moments:

The Family House (the diversity of everyday items)—this installation symbolized the useless items from our household; The Feelings’ House (destructive emotions)—presented as a sonic sculpture (the modified Harp); The Health House (wastes from the medical treatment) symbolizes the persistent companion of our existence—sickness; The House of Mind (obsessive undesirable thoughts) is presented as the black installation as a hint to recycling evil thoughts that disturb from concentration on positive ideas. The Employment House symbolizes the stress related to earning finances; The Homeland House is represented by a drawing board and symbolizes the painful issue of immigration and the social status of identity. Participants of different sessions have to draw on its surface some abstract figures, images, letters, and lines that symbolically point to an immigrant’s wish —to keep ties to their homeland and language.

A “scenario” of this project implies a cross-disciplinary interaction of music with visual art, ecology, science, and systems of lighting that cause a mystical atmosphere, which is realized owing to associative-metaphorical links between them. As a result, a brand-new genre of compositional self-expression in art—a hybrid multimedia form—is created. This kind of interaction considerably expands the amount of information and knowledge derived from art. Therefore, Multimedia music resembles digital reality due to some similarities—both are synthetic, interactive, and based on the union of different fields of our lives.

Let’s see how music reflects the renewed consciousness and worldview that prepares us for a new stage of the human race. How is all this reflected in the change in compositional approaches and what stereotypes of art music of previous times are broken?

What do we see in art, especially after medieval times?—We see the world divided conditionally into two camps - good and evil in general. From the positions of cosmic existence and being, this permanent conflict between these two sides is not only a rotation in a circle but also the illusion of our existence. For example, unlike Western philosophy, Eastern one looks at our physical dimension not as a faulty system, but as a diverse system based on harmony. Everything has its place and function, even evil, that should be in the dungeon and you should not take it out. Accordingly, the world cannot be either bad or good, it is what it is and multimedia composition is the very genre that ignores the idea of any kind of conflict emphasizing the idea of harmony in the universe.

Unlike traditional music composition, here the music is not heard from a single source, but from several sonic source “channels” presented by the following layers: a) As a guest approaches each installation, an optical-sensor system

emitting sounds is activated automatically; b) The second layer is represented by the electromagnetic vibrations of our solar system planets; c) The third source is an improvised composition (duration—ten minutes), which should be played by the guide-performer on the Harp modified as a sculpture-instrument. Metal bells attached to the Harp due to high frequencies, carry the mission of clearing collective, family, and of course personal “karma”. On the corpus of the Harp, there is mounted the device termenvox, which reacts to the movement of the spectators’ hands. A ventilator below the strings provokes sounds in case a jet of air is directed toward the strings. Georgian musicologist Nino Jvania connects this process with the Aeolian harp, on which music was played not by man, but by the wind (Jvania 2019: 37).

Instruments added to this “musical aquarium” are played by the guide of the “performance” and spectators using a stick, bells, hand, violin bow, or wooden hammer; d) The fourth musical-intonational layer are phonetically interesting Georgian verses with the content of a spell that was used in the ancient healing ritual. These short verses are pronounced first by the guide, then by the spectators if they wish. So these layers create a sonic medium with semiotics and semantics. As these texts were part of the archaic syncretic ritual, they didn’t have any semantic or poetic value. They were recited in a recitative manner and therefore they were perceived by ancient people as sonic sources. The same is true in this project. All of this is harmoniously combined and interconnected, which the Georgian musicologist Maya Tabliashvili defines as a multi-level counterpoint based on different layers (Tabliashvili, 2021: 25).

The next cliché is related to ordinary music score tradition; it is obvious, that the original concept of the project does not imply a fully pre-written score, and dramaturgical development depends on the aleatoric principle; this also echoes with quantum physics as it suggests that our universe is constantly changeable. The fact is that all subjects, and bodies in the universe are ever-changing bundles of energy that are constantly vibrating and creating electrons, neutrons, and protons. Everything is pure radiant energy, therefore there is no solidity. The illusion of solidity presents one of the basic principles of quantum physics. This is the neuronal system of the brain that generates solid objects while in reality, they are vibrating. Thoughts are kind of waves that need our body and material world for expression, and materialization. That’s why all physical solid things are expressed as vibrating ideas. Thoughts are tied to this invisible energy and shape it. As nothing is solid and stable in the universe, musical composing principles as well as these forms of genres are not stable too.

Multimedia hybrid genres reject one more stereotype of art music—music is only a composition written by the composer, group of composers, or joint production of composer and AI, while in multimedia music spectators can be the author and in the case of Eka Chabashvili’s “Voice” all participants of the session are co-authors and thus involuntary composers.

The traditional stereotype of the “stage ecosystem” is changed: unlike the typical performer who interprets the musical score, the guide-performer of these sessions is an instructor of the oeuvre. The guide begins the improvisation according to a pre-written libretto by playing the harp, and several instruments, reading healing spell poems, and drawing some objects on a whiteboard thus giving guests a personal example of how to be involved in the further process of composing music. The truth is this guide plays the function not only of performer, painter, or declaimer but of a medium solipsist, who transmits great energy and intensifies the influence of the session on the guests during this transmission;

Chabashvili changes the traditional relationship between the composer, the performer, and the spectator, according to which their autonomous function did not intersect each other. The audience was placed in front of the performer/performers and could not get involved in the process of composing and performing activities. The only function of the passive listener was to evaluate mostly the performance quality or musical composition in case of premiere. The new configuration of the interaction of these three components (composer, the performer, and the listener) actively involves the spectators both in the composing and performing processes during sessions; As the listeners/guests in multimedia hybrid genres are no longer marginalized as only observers of the composition, and are actively involved in the process of making music it has coincidences with a new direction of virtual reality with almost unlimited possibilities—Metaverse. The user’s avatar is supposed to be also active in the Metaverse digital space and will set the location on the virtual map on its own. Avatar will have the opportunity to initiative while navigating in a digital



simulated space. By the way, regarding the functions of the performer and the listener in this musical composition, Nino Jvania reminds us of Karlheinz Stockhausen's opinion, according to which the final interpretation of the work is not even the prerogative of the performer, because the listener first interprets what he heard in the system of his imagination (Jvania, 2019: 37).

The multimedia rethinks the cliché of traditional placement of the performers and spectators in the traditional concert hall (even in the open-air space). In this context, we must first remember the same configuration of performers and spectators during theatre plays or rituals, which were established in several places: the territory of Turkey, Karahan Tepe, according to a discovery (Yackley, 2021: 1), Cretan-Mycenaean, ancient Greek, Roman, Colchian, and Byzantine theatres and etc. According to classical tradition founded in ancient civilizations, action occurred on the stage and the audience was sitting around or in front of the stage. In Eka's composition, the stage can be everywhere and for everyone. The entire exhibition space turns into a single creative stage.

It is clear that the functions of the composer, performer, and listener are equalized but that is not all. Installations, musical instruments, and all sonic sources of this performance also have the same values, thanks to which the composer symbolically rejects the absurd system of priorities in our lives. In this regard, one cannot help but remember how the opera reformers tried to increase the importance of drama and equate its function with music. The hierarchical classification of art branches in works on European Philosophy and Aesthetics—is also an interesting phenomenon. Let's remember even Georg Friedrich Hegel during his Lectures on Aesthetics created a Hierarchy of the branches of art, considering the only five arts in the following order: architecture, sculpture, painting, music, and poetry while nothing is mentioned about dance (Houlgate, 2021: 1). So, this approach is also a new level of consciousness. World historical processes and the movement of humanism were led by the units, and in modern reality, the mass was legitimized as the leader of the processes. Each of us equally shares responsibility for historical events and is responsible for current processes in the world, which is a great honor.

It is generally believed that knowledge is acquired verbally. Even in a musical piece, behind the sounds, we sometimes look for a certain plot, content, and plot lines. The Western civilization that emerged from the Greek civilization can be considered a civilization of verbal information (manuscripts or books) because the attitude towards the world and its perception developed through the recognition of the primacy of the Logos.

Multimedia genres destroy this stereotype because they offer non-verbal sources of knowledge. While people perceive only sounds as music, the composer may give the function of the music to nonmusical objects: a graphic image, choreography, verbal text, lighting system, smells, etc. Due to the cross-disciplinary content of Chabashvili's work, knowledge penetrates the mind through the perception of everything: visual images, verses, and vibrations of all items of the installations. Why vibrations? According to physics, all items (in this case the installations) have gravity that radiates vibrational waves that create an energy-informational field and provide the guests with non-verbal, energy-informational knowledge. Eka's performance gives the visitors the possibility of deciphering the information delivered from vibrations at the level of thought, that is perceived as knowledge.

The work destroys another stereotype. Taking a hearing-impaired or deaf-mute person to a concert did not make any sense in previous centuries, which is why he was socially stigmatized. Transhumanism will surely eliminate this problem of human health until we see that this multimedia project allows a person with hearing impairment to feel certain information-carrying energies and vibrations and become an active participant in music making. The project makes us realize that it is through the perception of vibrations, frequencies, and energy that hearing-impaired people can also fully experience the world of sounds. It was not by chance that for Nikola Tesla, secrets of the universe meant thinking in categories of energy, frequency, and vibration at once.

In this performance, we have both—stable parameters (guide-performer, sonic sources, lighting system) and mobile parameters (invariant sonic palette and different sequences of viewing installations by the listener in each session). This is also a novelty. After all, before the 20<sup>th</sup> century the original score was not usually changed during the performance, the nuances of interpretation were only changed (even in the Baroque, era of figured bass practice, the basic scheme of harmonic sequences was preserved). During each session of Chabashvili's project, we listen to an ever-new sonic palette



and invariant combinations of timbre and sonic sequences. These stable and mobile features are a reflection of the laws of our world. I have in mind the paradox of our existence, according to which the secret of eternity lies in the change of the world. Certain events are only passed into the past for a person, but not for the world.

As usual we listen to a traditional work—from beginning to end, but in Eka Chabashvili's case, we do it in a multivariate way. The reason is obvious—Sonic-visual experiences change during each session, therefore, each time listener faces a different composition. In addition, the concert space has been transformed into an exhibition hall, where the walking of the listener through the installations is based on the principle of aleatory. The viewers may return several times to any installation as it is not required to follow a determined pathway. Thus we get the multi-centered composition which contradicts the principles of theatrical dramaturgy. This “gallery of installations” makes a framework, through which participants move not only physically, but also mentally. Unlike the wandering romantic hero who tries to escape from society as well as from oneself, in this composition, an ontological journey is modeled through her/his unconscious to encounter oneself.

In previous centuries (especially before the 20th century), musical instruments imitated nature through sound writing methods, as composers did not aim to integrate the natural sounds of the landscape into music (It was also technically impossible). As it is commonly known any sound of our melosphere (Izaly Zemtsovsky's term) is a part of eco-music, but integrating the sounds of the environment as well as bio-music in multimedia music is a new method of artistic thinking as well as a deliberate compositional strategy. The sonic medium of Eka Chbashvili's work is a recording of the natural environment (the sound of planets in space) and biomusic (the sound of footsteps, the recitation of healing verses, which is perceived as a musical layer). In this case, the exhibition space is perceived not as the hall, but as an eco-landscape. All this is not occasional; Chabashvili is interested in eco-music as a composer and as a scholar. The truth is, due to some worldview, or epochal aesthetic norms, for many centuries we have been separated from the general sound of the universe. All other species remained in the orbit of this entire communication language of the universe, and Homo sapiens fell behind it. The composer gives the listeners a chance to go back to eco-music and get involved in this network again. The feeling of being close to the external environment, in turn, contributes to the expansion of consciousness. During this self-reflection person hears the music that should be heard only in oneself. Here we mean the formation of a new, ecological consciousness, which implies harmonious coexistence and “mutual cooperation” with different human species. The type of consciousness will form a new, non-anthropocentric architecture of the world, which will be based on the principle of multi-symbiosis, and sometimes commensalism, and not on the principle of self-interest. As eco-music is naturally related to the practice of meditation, the composer tries to create an atmosphere of meditation. Meditation helps us to feel part of the environment and enter into communication with the “Soundscape” (this term was coined by Michael Southworth, 1969 and then brought into scientific circulation by Raymond Murray Schafer, 1977). Meditation, which leads to depersonalization, and decommunication does not mean isolation from the external environment. On the contrary, this “dissociation” activates our abilities, which enables us to return to eco music. During meditation, the listener sinks into himself and is distanced from reality.

Chabashvili's compositional strategy allows the listener to mobilize the brain and free it from barriers (sources of discomfort, aberrations, and mental traps), which will help the spectators to perceive the world as a whole world in which everything is in harmonious relation with each other. This positive view leads to a state of happiness (the listeners felt unexplained happiness after each session). Within this ritual and meditation state listeners generally become free from the traps of the mind. What are general traps of mind? —thoughts about past and future tenses. Why thoughts about the tenses are traps of the mind? It raises a psychological dilemma for the perception of the only greatest reality—the present existence. Indeed, the biggest problem is that thinking is tied to the past and the future; the past is perceived by us as the basis of identity, and existence; any action and evaluation of things is based on past experiences while thinking about the future is the basis of our survival. In this context, we perceive the present as an infinitesimal point, a kind of corridor, through which the future turns into the past. The aphorism of Flaccus “Carpe Diem” (seize the day) meant the following—only in the present man is truly who he is. That reminds us of Borges's words—“Any destiny at all, however long and complicated, in reality, consists of a single moment—the moment in which a man once and for all

knows who he is.” (Borges, 1967: 1). Indeed, according to quantum physics time is already a completely relativistic concept, moreover, according to the latest scientific research, time is also measured in nanoseconds, and the measurement of time does not require an exact starting point. Thus, there is an attempt to manipulate the spatiotemporal Chronotope—regular connection of spatial-temporal coordinates. It is the meditative mood and ritualization of this multimedia composition that make guests of sessions concentrate on the present and lead to different modeling of the time continuum in their mind, simulating the illusion of time slowing down. Thus, spectators are free from all traps of the mind. That is why at the end of the session listeners feel the changes in their mood. Ontological advantages over the impression received from the sessions are evident. This is why multimedia music can have the function of art therapy and this mood lasts for quite a long time. It has been proven that music has not only short-term but also long-term effects on human cognitive abilities (Strielkowski, 2023: 64).

It is also a novelty that Eka Chabashvili does not perceive this project only as a music composition but restores the archetype of the archaic initiation ritual. During this initiation, Chabashvili is based on ancient syncretic ritual traditions of Georgia and uses spell-type healing poems that could be used during rituals. These magical rhymes with the function of a spell served as a language of communication with the universe. Exactly this function of ritual spell verses plays the role of art therapy. In this way, the composer involves also medicine in the process of multidisciplinary interaction. Due to this illusory initiation, she wants to show us the abilities of humankind to renew consciousness. Composer awakens in contemporary listeners the impulses of archaic humans and pre-cultural consciousness, which according to Sigmund Freud, are stored in the unconscious in the form of desires repressed due to society’s laws and stereotypes. What is the real purpose of this? By reviving the elements of the archaic collective syncretic ritual, Chabashvili tries to activate the process of exchange of energy flows between listeners and the universe giving birth to unified energy and happiness after sessions. The process of initiation vastly increases the consciousness and worldview of the listener. The truth is capacious consciousness perceives the universe, not in a fragmented, but in its natural state—in a unified form while perceiving the world as fragments indicates our limited consciousness. Moreover, modern scientific thought recognizes a universal mind existing independently of us. I mean the collective experience of all souls that is called the universal consciousness according to several theosophical teachings that define its most profound oneness with the divine origin. It refers to a kind of unified ‘informational morphic field’ (Rupert Sheldrake’s term), i.e. the same as ‘Akasha’ (from the Dravidian word for ‘sky’; space in the Jain conception of the cosmos), which supplies the entire universe with energy. The same deals with art. Separation of the arts into branches goes against the specificity of the brain’s neuronal activity, as the natural state of the brain is only a global perception of the world. We are an interdisciplinary-minded species. Chabashvili’s multimedia project gives a chance to each participant of the sessions to enlarge their consciousness for a global perception of the world.

### **Conclusion**

Thus, The Multimedia music genre may be considered as the path to Transhumanism in the field of Art music due to several circumstances. The above analysis of the research topic indicates that:

- Multimedia music is completely compatible with the pathos of innovation in the technological age and offers us a new perception of the universe in this pragmatic and consumerist world.
- The multimedia music genres will rethink the mission of music and its planetary and ontological content will be brought to the fore. If the theme of the works of the previous eras (especially the period before the 20th century) was related only to political, religious, psychological, or social problems, in reality, it reduced the ontological mission and essence of music. The fact is music has the same content as the universe. It is the language and at the same time chronicler of the universe because it is as old as the universe itself; Therefore, A human being not only is a social and political person but his/her cosmic existence is no less important.
- The Multimedia project indicates that the space can be integrated into a unified communication network by moving consciousness to another, new level and managing thought processes in the right direction.

- The composer tries to evoke in the listener a real sense of the wholeness of the universe, where every tiny detail is linked with the total universe. Chabashvili's Multimedia music tries to remind us that art in general, is not separated from the observable universe. The composer uses sounds to create a net of vibrations, that would harmonize with the total universe's vibration. Thus, the composer gives people the possibility to reconnect with the largest energetic process of the entire universe's network again and become cosmic-energetic persons (the concept of a unified communication network is disputable as there could exist other dimensions in the universe, but it is acceptable to consider the fact that other dimensions are also part of the unified universe). To think of the universe as a huge database of energies, and to think of oneself in this context, is truly a new vision of the composer. "Once we recognize that all matter is energy, we can begin to form a new vision of ourselves and the world around us. We begin to realize that our surroundings are not what they seem"—notes William Buhlman (Buhlman, 1996: 20).
- Composer tries to remind us of the existence of harmony in the world and makes listeners demolish the stereotype of dividing our existence into priorities. Indeed, the world is one unit and we are all "children of one point". There are no sounds of secondary importance in the universe, all of them create a so-called single cosmic harmony. By the way, the choice of genre—symphony-exhibition—was not occasional as a symphony for ancient Greeks meant notes that sound together harmoniously; It refers not only to the genre definition but to the idea: of achieving the state of harmony thanks to which composition contains the signs of Naturphilosophie. The humanistic pathos of the composer's project is clear—to make humans harmonious, and eco-friendly with all creatures and plants of the environment.
- A multimedia musical work in general (including Chabashvili's project) offers a renewed approach to the world and in turn contributes to the expansion of brain possibilities that leads to the next stage of development of the human species with ecological consciousness. exactly due to renewed consciousness there are rejected stereotypes of the past art music, which closely tied the person with his ego, thereby separating a person from a whole and positive perception of the world.
- This is the way Multimedia music leads to the next stage of human evolution—Transhumanism as well as post-humanism.
- Unlike the exact sciences, art does not need scientific evidence or estimation because of the vision-based attitude toward the world; that is why it intuitively always tells true and predicts further "events". Science and art may take different paths of development, but there is one thing in common between them—both are at the vanguard of human progress.
- As multimedia music breaks all stereotypes of art music, Transhumanism as a scientific movement will also transform the agenda of Homo sapiens existence. Multimedia music as well as the movement towards Transhumanism and post-humanism is another stage of the evolution of our constantly "traveling" humankind and homestead planet, which is on the way to an everlasting journey through time and space.

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