

MUSIC AND DANCE RESEARCH 1



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MUSIC AND DANCE RESEARCH – 1

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FOREWORD

We are proud to have published the first of the Music and Dance Research book series. The purpose of this book series is to convey the academic studies on “music and dance” in Turkey, the Turkish World and other countries to the relevant people. In this series, our main goal is to deliver the studies and research of academicians and students who continue their academic education to the readers without any profit motive. On the way we set out with this thought, we would like to state that all academicians and students, works will be single or multi authored, can write their articles in the language they want. We would like to thank all the authors who shared their work both in this work and in future works.

In the work titled Music and Dance Research – 1, there are a total of 6 studies in sections by 8 authors on different fields of music and dance. These articles, which belong to the authors, each of whom has worked in their fields for many years, have emerged as the product of a painstaking and serious effort. We believe that all the works in the work will take an important place in the field of music and dance, make a serious contribution to the literature, and shed light on future studies.

In the first chapter of Kamile Perçin Akgül’s study, the effects of anxiety, which started with the existence of humanity, on dance performance were examined. In the study, anxiety and anxiety disorders in humans were examined from ancient times to the present, the positive and negative effects of anxiety, especially on dance performance, were explained, and how to make this effect positive were discussed.

In the second chapter of Naila Mammadzade’s study, the development of the Azerbaijan Ballet has been examined from the beginning to the present. The works of Almaszadeh, the first ballerina of Azerbaijan, the analysis of performance and teaching techniques, the practical applications of her students, and the development process of ballet in Azerbaijan in the light of all these have been examined and examined.

In the third chapter of Nóra Ábrahám's study, the definition theory of dance in Hungarian movement art through the use of Olga Szentpál's

body was examined. The study was based on the theory of the German anthropologist Christoph Wulf, emphasizing that the use of the body in dance could be interpreted as a cultural phenomenon and Szentpál's social situation, his acquaintance with dance and his studies were examined.

In the fourth chapter of Olga Guseynova's study was based on globalization through information and communication technology and their use in music education. In the study information and communication technologies, their importance in globalization, places of use and purposes were mentioned, how technology was used both in music production and music education were examined. At the same time, experiences on 5 different countries and different cultures in Asia, Europe and America were conveyed.

In the fifth chapter of Onur Çiftçi and İsmail Sınır's study was based on the importance of piano education and the current situation in music education institutions. In the study, the methods used in polyrhythm teaching during piano education, how they could be applied on the piece, their advantages and disadvantages were evaluated, the difficulties of teaching polyrhythmic pieces and their solution suggestions were presented with examples.

In the sixth chapter of Volkan Gidiş and Hanefi Özbek's study was carried out on the Darb-ı Arabî method/usûl, that was forgotten. In the study, information about the forgotten and unexampled methods/usûls was given. It was proven that the Darb-ı Arabî method/usûl, which was among the methods/usûls without a work, was actually an example. In the Darb-ı Arabî method/usûl, the work was composed and its notes were included.

November 2021

Prof. Dr. Kürşad GÜLBAYAZ & Doç. Dr. Tarkan YAZICI

Editors

CHAPTER – 1

THE EFFECTS OF PERFORMANCE ANXIETY ON PERFORMANCE LEVEL

Kamile PERÇİN AKGÜL

THE EFFECTS OF PERFORMANCE ANXIETY ON PERFORMANCE LEVEL

*Kamile PERÇİN AKGÜL**

Introduction

Anxiety, developed as a consequent effect by the fears that started with the birth of the human being, has been existent as an emotion that requires a confrontation in changing dimensions in every aspect of life depending on its own context. After the industrial revolution, the radical transformation experienced with the evolution from agricultural society to urban life; inevitably located the fear- and panic-related anxiety at the very heart of of life and rendered the demonstrated performance the key determinant of the performance level. The conscious efforts of individuals, who are aware of the fact that it is feasible to cope with the possibilities, the few of which might pose a problem as likely as the many, can only be fulfilled by the privilege of managing the level of anxiety, could lead to more productive results in the stages of performance demonstration. This mindfully acquired skill has been the key to success in the world of business as well as that of art.

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Anxiety and the Conditions and Emotions Causing Anxiety

Although a remarkable number of definitions have been developed in the relevant literature, anxiety, a concept the scope and boundaries of which have not been possible to date to be fully drawn, can be defined in its most general form as "the feeling of uneasiness and a type of fear experienced through events that individuals do not know the underlying reason for, but consider dangerous and threatening" (Özgül 2003). This emotional state, which can also be evaluated with the perception of a legacy from the fear-based parental persuasion process in the childhood of the individual, may also involve a threat for deterioration in the quality of life.

The concept of anxiety, with debates on whether it refers to a feeling or a thought, may often be used interchangeably with the concepts of stress and worry. Among these concepts, Kennerley defines anxiety as "a way of thinking, not an emotion" (Kennerley, 2017: 58). In the context of this definition, the state of being able to move away from the thought in question may attract attention as the prerequisite of anxiety.

The transition of the body into the state of anxiety, almost like an automatic reflex, disregarding whether it serves a necessity or not, can be shaped within the framework of the change in the neurochemical balance, and the individual can be faced with such a picture in the face of any circumstances in which they consider unbearable.

Anxiety, which is experienced at different scales under different conditions and in different forms in line with the individual

characteristics and its own context, also has a variety of reasons depending on the alternative grounds that differ from individual to individual. For example;

- * The threat of incompetence in meeting the high expectations by the social environment to which one is exposed,
- * The performance that is supposed to be demonstrated when one is unprepared,
- * The presence of those among the audience who suppose that there are more competent individuals than the performer,
- * Experiencing unexpected problems that may previously affect the performance process. For example; a microphone out of order, a damaged instrument, an emergency as a physical disorder, possible problems related to the physical conditions,
- * Time pressure
- * A negative conflict process experienced by the individual before the performance,
- * The lack of sufficient experience in the know-how essential for emotion management,
- * A potential decrease in the performance quality following the specific mistakes previously caused by the losses of concentration throughout the performance process,
- * The fear of criticism
- * The fear of exclusion

- * Such reasons as the presence of any physiological or psychological health problems of the individual can be listed in this context.

While the level of anxiety and the way for anxiety management differ for every individual, the successful management of anxiety may sometimes require the individual to attain outside support as it exceeds their own competencies, since the current anxiety and its effect on life can reach a level of illness beyond that of a thought or emotion, which may require professional support, accordingly. “The fact that our lives are extremely stressful in today's conditions makes it difficult to deal with the present circumstances in a healthy manner. The state of constant worry about negative situations that may arise, or that are believed to occur in the future causes anxiety disorders. Prevalently observed among today's diseases, anxiety and panic attacks, are considered as the results of such disorders” (Yıldırım, 2020: 8).

Social Approval and Performance Anxiety

In the process of adapting to social teachings, the ability to cope with anxiety can come to the fore within the scope of the possibility of meeting the expectations by the individual, and this acquisition can be described as life success. Performance anxiety may be rooted in of the success or failure of the individual in education and business life, social relations, bilateral relations, and marriage. Beyond all these, even on the basis of all, performance anxiety plays an important role in the self-communication in which the individual will develop with oneself and

in the formation of one's identity based on the individual's own competences.

In order to increase the chances of social approval and popularity to be the preferable one, the psychological pressure-related anxiety resulting from the individual's self-perception in parallel to the rise in the expectation bar of the society on the given individual who will be performing, stands out as the unconditional reason for performance anxiety.

In fact, "almost everyone experiences anxiety, tension, or anxiety in the face of threatening or stressful situations. These are human and natural ... responses. However, some people may experience anxiety so intensely that they cannot continue their daily lives, or the level of anxiety and the individual's relevant reaction to the experience may not be compatible or proportional to the current situation" (Karakelle, 2016: 211-212).

While acceptance of anxiety as a normal part of life and its management in a desirable form are the essential steps in achieving success, different combinations of different parameters may sometimes pose a chaotic process as an inevitable part of the experience.

For all time, "in the case of anxiety, the intensity of the emotional response is not proportional to the threat and persists regardless of the presence of the threat. In this case, too, individuals cannot use their physical and mental powers with the aim of eliminating the threatening condition that creates anxiety" (Baltaş, 2013: 123).

In the event that the decisions exceeding the individual's capacity to achieve success in the interim targets determined to meet the expectations of the social environment cannot be updated within the scope of possible variables in the process, the competence expectation, which may be negatively affected, may be conducive to a substantial increase in the level of performance anxiety.

The fact that the parents have placed the thought of "I will only be loved if I am successful" on the child may also turn out to be influential within the scope of emotional violence that can create a basis for anxiety. Awareness of the belief that the child should have in their own potential is as significant as the awareness of the misconception that the use of the peer comparison technique by the parents is functional in both preschool and school education processes, in terms of reinforcing the child's self-esteem and keeping their motivation alive with the goal of success.

The high levels of stress and anxiety experienced by the person who will perform in the context of social approval may be the reasons for the deterioration of social harmony as the factors that impair the quality of a performance. In the moment of a negative thought, the stress hormone cortisol, the release level of which is increased, tries to regulate the body's reactions by balancing it, while the increasing anxiety level in the body, which is overstimulated, also leads to an increase in the heart rate, which may be followed by a burnout with intense energy consumption, and thus failure and intolerance. While the increasing level of anxiety adversely affects thinking and decision-

making skills, confrontation with failure may trigger the reflex of avoiding the social environment for the fear of losing social approval.

The instance encountered as a performance failure may rekindle the anxiety of exposure to exclusion and social pressure, as well as paving the way for a social isolation of the individual, who desires to be visible with the social approval, accompanied by a more introverted preference with the expectation of being invisible following the experience of a failure.

Performance Anxiety and Its Effects on the Individual Performance

Based on the grounds of the teachings exposed within the cultural context into which one is born, anxiety disorders may automatically be developed. Most of the time, although the social environment believes that they are viewed as well-intentioned in an effort to extend a value of honour, it is also likely that an anxiety disorder-related decrease in the performance level of the individual is observed due to the pressure of expectations on the individual.

Regardless of what type of competence(s) one possesses, the individual may find themselves in an intense level of involuntary anxiety in the case of a performance to be exhibited in front of the community. In such circumstances, while the individual may be affected by the process in relation to one's own personal characteristics at different levels, they may also deal with the process in different ways, which involves both the possibility of a failure and that of a success as its end result. Although individuals with high levels of emotional

intelligence (EQ) and developed skills in emotion management, can apparently cope with such a negative outcome to a certain extent, it is unfortunate that they may not overcome eliminating the possible risk(s) completely.

On the other hand, although the reason for a reanimated consciousness, with an advantage of being prepared in advance for instant action within an energised field that is acquired as a result of the secreted adrenaline, may enable an increase in the level of performance efficiency, it is of utmost value to annihilate anxiety.

The aforementioned requirement is remarkable on account of the apparent loss of success between the performance level achieved in the trial stages cautiously conducted before the performance and the level of success in the performance process.

Performance success, directly related to the individual's expectation of competence, is also associated with the frequency of performance, which enables to become familiar with the type of performance exhibited. While the performance frequency allows the individual to approach the targeted performance technically, it also enables to take control of one's level of anxiety in addition to that of excitement. The success of repetition in reducing anxiety to the intended level yields a considerable advantage in numerous areas of life such as education, work, presentation, stage, exam, competition, screen, art, sports, and even cognitive tests.

On the other hand, although the advantages of performance frequency to the performing success are highlighted, it may be

unexpectedly difficult, to deal with anxiety in some cases for those who are obliged to be on the stage frequently for professional reasons.

As to the act of performing, even the slightest instance of a misfortune during the performance may leave negative impacts on their psychology for those who lead their lives on the stage in front of the audience. And in the following period, performers may feel as much troubled as by the same concern for their next event, leading up to a chaotic experience of their negative thoughts, negative forms of behaviour and bodily disorders. When all these variables of the whole process are combined with the individual characteristics and sensitivities of people, they may be persistently endured up until it becomes entangled to an apparently inextricable point. Performance anxiety, especially experienced by musicians, is also regarded as a case of professional distress. Individuals who are forced to suffer from such a discomfort throughout their lives may also encounter challenges to such great extents that they abandon their career lives (Yıldırım, 2020: 9-10).

Stage anxiety should be considered as a normal situation that every individual experienced in stage performance. Regardless of how much experienced one is, it may even occur during a performance for which the individual feels mentally prepared completely. It may appear alternatively sometimes as a result of tired consciousness, insufficient preparation for a performance, or 'excessive' mental emphasis on the work to be performed. Additionally, it may be dependent on the external factors from time to time (Sabzehzar, 2020: 158).

Successful experiences and intensive exposure can reduce the impact of anxiety on performance. For instance, in a football match, the psychologist of a team, who wants to prepare the team against any overwhelming pressure from their fans, has the players, during their trainings, listen to the angry voices of fans on the loudspeaker which can be evaluated as a method applied in consideration with the given idea here.

Conclusion and Suggestions

Social approval may trigger the individual's desire for self-appreciation, which may create an expectation on the individual's side conducive to the development of an obsession illusioned by a self-serving perception targeting oneself at the center of life, and the obsession developed with the expectation of approval may create a basis for intense anxiety.

While this expectation, considered to be of vital importance, intensifies the flames of a perfectionist attitude, high levels of anxiety naturally make it inevitable to involuntarily compromise for the quality of performance. Under the given circumstances, leading to failure even in the performing the most ordinary skills, the expectation of competence is likely be adversely affected, while also quite unexpectedly and insistently manifesting itself, for instance, in such cases as a football player missing a penalty, a dancer having trouble maintaining balance, and a presenter mispronouncing even the simplest word during a broadcast.

The prevalence of performance anxiety encountered during the events to which the most value is attributed stands out as a reality experienced especially when exposed to a specific group of audience more competent than the performer. Naturally, the loss of attention and stress caused by anxiety at the performance level result in a decrease in the performance level. In this context, the feeling of anxiety developed on the basis of an evaluation by a more competent person can profoundly affect not only an amateur, but also a professional. The underlying reason here is that while the pursuit of perfectionism is involved in the scope of performance anxiety, the pursuit of perfectionism also involves the inferiority complex. A successful student's failure to solve a question in front of the board, 100% achievement in the mock exams, followed by a failure in the real exam reach can be considered among the striking examples of the possibility of humiliation, reflecting a source of concern.

In fact, when the individual quits seeking for an answer to the question “how do I get better?”, they get closer to the solution, attaining the privilege of a smoother process of anxiety management, which can actually be associated with the individual’s self-esteem. As an important variable of the structuring process of competence expectation, self-esteem can present the advantage of coping with anxiety, considering the scope of self-respect for one’s personality as a feeling that should be acquired within the family relations.

As a consequence, the prerequisite for the individual's expectation of competence to be structured within the family and

experiences of a lifetime where the individual, starting from the childhood period, is not left face to face with expectations that will exceed their potential can offer the privilege of mood control as well as the superiority of performance anxiety management.

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CHAPTER - 2

GAMAR ALMASZADEH AND HER INFLUENCE TO THE DEVELOPMENT OF AZERBAIJANI BALLET

Naila MAMMADZADE

GAMAR ALMASZADEH AND HER INFLUENCE TO THE DEVELOPMENT OF AZERBAIJANI BALLET

*Naila MAMMADZADE**

Introduction

The relevance of the topic is that G. Almaszadeh is not only the first Azerbaijani ballerina, but actually the first Azerbaijani ballet master, who determined the development of Azerbaijani ballet for many years to come, as a result of which almost every performer and director in Azerbaijan is directly or indirectly her student... The problematic of the work is the lack of researches devoted to the systematic analysis of the performing and teaching techniques of G. Almaszadeh, their continuation, development, and transformation in the practice of her students. An attempt to analyze some technical aspects of the influence of the performing and teaching activities of G. Almaszadeh on the development of Azerbaijani ballet art based on individual examples determines the novelty of this work. As a result of the analysis, it can be concluded that consideration of the creative heritage of G. Almaszadeh through the prism of the achievements of her students is a perspective and undeveloped topic for further research.

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The influence of Gamar Almaszadeh to the development of Azerbaijani ballet is so great that the work of all modern Azerbaijani dancers, choreographers, including the author of this article and her colleagues, goes back to the experience and techniques of G. Almaszadeh - either directly or through her students and students among which are L. Vekilova, R. Akhundov, R. Hajiyeva, T. Shiraliyeva, Ch. Babayeva, L. Shikhlinskaya, O. Arifulina, I. Nizametdinova, and many other leading figures of Azerbaijani ballet. Therefore, any publication or research devoted to G. Almaszadeh, is actual for Azerbaijani choreography and Azerbaijani culture in general. The opposite is also true - whatever is written about the Azerbaijani ballet, it will somehow, directly or indirectly, be associated with G. Almaszadeh or the professionals she raised and educated. This state of affairs determines the actuality of this work.

Many bright and emotional publications are devoted to the legendary Azerbaijani ballerina and choreographer, which are more intended for the public. As for serious scientific research devoted to the performing and teaching skills of G. Almaszadeh, one may face with a serious shortage of such materials. The information about the first ballerina of Azerbaijan can be encountered only in certain parts of some scientific works.

Therefore, the task of a systematic analysis of the performing and teaching techniques of G. Almaszadeh, their continuation, development and transformation in the practice of her students seems

to be extremely actual today and at the moment unsolved, which sets the problematic of this work.

An attempt is made to analyze some technical aspects of the influence of the performing and teaching activities of G. Almaszadeh on the development of Azerbaijani ballet art, which determines the novelty of this work and constitutes its goal.

The creative and artistic path of G. Almaszadeh is extremely large-scale within the framework of the history of the formation of Azerbaijani ballet and is universally indicative within the boundaries of our topic. Endowed by nature with impeccable lines, flexibility, smoothness in the movements and poses, the future star of the national stage received initial choreographic training in 1924-1930 in the private ballet studio of Kevorkov. Later she continued her education in 1930-1932 in Moscow with M. Leontyeva and A. Chekrygin under the direction of A. Monakhov as a teacher of folk-character dance. In 1934, Baku critics specially noted her performances in the Persian dance and "Bacchanalia" from the opera "Shahsenem". Even after the undoubted recognition at home, interest in various types of dance activities again leads the dancer, first to the Leningrad Choreographic School to the class of Maria Romanova-Ulanova, the mother of Galina Ulanova, and then to the folk dance ensemble created at the Baku Philharmonic. The period of work in this collective was unusually intense, artistically rich, and fruitful both for the artist herself and for the organized troupe as a whole.

G. Almaszade mastered the numerous lexical structures of folklore dance, and at the same time, she introduced a complex performing technique in the composition of the ensemble, the plot of choreographic situations, a sense of character, meaning, with the undeniable preservation of the value of the dance itself in its stylistic constructions of any level. Armed with rich experience, Almaszadeh prepares dances as a choreographer for the opera "Koroglu" to the music of U. Hajibeyov and participates as a performer for the Moscow Decade of Azerbaijani Literature and Art in 1938, which had a resounding success in the capital.

“The enormous success of the “Koroglu” performance is not only a victory for the opera art,” - the press in the capital wrote at the time – “... Ballet plays an important role in the opera. The women's dances of the second act are as gentle as the colors of the clothes of dancing girls. Among them, a wonderful dancer, ballet soloist G. Almaszadeh looks like a bright emerald flower. She has exceptionally expressive hands, swaying like a reed, flexible body, and beautiful expressive face”.

Thus, already in the very formed creative image of the ballerina, the synthetic nature of both the forming factors and the talent itself is acutely felt, which, on the one hand, was conditioned by the personal qualities of the artist, and on the other, by the most objective artistic and professional situation in Baku, where there was a shortage of personnel caused by the remoteness of the city from the generally recognized

centers of choreography and the still existing inhibiting religious factors.

The arrival of G. Almaszadeh to the Baku Choreographic School as a teacher of classical dance marked a new era not only in the history of the school, but also in the history of the entire Azerbaijani ballet – her arrival marked the birth of the Azerbaijani ballet school. Recently graduated from the Leningrad Choreographic School, G. Almaszadeh, who herself had the exceptional plastic expressiveness, brought to the female class of the Baku school the best properties of the Russian dance school – cantilence, harmony, emotional fullness, as well as those qualities from the arsenal of the St. Petersburg choreographic tradition that plastically corresponded with the national peculiarities of the physical characteristics of the female students, it is a relaxed, well-coordinated body with “new” “Vaganov's” arms, which play an important compositional and strength role in the performance of various forms of spins and jumps. However, unlike the performing foundations laid down in Leningrad, based mainly on the energy, strength, volitional character of the dance, G. Almaszadeh emphasized the plastic outlines of her student's lyrical, light, thinned outlines, which are more characteristic to Azerbaijani folk feminine character.

This was the beginning of the crystallization of the specific individual traits of the female school of classical dance in Azerbaijan.

The debut of G. Almaszadeh as a choreographer was the innovative ballet-fairy tale “Terlan”, where elements of folk dance were included in the sphere of expressive means of the classics. This one-act

ballet on a national theme, staged in 1939 by the forces of the first graduation of the Baku Choreographic School, became a new type of spectacle. However, this performance did not become a significant artistic event, since it looked like a very eclectic spectacle: within its framework, massive folk dances and classical duets of the main characters, stylistically connected with small choreographic ensembles, existed separately.

However, it was much more important that the first graduation of the Baku choreographic school, in addition to Russian personnel, included highly professional representatives of the Azerbaijani nationality, dancers, who later formed a solid artistic basis for the first republican troupe. It was they who were destined to participate in the creation of such an outstanding artistic example of national choreographic art as the ballet "Giz Galasi" (Maiden Tower) by A. Badalbeyli, which premiered on the stage of the Opera and Ballet Theater in 1940.

The great merit of the first Azerbaijani ballet was the freshness and brightness of the music, very "choreographic", successfully combining folk intonations and rhythms with classical ballet forms. The ballet was well received by both the public and music critics, not only in Azerbaijan, but also in Moscow, where it was shown in 1958. The first performer of the main female image of the "Maiden Tower" Gulyanak was G. Almaszadeh. Gyulyanak-Almaszade performed small steps on pointe with her head held high and wide apart with her hands to the side, accompanied by sharp movements of her shoulders, which

were echoed by her friends who stood in a circle, which gave the whole episode a touch of playful competition and immediately set the above-mentioned series of images of the performance the tone of freedom. and strength, unusual for the type of national Azerbaijani female performance.

G. Almaszadeh's student L. Vekilova, representing in the 1950th, the second generation of Baku teachers, played a significant role in the formation and development of teaching methods for female classical performance. Her plastic-artistic talent, in which is close to the image of her teacher, in accordance with the time, was more focused on the lyrical and dramatic role, which, in addition to developing the expressive technique of the body and hands, required the perfection of small foot technique, not traditionally used in Azerbaijani folk compositions and not enough used in productions of the 1930th. L. Vekilova instilled this exquisite expressive accuracy of leg movements, inherent in her as a performer, to her students, thus developing the creative techniques of G. Almaszadeh.

Unfortunately, the volume of this work does not allow us to adequately characterize the contribution of all the students of G. Almaszadeh to the Azerbaijani ballet art, therefore L. Vekilova is mentioned here as a landmark, designed to indicate even a whole direction of scientific research designed to trace the evolution and continuity of Azerbaijani ballet.

In conclusion, we can say that Gamar Almaszadeh left an indelible mark on the national art both with her brilliant performances

on the stage of the Azerbaijan State Opera and Ballet Theater, and with staging classical performances and educating worthy students. In addition, if to this day Azerbaijani ballet is famous for its high level of stage culture and gravitates towards worthy examples, then all this is the merit of Gamar Almaszadeh, who laid the foundation for a serious choreographic education system in Azerbaijan.

Biography

Gamar Almaszadeh was born in Baku on March 10, 1915. She first went to the ballet at the age of 6 in a private studio, later went to the Baku Choreographic School. After completing her studies in 1930, she danced at the Azerbaijan State Academic Opera and Ballet Theater, while studying at a pedagogical school. In 1933, she continued her education in the Leningrad Choreographic School, at the class of M. Romanova-Ulanova, mother of G. Ulanova. In 1936, she returned back to Baku and became a soloist of the Opera and Ballet Theater. In 1937, under the guidance of a living Azerbaijani classic - composer U. Hajibeyov, she traveled to the regions of Azerbaijan, collected samples of folk dances, which then entered the repertoire of the Azerbaijan State Song and Dance Ensemble founded by her at the same year at the Azerbaijan State Philharmonic. In 1939, she began teaching at the Baku Choreographic School, later she became its director and remained so until the end of the 1990th. She successfully combined teaching and ballet practice. Since 1953, – she was chief choreographer of the Azerbaijan Opera and Ballet Theater, since 1972 – she was artistic director of the ballet troupe. Has toured in France, India, and Nepal. In

1970, she founded the Iraqi Folk Dance Company in Baghdad. She is an author of a number of articles on Azerbaijani ballet art. She died on April 7, 2006 in Baku.

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CHAPTER - 3

MOVEMENT STRUCTURES OF OLGA SZENTPÁL'S TAXONOMY SYSTEM

Nóra ÁBRAHÁM

MOVEMENT STRUCTURES OF OLGA SZENTPÁL'S TAXONOMY SYSTEM

*Nóra ÁBRAHÁM**

Introduction

In my article, I briefly present Olga Szentpál's theory of defining dance, which is presented based on body use. My research primarily focuses on the Hungarian Movement Art and explores the legacy of Olga Szentpál. Methodology of my research is founded on the theory of the German anthropologist, Christoph Wulf (Wulf 2013). He defined the body as a descriptive tool of culture (Wulf, 2013:175). My hypothesis, based on this theory, assumes that body use in dance can be interpreted as a cultural phenomenon. Firstly, I present the social situation of Olga Szentpál, her studies as she got acquainted with dance. Secondly, I will shortly present the theory that defines the structure of body and dance. I emphasize the coexisting and separate movement structures in society as the basis of movement understanding. The body movement analysis makes the separation of dance structures possible. Therefore, the taxonomy system of Olga Szentpál's, what is defined as movement structures, has been reconsidered in my research paper.

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Biography of Olga Szentpál

Olga Szentpál belonged to the upper-middle class. The members of her wider family and the circle of friends were all famous artists and the scholars of the era at the turn of the 20th century. This can be called the circle of the civil salon. Significant female members of the circle also dealt with women's and children's education, the curriculum of which included the Dalcroze technique. These educated women trained in aesthetics may have become the first movement artists to see dance as a profession. Dalcroze's technique was designed primarily for musicians who were taught at the school in Hellerau, Germany. This method considers the harmony of body and mind to be fundamental, and movements reflecting on the musical experience can be interpreted as a movement structure. This helped not only to understand posture and rhythm, but also to understand the dynamics of performance.

Olga Szentpál began her career as a pianist, then learned the Dalcroze-technique in Hellerau (Fuchs: 2007: 108). In the first years of her career, she taught Dalcroze technique, then based on it, she developed her own dance technique and training method. In the Dalcroze technique the bodily reflection of the musical experience provides the principal for the structure of movement. In part, this also served as the basis for her theory of motion developed with her husband.

On the other hand, her interest in art-theory and philosophy provided a complement to taxonomy systems theory. At the heart of systems theory is the thinking-moving body, which, by placing the body in space and time, creates a movement structure and a system of

gestures in its own cultural environment by defining the body axes. Together with the definition of the basic elements of the content and form of the movement, the spatial appearance of its elements and the determination of its rhythm, we can call this cultural phenomenon a dance. This can specify the dance-genre definition, method of editing, and presentation. Its aim is to train the instinctive creative-acting dancer whose instrument is the dance. At the beginning of the 20th century, the following dance styles were distinguished National character dances, ballroom dances, classical ballet and expressionist modern dance. When formulating her system theory, she defines these as dance features.

The Scientific Approach of Dance

Szentpál primarily makes the human body and the expressive movement that can be defined as art the subject of her theory. Based on my research results, tracing the theories relevant to the age, I found that Szentpál adapts the art theories (Kant and Hegel (Ábrahám 2021: 125-126)) that already existed in German culture at the turn of the 20th century. It does not analyze the human body from a biological-anatomical point of view, but its philosophical interpretation makes it possible to define a conscious, thinking body. This is completed by a theory that prioritizes knowledge of the external and internal properties of the body, distinguishing between body parts, and defining movement as a concept that defines the body. This, in turn, includes the determination of the motion and immobility of the body appearing in space. It follows, the application of a dialectic based on contradictions

by incorporating Hegel's theories of anthropology and art theory (Ábrahám 2020: 45). Thus, it lays the foundation for body analysis, establishing the adequate definitions for interpreting the basics of movement structure. This is accompanied by interpretations of gestures and situations, which cannot be without fundamental concepts of body axes and the personal space of the body. In Hegel's aesthetics, he draws attention to the separation of dance from theatrical art and the possibility of its interpretation as an independent branch of art (Hegel 1980: 7). Thus, Olga Szentpál's system theory not only makes it possible to determine the role of the dancing body, but also separated dance styles on the basis of their motifs (Szentpál-Rabinovszky rendszertan, 1940).

So, what is dance? How can I most easily define the dance? Dance is an expressive movement performed by the body, which is a system of gestures that show its own structure in terms of the quality of movement. It depends on the space, what the body use, the current historical-cultural milieu, and the current dance fashion. So, from this, I can talk about dramatic and motific forms of movement or dance structures. If I talk about a dramatic form of movement or gesture system, then some kind of action, rite or role is formed in a separate social or stage space where an external spectator also follows the plot. If I talk about motific dance in the social space, a fashionable form of movement corresponding to historical age and culture will be the focus of common ludic style.

It is important to highlight that it does not separate dance from the stage space but explores what dance styles were present in the dance culture of Budapest at the beginning of the 20th century. This is why the first chapter of his systems theory is sculptured as a space interpretation. It establishes two well-separable spaces in which the structure of the body's movement becomes recognizable; one is the conceptual mapping of personal space and the other is of stage space. Olga Szentpál considered it important not only to interpret dances that became an entertainment genre in the stage space, but also dances that occur in the culture of society and belong to the category of entertainment. To create this space for interpretation, she examines the body in terms of content and form in the conceptual framework of format and function theory. The format reveals the structure and construction system of the body's movement. Functional theory interprets the content of body movement in the field of sculpture, rhythmic and dynamics (Szentpál-Rabinovszky 1940: 9).

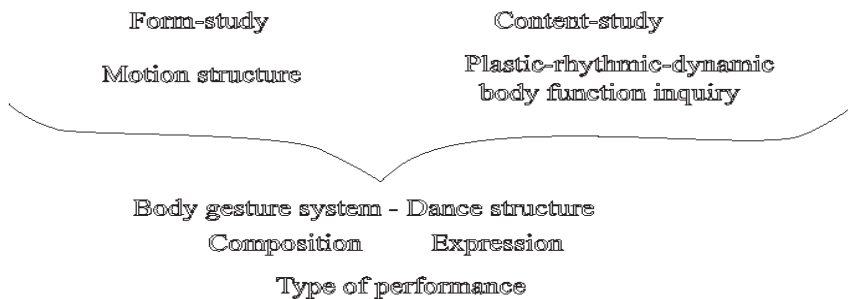


Figure 1: The taxonomic structure of Olga Szentpál

Overall, form and content together are the mode of operation and functioning the faculties of body and consciousness, the unity of action. By examining the form and content of the body's movement, we can get to define the structure of dance, which is also determined by the use of body axes.

The body axes (as vertical, horizontal, and sagittal) and the movement based on them will provide the movement of the weight positions and the limb gestures. The suspension of the body parts, the primarily shoulder and hip movement, additionally, the twist of the torso at the waist allows the use of transverse axes, resulting in the back becoming concave. It is also necessary to define the transverse axes to interpret the gestures of the limbs, since the body does not exist and moves just in two dimensions but really exists in three dimensions.

As a result, the gestures of body parts can become visualizable movements in three dimensions. In addition, the polyphony of the body can be placed into a constructive movement structure by simultaneous and successive movement and position phases. Determining the rhythmic and dynamic nature of movements becomes the actual boundary line of the movement structure or gesture system.

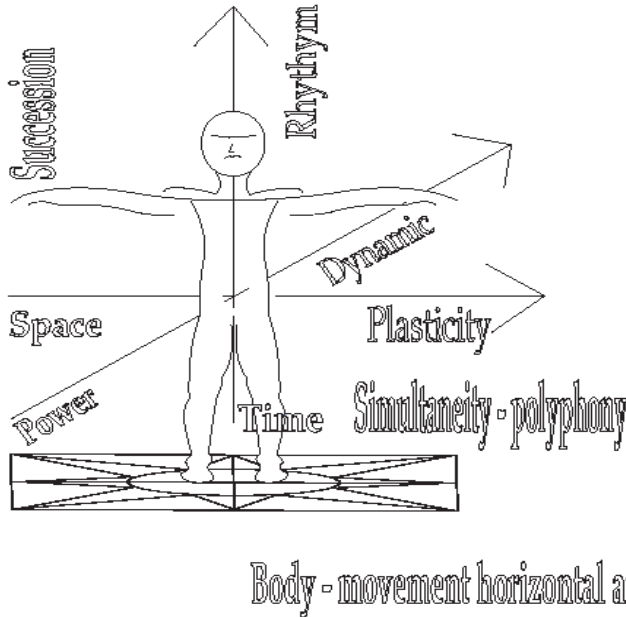


Figure 2: Body-movement areas and axes

These foundations provide the opportunity to separate the structures of gesture systems. This gives the identifiability and relevant space of the dance's appearance as a cultural phenomenon. This is how the dance forms in the ludic and entertaining function that appear in the historical-cultural milieu at the turn of the 20th century can be interpreted. These, in turn, represent the content-form features of ballroom dance, classical ballet, folk dance and expressionist modern dance.

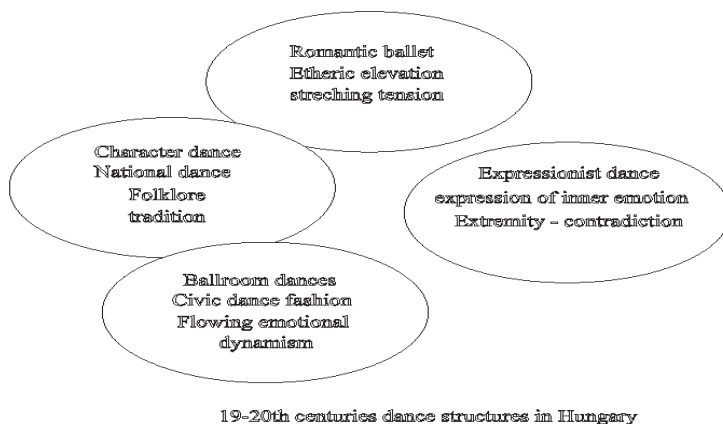


Figure 3: Dance styles in Hungary

The theory of motion is focused on the principles of science, aesthetics and philosophy, which is Hegel's dialectic rooted in opposites. This motion analysis serves as a basis for understanding Laban's kinetography. With the development of jargon in dance, movement phase and position phase have become basic concepts. By defining these concepts, they were able to raise dance studies to a scientific level, which considered the conceptual system of art theory at the time to be fundamental. The basic movement formulas are: step, jump, turn, circumgyration. These, formulas define the movement construction system, which contains in addition to defining the motifs, the smallest expressive unit of dance, motif-pairs, motif-pieces, sections, and periods. It also covers the construction of sections and smaller etudes.

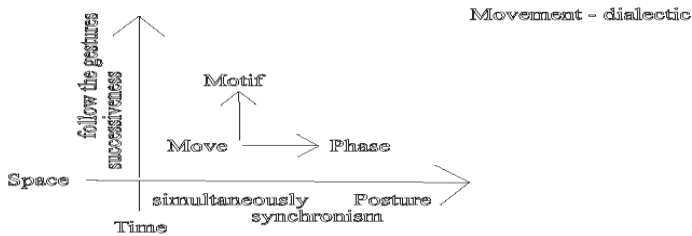


Figure 4: The basic movement dialectic

Summary

I briefly presented the basic theory of Szentpál taxonomy. Based on my research, this approach creates the determinability of the structures of dance. This presented the motion analysis method that allows the setting up of the movement structure to determine the dance structure and the functions separability (stage dance or society-community dance or ludic – entertainment features of dance). I defined the body and the dances based on the movement of the body that are currently present in the space of society. Olga Szentpál's work is basically separable parts of body and dance, as well as their constructive way of editing. Hungarian dance theory is based on her works. Her person is connected to the style of movement-art, but her scientific work and analytical approach create the possibility of construing dance. Purpose of my presentation is to draw attention to the importance of Szentpál's work. From the point of view dance research, it serves as a basis for a more precise stylistic definition of body use and dance.

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List of figures: I made all of figures myself based on the description the taxonomy of Olga Szentpál.

CHAPTER - 4

TECHNOLOGY INTEGRATION WITHIN MUSIC EDUCATION: CONSIDERING THE EXPERIENCE OF SINGAPORE, GREECE, MEXICO, RUSSIA AND EAST TIMOR

Olga GUSEYNOVA

**TECHNOLOGY INTEGRATION WITHIN MUSIC
EDUCATION: CONSIDERING THE EXPERIENCE OF
SINGAPORE, GREECE, MEXICO, RUSSIA AND EAST
TIMOR**

*Olga GUSEYNOVA**

Introduction

Globalization through information and communication technology (ICT) has driven the knowledge mobilization and development of transnational businesses “that complements and competes against local and national education providers” (Ruthmann & Mantie, 2017: 128). Globalization has also attracted international attention to knowledge access as a basic human right and favored the neoliberal agenda. Modern society supports the neoliberal views standing for equal rights for everyone regardless the wealth and social status. With the ubiquitous technology devices that exist almost in every house around the world, it has become possible for everyone to get information and create art just with the help of gadgets and internet connection. Hundreds of data and educational resources including free e-libraries and cheap or free online courses resulted in a world without borders.

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New music technology has also offered free access to internet tools, sound and music programs that otherwise could only be found in professional music studios. Young people can now do music, write compositions using computer programs, create new sounds and beats, use sound effects, and reveal their creativity in ways that a few years ago were unthinkable (Ruthmann & Mantie, 2017: 137)

In past, it took long hours and years to learn and develop the skills necessary for making music; nowadays technologies have enabled a much shorter and direct process. Thus, people can possess musical intelligence without prior formal music education. Due to technology, the lines between professional and amateur musicians are blurring (Ruthmann & Mantie, 2017: 89).

Being conservative by its nature, professional music education struggles in the attempt to preserve the high level of teaching and, on the other hand, to develop the modern learning infrastructure. However, professional music education is drowning due to lack of sufficient funding, bureaucracy, the inertia of the teaching and management staff, and technological ignorance of music teachers. While formal education is on the slow path of modernization, young people find their music education elsewhere to face demand in the twenty-first century. Consequently, professional music education has to enter the competition and adapt to this rapidly changing world to sustain its place in the modern curriculum.

To develop a strong knowledge economy and modernize education countries' governments introduce national educational

policies urging to integrate the technology component in all fields of study. Making the way through a dense forest of general formulations, in outline, the policies recognize the technology's place and role in modern music education. Digital literacy and digital advancement are therefore located at the top of the priorities list for all future agendas. Most countries consider digital skills as vital for a successful citizen. However, behind the blurry objectives and common language, there is hardly a clear understanding of the ways the ICT is to be integrated into the vocational education system.

Each country has a unique background, and the fate for ICT in every single case is defined by multiple factors including infrastructure, budget, institutional standards, educational culture, and others. The starting point and the “distance that each country has to cover towards the target paradigm, the pace, and the resistance will differ” (Chrysostomou, 2011: 7). In real life, the modernization of music education undergoes substantial transformation by overcoming barriers that cannot be predicted and stipulated in advance. So, learning the experience of other countries may be useful for future ICT implementation. In this article, the cases of Singapore, Greece, Mexico, Russia, and East Timor will be analyzed in order to understand which factors help accelerate the integration of technologies and which, on the other hand, slow down the modernization of music education. The national reports, statistical data, and investigations provided by the researchers in the field were the sources for the current review. The sample is limited to five countries with unique educational and

economic backgrounds and represents five alternative ways of introducing technology in music education.

Singapore. Fastest Technology Integration

According to the 2013 Global Information Technology Report, Singapore was the second country (after Finland) out of 144 countries to benefit from new information and communication technologies. With the highly-developed economy in the world and successful technology industry, Singapore is indeed an appealing starting point for the review of ICT application within music education.

The Singapore Examinations and Assessment Board (SEAB), established in 2004 as a statutory board, was formed to develop and conduct national examinations in Singapore (<https://www.seab.gov.sg/home/about-us/what-we-do> 07.11.2021). The annual reports with the statistical data provided by SEAB describe the huge increase in technology use nationwide (SEAB annual reports 2016/2017, 2020/2021).

In recent years, local music institutions also expanded their technological capabilities, from keyboards and computer labs to individual tablets as well as a number of digital music collaborations and ICT developing skills sets have been encouraged in some schools (Ruthmann & Mantie, 2017: 91).

Dr. Chee-Hoo Lum, Associate Professor of music education at the National Institutes of Education (Nanyang Technological University, Singapore) assumes that in Singapore technology is seen as a crucial

component in education. ICT in education has adequately been funded by the government. However, Dr. Chee-Hoo Lum claims, even though the investment in the technology in schools was sufficient, the education remained in a paradigm of foundational Western music system, both theoretically and in practical terms (Ruthmann & Mantie, 2017: 91). In the article for “The Oxford Handbook of Technology and Music Education”, Dr. Chee-Hoo Lum assumes:

The introduction of technology itself has not changed the context of education, the subjects in schools are still separated, local music teachers are hardly prepared within their professional training and development to deal with other art forms. (Ruthmann & Mantie, 2017: 93)

Analyzing the situation in Singapore, it appears that even though the ICT was technically introduced in music education, the concept and paradigm have not undergone an intended shift in terms of modernization of the teaching-learning style. The financial factor contributed to the development of education infrastructure. Yet, music education still lacks diverse and all-encompassing musical contexts to conceptualize learning through technology and media influence.

Greece. Creative Initiatives and Technology Integration

Overview of the unique path of Greece in terms of ICT integration within music education begins with the economic crisis which hit Greece hard since 2010 years. Almost all sectors, including education and the arts, experienced significant funding shortfalls, which led to a halt in many developments (Ruthmann & Mantie, 2017: 138). The downturn in the economy led to a shortage of purchases and the

use of technology and became a barrier to the implementation of the declared educational agenda.

Program for International Student Assessment (PISA) launched in 2012 identified the ICT access, use and attitudes of students from 21 European countries (Chisalita & Cretu, 2014). According to the research (2014), Greece was the last in ICT usage compared to all of the European countries. Greece could not compete with other European countries in terms of economics and financing of educational programs; the purchase of equipment was severely limited. Consequently, the paradigm that technology spread will undoubtedly democratize education and raise the quality of education was identified as the reason for technology's failure in terms of bringing about the intended results (Ruthmann & Mantie, 2017: 139).

Despite the economic crisis in Greece, local educators originated initiatives and projects that utilize technology and can be used in teaching music in primary and secondary education include large-scale, nationwide schemes and actions, as well as smaller school-centered and teacher-centered projects. The music teachers were offered in-service training and encouraged to utilize ICT to arrange a creative infrastructure in class.

Locally produced music programs, educational material, including a large quantity of high-quality teacher-generated content and media resources, have also had flexible licensing schemes (like Creative Commons). A survey (2013) initiated to assess the applicability of the materials and documents and teachers' impressions

from students' reactions showed that overall their views were positive (Chrysostomou, 2013). Moreover, the teachers commented that they would prefer more learning objects and applications that encourage music creativity and free technology advancement. Music teachers were motivated in creating their own materials and applications and eager to share them with the community of Greek music teachers (Ruthmann & Mantie, 2017: 140). Though, Greece has yet to catch up with other European countries in terms of technology, creative use of intellectual resources initiated an active modernization of education.

In conclusion, the economy was a factor against the technology development within education in Greece. However, the initiatives from teachers and students who created local content and media showed a positive effect.

Mexico. Integration by Collaboration.

Mexico's case of ICT integration within music education is encouragingly successful and can be used as a model for other developing countries. Mexico's education appeared to overcome a common issue which most music departments go through in applying new technologies.

In the "Education Sector Program 2007 - 2012", it is established, as one of the six general objectives, "the development and use of information and communication technologies in the educational system to support student learning, expand their skills for life and favor their insertion in the knowledge society" (De Educación, 2007). Since 2007, The Secretariat of Public Education (SEP) has launched diverse

national programs to foster the use of ICT in higher education and supported the consequent projects (Lopez & Flores Guerrero, 2010).

While the stated goals were addressed to higher education authorities, the surveys show that it is university administrations that slow down the modernization process, while there is a growing interest in technology among music students.

The investigation carried out in five higher-level institutions of the Municipality of Zapotlán el Grande shows a good level of technological empowerment in higher-level schools. According to the information obtained, 100% of the teachers use the computer and connect to the Internet, while 97% of the students use the computer and of them, 95% connect to the Internet (Lopez & Flores Guerrero, 2010). However, in terms of the improvement of the educational programs, there is no coincidence of teachers' and students' opinions. Students consider that the use of ICT improves the teaching-learning process by 93%, while almost 50% of teachers consider that there is no change (Lopez & Flores Guerrero, 2010). These results show that even though the technology was introduced, it is faculty understanding which may have a greater influence on the successful implementation of ICT in higher education teaching.

In the framework of another project implemented at the Faculty of Arts, the Autonomous University of Chihuahua in 2011, a series of webinars for professional development in the arts was introduced (Moreno, 2012). The project encouraged academics from various music disciplines to join virtual lectures and webinars. The huge success of

interdisciplinary and inter-institutional webinars was due to unprecedented (for the local music students and teachers) access to professional training which could not be available offline. Over time the program developed into international cooperation with a global framework and diverse agendas and high-level speakers overseas.

The study (Moreno, 2012) showed that faculty members as well as in-service music teachers and other attendees (N=39), reported a high level of interest, usefulness, and importance of ICT in terms of training facilitation. Among the reasons for the technology support, the participants indicated the learning of the new teaching strategies in music-related content areas, opportunities for their professional development, and less expensive online format.

However, the faculty administration lacked the motivation and willingness to actively participate and benefit from professional development opportunities. These results confirm previous research and reflect the tendency of school leaders to slowly change and manifest technology resistance.

According to Dr. Gonzalez-Moreno, the Professor of Music Education at the Autonomous University of Chihuahua (Mexico), faculty management resistance is one of the decisive factors hindering the integration of ICT within professional music education (Ruthmann & Mantie, 2017: 647).

As the studies mentioned above suggest, should university administrations and educational authorities provide support,

assessments, and motivation for continuous improvement, it will contribute to a more consistent modernization.

Russia. Integration Through Categorization

In 2016, the President of the Russian Federation Vladimir Putin declared that the development of the “Digital Economy” program in Russia is essential for the transition to a new technological era (Bochkareva, 2019). The President emphasized that the introduction of ICT in Russia will require education that meets the challenges of the “Digital Economy”. The priority project in the field of education called “Modern digital educational environment in the Russian Federation” was approved by the Government of the Russian Federation on October 25, 2016, as part of “Development of education” program for 2013-2020 (<http://neorusedu.ru/about> 07.11.2021).

According to “Personnel and Education” of the “Digital Economy” program, published on February 21, 2018, on the website of the Government of the Russian Federation (<https://digital.gov.ru/ru/activity/directions/866/> 07.11.2021) education will be an integral part of life for all citizens, as well as it will enter secondary vocational education. The state will allocate personal digital certificates in form of incentive payments to encourage the development of key competencies of the digital economy (Bochkareva, 2019).

Even though Russia introduced strategies in its education policy regarding ICT, the fate of music technology within the process surrounding the Digital Economy has been mixed. An overview of the

curriculum and qualification frameworks within Russia reveals that students' experience of music technology begins as part of a broader music curriculum experience within initial vocational education but becomes specialized into discrete qualifications that focus, to a greater or lesser extent, on the specialist skills associated with music technology. Licensed and introduced are the bachelor and master degrees in "music and computer technologies education" into the system of higher educational institutions. Classes of music and computer technologies and electronic musical instruments have been offered in the music curriculum in universities, music and music-pedagogical schools, colleges, music schools, art schools, centers for the artistic education of children and youth (Gorbunova, 2019: 268).

In the course of the study conducted by the Russian researcher and educator Prof. Dr. Gorbunova, a survey and interviews were arranged in 175 educational institutions of St. Petersburg and the Leningrad region, Moscow and the Moscow region, as well as more than 10 regions of Russia with a total sample of participants amounting to 3000 people, including 700 students, more than 2000 teachers of musical specializations from more than 100 cities of Russia.

Based on the results of the surveys, most of the teachers noticed that there is a positive effect of music technologies on the development of students' creative potential. However, there are also negative comments expressed by teachers who believe that computer technologies are based on inanimate sound and therefore are deliberately defective (Gorbunova, 2019: 268).

Speaking of music lessons' content, computer technology use occurs mainly in digital music lessons. Musical digital instruments are used by teachers of specified qualifications, such as "music arrangement on electronic music instruments", "distance music education", "electronic music instruments", "information technologies in music education", "sound design", "applied sound engineering", "basics of musical programming", "sound-temporal programming", "teaching music to people with disabilities using music and computer technologies" and others.

Analyzing Gorbunova's experience and her contribution to the development of ICT in music education in Russia, two trends can be distinguished. Successful introduction of specialized technical music lessons and sub-disciplines into music education leads Russian music technology education to the high international level. On the other hand, the categorization of subjects deepens the gap between musical-technical and classical music education. In traditional professional music pedagogy (classical instrument classes), the use of ICT is limited by utilizing elementary computer programs. The conservative professional music elite uses computer technology to a minimum and of a secondary nature (Gorbunova, 2019: 268).

Russia has taken a well-trodden road of implementing digital technologies within vocational course offerings and by introducing specific degrees such as "music and computer technologies education". As a result, universities offer competitive degrees in music technology,

but classical music education remained within the conservative paradigm.

East Timor. “Active Intervention”

To depict the situation with technology in music in a remote and underdeveloped location we will refer to an experience of Dr. Gillian Howell who investigated music participation in war-affected countries. One of her projects took place in East Timor which is one of the world's newest and poorest countries. Since 1999, East Timor has seen gradual but steady progress in many areas of human development. Yet, access to reliable electricity, clean water, healthcare, nutrition, and sustainable livelihoods are the amenities beyond expectations for many rural communities (Howell, 2013).

Dr. Howell describes the community she had been to for a project:

"My community music residency took place in a remote rural town where there were several unavoidable technological limitations on resources. Electricity supply was limited... Internet access was extremely expensive well beyond the means of the average local person, with the cost of an hour's access the equivalent of a day's income for many and available via a mobile USB modem, or at a single computer in one of the local shops." (Ruthmann & Mantie, 2017, p. 489)

The project aimed to involve young people and local musicians in a joint musical project. It was a participant-centered and environment-sensitive community music project. In the article for “The Oxford Handbook of Technology and Music Education”, Dr. Howell

refers to Dr. Higgins by calling her experience as an "active intervention" approach to community music, which means that a music teacher encourages a group of people to make music practically through the method of collaboration (Ruthmann & Mantie, 2017: 489).

Dr. Howell assumes that extreme environmental conditions (in East Timor) determined music technology choices. Even though new technologies could have been bought and donated to the community as a part of a project, unfortunately, the problem was not in terms of funding. Instruments and expensive technologies require constant care and service, and to be supported locally without external support or provision. This was not an option for the poor region. So, the decision was to make and use instruments that locals can replicate and take care after the project end. The project teachers used "old" technologies which were available locally - bamboo, bottles, buckets, and a machete - to produce music technologies that were suitable for a climate and environment. Among all the available music instruments, Timorese children would choose the *kakalos* (local traditional bamboo log drum) the most. The children were excited to play their traditional music for the foreign guest teacher. As Dr. Howell said, her "enthusiasm for the local traditions generated in Timorese children renewed pride and confidence in their cultural knowledge" (Ruthmann & Mantie, 2017: 490). A community music project like this is usually designed at providing personal and group well-being. The benefits from such group music-making go beyond the aspects of music and cover social and cognitive factors of human life.

Even though the reviewed case is about quite a far and new country, the lack of electricity, internet, and other supplies is not specific for East Timor only. Conclusions drawn from this experience are useful for the other locations lacking developed educational environment. East Timor case stands out for its success in integrating music technology values into life and music education.

Conclusion

As follows from national reports, statistical surveys, and data provided by the researchers, local environment, budget, institutional standards, and educational culture determine the strategy choice for ICT integration. With the fastest technological growth in Singapore, creative initiatives in Greece, integration by collaboration in Mexico, categorization in Russia, and active intervention in East Timor, the potential of technology integration were identified. The factors contributing to ICT integration within professional music education are:

1. Sufficient investment
2. Creative initiatives
3. International interdisciplinary collaboration
4. Implementation of music technology degrees
5. Environmentally conceptualized use of technology.

The functionalist approach, budget deficit, faculty management resistance, and categorization were identified as factors that refrain the modernization. Even though the ICT was technically introduced in music education, the concept and paradigm have not undergone an intended shift in terms of modernization of the teaching-learning style.

The suggestions are that universities must reform education policies and systems, guide and motivate teachers to improve their use of ICT and teaching techniques and foster a creative teaching-learning culture. Faculty members must support interdisciplinary, interinstitutional, and international cooperation and webinars to encourage international cooperation with a global framework and diverse agendas and high-level speakers overseas. Music educators must choose technologies that the environment can support and develop more local content for e-learning.

In addition, the national ministries are suggested to launch surveys and assessment boards to collect statistics from all musical institutions to monitor the use of technology in the education sector.

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CHAPTER - 5

POLYRITHM TEACHING METHODS AND APPLICATION STAGES ON PIANO LITERARY

Onur ÇİFTÇİ & İsmail SINIR

POLYRITHM TEACHING METHODS AND APPLICATION STAGES ON PIANO LITERARY

Onur ÇİFTÇİ & İsmail SINIR***

Introduction

Although piano education is an indispensable part of professional music education, it is mostly carried out as a compulsory course in the curriculum of music education institutions. As in universities, compulsory piano education is given in secondary education institutions. Piano education continues as a compulsory minor education for 4 years in Fine Arts High Schools. This program was also valid for the music education departments of universities until 2018. However, with the new curriculum which started implemented in 2018, compulsory piano education in the music education departments of universities was limited to only the first 2 semesters of the 8-semester undergraduate education, and students were given the opportunity to choose the piano as an individual instrument in the following semesters.

In the process of piano education carried out in music education institutions, students are expected to sing the works of Baroque,

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Classical, Romantic and Contemporary period composers. In these musical periods, it is seen that there are differences in musical styles as well as in rhythmic structures. These differences bring along important difficulties in the execution phase. One of the rhythmic structures that force the performers is polyrhythmic structures. Dalcroze defines polyrhythmic structures as “one of the most difficult coordination topics and also one of the most difficult to learn and teach” (Jacques-Dalcroze, 1921, p. 127).

Conceptually, "Polyrhythm" arises from the use of the concepts Poly (many) and "Rhythm" (rhythm), and is used as a combined noun to mean "multi-rhythm" or "multiple rhythm". When the concept of polyrhythm is considered in this context, more than one rhythmic structure played at the same time can be considered as a polyrhythm. In the Oxford music dictionary, the concept of polyrhythm is defined as “playing more than one rhythm at the same time” (Kennedy & Bourne, 1996, 570). Say (2005, p. 67) defines the concept of polyrhythm as “music that is not dependent on a single rhythm pattern and includes different rhythmic movements at the same time”.

Yavuzoğlu (2011, p. 5), on the other hand, defines the concept of polyrhythm as “the second, third, fourth rhythm that occurs under a rhythm and moves separately from it”. However, there are also polyrhythmic structures in which a certain rhythm and a second rhythmic line coincide with each other simultaneously at some points and at other points diachronically, and these polyrhythmic structures also constitute the passages mentioned above that are relatively difficult

to perform. From this perspective, the mentioned simultaneous or diachronic polyrhythmic structures should be considered separately from each other.

In this context, it is possible to define as "symmetrical" the situation where at least two rhythmic lines consist of rhythmic values with multiples of each other, and "asymmetric" if they are composed of numbers that are not multiples of each other. Figure 1 below gives an example of a polyrhythmic passage consisting of numbers whose rhythmic values are multiples of each other.



Figure 1. Symmetrical polyrhythm

As seen in the figure above, the rhythmic structures between the two parties are different from each other, but it is seen that these rhythmic structures are arranged in a certain order. In other words, the rhythmic structures are multiples of each other; such as “8-16”.

However, in this study, the focus is on polyrhythmic structures formed by numbers that are not multiples of each other; e.g. “3:2” etc. In the context of this study, such polyrhythmic structures will be defined as "asymmetric polyrhythms". However, the term “polyrhythm” will be used instead of the term asymmetric polyrhythms

in the next parts of the study. Figure 2 shows examples of polyrhythmic structures, which are referred to as "asymmetric" above:



Figure 2. Asymmetrical polyrhythm examples

We can see polyrhythmic passages more complicated in Romantic and Contemporary periods than the Baroque or Classical periods. For example, while we usually see polyrhythmic passages with 2:3, 3:2, 3:4, 4:3, 3:5, 5:3, in the Romantic and Contemporary period, it is possible to see polyrhythmic structures such as 4:7, 3:8, 3:10.

In addition, in the Baroque and Classical pieces these polyrhythmic passages are usually used for in a short passage, it is possible to see this polyrhythmic motive is dominating to whole pieces. As seen in figure 3 below, in Chopin's "Fantasia Impromptu" op. 66 a polyrhythmic motive dominating example:



Figure 3. Chopin, Fantasia Impromptu Op. 66

It is possible to see polyrhythmic structures in music in many other music cultures (African, Indian, Afro-Cuban) besides western music. Although the term polyrhythm is defined with different content and different names in various music theory and musicology sources, it is seen that in practice the concept of polyrhythm can be defined by the division structure and can be described with expressions such as “3:2 three versus two”, “2:3 two versus three”. When we look at the adjectives used to explain the concept of polyrhythm in music sources, it is seen that the most commonly used definition is the concept of "Cross-rhythm", which can be translated into Turkish as "counter-rhythm" or "opposite-rhythm". Cleland and Dobrea-Grindahl (2010, p. 458) define the concept of cross-rhythm as “each rhythmic element contains indivisible beats against the other”. However, the form used as a term in music education is "polyrhythm" (Jacques-Dalcroze, 1921, p. 129).

Although the terms “Polyrhythm” and “Cross-rhythm” are considered synonymous according to most sources, Grove's dictionary has handled these terms separately. According to the Grove dictionary, the concept of polyrhythm is “the overlap of different rhythms or measures” (The New Grove Dictionary, 1980; cited in Akyıldız, 2007). According to the dictionary, the concept of polyrhythm is closely related to counter-rhythm; however, it seems that the counter-rhythm is limited to a given metrical emphasis or rhythm that clashes with the beat.

Performers may fall on various difficulties while performing polyrhythmic passages. Akyıldız (2007) classifies these difficulties under three main headings: perceptual, cognitive and kinesthetic. Since polyrhythmic structures are considered to be relatively difficult in terms of learning and teaching, various methods are used for the learning and teaching of these rhythmic structures.

In the research of Çiftçi and Sınır (2019), it is investigated that which methods used in teaching polyrhythm on piano by instructors in Turkey. According to this research, it was concluded that most of the instructors used cognitive, kinesthetic, aural and synthesis methods as the preliminary stage of polyrhythmic passage studies. While the cognitive method is a teaching method for calculating on paper and understanding the priority and recency relationship between notes; The kinesthetic method is based on movement and practice, aiming to perform the polyrhythmic passage in stages. While the aural method is that provides teaching by making use of the learner's imitation mechanism; The synthesis model is a polyrhythm teaching method based on the use of several methods in harmony. By using various teaching methods, the instructors aim both to make the teaching process efficient and to make the learned knowledge permanent. Through teaching with learning strategies, students can learn in a meaningful way by structuring their knowledge (Demirel, Erdem, Koç, Köksal, & Şendoğdu, 2002, p. 125).

Aim of the Study

In this research, it is aimed to describe how the methods used in teaching polyrhythm on piano can be applied on pieces and to evaluate the advantages-disadvantages of these methods.

Importance of the Study

Although the difficulty in learning and teaching polyrhythmic structures is known, there are very few resources that include the methods used in polyrhythmic learning/teaching and the principles of application of these methods. It is thought that this study will contribute to the elimination of this deficiency in the literature.

Limits of the Research

Within the scope of the research, polyrhythm learning/teaching methods were limited to Cognitive, Kinesthetic, Aural, and Synthesis methods.

Model of the Study

This study is a qualitative research and document analysis method was used. The main purpose of document analysis is to obtain data by examining existing records and documents. Document analysis includes the processes of finding, reading, taking notes and evaluating resources for a specific purpose (Karasar, 2005).

Data Collection

Within the scope of the research, the repertoire used in the piano education process was subjected to document analysis and some of the

works containing polyrhythmic structures were determined. Examinations were made on these identified works and the principles of application of polyrhythm teaching methods were exemplified through these works.

Analysis of Data

In this study, which is carried out within the scope of a qualitative research, content analysis method is used to analyze the data. Content analysis means detailed and systematic examination and interpretation of a particular material in order to detect patterns, themes, prejudices and meanings (Berg & Latin, 2008; Leedy & Ormrod, 2005; Neuendorf, 2002).

Findings

Within the scope of this research, the application principles of cognitive, kinesthetic, aural and synthesis polyrhythm learning/teaching methods, which were determined by Çiftçi and Sınır (2019), and frequently used by lecturers, will be emphasized.

Research on polyrhythm teaching shows that various strategies or models have been created to organize the two hands. These studies are based on two main models: integrated and parallel models. Integrated model represents the progression of two hands on the same line, and these two structures are considered as a whole. Figure 4 gives an example of the representation for the 3:2 (3 vs. 2) polyrhythm in the Integrated Model:



Figure 4. Integrated model

In parallel model, each hand has its own engine timing and each is considered separately. Figure 5 shows how the 3:2 polyrhythm may be expressed in the Parallel Model:



Figure 5. Parallel model

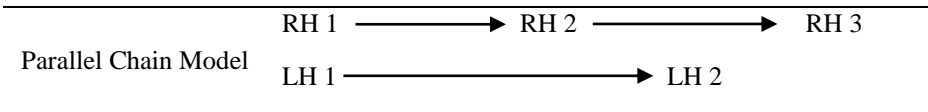
The “Flow Chain Model” will be used in the perceptual dimension of this research, and the "Parallel Chain Model" will be used in the motor organization dimension (Jagacinski, Marshburn, Klapp, & Jones, 1988, p. 419). In chart 1, the “Flow Chain Model” adopted in the perceptual dimension of the research is exemplified:

Chart 1. Flow chain model



The “Parallel Chain Model” which defined as part of motor organization dimension can be seen in the chart 2:

Chart 2. Parallel chain model



Cognitive Polyrhythm Teaching Method

Cognition, briefly, is all of the mental processes that the human mind does to understand the world and the events around it (Erden and Akman, 2007). When the concept of cognition is considered as a cognitive method, it can be considered as the individual's systematic understanding of the world and the events around him, and guiding his comprehension.

Cognitive method is the process of an individual's understanding, comprehension and learning of information. The main purpose of this process is to transfer information to long-term memory and to recall this information when necessary. The cognitive method is also closely related to the Logical/Mathematical intelligence type included in Gardner's (1993) theory of multiple intelligences. The type of logical/mathematical intelligence can be defined as reasoning using deductive-inductive methods and grasping the relationship between concepts. The use of a cognitive method in polyrhythmic teaching can be considered as a practical and effective method in terms of both following a logical path in analyzing the polyrhythmic structure and applying this logical framework on all kinds of polyrhythmic structures by using basic mathematical knowledge.

Cognitive polyrhythm teaching method can be defined in the most basic sense as a preliminary process of playing the polyrhythmic passage, which is carried out on paper and does not have any application phase. This method can help to understand the relationship between notes by showing which note goes where on paper (e.g. 3:2; 3:2 etc.).

By using cognitive method, the polyrhythmic passages can be understood by the performer and the process can be carried out more effectively during the application. According to Çiftçi and Sınır (2019), this method is frequently preferred by lecturers. 3:2, one of the most frequently encountered polyrhythmic structures in the piano education process, Chopin "Etude No. 3 in A Flat Major" is used in almost all of his work. This polyrhythmic structure is given in figure 6:



Figure 6. Chopin: Etude No. 3 in A flat major

In the cognitive calculation method, the 3:2 polyrhythmic structure can be expressed as shown in figure 7:



Figure 7. Cognitive computing method for 3:2

In the cognitive calculation method, in order to determining relationship between the notes, first the number of notes in the right hand and the least common multiple of the number of notes in the left hand (Least Common Multiple-*LCM*) must be found. For example, while we calculate the *LCM* of 3:2 polyrhythm structure, since there are

3 notes in one hand and 2 notes in the other hand, the division process is started with the smallest positive even number that can divide these numbers. When there are no more numbers that can be divided by 2, the division process is continued with the smallest number that can divide the other number. As a result, when the number 1 on both sides is reached in the division operation, the number on the right is multiplied. In this case, the least common multiple of 3:2 polyrhythm could be calculate as 6. *LCM* calculating process can be shown in chart 3:

Chart 3. Least common multiple calculation for 3:2

3	2	/	2
3	1	/	3
1	1		2x3=6

The number 6, which is the common multiple of 3 and 2, will be equal to 1 quarter note since the polyrhythmic structure shown in chart 3. Also it will be performed in 1 beat. The expression “*4th note=6*” on the top of the example shown in figure 8 symbolizes this situation:

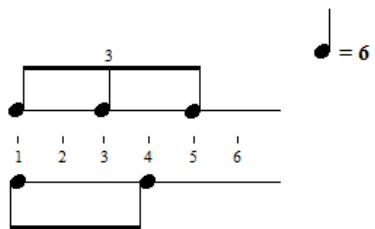


Figure 8. Cognitive computing method for 3:2

When we refer to 1 quarter note as 6 units, each note on the right hand should be placed every 2 units; each note in the left hand should be placed in 3 units. We can formulate this calculation as “least common multiple / number of notes in the right hand; the least common multiple / number of notes in the left hand”.

One of the most common polyrhythms in the piano education process is 4:3 polyrhythms. We can observe it in Brahms’ piano piece “51 Exercises for The Piano No. 1”. 4:3 and 3:4 polyrhythmic structures can be observed in figure 9 given below.



Figure 9. Brahms 51 Exercises for the piano no.1

As we mentioned above, at first the *LCM* of polyrhythmic structure (4:3) should be calculated as shown in chart 4:

Chart 4. Least common multiple calculation for 4:3 or 3:4

4	3	/	2
2	3	/	2
1	3		3
1	1		2x2x3=12

Figure 10 shows how the 4:3 polyrhythmic structure should be expressed in the cognitive calculation method:

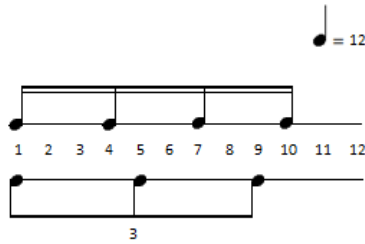


Figure 10. Cognitive calculation method for 4:3

LCM of the 4:3 polyrhythmic structure. Since *LCM* of the 4:3 is 12 this polyrhythmic structure will be performed within 1 beat. That's why the expression “4-note=12” is placed in the upper right corner of the calculation table. When we consider the 4th note as 12 units, each note in the right hand is 3 units; each note in the left hand must be placed every 4 units. We can reach this conclusion by *LCM / number of notes in the right hand* and *LCM / number of notes in the left hand* formula. Nevertheless, through this calculation, only the relationship between the notes can be revealed. It will not provide any practice other than mental analysis in the application phase in polyrhythm teaching.

Polyrhythmic Reduction in Cognitive Polyrhythm Teaching Method

In this research, we consider the concept of polyrhythm as the simultaneous playing of two independent rhythms. However, although some rhythmic structures do not seem to fit the definition we have stated, these rhythmical structures can simply adapt to this definition by a few operations: for example, the rhythmic structure of 18:4 as shown in figure 11:



Figure 11. Chopin Nocturne B.49

When the 18:4 polyrhythmic structure is divided in half, 9:2 polyrhythmic structure emerges. 9:2 can be considered easier than 18:4 while performing. Therefore, it will affect the teaching process of the polyrhythmic simplification process positively. The LCM value of the 9:2 polyrhythmic structure is calculated as 18. Since the related polyrhythmic structure will be performed within 1 beat, the phrase 4th note=18 is placed on the example in figure 12:

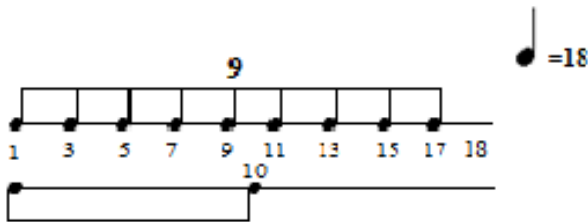


Figure 12. Polyrhythmic reduction for 18:4

Thanks to the polyrhythmic simplification method, the complex rhythm structure such as 18:4 can be transformed into a relatively simple 9:2. If this pattern repeats 2 times, an 18:4 rhythmic structure emerges. This method would provide convenience to the performer both visually and perceptually.

This polyrhythmic simplification could be applied in Chopin's "*Fantasia Impromptu Op. 66*" as shown in figure 13:



Figure 13. Chopin, Fantasia Impromptu Op. 66

The 5th measure of the piece shown in figure 15 has a total of 8 notes in the right hand, while there are 6 notes in the left hand. As we mentioned before, according to the definition of polyrhythm adopted within the scope of the research, at least one of the notes in the relevant passage must be odd numbered and not multiple of each other. When the 8:6 rhythmic structure is divided into 2, it will have turned into a 4:3 polyrhythmic structure.

Kinesthetic Polyrhythm Teaching Method

The word kinesthetic is derived from the word kinesthesia, which means movement. Movement is the basis of kinesthetic practices. According to Body/Kinesthetic intelligence, which is also included in the multiple intelligence theory put forward by Gardner (1993), the individual discovers and learns information through action.

Movement is the basis of the kinesthetic teaching method. Throughout history, music educators have used various methods in teaching music. One of these methods is Emile Jaques-Dalcroze's method, which is based on motion. According to Dalcroze, the basic

element of music is rhythm and bodily movement is needed to learn rhythm (as cited in Kemalbay Eren, 2019). It can be said that Dalcroze prefers to use bodily movement to support the practical application of knowledge and to remember knowledge for a longer period of time. It is also possible to find statements that support Dalcroze view on learning based on action in educational science publications.

According to Senemoğlu (2018), learning based on action is kept in procedural memory. Even though the formation of procedural memory takes a long time, it has a strong permanence feature once it is created. In this case, it is thought that the use of kinesthetic polyrhythm teaching method, may be effective in polyrhythm teaching.

Kinesthetic polyrhythm teaching method can be defined as performing the related polyrhythmic passage in stages based on movement. Figure 16 shows how the 3:2 polyrhythm will be applied in the kinesthetic polyrhythm teaching method. However, when the kinesthetic polyrhythm teaching method is used alone, a cognitive calculation method as in figure 14 is not used. This image is designed only for the purpose of understanding the kinesthetic polyrhythm teaching method:

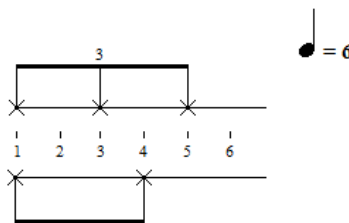


Figure 14. Kinesthetic polyrhythm teaching method for 3:2

When performing a polyrhythmic passage, factors such as finger numbers, notation, and modifiers can complicate the execution. While using the kinesthetic polyrhythm teaching method, it is possible to focus on the polyrhythmic structure by disabling these factors. The kinesthetic polyrhythm teaching method can be sustained in various stages.

1. The notes in the dominant hand are struck rhythmically, accompanied by the unit beat of the metronome on a floor, then the same process is applied with the other hand.
2. While the student beats the polyrhythmic structure with the dominant hand, the teacher plays the notes corresponding to the opposite hand, then the same process is continued with the teacher and student changing tasks.
3. The student performs the polyrhythmic structure by beat in it alone with both hands on a floor, accompanied by a metronome.
4. In order to encourage the student, the relevant passage is performed on two different notes by using the index fingers of both hands.
5. The student is asked to perform this passage with both hands separately, paying attention to the notes and finger numbers, accompanied by a metronome.
6. While the student is playing this passage with the dominant hand, the teacher plays the notes corresponding to the opposite hand of the relevant passage, and then the student and the teacher repeat the process by switching tasks.

7. The teacher performs the polyrhythmic structure with both hands at the same time as the student.
8. Finally, the student is asked to perform both hands at the same time, accompanied by a metronome, paying attention to the notes and finger numbers.

These stages, which are designed for the kinesthetic polyrhythm teaching process, can be replaced or skipped depending on the teacher's preference or the level of the student. The main purpose of this gradual study is to enable the student to perceive the polyrhythmic structure easily and to create the awareness of applying the operations that should be done gradually when encountering the same or a similar polyrhythmic structure on their own.

Although it is not very common in the piano education process, it is possible to encounter situations where 3 different rhythms clash, apart from the conflict of 2 different rhythms. There is 5:3:2 polyrhythmic structure in the Chopin “Concerto No. 1” as shown in figure 15.



Figure 15. Chopin, Concerto no. 1

It can be said that it would be advantageous to use the kinesthetic polyrhythm teaching method in teaching the polyrhythmic structure in the example given in figure 15. The application stages of kinesthetic polyrhythm teaching method can also be used in the example given in figure 15, however this polyrhythmic structure contains a significant difference in the execution stage compared to other stages, since there is a polyrhythmic passage which consist of 3 rhythms. While studying the kinesthetic polyrhythm teaching method, the students can prepare themselves by tapping 5 notes on the right hand, 2 notes on the left hand and the 3 notes with their foot.

Aural Polyrhythm Teaching Method

People begin to develop their aural abilities while they are still in the womb (Amtmann, 1997). In this case, it can be thought that the aural ability begins to develop before many other abilities. According to the neurological point of view, music/rhythm intelligence develops before other types of intelligence (Başaran, 2004). In this case, using aural methods and materials during the teaching may help to students for achievement.

In their study, Dilli and İz Bölükoğlu (2014) prepared artistic activities according to Gardner's theory of multiple intelligences. They examined the effect of these activities on students' learning of rhythm. As a result, they determined that the activities carried out in the musical/rhythmic field as well as in several fields have a significant effect on learning the subject of rhythm compared to the traditional method.

The musical/rhythmic intelligence type that Gardner (1993) refers to in his theory of multiple intelligences can be defined as the individual's ability to distinguish between tone, rhythm and timbre expressions. Considering that this type of intelligence does not only consist of music and rhythm for some people, it is suggested that it can also be called aural intelligence (Bellanca, 1997; Bumen, 2004). The basis of music intelligence lies in the process of noticing, perceiving and imitating the sounds in the nature and the environment of the individual.

Aural polyrhythm teaching method aims to provide learning through the aural imitation. This method can be applied in several ways.

1. The teacher can play the piece for the student.
2. The piece can be played through a digital recording.
3. The piece can be played rhythmically through various applications by the instructor.

Aural polyrhythm teaching method can relatively accelerate the teaching process and can be used in areas where kinesthetic and cognitive methods are not effective or difficult to apply. For example, this method would be effective in teaching 35:4 polyrhythmic structure in Chopin's "Nocturne B.49" as seen in figure 16:



Figure 16. Chopin Nocturne B.49

Synthesis Model in Polyrhythm Teaching

Each individual perceives, holds and processes information in different ways. This perception process in different ways can be defined as learning style. Felder and Silverman (1988, p. 674) define learning style as “the typical difficulties and preferences of individuals in the process of receiving, holding and processing information in general”. “Researchers think that learning styles can be classified under three headings: Visual, Aural and Kinesthetic/Tactile” (Barbe & Milone, 1980; Given, 1997; Klavas, 1994; Petrini, 1990; cited in Boydak, 2017).

According to a research, an individual learns permanently;

- 10% of what he/she reads
- 20% of what he/she hears,
- 30% of what he/she sees,
- 50% of what he/she sees and hears
- 80% of what he/she sees, hears and says,
- 90% of what he/she sees, hears, touches (Demirel, Seferoğlu & Yağcı, 2002).

In this respect, we can say that if the method and material chosen in the teaching process appeals to more than one sense, the education process will be more efficient.

The synthesis model in polyrhythm teaching is based on the use of several methods in harmony. According to this method;

1. First of all, the polyrhythmic passage is analyzed on paper using the cognitive method and the student is provided to comprehend the temporal relationship between the notes.
2. Then, the word method is articulated to this method, paying attention to the harmony of words and music. While choosing words, the proximity of the individual's life, cultural differences and pronunciation differences should be prioritized.
3. Then, the kinesthetic method is added to the application phase, while the words are rhythmically spoken, on the other hand, the stages specified in the kinesthetic method are applied.

The synthesis model in polyrhythm teaching can be exemplified as shown in figure 17¹:



Figure 17. Synthesis model for 3:2

While applying the word method in 3:2 polyrhythm, the first note in both hands is “Bur”, the second note in the right hand is “sa”, the second note in the left hand is “si” and the third note in the right

¹ The words chosen in this example are the names of two cities in Turkey: Bursa and Sivas

hand is “*vas*”. These city names can provide effective execution of the teaching of 3:2 polyrhythmic structure.

According to Sadoski and Paivio’s (1994) dual coding theory, learning will be more effective and efficient when verbal content is presented together with visual content. Based on this theory, it can be thought that learning will be more effective and efficient if a verbal content is added to the visual content of the notes. The study by H. Yokuş and T. Yokuş (2015) also confirms this claim.

Another example where the synthesis model can be used in polyrhythm teaching is given in figure 18:



Figure 18. Brahms 51 Exercises for the piano no.1

In Brahms “51 Exercises for The Piano No.1” shown in Figure 20, 4:3 polyrhythm is predominantly used. Figure 19 shows how the 4:3 polyrhythm should be expressed when using the cognitive calculation method and the lexical method:

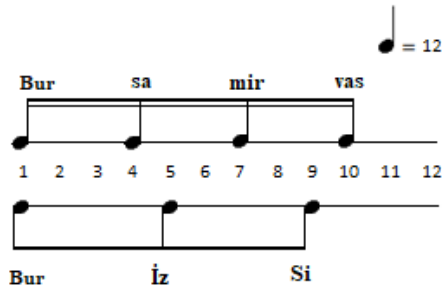


Figure 19. Synthesis model in for 4:3

In the example shown in Figure 21, the syllable “*Bur*” is used for the first notes on the right and left hands; the syllable “*sa*” for the 2nd note from the right hand; the syllable “*Iz*” for the 2nd note from the left hand; the syllable “*mir*” for the 3rd note on the right hand; The syllable “*Si*” corresponds to the 3rd note from the left hand and the syllable “*vas*” to the 4th note from the right hand. While choosing these words prosody is observed.

Conclusion

Polyrhythms are rhythmic structures that are difficult to perform. Therefore, the methods of each performer to achieve this challenge will be different. In this study, various suggestions were made to facilitate polyrhythm teaching. However, each proposal has its advantages and disadvantages.

It can be said that the cognitive polyrhythm teaching method is advantageous in that it can be transferred to all kinds of polyrhythmic structures and requires basic mathematical knowledge in calculation processes. However, there are also disadvantages of the cognitive polyrhythm teaching method. The higher *LCM* value, the harder it will

be to show on paper. In addition, this method, may not provide convenience in terms of application, except for mental preparation.

The kinesthetic method can be used in all kinds of polyrhythmic structures in polyrhythmic teaching. Therefore, it may be advantageous for some cases. However, when this method is used alone, disadvantages may arise in detecting and analyzing the polyrhythmic passage.

The auditory polyrhythm teaching method provides relatively quick and easy analysis. For example, it can be said that it is advantageous in terms of providing convenience in polyrhythmic structures with high *LCM* value. However, this method may create a disadvantage because it requires working with a guide or makes dependent to on reference records and rhythms.

In polyrhythm teaching, it is seen that the synthesis model addresses more than one learning style at the same time and thus enables the learning process to be carried out in a fast, effective and permanent way. This method can also be used in any polyrhythmic structure. However, synthesis model application in polyrhythm teaching can be complicated at first. Therefore, working with a teacher at the first stage would provide better performance.

In the process of deciding which of the polyrhythm teaching method is suitable for the student, some variables should be considered. We can say that the learning style of the student comes first among these variables. The learning style of the students can be determined by using the learning style scales and it can be determined which method can be

more effective in teaching polyrhythms. In this way, it can be thought that the teaching process will be more efficient thanks to the harmony between the learning style of the student and the teaching method used in theory. Chart 5 shows which Polyrhythm teaching methods can be matched with which learning styles:

Chart 5. Matching learning styles and polyrhythm teaching methods

Visual Learning Style	-	Cognitive Polyrhythm Teaching Method
Audio Learning Style	-	Auditory Polyrhythm Teaching Method
Kinesthetic/Tactile Learning Style	-	Kinesthetic Polyrhythm Teaching Method

Another variable in choosing which polyrhythm teaching method to use is the polyrhythmic structure to be studied. Cognitive polyrhythm teaching method is particularly effective in understanding polyrhythmic structures with low *LCM* (3:2, 4:3, 5:3 etc.).

The kinesthetic polyrhythm teaching method can be applied in any polyrhythmic structure. It can be said that the Kinesthetic method will be useful especially in parts where finger change, modifier sign and notation are complex.

Auditory polyrhythm teaching method can be considered as a useful method especially in polyrhythmic structures with high *LCM* value (11:4, 18:7, 35:4 etc.).

In polyrhythm teaching, the synthesis model can be used if the polyrhythmic structure to be studied has the practical characteristics of more than one method. We can conclude that the synthesis model would be more effective than the other methods. In other words, it can be said that the synthesis model will make the learning process more efficient.

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CHAPTER - 6

A FORGOTTEN USÛL “DARB-I ARABÎ” AND THE FIRST EXAMPLE BELONGING TO THIS USÛL

Volkan GİDİŞ & Hanefi ÖZBEK

A FORGOTTEN USÛL “DARB-I ARABİ” AND THE FIRST EXAMPLE BELONGING TO THIS USÛL

Volkan GİDİŞ & Hanefi ÖZBEK***

Introduction

Turkish Music is a very rich musical genre with its modalities as well as its maqams and instruments, and it has a wide range in terms of rhythm diversity (Özbek, 2020). While many of these usûls continue to be used today, some usûls are rarely used. While many of these usûls continue to be used today, some usûls are either rarely used or a new work is no longer created by using these usûls. Therefore, these appear in many of the theory books of Turkish Music under the titles of **“Unused Usûls”** or **“Non-Exemplary Usûls”**. The beats of some of these usûls have survived to the present day (Özbek, 2020; Yarkin, 2014). However, there are no examples of works belonging to them or they have not yet emerged. We believe that as the old theory books are examined and the works are analysed, it will be possible to access new information or examples of works about these unused usûls.

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In this article, the usûls which works are without examples will be listed. Then, the usûl of Darb-ı Arabi, whose name is mentioned in some theory books and on a website, will be mentioned. This exercise, in the Iraq Maqam, which was performed by Muallim İsmail Hakkı Bey and probably composed in 1897 (or before) will be discussed (Özbek, 2020; İsmail Hakkı Bey, 1937; Çakar, 1996; Url.1).

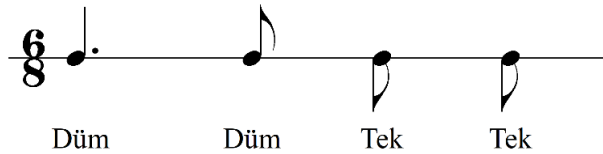
This research is a qualitative research conducted with archive and document scanning usûls.

“Unused Usûls” or “Non-Exemplary Usûls”

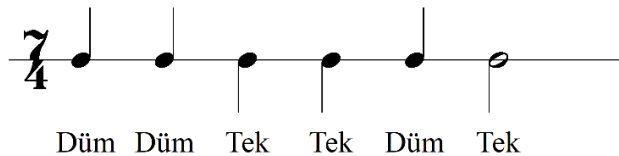
In some theory books, some usûl names and their strokes (beats): are given under the headings of "Unused Usûls" or "Non-Exemplary Usûls". The list of these usûls and their beats are below (Özbek, 2020):

Gulsen

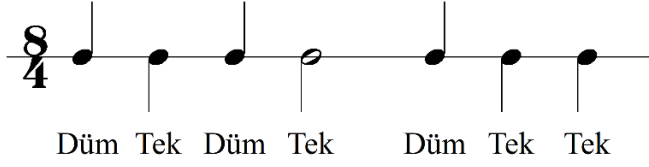
It is reported that it was organized by Abdülkadir Tore (Karadeniz, 1979).



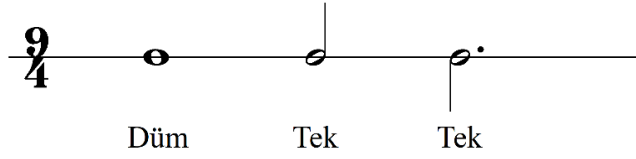
Heftâ



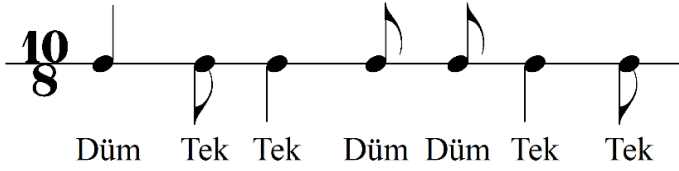
Bulgarian beat (darb-i bulgar)



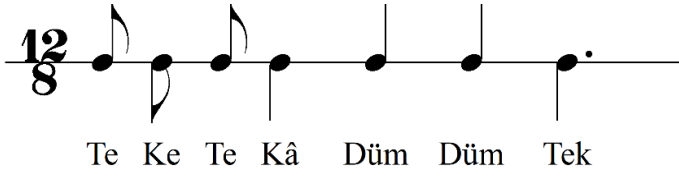
Aksaq sofyân



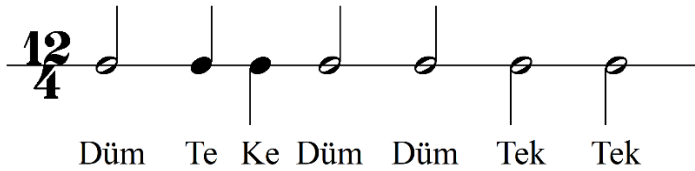
Arab aksaq semâî



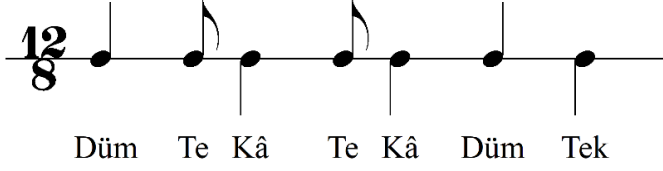
Mazmûrî



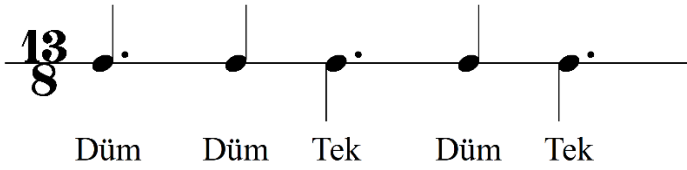
Kadîm evfer



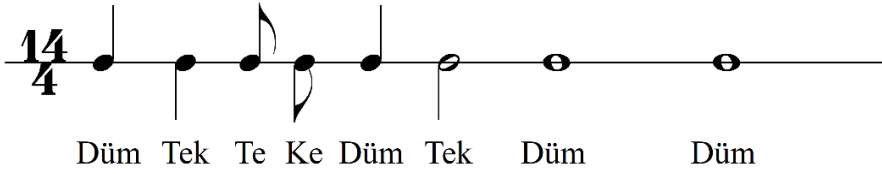
Dolap



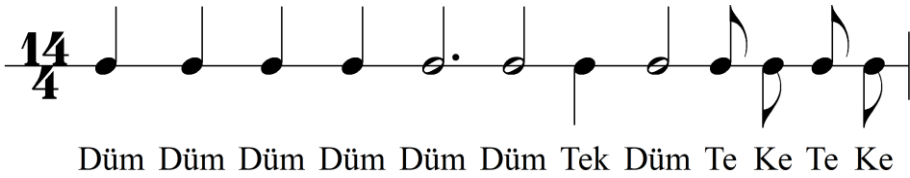
Darb-ı arabî



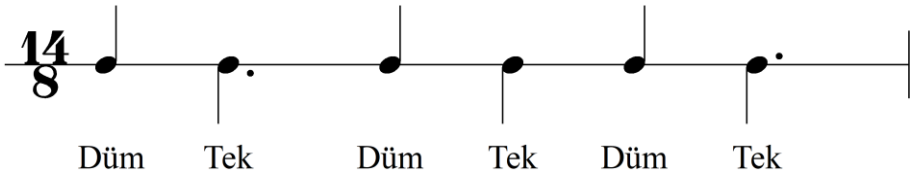
Devr-i türkî



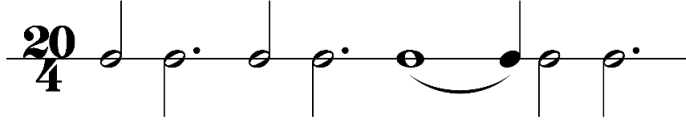
Müsebba'



Raks revan



Dilrübâ

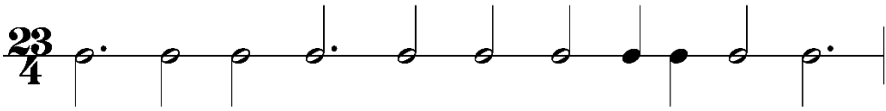


Şirin



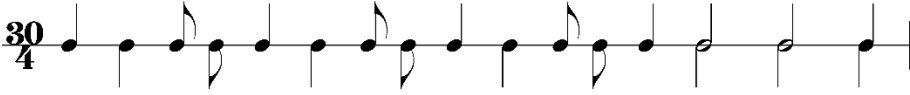
Düm Te Ke Te Ke Düm Tek Tek Tek Kâ Tek Kâ Düm Te Ke Düm Düm Tek Tek Kâ Tek Kâ

Harzem

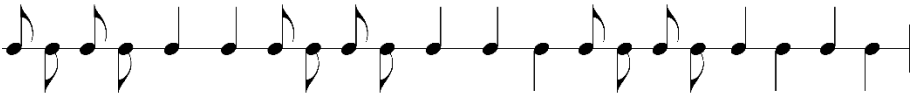


Tek Tek Tek Düm Düm Düm Düm Te Ke Düm Tek

Devr-i sagîr



Düm Tek Te Ke Düm Tek Te Ke Düm Tek Te Ke Düm İlek İlek İlek



Te Ke Te Ke Düm Düm Te Ke Te Ke Düm Düm Tek Te Ke Te Ke Tek Kâ Tek Kâ

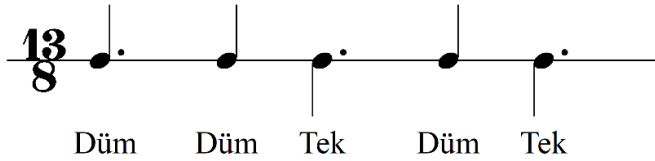
It was arranged by Vardakosta Ahmet Aga; no sample work has survived to the present days (Çakar, 1996; Özkan, 2010).



Düm Tek Düm Tek Düm Tek Kâ Düm Tek Düm Düm Tek Düm Tek Düm Tek Kâ Tek Kâ

Darb-1 Arabi Usûl and sample works of this style

The Darb-1 Arabi usûl is described in the sources as a usûl with 13 cycles (timed) and 5 strokes (beats). When Muallim İsmail Hakkı Bey's exercise in the Iraqi Maqam, which he performed using this usûl is examined: It is observed that the usûl is arranged by combining one Musemmen usûl (8 cycles) and one Turkish Aksaq usûl (5 cycles). The same conclusion is reached when the exercise is performed over and over again and the processing of the procedure in the piece is carefully analysed by looking at the melodic progression of the piece and it is confirmed that the usûl has an "8/8 + 5/8" setup (Figure 1).



The exercise in the Iraqi Maqam is shown in Figure 2.

Irak Egzersiz

Usûl: Darb-1 Arabi

Muallim İsmail Hakkı Bey (1865-1927)



Figure 2. The exercise composed by Muallim İsmail Hakkı Bey.

In accordance with the way the ‘Darb-ı Arabi’ usûl is played in the form of “Müsemmen + Turkish Aksagi” (8 + 5 = 13); Hanefî Özbek composed a piece in the Ussak Maqam and song type and added to the repertoire of this usûl (Figure 3).

Conclusion

The exercise, composed by İsmail Hakkı Bey in the Iraqi Maqam, is the only known exemplary work on the Darb-ı Arabi usûl. Therefore, this exercise is important because it shows the rhythm of Darb-ı Arabi in a work and the fusion of the drums with the melody.

Now, we have this exercise in Iraqi Maqam and an example work of Darb-ı Arabi usûl. Therefore, we think that it would be more appropriate to remove the Darb-Arabi usûl from the list of "forgotten usûls" in theory books and to list it as it deserves.

Uşşâk Şarkı

Engel olma dağlar artık

Usûl: Darb-ı Arabî

Süre: 3' 15"

Güfte: Kaya Özbek

Beste: Hanefi Özbek

♩=72

Aranağme

En gel ol ma (Saz _____) dağ lar ar tık (Saz _____)

Has ret li ğim (Saz _____) yı ğın yı ğın (Saz _____) yı ğın yı ğın (Saz _____)

A ra mız dan (Saz _____) çe kil ar tık (Saz _____)

Has ret li ğim (Saz _____) yı ğın yı ğın (Saz _____) yı ğın yı ğın (Saz _____)

Ca nım dan çok (Saz _____) se vi yo rum (Saz _____)

Öz le min den _____ (Saz _____) ö lü yo rum (Saz _____)

rit. *a tempo*

Engel olma dağlar artık
Hasretliğim yığın yığın
Aramızdan çekil artık
Hasretliğim yığın yığın

Canımdan çok seviyorum
Özleminden öliyorum
Aç kolların geliyorum
Hasretliğim yığın yığın

Vezin: Hece vezni (8 hece)

Bestelenme târihi: 06.08.2020 (saat: 16.15-16.56) Kavacık/İstanbul.

Figure 3. A song composed in Darb-ı Arabî style.

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We are proud to publish the first book of the series titled “Music and Dance Research”. The purpose of this book series is to share the academic studies on “music and dance” with Turkish people in Turkey and Turcic world and all other people in the world as well. In this series, our main goal is to review the studies of academicians and academic candidates and present them to researchers without a profit motivation. Given the vision and goals we have set along the way, we would like to mention that single and multi-author papers in the languages preferred by the authors will be included. We would like to express our special thanks to all authors who have shared and will share their research with us, both in the current publication and in the future ones.

“Music and Dance Research” contains six papers by eight authors, divided into chapters. The studies included in the book are: The influence of anxiety and anxiety disorder on performance; The history and development of Azerbaijan ballet; Hungarian dance system and Olga Szentpál's theory; The relations between communication/information technologies and music education; other very rare studies on various subjects of music and dance, such as methods of teaching rhythm in piano education. We believe that each study in this series, born of hard work and great effort, will fill an important gap in the field of music and dance, and will be a significant contribution to the research database, inspire future investigation, and constitute as a solid resource.

We would like to thank all the authors and everyone who contributed to the elaboration and publication of the book.

Prof. Dr. Kürşad GÜLBAYAZ & Doç. Dr. Tarkan YAZICI

Editors