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İrina Yalçın-Buharina
Nick Peterson

Opening Speech

Dear guests and valuable participants,

Welcome to the "Third International Music and Fine Arts Education Symposium", where 19 speakers from 8 different countries will participate and approximately 19 papers will be presented in 6 sessions.

Dear guests,

I would like to start by quoting Mustafa Kemal Atatürk before talking about my thoughts on art. He said " A nation without art has lost one of its vital vessels."

Art is the processing of emotions and the personal reflection of feelings and thoughts in the face of nature and the environment through color, line, form, sound, word and rhythm.

Art is a cultural element that distinguishes a nation from other nations and reveals the way a nation finds beauty. Since human beings exist both physically and spiritually, the types of needs have always existed, both physically and spiritually.

The first is the physical need as everyone knows. The second is art, which remains hidden but expresses its existence at every opportunity. Man meets his social and spiritual needs with art, which is the sum of the pleasure of speech, sound, color, light, shape and understanding.

Being an important communication tool, Art makes life beautiful. In this way, it brings to light the talents that exist in people, and increases the sense of self-confidence by activating them.

Art, which enables one to establish a connection between present and future and benefit from it significantly by introducing his own cultural past, is an intertwined connection between emotion and thought, as well as being an active aid in the learning and development process,

It is necessary because it enables the individual to adjust his social relations, to cooperate and help, to choose and express the truth, to taste the joy of starting and finishing a job, and to be productive.

Art pursuits also have spiritual therapeutic properties. In the whole course of human life, traces of art are found as fundamental values.

From the moment he opened his eyes to life, the colors he saw, the forms he grasped, the volumes he perceived have always been the reflections of these traces.

Fine arts are a powerful and effective educational tool in personal development. Acquiring values such as gaining aesthetic sensitivity among people, developing common behaviors, gaining common appreciation, and seeking beauty will always be realized in this way.

The raising of qualified people in the society, the formation of a productive human profile that is beneficial to the environment and the country, the enjoyment of the life they live and the development of their emotions are also the positive results of fine arts.

It shows a different feature from other works because it arouses pleasure and enthusiasm in people. I would like to end my words that I started with the artistic understanding of Mustafa Kemal Atatürk, the founder of our Republic, with his words once again.

He said "Art is the expression of beauty. If this expression is verbal, it is poetry, if it is with melody, it is music, if it is with paint, it is painting, if it is with carving, it is sculpture, if it is with building, it is architecture."

I would like to take this opportunity to express my gratitude and gratitude to all my professors who brought us together and contributed to this program.

I hope that the symposium will be beneficial for our city and country.

Prof. Dr. Âlim Yıldız

Rector

Opening Speech

Dear Rector,

Dear participants who attended our symposium from Turkey and other countries,

And dear young people!

I would like to welcome you to the 7th International Music and Fine Arts Education Symposium, organized by the Faculty of Education.

As the Faculty of Education, we have held many national and international symposiums. By returning to our schedule before the COVID-19 pandemic, we aim to continue our educational activities and scientific and artistic activities without interruption during the pandemic period.

Sivas is not only an ancient city of culture and civilization, but also a city of art and music. For this reason, organizing such a symposium in our university is very important for both our University and our city. I sincerely hope to hold our future symposiums and cultural and artistic events face-to-face, together, by sharing the same physical environment.

A total of 11 invited speakers from America, England, Australia, South Korea, South Africa, and Russia and 6 speakers from our faculty will attend our symposium, organized by the Faculty of Education, Department of Fine Arts Education and will last for three days. At the meeting, 21 papers will be presented in 6 sessions and all the presentations will be given in English. Our symposium will also include online concerts and art exhibitions. Along with invited artists from Turkey and lecturers from the Art and Music departments of our Faculty, a total of 17 foreign invited artists from Slovakia, Italy, Norway, India, Netherlands, England, Brazil, Japan, America, South Korea, Russia, Bosnia and Herzegovina, Egypt, Iran, Mexico, Kosovo, and Azerbaijan are invited to these artistic events.

I would like to express my sincere gratitude to our Rector Prof. Dr. Alim Yıldız, who has given us all kinds of support in the organization of the symposium, and to Prof. Dr. Mustafa Hilmi Bulut Head of Fine Arts Education, who made great efforts in actualization of the symposiums. I would also like to thank those who contributed to the symposium, our department staff and you, the valuable participants who contributed to our symposium with their papers. I wish you all a successful and informative symposium.

I respectfully greet you all.

Prof. Dr. Ali Aksu

Dean

Workshop with Nick Peterson

Nick Peterson

Prof. Dr., “Pianist and Music Educator, Australia, insightmusic@bigpond.com”

‘**Equipping Superior Sight Reading**’- consider the notions that if we can read our language effortlessly, and, if music is a language, why not apply the long-established language reading methodologies to dramatically improve music reading?

Ground breaking!

‘Equipping Superior Sight Reading’

In this session Nick Peterson introduces the landmark:

‘Equipping Pianists for Superior Sight Reading’

a resource designed to enhance sight reading skills and inspire student confidence.

Reading (whether of language or music notation), depends on the ability to intellectually recognize, and physically execute a vocabulary. As a result there should be a transfer of meaning.

But all too often, pianists are steered into hastily decoding one note at a time devoid of understanding. And with little attention given to coordination (physicality that is vital to fluency), there is never certainty as to whether the notation will fall within the pianist’s capacity. Consequently sight reading is undertaken tentatively. Logically, adequate training would have it tackled confidently.

This session introduces a graded and comprehensive program designed to dramatically improve the reading abilities of all pianists. By progressively combining music’s constituent vocabularies (rhythmic, melodic and harmonic), to increase the repertoire of intellectual and physical skills, the way is paved for fluent sight reading; reading music as naturally and meaningfully as reading a language; a first language.

Keywords: *Sight reading, Language reading, Notation, Recognition, Decoding, Physicality, Vocabulary, Meaning, Comprehension, Coordination, First language*

How to Help Students Achieve Flow, the Optimal Experience, in the Music Learning Context

Gina Yi

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Play should never be considered lesser in students' musical experience, as growing musicians without past and continuing experience of "playing with music" will be frustrated when the task (e.g., acquiring the instrument technique or learning to read music notation) is imposed without musical readiness. Without the readiness to achieve a higher level of the task, students will see music learning (in the classroom or lesson setting) as meaningless work or give up on music learning due to a lack of experience and understanding. In addition, the absence of musical readiness will eventually extinguish the "fun" of music because students experience learning an instrument as work and do not reach the level of play. Therefore, it is of utmost importance for music teachers to provide the optimal learning experience in classes so that students feel they are progressing and want to move to the next level, higher play. The concepts of play and flow share similarities. In that, we will look at the qualities of both phenomena and discuss how "playing with music" will eventually help students "play music." In this presentation, I will address the importance of play in learning music, discuss the concept of "flow" in music education, and explore how teachers can help students achieve flow, the optimal experience, in the music learning setting.

Keywords: *Music Education, Flow, Optimal Experience.*

Music Education in Finland and the Connection to Excellence

Sharon Lierse

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A research study is investigating the link between excellence in education and music. Finland was selected as they have been number one in PISA tests for more than a decade (Baker, 2017; OECD, 2017) and also have one of the best music education systems in the world (Johansson, 2021). The researcher has been observing music education classes for generalist classroom teachers at a Finnish university followed a series of interviews with university students. The research has shown that teacher independence and equity play a large role. Pre-service teachers learn from their initial training to display artistic freedom, foster creativity and utilize their own personal strengths. Additionally, the positive attitude towards the teaching profession in society, their self-identity and why education is valued so highly in society are other key factors. The presentation will discuss the findings from the interviews using thematic analysis and grounded theory (Braun & Clarke, 2006; Rubin & Rubin, 1995).

Keywords: *Finland, Excellence, Education, Creativity.*

A Research on Social Phobia Affecting The Quality of Voice Performance in Classical Turkish Music

Serap Subatan

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In this study, there are many technical dimensions that must be present in a quality vocal performance in the field of Classical Turkish Music. In addition to these musical dimensions, social phobia, which is an important branch in the field of psychology, is one of the factors affecting interpretation. In this study, it is aimed to contribute to the candidate voice performers or instructors in determining a certain method with this approach created within the framework of determined variables. With this research, the relationships of 5 dimensions of social phobia, which affect vocal performance in Classical Turkish Music, on performance success were examined. In order to apply these criteria, it is limited to Turkish Music State Conservatories with large student capacities in Turkey. Data collection technique through survey was applied to a total of 181 people, 94 men and 87 women, studying in these conservatories. In addition to descriptive statistics, T-test, ANOVA, Regression analysis, Correlation, Factor analysis, Item analysis and structural equation analysis methods were used to analyze the data. Descriptive analysis findings regarding the effects of social phobia on qualified interpretation in Classical Turkish Music vocal performance show that the psychological dimensions of vocal performance and social phobia are directly related. In terms of social anxiety, avoidance of the social environment and physical reaction in the social environment are below average levels, while criticism, phobic attitudes and the feeling of being observed in other social environments are at medium levels. In other inferential statistical analysis results, those with more social phobia tend to have lower executive performance success. A strong negative relationship is observed between anxiety about being observed in social areas and liking music and getting carried away. A positive relationship has been found between criticism in social areas and difficulty in music. According to these results, it has been determined that students who say that studying music is difficult have more anxiety about being criticized and humiliated, and these are important dimensions that affect success in vocal performance.

Keywords: *Qualified voice performance, Classical Turkish Music, Social Phobia, Social anxiety and voice performance.*

Body, Breath, and Vocal Performances in Polyphonic Choir: The Utilization of Alexander, Messa di Voce, Tongue Twisters, Feldenkrais, Orff, Kodaly, Dalcroze, and Suzuki Methods in Education

Dilek Moğulbay

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This study aims to examine the methods and techniques related to body, breath, and vocal training used in polyphonic choir education to foster a shared perspective among composers, conductors, choir members, and audiences in artistic performances conducted within the context of a choir. The research problem focuses on investigating the applicability of Orff, Kodaly, Dalcroze, and Suzuki music education methods in polyphonic choir education, as well as exploring how methods like Alexander, Messa di Voce, Tongue Twisters, and Feldenkrais affect body, breath, and vocal performances. This research employs a qualitative research method involving descriptive inquiry. Qualitative research entails observation, interviews, and document analysis to gain a comprehensive understanding of perceptions and events within their natural context. The research method follows a survey model, which aims to describe an existing situation as it is or has been in the past. Initially, choir members do not instantly become prepared to sing when they come together. To rehearse effectively, they need to undergo physical and mental adaptation processes and engage in specific breathing and vocal exercises tailored to the particular piece of song. A productive rehearsal starts with a proper warm-up, ensuring that all muscles are relaxed and stretched to maintain good posture, proper breathing, and clear singing. Establishing a strong foundation through rehearsals enables the choir to sing harmoniously, beautifully, and accurately. It is essential to incorporate various mental, physical, and musical exercises in different forms. We recommend a range of relaxation, awakening, and revitalization exercises to achieve harmonious singing. These exercises should be customized based on the choir's level, age, and size. When planning a performance, it is crucial to consider the choir's behavior during rehearsals and presentations.

Keywords: *Polyphonic choir, Performance, Education, Method.*

Analysis of the Perceptions of Academicians in the Field of Music Regarding Musical Dictation through Metaphors

Özlem Özaltunođlu

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In music education, we encounter two main elements in acquiring literacy, that is, the ability to read in musical language and write in musical language; solfeggio/sight-reading and dictation. Solfeggio/sight-reading, which refers to correctly voicing the seen musical text, and dictation, which refers to correctly writing the heard music; They are used as two important measurement tools when assessing music literacy. In this research, it was examined how musical dictation was perceived by academics in the field of music and what metaphors were used to express this perception. Thus, it has been investigated how musical dictation is expressed through the eyes of individuals who experienced an education process that included musical dictation during their student years and who targeted music as their professional field of expertise as a result of this experience. In order to investigate how musical dictation is perceived by academics, answers were sought to the following questions: (1) With what metaphors do the academics in the research group express their perceptions about musical dictation? (2) To what extent do academics' perceptions of musical dictation differ; (a) depending on the institution they work for? (b) in terms of their professional experiences? (c) in terms of fretted/fretless instrument playing? (d) in terms of providing dictation training? (e) depending on whether they have received polyphonic musical dictation?

The population of the research consists of academics working in the field of music in Turkey. 112 participants from these academicians who answered the data collection tool were evaluated as the study group. When the opinions of the academicians in the working group regarding musical dictation are evaluated in general; It was observed that 75 different metaphors were included. Among the metaphors used by academics to describe musical dictation, the expression "it is like solving a puzzle" (f=12) is the most frequently used metaphor. The expression "listening to and writing a speech" (f=6) is the second most used metaphor. These 75 metaphors expressed by academics are categorized under 10 headings.

According to the research results; Academicians working in the faculty of fine arts and conservatory adopt the view that "musical dictation is a kind of language education" more than the academics working in the faculty of education. Academicians with professional experience between 1-10 years also adopt the view that "musical dictation is a kind of language education" more than more experienced academics. When the answers of academics who give and do not give dictation training are compared; It has been observed that academicians who provide dictation training more often adopt the view that "musical dictation is a kind of language education". When the academicians'

answers are compared in terms of receiving polyphonic musical dictation training during their student years; It has been observed that academicians who have not received polyphonic dictation training are more likely to adopt the view that " musical dictation is a very detailed work that requires attention." Academicians who have received polyphonic dictation training also express the opinion that " musical dictation is the basis of music education".

Keywords: *Musical dictation, Academicians, Metaphor.*

Music Education Policies and the Art-Kitsch Balance: An Examination

Mehmet Efe

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This article explores the impact of music education policies on the balance between music as art and kitsch. By examining the role of music education policies in shaping artistic expression and cultural diversity, it discusses the relationship between the aesthetic value of music and the commercial elements of artistic works. This article aims to understand how supporting music education can affect the preservation and advancement of art.

Keywords: *Music education, Art-kitsch, Art-kitsch balance.*

Creative Personality and Music Teachers

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The researcher developed and utilized the Creative Music Teacher Profile (CMTF) in this study to assess levels of creative personality of music teachers. The measure was developed based on the theoretical work of Abramo and Reynolds (2015) to understand pedagogical creativity. Martinsen's (2011) Creative Person Profile (CPP) was also used to develop the measure, including the following characteristics of creative people: emotional instability, ambition, associative orientation, motivation, need for originality, agreeableness, and flexibility. Strong positive correlations ($p < .01$) were discovered among the factors "Teaches Elementary General Music" and "Gender" for the dependent variables "CMTF Total" and "CMTF Subscale 1." A significant difference ($p < .01$) was discovered using ANOVA for scores on "CMTF Total" and "CMTF Subscale 1" among teachers who did and did not teach "Elementary General Music." A significant negative correlation was discovered for teaching band and "CMTF Total." Implications for music education include developing ways to further measure and encourage improvisatory teaching, thinking differently about pedagogy and curriculum, and being comfortable playing with ideas where curriculum design is concerned.

Keywords: *Creativity, Identity, Curricular change.*

Noise in Classical Music Performance: Expression and identity

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There is a large research literature on the cultural role of noise in the rise and evolution of Modernism during the 20th century, and noise as compositional tool in various musical genres as well as in sound art (However, there has not been any systematic study of noise in western art music performance practices. My aim in this talk is to open up this neglected area by critically reflecting on the phenomenon of noise as encountered in classical music performance. My discussion involves critically reflecting on noise as a lived environment on stage, as a frame for artistic performance, and in terms of its performative affordances – as a tool for navigating between control and unpredictability. My presentation will also involve two short case studies related to noise in artistic pianism: humming of selected pianists, including Glenn Gould; and wrong notes in piano performances.

Keywords: *Classical Music, Performance, Expression and Identity.*

Socializing and Peer Mentoring: The Gateway to Student Leadership in the Music Classroom

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This session explores socializing during peer mentoring. Socializing involves the social interactions between students when they engage in peer mentoring and contributes to meaningful learning in the music classroom. Socializing serves as the platform for student interactions and subsequent learning, of which student leadership is a salient component. Student leadership not only contributes to elevated learning of subject matter and performance skills in the music class and ensemble, but also helps to improve attitudes toward learning, heightens ownership, and aids in co-creating brave spaces for learning. Gaining insights into socializing can help music teachers consider the benefits and issues that can occur during student interactions. Student leaders play an important role in helping the music teacher make musical and non-musical decisions, in conjunction with the music teacher, who facilitates leadership opportunities for groups of students and all students simultaneously.

Keywords: *Meaningful learning, Peer mentoring, Socializing, Student leadership.*

The Ministry Of Culture And Tourism State Polyphonic Choir, Walter Strauss Choral Conducting Master Class

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Recognizedly, choral conducting (actually nowadays its calling as choral leadership) is a very important and basic component of polyphonic choir music. Usually, most choir music studies are focusing on choir music itself or its education. In other respects, its an incontestable truth that, an efficient choir and choir music is tightly coupled to a requested choir leadership. In this context, Walter Strauss Choral Conducting Master Class creating by State Polyphonic Choir, draws attention of late years in our country. Its continued since 2016, led by invited foreign conductors and attendance of active and observer choir conductors from different cities of Türkiye and different countries. During relevant week, participants studying with invited conductors, state choirs conductor, correpetitor and state choir itself. In the last day of masterclass a concert arrengeing with all participants and state polyphonic choir. This year eighth masterclass will be eventualize in Ankara. Due to its continuousness and effectiveness in our countries choir music conducting studies: Walter Strauss Choral Conducting Master Class has determined as subject of this descriptive research. Semi-structured interview prepared by researcher used for sample group consist of active and observer conductors as data collection tool. Results will be evaluated and interpreted with qualitative analysis. Its considered that, this sort of masterclasses, provide advantage of studying/performing, idea exchanges with foreign conductors and intrastate conductors in itself. Therefore, its thought that, research can give a point of view for choir conductors, choir educators and researchers.

Keywords: *Choir Music, Polyphonic Choir, Choral Conducting.*

A Way of Artificial Intelligence and Music Education Through a Classic Chinese Philosophical Perspective

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“Way” refers to Dao in traditional Chinese philosophies. The presenter interprets the phenomenon of artificial intelligence (AI) in music education settings in the 21st century through the lens of a classic Chinese philosophical perspective, which is built upon the book *A Way of Music Education: Classic Chinese Wisdoms* (Fung, 2018, Oxford University Press). Based on Yijing [The Book of Changes], classic Confucianism, and classic Daoism, notions of change, balance, and liberation are articulated to guide music education practices. Principles of sincerity, kindness, benevolence, exemplary persons, non-egoistic action, observation, flexibility, and equality and equity, from classic Chinese philosophies are used to explain the phenomenon of AI use in contemporary music education. Specifically, areas of creativity, technology, music pedagogy, transfer of musical ideas and energy, and their connection to broader life are addressed to reflect various daos, including a dao of AI, a dao of music education, humanly dao, and heavenly dao.

Keywords: *Artificial intelligence, AI, Confucianism, Daoism, Dao, Nature, Natural, Social, Aesthetics, Ethics, Bias, Fairness, Music education.*

Appreciation and Preference Attitudes of Music Teacher Candidates in Turkey to Unfamiliar Music

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The purpose of this study is to reveal the liking and preference patterns of Pre - Service Teachers towards unfamiliar works from other countries (Asian countries), specifically focusing on the perception and attitudes of Turkish teacher candidates towards Asian musical pieces. Additionally, this study aims to identify possible differences in results compared to a previous study conducted by Fung (2004) titled "Pre-Service Music Educators Perceived Reasons for Preferring Three Foreign and Distinctive Asian Pieces," utilizing a sample from Turkey. The study categorizes the perception and attitudes of Pre - Service Teachers towards music that they are not commonly exposed to, based on analytic, metaphorical, emotional, interest/judgmental, and familiarity aspects. Three pieces representing different Eastern Asian traditions were selected, taking into account various musical and contextual characteristics. The research was conducted with 66 undergraduate and graduate Pre - Service Teachers. The participants were asked the following questions: "Which piece did you like the most? Which piece did you dislike the most? What internal reasons convinced you in making these decisions?" According to the findings, among the three selected pieces, the Japanese American song received the highest preference rate of 80.30%, followed by the Chinese song with 13.64%, and the Korean song with 6.06%. The least preferred/disliked pieces among the three were the Korean song with 48.48%, the Chinese song with 46.97%, and the Japanese American song with 4.55%. It was observed that the reasons for liking or disliking the songs predominantly stemmed from analytical and affective factors. Turkish Pre - Service Teachers were found to consider both analytical and affective reasons more than their counterparts in the US, as indicated by Fung's study, showcasing a difference between Turkish participants and the students in Fung's research.

Keywords: *Pre-Service teachers, Like/dislike, Musical preference, Asian music.*

Children's Traditional Playground Musicking, Creativity, and Media Culture

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Children's musical creativity is influenced by media culture, transmitted through television, radio, cinema, the press, and the Internet. Children incorporate visual images, storylines, characters, dialogues, and music from media culture into their own understandings and play through a process of sedimentation/innovation. Sedimentation is the persistence of elements in children's play that lay a foundation for innovation, or creativity, to occur. Media culture is an essential part of this sedimentation/innovation process and presents itself in children play in many ways. Researchers have found that children have a collaborative, cyclical approach to composition, with composition and performance interdependent on one another. Children's compositions include musical formulae that are rhythmically complex (syncopated, polyrhythmic) and include a variety of melodic and tonal patterns. In this presentation, I summarize research findings and present practical considerations for music teachers to observe and integrate both the content and process of children's media-influenced creative musicking into the classroom.

Keywords: *Media, Popular Music, Creativity, Children.*

Exploring the Five Music Rights

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Founded by UNESCO in 1949, the International Music Council (IMC) declared its core set of values in a historic statement at the 2001 IMC General Assembly held in Tokyo. Proclaimed as the Five Music Rights, this declaration reflects IMC's foundational beliefs that motivate the entirety of its work. It serves as the philosophical basis for connecting the world's largest network of music organizations and institutions. This presentation explores global challenges to promoting the Five Music Rights and examples of advocacy and action that have led to tangible advances in protecting the music rights of all.

Keywords: *UNESCO, International Music Council, Music rights.*

Music Education from a Global Perspective: A Human Library Course Design

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This presentation focuses on a collaborative, human library course design utilized within a graduate-level music education course whose purpose was to gain insights into issues and perspectives in music education across national boundaries, and within various geopolitical and sociocultural contexts. The overarching goal was to develop a global perspective of music education practice, philosophy, and scholarship. Within a “human library” course design, the students and instructor utilized Zoom to connect in real time with culture bearers from different countries, who then served as human “library books” in class discussions. The students and instructor also collaborated to create a Padlet in the form of a world map with pins for the 28 countries studied. Presentation attendees will be provided with an overview of this human library course design and will also visit the collaborative Padlet the students and instructor created, which contains videos and other information on music education from the different countries studied.

Keywords: *Music education, Global perspective, Human library, Intercultural dialogue, Online teaching and learning.*

Examination of Composed Poems in Terms of Gender: Example of Aysel Gürel's Works

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Factors determining gender: It is the cultural structure, social environment, customs and traditions in which men and women exist. Men and women are expected to act in accordance with the roles and responsibilities determined by the society they live in. It is possible to see gender-related expectations in all areas of life. Studies on gender are also reflected in artistic fields. This study examines how gender-related elements are reflected in music. It is a product of the master's thesis structured based on the problem. Within the scope of the study, the lyrics of Aysel Gürel's composed poems were focused on. Within the scope of qualitative research, 186 poems were examined using the scanning model and data regarding gender and the process of women's existence were analyzed. The main themes of the poems examined are; It has been determined that these are Affection-Love, World, Plant-Flower-Nature, Trouble-Sorrow, Sight-Hearing-Touch, Religion, Social Relationship and Gender. Word frequencies in poems with gender themes; It has been determined that these are words within the scope of the subject headings Affection-Love, World and Plant-Flower-Nature.

Keywords: *Music, gender, Gender, Aysel Gürel.*

Wise Concepts From Kutadgu Bilig To The Present Day: The Example Of Barış Manço

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XI. Kutadgu Bilig, written in the masnavi style in the 19th century and considered among the most important works of Turkish-Islamic literature; It is among the founding texts of our cultural history. The general framework of Kutadgu Bilig (knowledge of earning kut), written by Balasagunlu Yusuf Has Hâcip to the Karahan ruler Tamgaç Buğra Khan, is based on the ideal state administration in the Turkish State tradition and the qualities that administrators (Hakan) should have. As a matter of fact, these concepts point to the basic norms of state tradition and social culture, called custom. In Kutudgu Bilig, many wise concepts belonging to ancient Turkish culture are discussed and shaped around these concepts; A set of values has been put forward by underlining universal concepts such as knowledge, reason, truth, honesty and justice. The scope of evaluation of the work in question includes not only literature, history and politics, but also the art of music, which has important functions in the transfer of cultural memory. As a matter of fact, the music that has been played, sung and listened to for generations has the power to rebuild a collective memory by presenting it within a certain idea, thought and aesthetic framework as - in a way - carrier texts that carry the founding historical texts to the present day. In this study, by establishing an analogy between the themes used in Barış Manço's lyrics and the themes in Kutadgu Bilig, the subject is how the basic erudite concepts of Turkish culture are tried to be reconstructed in Barış Manço's lyrics, from past to present. The artist's songs/lyrics named "Sarı Çizmeli Mehmet Ağa" (1979), "Halil İbrahim Sofrası" (1983), and "Olmaya Devlet Cihanda" (1986) were selected for the sample of the study.

Keywords: *Kutadgu Bilig, Barış Manço, Cultural memory, Pop music, Wisdom.*

The Role of the Violin in New Compositions of Irina Yalchin-Buharina

İrina Yalchin Buharina

Composer and Performer

The paper discusses the violin instrument in Irina Yalchin-Buharina's new classical vocal compositions as a special element of emotional sound and colouring, as well as an equal vocal partner. On March 6, 2023, a concert by composer and performer Irina Yalchin-Buharina took place in Antalya's Konyaalti Municipality. The concert featured her new classical and popular vocal compositions. Composer Irina Yalchin-Buharina will acquaint her colleagues and audience with her new classical works, in which the violin, an integral part of the style and performance of her works, is heard again.

Keywords: *Violin, Compositions, Perform.*

From Local to Universa: A Cultural Anthropological Analysis On Fazıl Say's Black Earth

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With a cultural anthropological perspective, this study examines the musical and philosophical evolution of Fazıl Say's composition "Black Earth", inspired by the cultural roots of Anatolia and especially by Aşık Veysel Şatıroğlu's work of the same name, into a globally respected work. The study touches upon Veysel's local musical elements that bear the traces of the Anatolian minstrel tradition and examines Say's skillful integration of these local musical idioms with universal musical styles. Using interdisciplinary approaches, including comparative analysis and historical contextualization, the study underlines the cultural interconnectedness emphasized by "Black Earth" and highlights its contribution to intercultural understanding as a cultural conduit while paying tribute to the memory of Aşık Veysel. The research also examines the impact and perception of the composition in different cultural settings, underlining Anatolia's capacity to transcend geographical and cultural boundaries while preserving its unique musical heritage.

In a broader context, the study aims to enrich the discourse on the vital role of music in developing a global cultural fabric, highlighting a subtle understanding of the interplay between local texture, universal resonance and artistic inspiration epitomized by the narrative of "Black Earth".

Keywords: *Fazıl Say, Cultural anthropological perspective, Black Earth*

Sezen Aksu Songs' Investigation in Terms of Unesco Values Education

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UNESCO (United Nations Educational, Scientific and Cultural Organization) defines its mission as establishing peace in the minds of humanity through education, natural sciences, social and human sciences, culture and information and communication. In Turkey, UNESCO was approved by law no. 4895, dated 20 May 1946. 12 universal values are included in the "Living Values Education Program" by UNESCO. These values; cooperation, freedom, happiness, honesty, love, humility, peace, respect, responsibility, simplicity, tolerance and unity. In this study; The presence of these values determined by UNESCO, especially in popular music lyrics with a young audience, is discussed specifically in the case of Sezen Aksu. Sezen Aksu, who has shaped Turkish pop music by becoming an icon both as a singer and as a songwriter and composer since the mid-1970s, has 39 albums, 9 of which are singles. The content analysis method to be one of the qualitative and quantitative research methods which aims to discover the meanings in the text, was used in this study. The study is limited to the album (A Little Pop A Little Sezen) which contains the songs whose lyrics and music mostly belong only to Sezen Aksu. In this context, the most used value in the songs examined is honesty, followed by the following values: It has been determined that it is affection/love, peace, simplicity. It was determined that the least used value was cooperation and unity.

The study draws attention specifically to pop music and Sezen Aksu; It is expected to raise awareness among songwriters, music teachers and parents about the production and listening of works especially for children/young people in accordance with the values in question.

Keywords: *UNESCO, Sezen Aksu, Values education, Content analysis*