



Sivas Cumhuriyet University  
Faculty of Education  
Department of Fine Arts Education



## II. INTERNATIONAL MUSIC AND FINE ARTS EDUCATION SYMPOSIUM IMFES 2022 (ONLINE SYMPOSIUM)

### ABSTRACT BOOK

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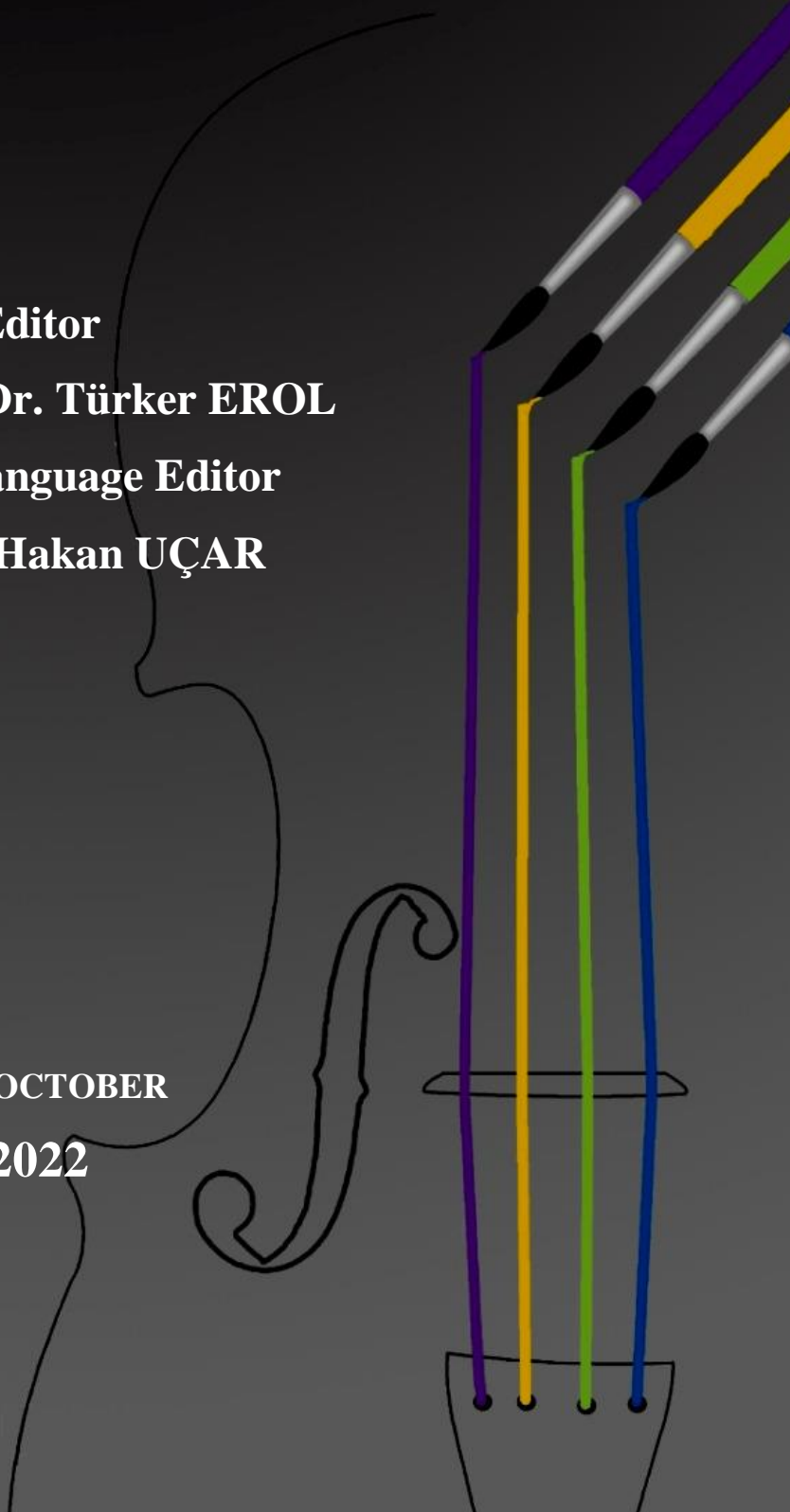
**Assoc. Prof. Dr. Türker EROL**

**English Language Editor**

**Lecturer Hakan UÇAR**

**7-8-9 OCTOBER**

**2022**





**II. International Music and  
Fine Arts Education Symposium  
IMFES 2022  
(Online Symposium)**

**Abstract Book**

**Editor**

***Assoc. Prof. Dr. Türker EROL***

**English Language Editor**

***Lecturer Hakan UÇAR***

***7-8-9 October 2022***

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Musicologist – Chris CARRY - USA

Music Educator - Natalia KIRCA – Ukraine

Music Educator - Nicholas PETERSON – Australia

Dr. Erdal KURTÇU - Sivas Cumhuriyet University - Sivas- Türkiye

Dr. Gamze KURTÇU - Sivas Cumhuriyet University - Sivas- Türkiye



## **Guest Speakers**

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Prof. Dr. Lisa J. LEHMBERG

Prof. Dr. Mine DOĞANTAN-DACK

Prof. Dr. Sheila WOODWARD

Assoc. Prof. Dr. Clint RANGLES

Assoc. Prof. Dr. Göktürk ERDOĞAN

Assoc. Prof. Dr. Özlem ÖZALTUNOĞLU

Assoc. Prof. Dr. Serdar ÇELİK

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Assoc. Prof. Dr. Türker EROL

Assist. Prof. Dr. Andrew GOODRICH

Assist. Prof. Dr. Duygu ULUSOY YILMAZ

Assist. Prof. Dr. Gina J. YI

Assist. Prof. Dr. Selin ÖZDEMİR

İrina YALÇIN-BUHARİNA (Music Educator)

Natalya KIRCA (Music Educator)

Nick PETERSON (Music Educator)

Bengisu ÖZYİĞİT (Graduate Student)

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**7 OCTOBER 2022 FRIDAY**  
**LOCAL TIME: 17: 00**

**OPENING SPEECHES**

***Symposium Chair Prof. Dr. Mustafa Hilmi Bulut***

***Dean Prof. Dr. Ali Aksu***

***Rector Prof. Dr. Âlim Yıldız***

## OPENING SPEECH

*Dear Rector Professor Dr. Alim Yıldız, Dear deputy dean Professor Dr. Ali Aksu, distinguished invited speakers, guests, participants and beloved students. Welcome to the International Music and Fine Arts education symposium.*

*First of all, on behalf of our department and symposium board, I would like to express my gratitude and thanks to our honorary presidents, Rector professor Dr. Alim Yıldız and deputy dean professor Dr. Ali Aksu.*

*I would also like to thank to the distinguished international scientists who accepted our invitation, coming from many countries all over the world, including America, England, Russia, Ukraine, Australia, South Korea, South Africa and Turkey.*

*I also extend many thanks to my colleagues and wonderful students who will take part in the symposium and Workshop.*

*From:*

- 1. An Evaluation of Field Study and Methods in (Ethno)Musicology with the German Musicologist Dr. Martin Greve*
- 2. Music Teacher as Music Producer: Practicing Our Creativities in Music Education*
- 3. Integrating Musicing in the College Music Appreciation Course*
- 4. Power Structures in Peer Mentoring*
- 5. The Magic of Strings*
- 6. Music, Senior Centers, and Quality of Life of Older Adults*
- 7. A Framework Algorithm That Can Use Microtones in Music Software Tactile Knowing:*
- 8. The Role of the Musical Instrument in Artistic Practice and Research.*
- 9. Madeleine de Proust and Music*
- 10. Comparison of Turkey and Russia Preschool Music Education Programs*
- 11. A Composer in the Ottoman Empire: Wadia (Vedi) Sabra Bey*
- 12. Teaching Music in Melbourne During Two Years of COVID-19:*
- 13. On the Similarities in Two Works by the Same Composer Comparative Musical Analysis*
- 14. Comparative Music Analysis of Two Pieces of Classical Turkish Music Composed About One Hundred Years Apart*
- 15. Investigation of the Dependency of Piano Accompaniment to Solo in Perspective of Classical and Romantic Era Composers*
- 16. Relativity in Music Theory from Traditional to Digital Transformations in Music:*

**17.** *Netnography in Music Studies and Metaverse Concerts Study of Fine Arts High School Individual Instrument (violin) Course*

**18.** *Curriculum According to Aims and Goals*

**19.** *Confucianism, Daoism, and Illuminism as Essentials in Music Education Philosophy*

**20.** *Balancing student access, accommodations, and accountability after the easing of COVID restrictions.*

**21.** *Apart from these music papers, there is a workshop on 'Mastering Rhythm Reading'. In addition, our concert and exhibition events can be followed from the links on our symposium page. Our foreign invited artists participate from 17 different countries, namely Slovakia, Italy, Norway, India, Netherlands, England, Brazil, Japan, America, South Korea, Russia, Bosnia and Herzegovina, Egypt, Iran, Mexico, Kosovo and Azerbaijan. You can listen to the online symposium concerts and visit virtual exhibition via the links on the symposium web page.*

*I thank you in advance for your forthcoming contributions to the symposium, all of which will be beneficial to our country's, major universities of music and fine arts. With the greatest respect to you all, I extend our warmest welcome. Thank you...*

**Symposium Chair Prof. Dr. Mustafa Hilmi BULUT**

## 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 6th 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, Ukraine, 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.*

**Dean: Prof. Dr. Ali AKSU**

## OPENING SPEECH

*Dear guests and valuable participants,*

*Welcome to the "Second International Music and Fine Arts Education Symposium", where 18 speakers from 8 different countries will participate and approximately 21 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.*

**Rector Prof. Dr. Âlim YILDIZ**

**7 OCTOBER 2022 FRIDAY**

**LOCAL TIME: 18: 00**

**FIRST SESSION**

***Moderator: Prof. Dr. Mustafa Hilmi Bulut***

***Guest Speaker: Prof. Dr. Sheila C. Woodward***

***Guest Speaker: Prof. Dr. C. Victor Fung***

***Guest Speaker: Prof. Dr. Mustafa Hilmi Bulut***



## **Balancing student access, accommodations, and accountability after the easing of COVID restrictions**

**Sheila C. Woodward Ph.D.**

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Executive Vice President, International Music Council

Previous President, International Society for Music Education

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### **ABSTRACT**

As COVID-19-related restrictions have been gradually lifting around the world, and students return to live schooling, educators are facing increased challenges in working with their students. Furthermore, many teachers have experienced personal traumas during these past two years, in addition to having endured professional challenges of teaching online and trying to stay connected with students. My informal observations of incoming first-year university students have indicated much higher rates of student class absence, greater lack of assignments being completed, lower skill levels than in previous years, and higher rates of students self-reporting signs of mental illness, including debilitating anxiety and depression. When I questioned my part-time graduate music students who are teaching full-time in state Kindergarten to Grade 12 schools, I heard reports of teachers being instructed to pass students who, during the pandemic restrictions, had not participated in synchronous or asynchronous online learning and who had either not achieved passing grades on assignments, or had not submitted assignments at all. The rationale was to avoid penalizing students who may have lacked access during restrictions. The need to ensure renewed access through remedial education, to care for students in crisis, and to make valid accommodations are viewed alongside realistic needs for student accountability and self-responsibility for learning. Considering these realities, this presentation aims to explore a range of challenges currently facing music teachers, along with philosophical frameworks and practical strategies for addressing those.

# **Confucianism, Daoism, and Illuminationism as Essentials in Music Education Philosophy**

**C. Victor Fung Ph.D.**

Professor of Music, University of South Florida

E-mail: fung@usf.edu

## **ABSTRACT**

Physical and tangible aspects of music (e.g., sound and instruments) are typically a prominent feature in the practice of music education; metaphysical and intangible aspects of music (e.g., social, cultural, spiritual, personal, and conceptual understanding) appear to be inconspicuous or implicit in many music education settings. By delineating concepts found in Confucian, Daoist, and Illuminationist philosophies, I draw on their parallels and suggest that these philosophical foundations are essentials in music education practices. Parallels include (a) the integral nature of arts and music education in the wholistic life experience and the universe, (b) the resemblance between Illuminationist sensorium and Confucian Doctrine of Mean, (c) the shared mysticism in Illuminationism and Daoism, (d) the importance of self-recognition and proactive actions, and (e) personal character cultivation as a key determinant of the quality of music. These philosophies are essentials in music education because diverse philosophies and the metaphysical nature of music are easily overlooked in music education practices.

## **Madeleine De Proust and Music**

**Prof. Dr. Mustafa Hilmi BULUT**

Sivas Cumhuriyet University Faculty of Education

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### **ABSTRACT**

This study aims to determine whether Madeleine de Proust's (Bray, 2013) theory on the power of subconscious is applicable to music. By applying methods developed for one given discipline to another, the study makes strong references to Hugues Seraphin's study titled "What is Your Tourism Madeleine de Proust?".

With reference to the surfacing of memories once Madeleine de Proust is tasted, (Proust's Madeleine a kind of French biscuit consumed by dipping into tea– named after French novelist Marcel Proust) the endeavor investigates how the subconscious will act in response to music input. The study sought answers to the question 'What is your Madeleine de Proust song?' What makes this study distinct compared to the one by Seraphin is the fact that it was carried out by the residents of a given country, rather than the members of a diaspora. The hypothesis, "that individuals who are in the same age group and who engaged in a certain type of music on a professional or amateur basis will certainly have a song to share and serve as a 'Madeleine de Proust' in that genre" was tested using survey questions based on Delphi technique, and then followed by a descriptive analysis. In the study, participants were provided an online survey containing the questions. The sample is established through purposive sampling, and comprises of individuals in the 60-80 year age group who had engaged in Turkish classical music on a professional basis.

Ten participants were asked to name songs that brought back memories. The efforts culminated in naming the song(s) that sparked memories for the individuals in the 60-80 year age group.

**Keywords:** Madeleine de Proust, Classical Turkish Music, song, memory, old people.

**8 OCTOBER 2022 SATURDAY**  
**LOCAL TIME: 10: 00**

**SECOND SESSION**

***Moderator: Prof. Dr. Mustafa Hilmi Bulut***

***Guest Speaker: Assist. Prof. Dr. Gina – Yi***

***Guest Speaker: Assoc. Prof. Dr. Sharon Lierse***

***Guest Speaker: Assist. Prof. Dr. Selin Özdemir***

***Guest Speaker: Prof. Dr. Mustafa Hilmi Bulut***

## **Integrating Musicing in the College Music Appreciation Course**

**Assist. Prof. Dr. Gina Yi**

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### **ABSTRACT**

In a music appreciation course that uses Western music as its primary repertoire, the instructor may face various challenges: a) there is limited time to cover the vast repertoire and is impossible, b) students do not engage well with Western music because of their minimal experience with this particular genre, and c) the “lecture and listening format” does not accord with the essence of music; the participating aspect is missing. Furthermore, learning to listen for musical elements (e.g., tonality, meter, form, dynamic) is challenging because students’ experience with music has been personal (music of their choice) and visceral. The concept of music as something people “do” (Elliot, 1995; Small, 1998), the praxial approach, began to shift the direction of music appreciation course (Kivy, 1991; Kudlawiec, 2000; Pierce, 2015; Regelski, 2006). However, there have been few teaching examples, demonstrations, and discussions of effective teaching methods that integrate musicing. In this workshop, the presenter will propose practical applications of musicing in a college music appreciation course that invites students to engage in music as musical beings. The presenter will offer methods that integrate various forms of musicing (e.g., listening, responding, describing, creating, performing) to reinforce students’ understanding of the content materials and encourage their participation as active musicians. In addition, the participants in this workshop will have access to the assessment tools that evaluate students’ musicing projects and performances.

# **Teaching Music in Melbourne During Two Years of COVID-19: From the Most Liveable to the Most Lockdown City in the World**

**Assoc. Prof. Dr. Sharon Lierse**

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## **ABSTRACT**

Melbourne, once known as the most liveable city in the world, and the arts capital of Australia has endured the longest Lockdown since the beginning of COVID-19 in March 2020. There have been six lockdowns with severe restrictions. The arts community has suffered from the fallout with performances cancelled at short notice. The Arts no longer had a voice and was silenced. Instrumental music lessons at schools have continued albeit online or at schools with a range of restrictions depending on what instrument you taught. It has had a long term detrimental impact on the arts community.

The paper is a critical auto-ethnographic account of a music researcher and academic whose life was impacted due to the Pandemic. It discusses life in Melbourne over two years in contrast to the rest of the world. Issues of identity, marginalisation and class will be highlighted within the context of an environment of oppression during the past two years. The solution has been the development of new communities in the online contexts. In 2022, it is timely to discuss whether the arts industry will ever return to a "pre-pandemic" state or have evolved in response to long-term changes.

# **Study of Fine Arts High School Individual Instrument (Violin) Course Curriculum According to Aims and Goals**

**Assist. Prof. Dr. Selin ÖZDEMİR**

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## **ABSTRACT**

Fine arts high schools are formal education institutions that aim to provide students with basic knowledge and skills related to fine arts and to raise qualified individuals in the field of fine arts. The name of this institution, which gave education as Anatolian Fine Arts High School in the 1989-1990 academic year, was changed to Fine Arts and Sports High School in 2009. This study aims to determine the topic differences of the 2016 and 2022 Fine Arts High School Instrument Education Violin Course curricula. A correlational survey design based on the qualitative research model was used in the study and the current situation was determined and evaluated in this respect. The data obtained through literature review and document review were interpreted and analyzed by content analysis. As a result of the research, despite the 2016 curriculum, in the 2022 curriculum, it was observed that the basic skills in playing the violin were kept at the highest level in the 9th and 10th grades, and it was aimed to provide the students with technical skills related to tonal and maqam music. In addition, it was seen that tonal and maqam music were handled more comprehensively with advanced technical skills in 11th and 12th grades.

**Keywords:** Music education, fine arts high school, violin education.

# **On the Similarities in two Works by the Same Composer: A Comparative Musical Analysis (Self-Plagiarism)**

**Prof. Dr. Mustafa Hilmi BULUT**

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## **ABSTRACT**

In this study, two Hüzam songs of Bimen ŞEN (1873 – 1943) were examined in terms of the use of makam, motifs and sentence structures. Comparisons were made to investigate the use of self-plagiarism. The research question (based on two songs by the same composer in the same makam) is structured as follows:

How is the use of makam, motif and sentence structure similar or different in the composer's two works? If the similarities match, should they be considered as self-plagiarism? How is such a situation ethically appropriate?

The aim of the research is to determine whether self-plagiarism, considered an ethical violation in all other scientific publications, is applicable to music.

Two huzam songs by composer Bimen ŞEN's are the sample: The first is "Ruhumda bu şeb hicr – i visalin yanıyorken" written in Türk Aksağı style, and the second is "Sabrımı gamzelerin sihrile tarac edeli" written in ağır aksak style.

Musical analysis was used as the method of research, and similarities and differences were determined by comparing the two works. With melodic similarities ascertained, suggestions were developed to evaluate the similarities as self-plagiarism in terms of scientific ethics.

**Keywords:** Self-plagiarism, makam, musical analysis, similarities in musical works, motif.



**8 OCTOBER 2022 SATURDAY**  
**LOCAL TIME: 13: 00**

**THIRD SESSION**  
***Moderator: Prof. Dr. Mustafa Hilmi Bulut***  
***Workshop: Nick Peterson***

## Mastering Rhythm Reading

**Nick Peterson**

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### ABSTRACT

An inspiring session in which Nick Peterson introduces: ***'Rhythm Reading and Dictation'***, a pioneering resource empowering students to effortlessly decipher rhythmic notation.

**The problem:** So much time is wasted when music students learn new pieces 'note-perfectly', but with rhythmic errors. Teachers repeatedly have to correct the misinterpretations of familiar yet previously-treated rhythmic ideas and, frustratingly, students must relearn pieces.

**The simple solution:** The whole problem can be evaded if students do not make rhythmic errors in the first instance.

When students can effortlessly read complicated rhythms at sight, learning pieces is unhindered; score reading happens easily and aural work becomes instinctive. It all turns backtracking into forward progress, and replaces frustration with fulfilment! By teaching music in the manner of a first language, the way is paved for musical literacy.

In this session Nick reveals how these wonderful aspirations can become a reality.

**8 OCTOBER 2022 SATURDAY**  
**LOCAL TIME: 17: 00**

**FOURTH SESSION**

***Moderator: Assoc. Prof. Dr. Türker Erol***

***Guest Speaker: Assoc. Prof. Dr. Türker Erol***

***Guest Speaker: Prof. Dr. Mine Dođantan-Dack***

***Guest Speaker: Assoc. Prof. Clint Randles***

***Guest Speaker: Assoc. Prof. Dr. Özlem Özaltunođlu/  
Bengisu Özyiđit***

## **A Composer in Ottoman: Wadia (Vedi) Sabra Bey**

**Assoc. Prof. Dr. Türker Erol**

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Department of Music Education

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### **ABSTRACT**

The present study focuses on the official tasks and accomplishments of Wadia Sabra Bey, who lived in Istanbul for a certain period following the proclamation of Meşrutiyet (the Constitutional Monarchy) in the Ottoman Empire. Giving lectures at the Naval Music School and Beyoğlu Music Academy during his time in Istanbul, Wadia Sabra Bey has become a distinguished name with the marches composed at that time. Among these marches, there are some prominent examples, such as the Ottoman National Anthem, the lyrics of which were written by Tevfik Fikret, Padişahım Çok Yaşa (Long Live My Sultan) written for Abdulhamid II, and the Marche Orientale, composed for the birthday of Abdülhamid II, presented to Salih Münir Pasha, the Ambassador of Paris at the time. In addition, the work titled Shepherds of Canaan (Les Bergers De Canaan), written by Halide Edip Adivar for staging by Fevziye School students, of which Nakiye Hanım was the principal, was transformed into an opera with Wadia Sabra Bey's proposal to compose its music and it was first staged in 1916 in Turkish Hearts (Türk Ocakları) and later in 1918 in Istanbul Robert College. Shepherds of Canaan, written by Halide Edip, is a controversial work that takes its subject from the story of Prophet Joseph in the Kitab-ı Mukaddes and triggered mixed criticisms when staged both positive and negative. This work is Wadia Sabra Bey's first operatic work. Wadia Sabra Bey, who is also the composer of the Lebanese National Anthem, is also regarded as the founder of the Lebanese National Music School.

In music circles, until 2016, it was thought that many of the composer's works had been lost. Most of his works found in 2016 are now protected and displayed in the Lebanese Musical Heritage Center (Centre du patrimoine musical libanais). The documents and note samples included in the study were obtained from the Lebanese Musical Heritage Center, the Ottoman Archives, and the Istanbul University Library of Rare Works. The study, designed within the scope of historical document analysis, deals with an important section of Wadia Sabra Bey's life with very interesting documents and information.

**Keywords:** Wadia (Vedi) Sabra Bey, Halide Edip Adivar, Shepherds of Canaan, march.

# **Tactile Knowing: The Role of the Musical Instrument in Artistic Practice and Research**

**Prof. Dr. Mine Doğantan-Dack**

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## **ABSTRACT**

Western musical practices are thoroughly intertwined with musical instruments – material objects often, though not always, conceived and designed with the sole purpose of producing sound and making music. Indeed, musical instruments are crucial and indispensable actors in the majority of musical cultures. While the establishment of Music Performance Studies as a musicological discipline in the 21st century generated a very large body of research on a wide range of topics related to music making, the role of musical instruments in shaping artistic practices and creating musical meanings, remains, surprisingly, an under-explored area. Within the discipline, there is a general tendency to speak of “the performer” as an abstract, homogeneous category, without taking into account the kind of instrument that mediates acts of music making. In reality, different kinds of instruments involve different expressive affordances, support different artistic aims, give rise to different phenomenologies of performance making, and generate different kinds of performer identities. Performers do not think merely in and through sound, but in and through instrument-cum-sound. In this presentation, I discuss the affordances of musical instruments for musical knowledge and aesthetics, and explore tactility as a knowledge generating sensory mode in the context of piano repertoire. My discussion also highlights the indispensable role of the sensuous and the affective in musical knowing and research.

## **Music Teacher as Music Producer: Practicing Our Creativities in Music Education**

**Clint Randles, Ph.D.**

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### **ABSTRACT**

This presentation is the reporting on decades long case study research into best practices for recording student original songs in classroom as studio settings (Randles, 2022). The presenter has been a part of developing a classroom environment where seven bands work in headphone hub environments to cover and write original songs for both live performance and recording. Ways to go about organizing the environment for success have been established. Strategies have been developed to facilitate live performances: equipment needs, acoustic considerations, and even technical tips like how to wrap cables that are beneficial for music teachers to consider.

For music teachers to act like music producers in the classroom they must first become comfortable with creating, capturing, mixing/mastering, and disseminating their own musical works. This book will unpack considerations for doing all of those things. While manuals and helpful video links exist on how to do all of these things (Fink et al., 2018), research on putting creativity, technology, recording arts, songwriting, music production, and live performance into one work for music teachers is relatively sparse (Clauhs et al., 2019). The presenter has had the opportunity to give teachers interested in the future of creativity-infused recording and contemporary-performance centered music classrooms a place to start in their conceptualization and in their practice.

Presentation topics will include: (1) defining a music teacher's role in the classroom as someone whose primary role is to bring out the original music that exists within the students' that he or she serves, about (2) giving them background knowledge and understanding on how to start setting up a classroom that nurtures student musical creativity in this way, and about (3) providing them with resources on how to record, mix, master, and engineer live and studio audio performances. The presenter will share information regarding his forthcoming book with Oxford University Press. [https://drive.google.com/file/d/1DfvFnmq-KFwroXp-l20cLBCoEGzFs7w\\_/view?usp=sharing](https://drive.google.com/file/d/1DfvFnmq-KFwroXp-l20cLBCoEGzFs7w_/view?usp=sharing)

### **References**

- Clauhs, M., Franco, B., & Cremata, R. (2019). *Mixing it up: Sound recording and music production in school music programs*. New York: Oxford University Press.
- Fink, R., Latour, M., & Wallmark, Z. (2018). *The relentless pursuit of tone*. New York: Oxford University Press.
- Randles, C. (2022). *Music teacher as music producer: How to turn your classroom into a center for musical creativities*. New York: Oxford University Press.

# Investigation of the Dependency of Piano Accompaniment to Solo in Perspective of Classical and Romantic Era Composers

Assoc. Prof. Dr. Özlem Özaltunoğlu & Bengisu Özyiğit

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## ABSTRACT

The research question is “Which types do we encounter in terms of the relationship between piano accompaniment and solo party in Classical and Romantic period works?” has been determined. In order to give more detailed answers to this question, the following sub-problems were created; (a) What is the level of use of “first type dependent piano accompaniment with solo part” in the works examined? (b) What is the level of use of “second type dependent piano accompaniment with solo part” in the studied works? (c) What is the level of use of “third type independent piano accompaniment that moves independently of the solo part” in the studied works?

Research; with 115 works with piano accompaniment selected by C. F. Zelter, W. A. Mozart, L. van Beethoven, J. Brahms, R. Schumann, F. Chopin and F. Mendelssohn Bartholdy; the first type of dependent, the second type of dependent, and the third type of independent parity.

In the light of the findings obtained; that “first type dependent piano accompaniment with solo part” was used in 15 works and that this type of accompaniment was given more place in the Classical period than in the Romantic period; that “second type dependent piano accompaniment with solo part” was used in 72 works, and there is no difference in the use of this accompaniment type in terms of Classical and Romantic periods; It has been observed that “third type independent piano accompaniment that moves independently of the solo part” is used in 87 works, and this type of accompaniment was given more place in the Romantic period than in the Classical period.

As a result of the research; It can be said that the piano accompaniment of the works in the sample being independent from the solo part is more preferred by the composers. At this point, it is recommended to conduct similar researches by comparing different composers and different types of works.

**Keywords:** Accompaniment, piano, dependent accompaniment, independent accompaniment.

**9 OCTOBER 2022 SUNDAY**  
**LOCAL TIME: 17: 00**

**FIFTH SESSION**

***Moderator: Assist. Prof. Dr. Duygu Ulusoy Yılmaz***

***Guest Speaker: Prof. Lisa J. Lehmberg***

***Guest Speaker: Natalia Kırca***

***Guest Speaker: Assoc. Prof. Dr. Göktürk Erdoğan***

***Guest Speaker: Assoc. Prof. Dr. Serdar Çelik***

***Guest Speaker: Assist. Prof. Dr. Duygu Ulusoy Yılmaz***



## **Music, Senior Centers, and Quality of Life of Older Adults**

**Lisa J. Lehmberg, Ph.D.**

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### **ABSTRACT**

Global trends show that people are living longer and healthier and enjoying an overall better quality of life, and that opportunities for music participation later in life are increasing. Research has indicated that involvement in music enhances the quality of life of older adults and that for some, music can be the best medium for deep, meaningful experiences. Senior centers (public service hubs that mainly serve independent older adults) can provide welcoming, safe, and supportive spaces for meaningful musical experiences. In this presentation, original research will be shared on music participation within six U.S. senior centers that serve diverse populations of older adults. A brief foray will be made into the sights, sounds, and stories uncovered in the researchers' senior center observations, with an emphasis on the role of music participation in the quality of life of center attendees. Recommendations will be offered for policy makers, music educators and activity leaders, older adults, and service providers, so the quality of life of older adults can continue to improve.

## **Comparison of Turkey and Russia Preschool Music Education Programs**

**Natalia Kirca**

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### **ABSTRACT**

Each child's participation in musical activities or working with music groups will help him socialize. The aim of this study is to compare the practices of children's music education in different countries. Individual instrument playing will provide personal satisfaction. Therefore, it is important for children to learn instruments. It is also known that music is important for emotional development. In line with these purposes, the preschool music curriculum in Turkey and the preschool program in Russia were compared and suggestions that were thought to complement each other were developed.

**Keywords:** Music Education, Preschool Music Education, Turkey Preschool Curriculum, Russia Preschool Curriculum.

# **An Evaluation of Field Study and Methods in (Ethno) Musicology with the German Musicologist Dr. Martin Greve**

**Assoc. Prof. Dr. Göktürk Erdoğan**

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## **ABSTRACT**

Despite the fact that musicology is a multidisciplinary field due to its scope and field of study, it has gained a very important position in the field of social sciences, particularly since the second half of the XX. century, under the title of ethnomusicology. Among the musicology studies, which coincided with a relatively late period in Turkey, ethnomusicology (or cultural musicology) focused on various issues such as ethnicity, migration, gender and identity with an approach based on field study and ethnography and, in this sense, it tends to study the cultural dimension of music in the field by contacting real people in person. However, the lack of a generally accepted approach on the methodology of field studies in ethnomusicology stands as a separate problem for those who will study this subject. Within the scope of this study, a detailed interview has been carried out with Dr. Martin Greve, the German musicologist working on "Turkish culture and music" in various parts of the world, especially in Berlin, Istanbul and Tunceli, and on "ethnomusicology" and its methods; many didactic elements that emerged as a result of Dr. Greve's experiences and observations in his music-oriented field studies have been discussed. The topics in the interview were thematically coded and divided into titles and the findings were attempted to be evaluated. The present study provides multi-directional information in that it is woven with personal experiences aside from the written literature in this field and is based on the experiences of Dr. Greve, who has conducted field studies on music with different cultures between East and West.

**Keywords:** Musicology, Ethnomusicology, Field Study, Martin Greve.

# **A Framework Algorithm That Can Use Microtones in Music Software**

**Assoc. Prof. Dr. Serdar Çelik**

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## **ABSTRACT**

All software used for music production is based on the MIDI (Musical Instrument Digital Interface) system. It communicates with internal and external software and hardware over MIDI network. In addition, musical variables and expressions are expressed by channel and system messages within the MIDI architecture. Despite all these abilities, MIDI's tuning system (chord system) is fixed according to full tempered western music sound system. This situation makes it impossible to vocalize the microtonal sound systems used for many ethnic music genres in the world, including Turkish Folk and Maqam Music, in the MIDI tuning system. The inability to change the MIDI tuning system means that musicians using music production software cannot work on microtonal music systems, and it requires only music production on western music.

In this presentation, the framework algorithm and functions developed with the Max/MSP programming language, which can use the fixed cent values of the MIDI tuning system with quantization values between -100, +100 and change the tuning system of the sound libraries used in music software, according to the microtonal sound systems will be included.

**Keywords:** Microtonal, MIDI, algorithm.

# **From Traditional to Digital Transformations in Music: Netnography in Music Studies and Metaverse Concerts**

**Assist. Prof. Dr. Duygu Ulusoy Yılmaz**

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## **ABSTRACT**

This work based on the two concepts such as netnography and metaverse that have just started to enter the field of social work, and it is structured on the question of how transformations can be from traditional to digital in music. Within the scope of the study, the concepts of netnography, which means cultural research on the Internet, and the metaverse, which refers to the digital world in which people are represented by avatars, and their traditional counterparts are discussed, and comparative analyses are made. The reflection of the concepts in music is presented with examples of studies on the subject, and instead of repetitive studies in the field of music, research topic suggestions that can be studied in the future based on these two concepts are presented.

The speed of change of technology brings innovations in social life. The processes in which the receiver turns from the passive position to the active position in communication date back as little as 25 years in Türkiye. The increasing rate of different platforms created in digital environments where people can be active and express themselves easily is remarkable. Depending on this, there is a possibility that the ethnography approach used in cultural music studies may be replaced by netnographic studies in the near future, and live concerts may be replaced by metaverse concerts. As a matter of fact, the existence of similar people and communities as a result of globalization strengthens this suspicion.

**Keywords:** Music, netnography, metaverse, digital world.

**9 OCTOBER 2022 SUNDAY**  
**LOCAL TIME: 19: 00**

**FINAL SESSION**

***Moderator: Assoc. Prof. Dr. Özlem Özaltunoğlu***

***Guest Speaker: Assist. Prof. Andrew Goodrich***

***Guest Speaker: İrina Yalçın***

***Guest Speaker: Assoc. Prof. Dr. Özlem Özaltunoğlu***

***Guest Speaker: Prof. Dr. Mustafa Hilmi Bulut***

# Relativity in Music Theory

**Assoc. Prof. Dr. Özlem Özaltunoğlu**

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## ABSTRACT

Theory of music; it includes pitch, scale, interval, consonance and dissonance, rhythm, melody, chord, harmony, musical dynamics, articulation, notation, analysis, composition and similar subjects. Music theory, as well as these subjects; It is often concerned with the principles of understanding musical notation (tonality, scale system, etc.), the knowledge of music from ancient times to the present, tuning systems and methods of composition, and how musicians and composers make music. As an applied discipline, music theory includes the methods and concepts that musicians use in production. In this research, the working and naming variations in our country and in the world will be discussed on the subjects of “chords” and “analysis”.

It is seen that two different ways are followed in naming “chords”. These two different ways, which are seen to emerge on the basis of the Fixed-do system and the Moveable-do system in today's music theory sources; It causes very clear distinctions during music theory education and relations between musicians. Roman numerals (I-IV-V-VI, etc.), adjectives describing the effects of chords (tonic, subdominant, dominant, etc.) and abbreviations of these adjectives (T, S, D, etc.) are commonly used in naming chords according to the Moveable-do system. In the naming made according to the fixed-do system, besides the letters C, D, E, F, G, A, B, which represent the basic sound of the chord, symbols expressing that it is major, minor, decreased or increased are included. The interesting thing is this: How can naming chords as a single individual, ignoring the musical effects they have in the tonality, have a place in the harmonic integrity of a musical work? To explain with a simple example: The chords used in the “C - Amin<sup>7</sup> - Fmaj<sup>7</sup> - G<sup>7</sup> - C” progression are named individually. When the same progression is written considering the role of the chords in the tonality they are in, it becomes as follows: “I - vi<sup>7</sup> - IV<sup>7</sup> - V<sup>7</sup> - I”.

In this presentation, comparisons will be made about the relativity that we come across in “chords” and “analysis”. Comments will be made on the perception of music theory created by this relativity in music education students.

**Keywords:** Music theory, chord, pitch, solfege.

## **Power Structures in Peer Mentoring**

**Andrew Goodrich**

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### **ABSTRACT**

Peer mentoring is a multi-faceted instructional practice that promotes student autonomy in learning that occurs in the music classroom. When students share their knowledge and experiences with each other, they assume more responsibility with their learning that elevates their ownership in the music classroom. Peer mentoring can also aid with issues of diversity, equity, inclusion, and access. Although peer mentoring contains numerous benefits for students and music teachers, hierarchical learning structures are inherent in this instructional practice. These hierarchical learning structures hold potential to create issues with othering students, a process that involves excluding groups of students, such as those who are marginalized due to skin color, and who are viewed as being deficient in some manner because they are not part of the dominant group. When othering occurs, it can create a learning environment that promotes prejudice among students due to differences including race, class, gender, sexual identity, and ability. As a result of othering, marginalized students can experience alienation, internalized oppression, and repression. Because hierarchies are inherent in many peer-mentoring scenarios, and because othering is based upon a perceived deficit of some type, peer mentoring holds potential to re-affirm power structures of dominant populations as being superior in the music classroom. This session will explore how music teachers can become aware of power structures, and how they and their students can work together to co-create learning environments that value all student voices and for all students to feel safe in the music classroom.



## **The Magic of Strings**

**İrina Yalçın Buharina**  
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### **ABSTRACT**

The attractive sound of stringed instruments impresses me as well as everyone else. Its most impressive aspect is the vibrato technique, which started to show itself in instruments such as Oud and Lute in the 10th century. Small string groups such as the string quartet play an effective role in demonstrating the individual application of this technique. The aim of the study is to draw attention to this magical feature of string instruments. In this paper, I would like to share the different interpretation styles that I have developed by taking into account the soloistic characteristics of the first violin. I would like to discuss different sound combinations that I think are interesting and original and present them to your liking.

**Keywords:** Violin, chamber orchestra, vibrato, sound combinations.

# **Comparative Music Analysis of Two Pieces of Classical Turkish Music Composed About One Hundred Years Apart**

**Prof. Dr. Mustafa Hilmi BULUT**

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## **ABSTRACT**

In this study, Fehmi Tokay's (1889 - 1959) rast song and Hacı Arif Bey's (1831-1885) rast song were examined in terms of the use of makam, motifs and sentence structures, and evaluations were made regarding the similarities and differences between them. The research question, based on the works of two composers who come generations apart, is structured as follows:

Given that the works were written about one hundred years apart, how does the use of motif and sentence structure compare in two works in the same makam?

The comparison evaluates the influence of the older composer on the younger. The aim of the research is to reveal that citation can be used for music, just as in all other disciplines.

Musical analysis was used as the method of research, and similarities were ascertained by comparing the two works. As a result, it was determined that younger composer Fehmi Tokay appropriated the first measure of Hacı Arif Bey's work.

Consequently, suggestions were proposed to deem the similarities as plagiarism in terms of scientific ethics.

**Keywords:** Citation, makam, musical analysis, similarities in musical scales, motif.