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The Ministry of Culture and Tourism State Polyphonic Choir, Walter Strauss Choral Conducting Master Class

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ABSTRACT

Recognizedly, choral conducting 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 arranging 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 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.*

INTRODUCTION

It can be sad that, choral conducting is not just a beating mechanism, its also and moreower building a musicality system as Durrant stated; “I believe that the choral conductor can have a real impact on singing and singing developement through motivating singers, developing healthy singing, improving individual and ensemble vocal quality and enhancing singers (and their own) musical understanding.” (Durrant, 2003:5) However, conducting a choir and an orchestra are different in terms of some aspects as mentioned in these researches; “Conducting and choral art is unique in its essence. Unlike an instrumentalist musician, the choir is the “instrument” of the conductor, which consists of voices’ owners – living, thinking and feeling people, with different training level, different personalities and temperaments, having a creative relationship with the conductor and with each other.” (Akbarova, et

al., 2017). "Compared to choirs, orchestras are known to prepare for works with much less rehearsal time. After the choir studies the work, it is necessary to start thinking of the work as an ensemble, to breathe as a single body, and to reflex the challenging parts of the work." (Erdem, 2019:84) It can be said that conductors may display this type of spesific conducting skills inherent or acquired or both, what's certain that, this is a set of featured personality traits (Carnicer, Garrido, Requena, 2015:88)

As mentioned in the present study, these types of choral activities "Walter Strauss Choral Conducting Masterclass "and also fests, masterclasses, workshops are organising all over the world for conductors, chorists and educators. They are not just effective for technical choir music studies, also for psycho-social and cultural relations as; "Chorus education is a culture that has effect on social, cultural, psychological living aspects of the individual besides his musical development. In European and other world countries where the educational power of the chorus music is considered as very important, the gains of the individuals can be clearly seen in the social lives and points of views of these societies." (Gökçe, 2007:2) "Choirs can also contribute to social education by influencing families, friends, and environments. The training that is thought to occur on an individual through choirs can become a significant interaction and transformation affecting wider audiences." (Kaçmaz, Çağlar, 2022:164)

Choral conducting 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 late years in our country. Dedicated to its prominent conductor Walter Strauss, State Polyphonic Choir has been organized masterclass since 2016 and attended by conductors and conductor candidates from all over Turkey and abroad. Recommended by the European Union of Choirs (ECA), this event has a respected position in the international arena. Up till today,, many famous guest choir conductors such as Paulo Laurenco (PT), Lorenzo Donati (IT), Ragnar Rasmussen (NO), Josep Vila i Casanas (ES), Jan Schumacher (DE) and Georg Grün (DE) have taken part in this event and serve as inspiration for future participants. (<https://cokseslikoro.ktb.gov.tr/>) During relevant activity 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.

German orchestra and choir conductor, Walter Strauss (1989-1993). In 1988, a polyphonic choir was established under the Ministry of Culture in Ankara. Hikmet Şimşek, who played a significant role in its establishment, recommended Walter Strauss as the conductor. Strauss accepted the offer and became the conductor of the Ministry of Culture State Polyphonic Choir in 1989. With this choir, he participated in numerous successful radio and television programs, concerts, and domestic tours till 1993. (<https://cokseslikoro.ktb.gov.tr/>)

Semi-structured interview used for sample group consist of active and observer conductors as data collection tool. Results evaluated and interpreted with qualitative analysis from 32 participant.

Results

Graduation instrument?

- Vocal Training: 11
- Violin: 7
- Composition and Orchestral Conducting: 4
- Piano: 3
- Voice & Piano: 1
- Violin& Piano:1
- Viola – Violoncello – Flute – Fundamental Sciences – School of Medicene: one for each

Which studies did you get most efficiency during the masterclass?

- conducting technique : %93
- repertoire : %75
- technique & analysis : %65
- seminars: %59

The city you live in?

- Ankara: 9
- İstanbul: 6
- İzmir: 4
- Bursa: 2
- Çanakkale, Balıkesir, Denizli, Karabük, Hatay, KKTC, Trabzon, Nevşehir, Tokat, Malatya, Sivas: one for each

Undergraduate – Master – Doctorate?

- Undergraduate:15
- Master:13
- Doctorate: 4

Have you participated in any other choir conducting activities before?

- Young Choir Conductors Academy: 14
- No: 5
- Yes: 5
- 100 Voice Choir School: 5
- Choral Culture Association Conducting Workshop: 4
- BAU Choral Conducting Certificate Program: 2
- Korofest Choral Conducting Seminars: 2
- Atilla Çağdaş Değer Children's Choir Conductors Academy: 1
- MÍAM: 1
- St. George International Music Festival Academy, Greece: 1
- Rezonans Burak Onur Erdem Conducting Working Group: 1
- Voiceup 2023: 1
- Atilla Çağdaş Değer-Çiğdem Aytepe Trabzon AGSL Choir Workshop: 1
- Mustafa Apaydın Choir Workshop: 1

What other activities would you like to suggest for Walter Strauss Choral Conducting Masterclass?

- It can be Categorical Studies.
- I would also like to see the works of Turkish composers: 2
- The choir may also consist of observant conductors: 3
- Studies can also be added on behalf of the Children's and Youth Choirs: 6
- The number of seminars and speakers may increase: 3
- "Voice training in the Choir" activities may increase: 5
- Active conductors can also give a concert in the season program of the DCK.
- Sufficient: 5
- Including examples of folk melodies and folklore of the countries of the guest conductors: 2
- Strategic methods for the motivation and continuity of the choir.

- Wider repertoire sharing.
- Increasing the number of active participants.
- Also working with Turkish conductors.
- Period and song style characteristics.
- Studies in which the guest conductor touches on different topics (work selection, rehearsal plan, style, etc.)

How would you evaluate the importance and place of the Walter Strauss Choral Conducting Master Class for polyphonic choral music in our country?

- Very useful, necessary, high-level, academic, valuable: 12
- Providing the opportunity to meet and work with conductors from different countries and cultures: 4
- Our country is recognized and have prestige in the international platform with this event: 8
- Provides an atmosphere that brings conductor candidates back to the real world with different perspectives, often holding a mirror to each other. It's also a nice opportunity to notice yourself.
- In our universities we have choir classes, but choral conducting classes are not common. In this respect, the Walter Strauss choral conducting masterclass allows an important gap to be filled.
- Gives the privilege of working with the State Polyphonic Choir, conductor and guest conductors. In addition, the workshop, has been held professionally for 7 years, is institutional and has continuity: 2
- Provides an atmosphere to young conductors and encouraging all participants in the name of conducting.
- Choral music is a diverse, productive and beautiful field that is developing and growing on behalf of our country. We are very proud to contribute to the further development of this culture.
- It is very important that everyone who is involved in music can participate, choir lovers of all levels can participate in this event without discrimination. It is also very nice that the topic of each conversation is related to choral music.
- I think it is a very important and valuable opportunity, especially for young choir conductors and candidates. While there is so little effort for art in a disadvantaged society like Türkiye, it is perhaps one of the most unique fields of art, which is an important structuring for both Turkish and world music culture and a beautiful legacy for our future.
- I would like to say that I hope that can be created a separate working area for these workshops to be held in other cities of the country, and to create an institutional working schedule and working area instead of a voluntary basis.

Recommendations and Concluding Remarks

According to semi-structured interview analysis:

- The most efficient activity during masterclasses are mainly: *conducting techniques* and *repertoire*.
- The cities that participants joined mainly: *Ankara, İstanbul* and *İzmir*.
- The educational background: *undergraduate* and *master*.
- Except 5 participant, the other 27 participants had attended choral activities in former times.
- The other activities suggested by participants from more to less: *Studies on Children's and Youth Choirs – Voice Training studies in Choir Music – Sufficient - Seminars and speakers may increase – Would like to see Turkish Composers works additively*.
- Answers about the importance and place of the Masterclass for polyphonic choral music in our country, mainly:
 - * *very useful, necessary, high-level, academic, valuable*.

- * *our country is recognized and have prestige in the international platform with this event.*
- * *providing the opportunity to meet and work with conductors from different countries and cultures.*
- * *gives the privilege of working with the State Polyphonic Choir, conductor and guest conductors. In addition, the workshop, has been held professionally for 7 years, is institutional and has continuity.*
- * *As recommendatory:*
- * *Besides metropolises, some solutions can be developed for conductors from provincial cities, because currently participants are mostly from big cities.*
- * *Some activities related to children and youth choirs can be added to masterclass or especially this kind of masterclasses can be organised in the upcoming years.*
- * *Turkish Composers works and Turkish Conductors can be added to masterclass in the upcoming years.*

As a result, it's not the one and only choral conducting activity in Türkiye but its continuousness and stability is important for Turkish Polyphonic Choir music. This special program offers an intensive and rich training experience for a week by bringing together talented conductor candidates and interested observers who come together with international guest choir conductors who are specialized in their fields invited to our country every year. It is considered that, this sort of masterclasses, provide advantage of studying/performing, idea exchanges with foreign conductors and intrastate conductors in itself. Therefore, it is thought that, research can give a point of view for choir conductors, choir educators and researchers.

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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

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ABSTRACT

This study aims to examine the methods and techniques used in polyphonic choir education for body, breath, and vocal training. The goal is to establish a common perspective among composers, conductors, choir members, and audiences regarding the interpretations of works in choral performances and artistic projects, taking into account the musical preferences and personal desires of performers. The research problem involves investigating the usability of the four main teaching methods in music education, namely Orff, Kodaly, Dalcroze, and Suzuki, in polyphonic choir education, along with methods like Alexander, Messa di Voce, Tongue Twisters, and Feldenkrais, to understand how they affect body, breath, and vocal performances. The methodology employed in this study is qualitative, utilizing a descriptive analysis model. The readiness of choir members to sing is not an instantaneous occurrence when they come together; rather, it requires physical and mental adaptation processes. To achieve this, breath and vocal exercises suitable for the practiced piece should be conducted, ensuring preparedness for singing. A good rehearsal begins with a proper warm-up, incorporating exercises that promote relaxation and flexibility in all muscles. Establishing habits such as correct posture, proper breathing techniques, and producing and projecting sound correctly and cleanly is crucial. A solid foundation for all these behaviors must be built, and continuous rehearsals should aim to enable the choir to sing together, harmoniously, effectively, beautifully, and accurately. Mental, spiritual, and physical exercises for relaxation, musical awakening, and revitalization should be repeated regularly and diversified according to the repertoire. Planning these performances in choirs, taking into consideration factors like age, level, and numerical composition, is essential. Repeating the same exercises in each rehearsal, tailoring the approach to the type, form, and style of the piece to be performed, and choir educators carefully planning their strategies for the next rehearsal and artistic presentations are among the recommended practices.

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

INTRODUCTION

Educational plans and activities to meet the requirements, quality, and qualifications in education bring along the necessity of implementing various new approaches, methods, techniques, knowledge, and skills. The use of new approaches and techniques in line with the changing era aims to increase the quality of education, and the goal is to achieve speed in contemporary approaches to education, teaching, and learning.

In higher education institutions providing music education in our country, courses such as vocal training, individual instrument (voice) training, individual instrument teaching, choir, polyphonic choir, collective performance, and choir management are included in the curriculum. Educational choirs in our country work for different purposes, such as improving the art of music, contributing to the cultural accumulation of society through their activities, and employing educational methods.

According to academics, education is the process of training individuals for specific purposes and, in a broader sense, a part of the process of conveying and assimilating the existing culture in society (Fidan, 1989: 19). Education is one of the most significant factors in the development of societies. Science and art education contribute to the positive development of society and its progress.

Choir education is the most fundamental, effective, and widespread area of music education. Choir education is a unique form of human and societal education. It always plays an active and decisive role in shaping and developing individuals as musical beings on an individual, societal, and cultural level. Those aware of this importance attach great importance to choir education from an early age. With choir education, a common vocal culture develops among individuals and society, and the development of common vocal culture profoundly affects the development of common musical culture (Uçan, 2001: 86).

Teaching music is the duty of music educators. The person responsible for conducting and directing collective singing or choir activities during and outside of lessons is the choir conductor (Yiğit, 2001: 42). A choir conductor who knows and uses these methods well helps individuals discover knowledge on their own and creates more enjoyable and fun lesson environments by using body language. Music educators, when well-versed and skilled in using these methods, can ensure not only a more lasting learning experience for individuals but also make choir lessons enjoyable.

2. Method

This section provides explanatory information about the research model, preparation, development, and application of data collection tools, as well as the collection, analysis, and interpretation of data.

We used a qualitative method in this study. Qualitative research aims to reach knowledge using the inductive method. Qualitative data analysis is an aggregation of activities where data obtained through methods and techniques such as literature review, observation, and interviews are organized, categorized, themes are explored, and ultimately, the entire process is reported. The primary objective in qualitative data analysis is to bring forth knowledge hidden within the social reality (Balçı, 2005: 38).

"Qualitative research can be defined as an inquiry in which qualitative data collection methods such as observation, interviews, and document analysis are used, and it follows a qualitative process aimed at realistically and comprehensively presenting perceptions and events in their natural environment" (Yıldırım and Şimşek, 2006).

2.1. Research Model

The model employed in this study is the "descriptive analysis" model. Descriptive analysis consists of four stages: 1. Establishing a framework for descriptive analysis, 2. Processing data according

to the thematic framework, 3. Defining findings, 4. Interpreting findings (Yıldırım and Şimşek, 2016: 240). Data summarized and interpreted in descriptive analysis undergo a more in-depth process in content analysis, aiming to discover concepts and themes that may have gone unnoticed with a descriptive approach (Yıldırım and Şimşek, 2016: 239). All data obtained in the conceptual framework of the study were described, analyzed, and the desired results were achieved.

2.2. Research Design

The design of the study is an "action research" design. Action research involves a flexible approach. It is crucial for the researcher to be close to the data, understand the process intimately, and experience it (Yıldırım and Şimşek, 2016: 74). Berg (2001) categorizes action research into three types: "Technical/scientific/collaborative action research", "applied/mutual cooperation/discussion-focused action research", and "liberating/developmental/critical action research" (Yıldırım and Şimşek, 2016: 308). In this study, the third type of action research design was employed.

2.3. Data Collection Tool

In the course of the study, the literature review method was used to obtain data within the context of content analysis. The obtained data were analyzed and described.

2.4. Data Collection and Analysis

In analyzing the data obtained in the study, the descriptive analysis approach was utilized. According to the descriptive analysis approach, the collected data are summarized and interpreted based on predetermined themes. Descriptive analysis often includes direct quotations to vividly reflect the opinions of the individuals interviewed or observed. In content analysis, the primary aim is to reach concepts and relationships that can explain the collected data. The data summarized and interpreted in descriptive analysis undergo a more in-depth process in content analysis, aiming to discover concepts and themes that may have gone unnoticed with a descriptive approach (Yıldırım and Şimşek, 2016: 239).

3. Purpose and Problem Statement

This study aims to examine the body, breath, and vocal methods and techniques used in polyphonic choir education. The objective is to explore how these methods and techniques influence body, breath, and vocal performances in polyphonic choir settings and impact the realization of musical compositions in artistic performances. The study seeks to establish a common perspective among composers, conductors, choir members, and audiences. The research problem involves investigating the applicability of the four main teaching methods in music education, namely, Orff, Kodaly, Dalcroze, and Suzuki, in polyphonic choir education. Additionally, the study explores how methods like Alexander, Messa di Voce, Tongue Twisters and Feldenkrais affect body, breath, and vocal performances.

4. Findings and Interpretation

The cultural accumulation that occurs in an individual throughout different stages of life makes them a social being, an integral part of society. The behaviors, knowledge, experiences, and accumulation acquired by an individual in the course of their life process are assimilated within their true self and reflected in their experiences. Education manifests itself in the process of bringing about changes in an individual's behaviors. Widely known, education is the intentional process through which an individual brings about desired changes in their behaviors through their own experiences (Ertürk, 1972: 27).

While choir education functions as a distinctive form of training, it positively influences individual and collective voice training, as well as individual and collective singing education. Moreover, it provides significant support to education in musical listening, reading, writing, appreciation, creativity, knowledge acquisition, evaluation, and interaction.

4.1. What is a Choir?

The term "choir", expressed in Greek as "khoreia", Latin as "Chorus", German as "chor", Italian as "coro", and English as "choirs", originally referred to a group of people walking and dancing in regular steps during certain ceremonies. In the Turkish Language Association Dictionary, a choir is defined as a group that comes together to perform a musical work, whether single or multi-voiced (TDK, Turkish Dictionary, 1992).

The term "choir", which has different definitions in various fields, can be succinctly defined as a group formed with numerical balance, voice type, vocal capacity, and tone to interpret and perform single or polyphonic musical works in accordance with a predetermined model, contributing to the cultural and artistic life of society through its activities (Çevik, 1999: 43). Individuals who sing in the choir are referred to as choir members (choristers).

A choir conductor is the person who directs and leads a music group or the performance of a choir. Choir conductors are generally involved in choir education and activities, select music, manage rehearsal processes, and conduct performances. They work on detailed rehearsals of songs to ensure the choir comes together harmoniously, sings in the correct tempo and tonality, and improves performance quality. Additionally, choir conductors often provide training in vocal techniques, sight-reading, and musical expression. With their musical experience and leadership skills, choir conductors successfully manage a choir community (Çevik, 1999: 164).



Photo I: Sivas Cumhuriyet University Department of Fine Arts Education, Music Education Main Branch Choir, Choir Conductor Dr. Dilek Moğulbay

4.2. Classification of Choirs

4.2.1. Types of Choirs Based on Members

1. Women's Choirs
2. Men's Choirs
3. Mixed Choirs
4. Children's Choirs (Çevik, 1999: 43).

4.2.2. Types of Choirs Based on Purpose

1. Professional Choirs
2. Amateur Choirs,
3. Educational Choirs

4.2.3. According to Their Numerical Formations

1. Chamber Choirs: Small choirs in terms of numbers (groups consisting of 12-14 or 20-22 people).
2. Medium-sized Choirs: Choirs with a membership ranging from 30 to 60 individuals.
3. Large Choirs: Vocal groups with 90-100 or more members.

These numbers can vary depending on the nature of the work (e.g., 200-member choirs were used in Beethoven's 9th Symphony and Stravinsky's Stage Cantata). In amateur and educational choirs, increasing the number of members can lead to more efficient results in terms of vocal unity, sound volume, and tonal quality.

4.2.4. According to the Types of Music They Perform

1. Traditional Turkish Folk Music Choirs
2. Traditional Turkish Art Music Choirs
3. Sacred Music/Sufi Music Choirs
4. Church Choirs
5. Polyphonic Choirs (with accompaniment or a cappella)
6. Madrigal Choirs
7. Opera/Operetta Choirs
8. Musical Choirs
9. Pop and Jazz Choirs

There are also choirs that only perform works from specific periods or composers, such as Baroque or Classical Choirs, Modern Music Choirs, or Bach Choirs, etc. (Çevik, 1999: 44).

4.2.5. According to Age Groups

1. Children's Choirs
2. Teen Choirs - Adolescence Choirs
3. Youth Choirs
4. Adult Choirs (Çevik, 1999: 45).

Sometimes, to achieve the required volume for a work, choirs may join forces with other choirs. These choirs are called:

1. Choirs with a permanent roster
2. Choirs with a temporary (variable) roster (Çevik, 1999: 43).

4.3. Techniques Used in Polyphonic Choir Education for Breathing, Body, and Vocal Performances

The correct, beautiful, and effective use of the voice, along with the relaxation, flexibility, and relief of all muscles, can be achieved. To achieve this, individuals need to focus on correct posture and mentally prepare for the task.

4.3.1. Posture

Proper breathing can only be achieved with correct posture. The ideal posture required for proper voice production is one where body weight is balanced on the feet, the spine is straight, neck muscles are flexible, and the head is ready for easy movement. The arms should be in a relaxed position, hanging down from the shoulders with a slight swing, allowing for flexible movements for necessary gestures and presenting an aesthetic appearance (Berki, 1996: 25).

To achieve proper voice production, one must eliminate physical and mental tension. Relaxation, relief, and being alert mean keeping the physical and mental structure under control. Problems like throat contraction, tongue and jaw stiffness, which may occur even in those who have mastered advanced vocal techniques, can be resolved through self-control.

After balancing the body weight on the front foot with a slight lean, the arms should be extended forward and to the sides with the palms facing up, paying attention to the movements of the muscles below the shoulder blades. As the shoulders are allowed to move freely without lifting, the back will expand to the shoulder blades.

4.3.2. Facial Stretching Movements

To relieve tension in facial muscles, massage with both hands should be applied to the face, starting from the forehead and focusing on cheeks, lips, and jaw. Care should be taken during the movement of the tongue, allowing it to gain flexibility while moving over the upper and lower teeth (Berki, 1996: 25). Facial yoga and applying the chewing gum position are also important.

4.3.3. Head and Neck Muscle Stretching Movements

Slowly tilt the head forward and backward. Then touch the left ear to the left shoulder, then to the right shoulder. Rotate the head first to the left and then to the right, 180 degrees. Afterward, the right hand should reach the left arm from behind, and the same movement should be repeated with the left hand (Saklıca, 2010: 25, 27).

4.3.4. Mental and Spiritual Preparation Stages

It is observed that mental relaxation occurs when tension, strain, and stiffness are eliminated to produce a quality voice. Mental preparation occurs as a result of focusing on all the details of the action. For this, the choir needs a comfortable working environment and motivation. Creating this environment is the responsibility of choir leaders (Görücü, 2014: 25, 27).

4.3.5. Shoulder Muscle Stretching Movements

Raise the shoulders towards the neck and ears and then release them downwards. Place your left arm over your head. With your right hand, pull your left elbow gently but regularly to the right. Repeat the same movement in the opposite direction. Lift both arms with the palms facing each other. Rotate them first forward and then backward in circular motions (Çevik, 1999: 98).

4.3.6. Arm and Back Muscle Stretching Movements

Raise your arms upward, stretch first with your right and then with your left hand as if you were trying to touch the ceiling. Then, while leaning forward, let your body drop down with your arms as relaxed and unfolded as possible. Close your eyes during this swing and try to relax mentally and spiritually (Çevik, 1999: 98).

Hold the body weight on the left leg and slightly bend the left knee. Pull the right knee towards the chest until you feel a slight tension in the lower back and hips. Repeat the same movement for the left knee.

4.3.7. Leg Muscle Stretching Movements

After balancing on the right or left leg, swing the other leg forward and backward, shaking it to gain flexibility in the muscles. Choir leaders will find the most suitable movements that work all muscles by applying them together with their students. To achieve effective results from these exercises, choir members need to believe in the benefits of these exercises and understand the purpose of stretching movements (Çevik, 1999: 98).

4.3.8. Practices for Proper Breathing

Some suggestions for controlling proper breathing are as follows: When breathing in and out while standing, the body should be kept in a balanced position, with one foot slightly forward and arms swinging freely without pulling back, in a psychologically relaxed but alert state, ready to react quickly (Çevik, 1999: 89).

In diaphragmatic breathing, the breath should be taken in and out through the mouth and nose simultaneously, comfortably and naturally, in a short time, reflexively, like smelling a flower or gently inhaling, and should be expelled sufficiently in a relaxed and regular manner over a long period.

In a relaxed position with dropped shoulders and a smiling expression in the eyes, without straining the chest and throat, after inhaling by using the back muscles, rib cage, and diaphragm in coordination, attention should be focused on expelling the breath."

4.3.9. Breath Exercises without Phonation

Respiration is completed in three stages:

1. Inhalation
2. Breath-holding
3. Exhalation

During inhalation, after expelling the air in the lungs outward, a relaxed inhalation is taken with a sniffing motion, similar to smelling a flower, without tightening the abdominal, chest, and neck muscles. During breath-holding, the inhaled breath is held for a short period. This time is essential to balance the breath pressure. With each breath, we increase the amount of air inhaled and the duration of breath-holding slightly.

During exhalation, we exhale the air we inhaled through the nose and mouth with the sound, slowly, regularly, and with moderate pressure, as if blowing on a fire. After adapting to moderate pressure exhalation, trials are made with less and higher pressure (Çevik, 1999: 89).

4.3.10. Exercises for Correct Voice Production, Projection, and Resonance Development

After ensuring breath control with the correct posture and intonation, attention should be paid to vibrations when sending and projecting the voice smoothly and continuously towards a predetermined target (Çevik, 1999: 64).

Starting from whispering, transitioning to speaking voice, and then to singing voice, attention should be paid to placing the voice correctly, spending some time on each tone. When starting voice production, the larynx, jaw, and tongue should be released, muscles should be kept flexible, the body should be relaxed, and the larynx should not be closed.

4.3.11. Exercises to Achieve Correct Intonation in Voice Production

Correct intonation is producing a sound perfectly aligned with the pitch (frequency). Sounds that do not match the pitch are called off-pitch or out-of-tune. Precise work on intervals is necessary

to establish correct intonation. In line with the previous recommendations, the voice should not be interrupted when changing pitch (Çevik, 1999: 128).

Through applied vocal training, individuals should be taught to use their entire body to produce sound and to place their voice by feeling it with their inner emotions. The airflow support required for phonation should be provided along with the abdominal and hip muscles. The body should be kept in a certain state of relaxation but upright. Lowering the jaw not only relaxes the larynx but is also crucial for expanding the resonance cavities.

4.4. ALEXANDER TECHNIQUE

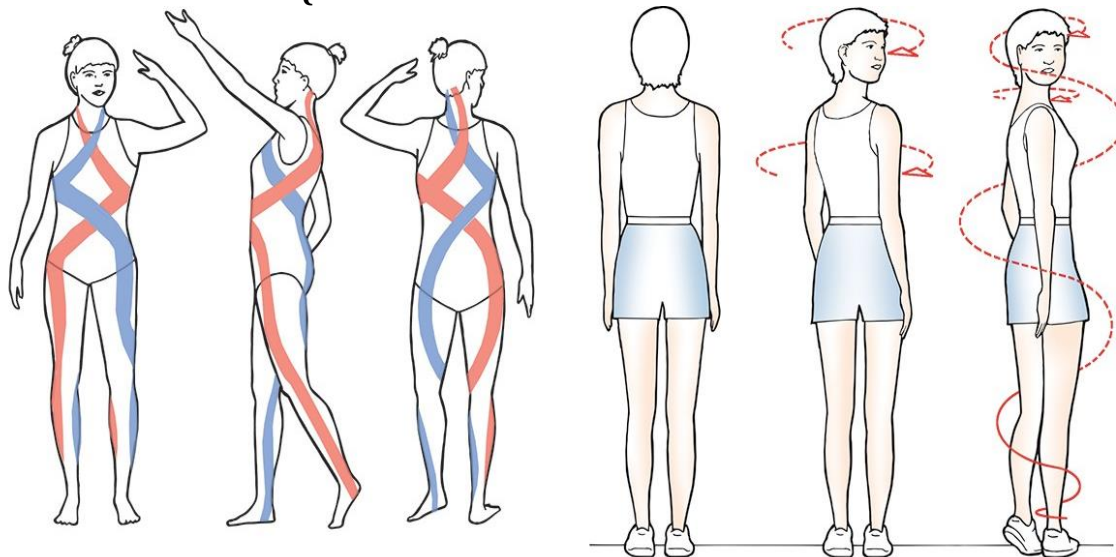


Figure I. Alexander Technique

The Alexander Technique is a method developed by actor Frederick Matthias Alexander to address the vocal issues he experienced on stage. After successful application by various individuals, it rapidly gained popularity. Today, the Alexander Technique is taught as a course not only for performers but also for individuals in other professions to prevent the improper use of their bodies and help them find a more natural and comfortable way of use (Özmenay, 2002:1).

Teachers use their hands to demonstrate the correct use of excessive or underused points in the student's body by feeling them, aiding in the internalization of a balanced body sensation. Alexander expressed the quality and style of mind-body coordination as 'use of oneself.' In the Alexander Technique, the connection of the head to the rest of the body is referred to as the 'Primary Control' (Kleinman and Buckoke, 2013: 39). The position of the head on the spine affects the quality of breathing, coordination, and even a person's overall well-being positively. Better control and coordination are essential elements of a good primary control.

Generally, choristers associate the sensations of tension and strain in their bodies with their performances. The primary control reduces tension in the body and helps the voice to be more comfortable. The Primary Control includes the position of the head on the spine, the quality of breathing, coordination, and even a person's overall well-being.

Inhibition: Alexander examined himself in front of a mirror, identified useless habits, and tried to inhibit them. The phrase, 'If you stop doing the wrong thing, the right thing will do itself,' explains this technique (Alexander, 2004: 50). Alexander emphasized the importance of stopping useless habits, stating that the 'inhibition' process is an opportunity to see what we are doing with our bodies. Choristers transition to real change to be able to think about themselves and coordinate with the group. Thus, they leave all useless habits behind and allow themselves the opportunity for change.

Direction: The principle of direction, one of the most important principles of the Alexander Technique, encourages the internal control of the body and the advancement of energy with fluid and delicate movements. This prevents high tension or excessive relaxation, ensuring good posture and sufficient use of the body (Kleinman and Buckoke, 2013: 60). When the Alexander Technique is internalized correctly, a sense of lightness and comfort is achieved. Kleinman and Buckoke state that the directive is a form of thought, but it is slightly different from the general way of thinking. This thought process adds holistic value to the body and sensory nervous system.

With regular application of this technique, improvements can be observed in choir performances, changing daily movements and breathing habits causing posture problems, and acquiring skills related to muscle breathing. Some psychological and physiological benefits of the regular application of the Alexander Technique are particularly beneficial for the problems frequently experienced by performing artists.

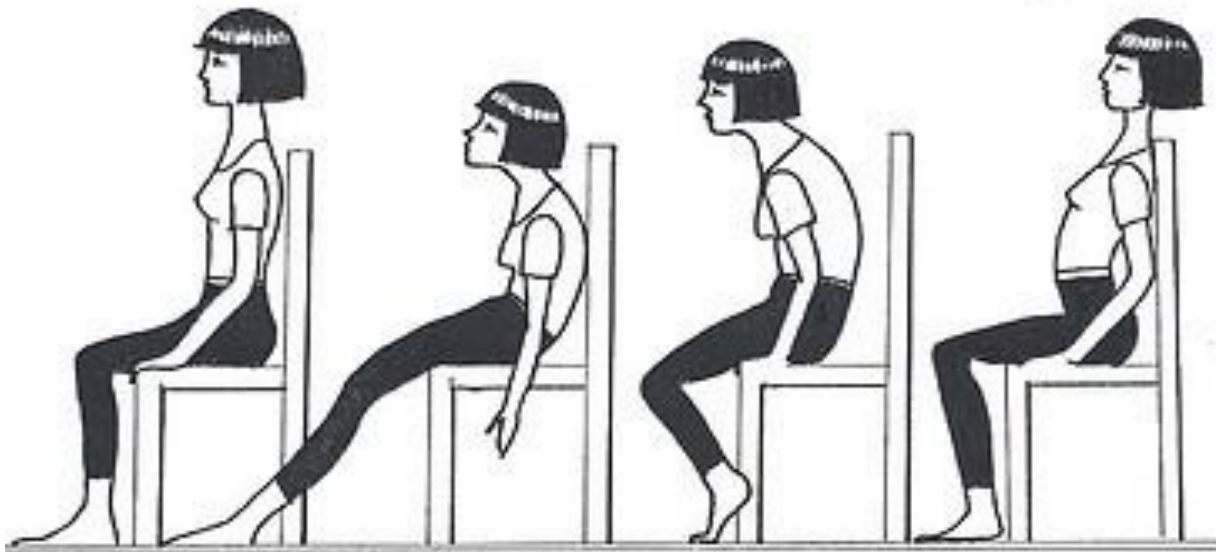


Figure II. Alexander Technique

4.5. MESSA DI VOCE TECHNIQUE

Classically used in singing, messa di voce is a fundamental exercise used to achieve balance between registers and laryngeal stability. It involves attempting to decrease and then increase the intensity of the sound on the same pitch or modifying the pitch without changing the intensity (Denizoğlu, 2012: 53). Pulte (2005) defined messa di voce as a controlled increase in the intensity of a sustained tone over one breath and the subsequent decrease in intensity (Pulte (2005: 2).

Titze, Long, Shirley, Stathopoulos, Ramig, Carroll, and Riley (1998) described it as a crescendo followed by a decrescendo exercise on the same pitch and vowel, stating that when this exercise is performed smoothly and steadily many times, it promotes proper vocal placement (Titze, Long, Shirley, Stathopoulos, Ramig, Carroll, and Riley, 1998: 2933).

Vennard (1967) suggested that messa di voce, involving transitioning from one register to another with a crescendo and decrescendo on the same pitch, could be a good exercise to prevent voice breaks and transition issues. Messa di voce exercises also correct the color differences between chest, middle, and head registers and ensure a smooth transition from low to high pitch without breaks or color changes (Vennard, 1967: 368).

In the Italian (bel canto) singing style, messa di voce is defined as the gradual strengthening and raising of a soft (pianissimo) voice, followed by a return to its original state. It is based on the principle of singing a single pitch without changing any parameters other than its pitch. Starting very soft-

ly and gradually increasing the intensity with a long crescendo, followed by a slow decrease, the pitch remains the same.

Both the sensitivity in adjusting this "volume" and the necessity of not changing other parameters, coupled with the requirement to perform these exercises for a long duration in a single breath, make the technique somewhat challenging. Strengthening the individual intonation quality and developing musicality in the voice, followed by achieving homogeneity in multipart choir sections, is important for all choir members to continuously develop these dynamics.

4.6. TONGUE TWISTERS METHOD

Tongue twisters, involving the pronunciation of difficult words and phrases, are used as a method for improving diction, articulation, and pronunciation. The concept of tongue twisters carries a broad cultural richness due to its inclusion in various cultures (Erden and Akman, 1997: 31).

Regarding language development, the second and most popular perspective is the "biological basis of language development" view. The pioneers of this view are linguists such as Chomsky and Lenneberg. However, these scientists do not overlook the effects of environmental conditions on language development. Psycholinguistic theories are referred to as theories that connect language development to biological and psychological foundations. The application of this method to choir members will add a different color to their vocal practices, contributing to performances by enhancing language use and pronunciation habits.

4.7. FELDENKRAIS TECHNIQUE

The Feldenkrais Method, named after Moshe Feldenkrais, is a psycho-somatic educational method that enables correct body usage. It provides comfortable movement for those complaining of back, neck, and joint pain. It has proven effective for conditions such as neck and back herniation, paralysis, multiple sclerosis, Parkinson's disease, and contributes to depression treatment by fostering joy and enthusiasm for life through a relaxed and integrated body.

Feldenkrais focused intensively on the "body" during his escape from the Nazis to Scotland in 1940. After sustaining a leg injury while playing soccer, he underwent surgery. Failing to recover through surgery, he decided to work on his own body, concentrating on the relationship between development, learning, and movement.

This method is effective for all individuals performing back, muscle, joint, and neck exercises. It aids athletes, musicians, and dancers in preparing for competitions, performances, and concerts by helping them discover the fine-tuning of their bodies. Regardless of age and physical condition, it helps individuals feel better (Kılıçlı, 2023: 17).

Two sections are applied in this method:

1. Awareness Through Movement and Functional Wholeness through Movement

Awareness Through Movement lessons are conducted in a relaxed group atmosphere. These lessons, aimed at improving mind-body coordination, make participants realize the importance of staying in the present moment. Therefore, the exercises require effort but are not strenuous.

2. One-on-One Functional Wholeness

Functional Integration studies are recommended for those requiring special training, those seeking accelerated lessons, or those preferring one-on-one work. Both can be applied together, as the Feldenkrais Method particularly recommends this combination.

With this method, choir members may notice fluidity, lightness, comfort, relaxation in breath, and deepening. Changes in focus, creativity, and productivity can be observed, adding a different dimension to their practices and benefiting their performances.

4.8. ORFF METHOD

Carl Orff, a German musician, composer, conductor, and music educator, lived from 1895 to 1982. He received music education at the Munich Academy. Influenced by Dalcroze's teaching approach, Orff embraced the philosophy of teaching music based on the foundation of dance and music, movement, and music.

In search of new ways in music education, Orff believed that percussion instruments, the simplest form of instrumentation that children could grasp immediately, could be the starting point in music education. He thought that percussion instruments, used since ancient times, could form the basis of children's education, derived from primitive music originating from speech, movement, and dance. In this approach, learning is achieved by singing, playing instruments, and engaging in speech and movement activities (Yaprak, 2006: 8).

The Orff method is a method for learning and teaching music. It allows individuals, especially children, to learn and enjoy music by providing them with instruments according to their abilities. In the Orff learning method, the teacher plays a significant role in fostering the students' willingness to learn. The teacher must ensure the full participation of the class in the lesson and be able to motivate them.

4.9. KODÁLY METHOD

Zoltán Kodály's concept of music education is the basis for general music education in Hungary today and holds a significant place in specialized music education. The basic principles of the concept were formulated, articulated, and gradually implemented after the composer focused on music pedagogy in 1925. His ideas can be best summarized with excerpts from his writings (Erol, 1982: 36).

We can list the characteristics of a good musician as follows:

1. Well-trained ear
2. Well-trained intelligence
3. Well-trained heart
4. Well-trained hand

All of these must develop together. If one lags behind or advances too much, there is a mistake. Solfege, knowledge of form, and harmony teach the first two points together. To complete this teaching, various musical experiences are inevitable; no one can be a good musician without making chamber music and singing in the choir.

4.10. DALCROZE METHOD

Movements of the body, soul, and mind: Jaques Dalcroze's main goal is to educate all these movements sequentially and with increasing interaction between them. In this way, individuals may find a continuous and changing balance center for their actions, emotions, and thoughts.

In the Dalcroze approach, the importance of experiential learning in music education, the emotional and intellectual development of the student, and the adoption of a fun and educational understanding are emphasized (Tunçer and Doğrusöz, 2013: 2)

The method developed by Jaques Dalcroze has three branches:

1. Eurhythmics (Movement with Music)
2. Ear Training (Solfege and Rhythmic Solfege)
3. Improvisation

Jaques Dalcroze never rigidly outlined his method; in this sense, his method is more of a philosophy than a method. What he developed is a way of teaching and learning. It expresses a set of skills, strategies, and principles during the educational process for both the teacher and the student.

In the initial stages of Dalcroze lessons, he used the hand movements of orchestral conductors, and in the next stage, he developed hand movements that included meters from two beats to twelve beats. He also divided body and leg movements to correspond to various note values. Campbell noted that as Dalcroze's music-with-movement method developed, students demonstrated the ability of the muscular and nervous systems to understand the smallest differences in length, time, intensity, and structural expressive variations.

4.10. SUZUKI METHOD

According to Suzuki, lessons are planned to be enjoyable, and the method of delivery is constantly renewed. The main idea is to entertain while developing the skills of children in lessons (Garson, 1970: 56).

The Suzuki method combines music education with a philosophy that embraces individual development. Suzuki, guided by the principle of "character first, talent second," which asserts that talent is not innate but can be developed, aimed to instill the following principles in individuals:

1. Every child can succeed.
2. Learning by imitation
3. Learning by listening
4. Perfect mastery
5. Common repertoire
6. Group work
7. Performing in front of an audience
8. Family involvement
9. Practice
10. Educated teachers

Suzuki teachers are individuals who are "trained to teach" rather than just play an instrument. The training of teachers is multi-stage, and Suzuki teachers are obligated to learn and play the entire repertoire. Since education is also given to small age groups, they must have knowledge in areas such as child psychology and learning difficulties.

5. RESULTS

The readiness of choir members to sing does not happen immediately upon coming together. For this, physical and mental adaptation processes are required first, and then, suitable body, breath, and vocal exercises for the work to be practiced in the rehearsal should be performed to be technically ready to sing.

All techniques related to body, breath, and vocal used in polyphonic choir education allow students to gradually get to know their bodies, learn to enjoy themselves. Lessons are conducted sitting, standing, or walking. The rest period between movements is as important as the movements themselves. The goal is to develop sensory, learning, and comprehension abilities in comfort, without pushing boundaries, to create personal and collective awareness.

Carl Orff describes a process in which the most basic musical experiences are gained, the prerequisites for the essential music lesson are created, and the path to music is opened with encouraging experiences. In Orff education, individuals learn by doing, living, producing ideas, thinking about problem-solving, and the teacher is in a guiding position, emphasizing that they should not be afraid of making mistakes. Orff instruments have features that can be easily played by children aged 4-5, depending on the type of polyphonic choir repertoire. In music education, other teaching methods as important as the Orff method also play a significant role.

Dalcroze combines elementary music and movement education applied to individuals, incorporating language, gestures, and dance steps, singing, and playing simple percussion instruments. Individuals simultaneously recite rhymes, sing songs, recite poems and stories while also being in motion, dancing, keeping rhythm with their hands, playing small instruments. What he developed is a way of teaching and learning. It expresses a set of skills, strategies, and principles during the educational process for both the teacher and the student.

Kodály's principles for young and child music education can be summarized as follows:

1. Discovering missing foundations is the most important thing.
2. Music lessons should be based on community traditions.
3. Students, whether amateur or professional, should be trained only through solfege lessons.

The philosophy and teaching method of Suzuki becoming recognized in Turkey are important for the early music education of many preschool children and for starting to play a musical instrument at an early age. The humanistic philosophy of this method is the belief that students will grow up as individuals who are happy, compassionate, loving, and appreciative with the right and beautiful music education.

All these results show that music, rhythm, and language not only facilitate communication but also develop thinking, learning, and creativity.

6. RECOMMENDATIONS

6.1. Individual Actions in Body, Breath, and Vocal Exercises, as well as in Vocal Studies and Performance of Works:

1. Creating Posture
2. Proper Breathing (Inhalation-Holding-Exhalation)
3. Producing Effective Sound (Phonation)
4. Intonation
5. Rhythm
6. Techniques such as Tone and Resonance should be applied.

6.2. Actions Regarding the Performed Studies and Works:

1. In choral education lessons, firstly, choir members' previous habits of vocal use should be reviewed, and an education, exercise, study, and repertoire program suitable for the choir, along with elements such as vocal culture and listening habits, should be established. Equal, related, or similar approaches can be used in these common dimensions. Moreover, the theory of the lesson, performance exercises, and especially the repertoire selection can be approached from simple to complex and from easy to difficult.
2. Before starting the performance, exercises should be done individually first, then in groups, and finally together with the choir.
3. Understanding the importance of all these techniques is crucial for good sound production. However, understanding this importance is not sufficient for knowing how to apply it. Sometimes, even talented students who have grasped the basic principles of vocal training engage in unnecessary muscular efforts due to tension and stiffness.
4. A good foundation must be established first for all these behaviors, and the choir must be able to sing harmoniously, effectively, beautifully, and correctly through continuous rehearsals. Mental, physical, and musical relaxation, awakening, and invigorating exercises, appropriate to the repertoire, should be applied and repeated.
5. Choir educators should pay attention to their choir's performance, plan their performances carefully, and plan what attitudes they will adopt in the next rehearsal and in the presentation of artistic works.

6. To develop a deeper and more aesthetic understanding in the performance of songs, it is recommended to work in conjunction with disciplines related to the field of the song.

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An Investigation of Sezen Aksu's Songs in Terms of Unesco Values Education

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ABSTRACT

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. Twelve 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.*

INTRODUCTION

In the Turkish Language Association dictionary, the definition of the word "popular" refers to elements that continue to exist among the public, suitable for the taste of the people, and accepted by the public. According to Erol (2002), the word "popular" is derived from the Latin word "popularis,"

initially carrying the meaning of "belonging to the people," and it is a legal and political term. Additionally, it originally had meanings such as "inferior" or "worthless." Later on, it gained the contemporary meaning of "widely preferred or highly liked."

The term "popular" is used to denote something known and accepted by the masses. Since "pop" is a shortened form of the word "popular," these two concepts often convey the same meaning. According to Solmaz (2005: 89), the boundaries of popular music are broader. The term "pop music" was shortened from popular music, describing a series of music targeting the youth, especially in the 1950s, and entered the music literature in the United States as pop music.

Together with popular music patterns, Turkish pop music can be defined as a genre of Turkish music created by blending Western music patterns while interweaving elements of alaturka and folk music motifs with each other. In common usage, popular music is generally encountered as a term known and used in the field of music. It is often seen as having a lower status than classical music and can be easily accessible for listeners without a background in music, rather than for an elite and limited audience (Dönmez, 2022: 18).

The history of popular music in Türkiye can be traced back to the 1920s, just before the Republic, with canto music (Erdoğan, 2019). According to Kahyaoglu (2010: 226), the use of canto music is due to its resemblance to both Ottoman traditional music and Western popular music, with a distinctive perspective based on entertainment and women's stage performance. The history of popular music in Türkiye corresponds to the late 1950s and the early 1960s, starting with the music style called arrangement music during that period. In the 1960s, Turkish pop, which had not yet determined its own identity and direction, turned its focus towards the West politically, economically, and culturally by writing Turkish lyrics for foreign melodies (Erdoğan, 2019).

The word UNESCO was created by taking the initials of the English words "United Nations Educational, Scientific and Cultural Organization" and is interpreted as "United Nations Educational, Scientific and Cultural Organization" in our language. UNESCO defines its mission as building peace in the minds of humanity through education, natural sciences, social and human sciences, culture and information and communication.

'Living Values Education is a way of conceptualizing education that supports the development of values-based learning communities and places the search for meaning and purpose at the heart of education. LVE promotes quality values education, emphasizing the value and integrity of each person involved in the provision of education at home, school and in the community Peace, Love, Respect, Responsibility, Tolerance, Honesty, Humility, Happiness, Cooperation, Simplicity, Freedom, Unity.

Sezen Aksu, a Turkish pop music icon known for her songwriting and composing, is analyzed in this research due to her ability to appeal to multiple generations in the field, making her a prominent figure to be introduced.

Fatma Sezen Yıldırım, known by her stage name Sezen Aksu, is a Turkish singer, lyricist, and composer. Since her debut in the mid-1970s, she has become an icon, shaping Turkish pop music with her songs. In addition to her singing career, she has gained prominence as a lyricist and composer by writing and composing songs for others. She has 39 albums to her name, with 9 of them being single albums.

1. Method

In this research, "Content Analysis" which is one of the methods used in both qualitative and quantitative research types, and aims to discover the meanings within the text, is used for examining UNESCO values in Sezen AKSU's songs.

2. Results

In this section, the findings obtained according to the identified problem in the research are presented in tabular form.

SONGS	Peace	Love	Respect	Responsibility	Tolerance	Honesty	Humidity	Happiness	Cooperation	Simplicity	Freedom	Unity
İsyancı		*										
Baba Evi	*	*	*		*	*	*					
İhanetten Geri Kalan	*			*		*					*	
Canımsın Sen		*	*		*	*	*	*		*	*	
Kördüğüm			*	*		*						
Ey Benim Çocukluğum				*	*	*						
Hu Hu	*	*							*	*		*
Üfle De Söneyim	*	*						*			*	
Koca Kıçlı						*				*		
Göç										*		

- In Sezen Aksu's album 'Biraz Pop Biraz Sezen,' the song 'İsyancı' reflects the UNESCO Living Values Education's value of 'Love' or 'Affection.'
- In Sezen Aksu's album 'Biraz Pop Biraz Sezen,' the song 'Baba Evi' embodies UNESCO's Living Values Education values of 'Peace, Love, Respect, Tolerance, Honesty, and Humility.'
- In Sezen Aksu's album 'Biraz Pop Biraz Sezen,' the song 'İhanetten Geri Kalan' includes UNESCO's Living Values Education values of 'Peace, Responsibility, Honesty, and Freedom.'
- In Sezen Aksu's album 'Biraz Pop Biraz Sezen,' the song 'Canımsın Sen' encompasses UNESCO's Living Values Education values of 'Love, Respect, Tolerance, Honesty, Humility, Happiness, Simplicity, and Freedom.'
- In Sezen Aksu's album 'Biraz Pop Biraz Sezen,' the song 'Kördüğüm' incorporates UNESCO's Living Values Education values of 'Respect, Responsibility, and Honesty.'
- In Sezen Aksu's album 'Biraz Pop Biraz Sezen,' the song 'Ey Benim Çocukluğum' includes UNESCO's Living Values Education values of 'Responsibility, Tolerance, and Honesty.'
- In Sezen Aksu's album 'Biraz Pop Biraz Sezen,' the song 'Hu Hu' embodies UNESCO's Living Values Education values of 'Peace, Love, Cooperation, Simplicity, and Unity.'
- In Sezen Aksu's album 'Biraz Pop Biraz Sezen,' the song 'Üfle De Söneyim' reflects UNESCO's Living Values Education values of 'Peace, Love, Happiness, and Freedom.'
- In Sezen Aksu's album 'Biraz Pop Biraz Sezen,' the song 'Koca Kıçlı' includes UNESCO's Living Values Education values of 'Honesty and Simplicity.'
- In Sezen Aksu's album 'Biraz Pop Biraz Sezen,' the song 'Göç' reflects UNESCO's Living Values Education value of 'Simplicity.'

CONCLUSION

Pop music, being an element of popular culture that influences young people, families should raise awareness about encouraging the listening of songs embodying defined values, both in music education and in the music listened to within the family. Therefore, it is recommended that families become conscious of this, and these works should be used in the educational process.

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Analysis of Song Lyrics in the Context of Gender: Example of Aysel Gürel's Lyrics¹

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ABSTRACT

Determining factors of gender: it is the cultural structure, social environment, Customs and traditions which exist for men and women. Men and women are expected to act in accordance with the roles and interests as determined by the society they live in. To see the possible 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 the music. Within the scope of the study focused on Aysel Gürel's lyrics. Within the scope of qualitative research, 181 were examined using screening lyrics regarding the existence of the process model and data were analyzed women's and gender. The main themes of the lyrics are examined; it has been determined that these are Affection-love, earth, plant-flower-nature, trouble-sorrow, sight-hearing-touch, religion, social relationship and gender. Word frequencies lyrics with themes of gender; these are the words that it has been determined within the scope of subject headings affection-love, earth and plant-flower-nature.

Keywords: *Music, Gender, Aysel Gürel.*

INTRODUCTION

It is a phenomenon that has many important functions, where individual and biological factors determine the individual's existence process in terms of the concept of gender and social roles, starting with the moment of birth. Biological sex; male and female gender, and the gender that has natural genetic characteristics if it is to be born, refers to sociologically, culturally and psychologically constructed gender roles and biological gender behaviors (Çolak 2018: 88). Gender; It highlights the inequality between men and women from a social perspective. The external biological characteristics of society are defined as the social roles, responsibilities, behaviors, expectations, power and privileges of men and women. However, society's gender expectations differ between men and women in every society. Gender stereotypes of men and women are designed together with the assumed characteristics of past and present social and cultural patterns. Stereotypes are limiting and judgment is an obstacle to the development of individuals. The adventure of living in human history has paved the way for social, historical, geographical, political and economic events, many unique social and social structures, and all the events that take place in every region. (Irten 2019: 16).

¹ This study was produced from the master's thesis that is still ongoing at Sivas Cumhuriyet University

Cultural elements imposed from childhood have the effect of shaping the life of the individual, along with roles and responsibilities. Girls play with pink, boys play with blue, girls play with dolls, boys play with cars, etc. Although games and clothing styles are associated with childhood, they are chain events that also reflect on later periods. Giving gender roles; It is possible to say that from past to present, roles such as housework responsibilities for women and men working outside the home and social life are responsibilities that should be given. It is possible to say that both men and women face gender inequalities in almost every aspect of life.

When we look at the history of music, we see that women's work remains in the background. Studies on women, both musicians and poets, are almost non-existent. Male dominance and the existence of female musicians and female poets are undeniable. Archaeological artifacts from ancient times show women playing instruments. It is possible to see the place of women in society and their artistic existence in these works that have survived from the past to the present. Aysel Gürel's lyrics also give clues about the place of women in society. Judgments regarding gender were made by analyzing the frequency of use of words.

METHOD

Screening model was used in this study. Screening model; it is a research model that aims to eliminate a situation that existed in the past or a situation that exists in the process. (Karasar, 2011: 77). Data regarding word frequency, gender and the process of becoming a woman in Aysel Gürel's 181 lyrics were analyzed quantitatively and these numerical values are shown in the table.

Aysel Gürel has an important place in the development of Turkish pop music. The lyrics he wrote shaped the pop music of the period. All words in Aysel Gürel's 181 lyrics have been selected. Document analysis as a data collection technique constitutes the limitation of the study.

RESEARCH FINDINGS

Tablo: Word Frequency Distribution According to The Categories and Topic Distributions

CATEGORY	OF WORD FREQUENCY	TOTAL
Love	Love(411) Beautiful(37) Dear(35) Passion(2) Happiness(3) Confidence(5) Pride(14) Heart(33) Excitement(16) Convergence(3) Emotions(12)	571
World	World(32) Universe(1) Earth(1) Lifetime(22), The Sun(40) Stars(19) Night(99)	214
Plant-Flowers-Nature	The Storm(5) Soil(2) Leaf(4) Mountain(2) Spring(17), Rain(15), Garden(6) Flower(9) Rose(22) Lightning(1) Forest(1) Cloud(5), Flood(4), Water(41) Wood(1), Narcissus(1) Autumn(3) River(4), Season(9) Cherry(4) Flimate(2) Fire(6) Summer(20), Spring(1) Sea(5)	190
Mind - Sadness	Tears(8) Trouble(5), Grief(8) Pain(41), Bellow(3) Cry(17) Sadness(1) Rock(1) Issue(6) Blues(46), Cross(5) Regret(3) Dark(15)	159
Sight, Hearing, Touch	See(2), Eye(96) Hearing(4), Fragrance(11), Fingering(2), Skin(25) Language(7)	147
Religion	Deity(22) Ash(1) Sin(21) Paradise(4) Dream(28) Merit(1) Hell(2) God(3) Death(8)	90
Social Relations	Friendly(8), Fidelity(5) Fame(1), Homesickness(4), Human(20) War(5) Arms(4)	47

Animal	Insect(1) Chicken(1) Sheep(1) The Bird(4) Gazelle(2) Snake(2) Seagull(5), Monkey(2)	8
Gender	The Stranger's Daughter(1) Son Of Al(1) Widow(1), The House Of The Father(1) Female(2)	6

Table also made to study the frequency of the word by use of the content analyzes methodology in the current study blend with topic has been included in the table above.

Word frequency; the frequency of words used in the language are studies that reveal in proportion to each other (Olker 2011: 16). The total number of words in the analyzed category was noted as frequency and poetry. Categories; meanings such as love, world, mind-sorrow, plant-flower nature, sight, hearing, touch, religion, social relations and gender are shown above in terms of animal words. The connotations and usage frequencies of the words in the determined categories were revealed. The frequencies of the totals from the most used words to the least used words in the table are as follows; 1. Love - 2. World 3. Plant-Flowers-Nature 4. Mind-Sorrow 5. Sight-Hearing-Touch - 6. Religion 7. Social Relationship 8. Gender

The words used by Aysel Gürel in her lyrics are listed according to frequency of use. The lyrics are mostly about love. The words listed second in the earth category are sun, life and planet. Third place in the plants-flowers-nature category; summer, spring, rain, fire, sea, etc. contains words. In the fourth category of mind-sadness; ah, tears, worry, sadness, sadness etc. contains words. In the fifth vision-hearing-touch category; eyes, skin, smell, tongue, etc. The frequency of words is included. Sixth place in the religion category; The dream is about God, sin, death, etc. The frequency of use of words is seen. seventh place in the social relations category; human, war, friend, etc. The frequency of words is seen. eighth place in the animals category; seagull, bird, monkey etc. The frequency of words is seen. The last category, the gender category; like a woman, daughter of al, son of el, etc. The frequency of words is included.

CONCLUSIONS

It is seen that gender and music interact in song lyrics written from past to present. The obligation of women and men to comply with socially valued gender roles reveals the desired behavior. It is possible to come across sexist and unequal approaches in all areas of life in lyrics written in the field of music. Aysel Gürel's unique lifestyle, stance, perspective on women, and role model personality shaped the field of art. The lyrics of Aysel Gürel, who takes part in Turkish pop music with her lyrics, were discussed in the context of word frequency and gender. In song lyrics that signs from almost every aspect of life, the frequency of use of words that can be included within the scope of gender categories was determined. In this context, 181 song lyrics were examined. Gürel's main themes are love, passion, happiness, etc. It was determined that he used words.

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