

BOOK OF PROCEEDINGS



**1st International
Symposium on
Interdisciplinary Performing
Arts and Education (ISIPAE)**

**24-25th April 2021
Istanbul - TURKEY**

EDITED BY
İLKER İSSEVER and
HASAN SAİD TORTOP



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Young Scientists and
Talent Education

ISIPAE 2021

**1st International Symposium on
Interdisciplinary Performing Arts and
Education (ISIPAE)
24-25th April 2021
Istanbul, Turkey**

Proceedings Book

Assoc. Prof. İlker İşsever and Assoc. Prof. Hasan Said Tortop
Editor

Hosted by:

Association for Young Scientists and Talent Education

Istanbul, Turkey

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**1st International Symposium on Interdisciplinary Performing Arts
and Education (ISIPAE)**

Proceedings Book

Edited by
Assoc. Prof. İlker İşsever and Assoc. Prof. Hasan Said Tortop

Editor's Preface

Dear Academics and Artists,

We are proud and happy to present to you the 1st International e-Symposium on Interdisciplinary Performing Arts and Performing Arts Education (ISIPAE) whereby we developed the synergy of the Platform for Scientific-Artistic Studies by congregating for the first time as people from the fields of Ballet, Modern Dance, Opera, and Vocal Training.

As of the announcement of ISIPAE, we received over 400 applications from more than 300 applicants. The symposium hosted 9 panel discussions and 5 paper presentations, making a total of 14 studies. Speakers from 15 national and international universities and institutes made valuable contributions to the symposium with their enjoyable, high-quality presentations.

Art and Art Education are fields that require people to keep themselves up-to-date. The main objective of this symposium was to create a cooperation and collaboration environment, which is essential especially for performing arts like Ballet, Modern Dance, Opera, and Vocal Training, and to publish the recent developments in these fields, that is, to keep ourselves up-to-date.

Performance / Performing Arts enables people to explore their emotions, enrich their imagination, and express themselves better by bringing them the ability to use their mind, body, and emotions in different ways, starting from childhood. Therefore, it helps to bring up self-confident individuals with the ability to use these gains in every aspect of life in society.

Another objective of ISIPAE, apart from bringing together academics and studies on Performing Arts, was to improve and multiply the studies in the field by providing an interdisciplinary perspective to the field of Performing Arts, and to create a platform on which issues are discussed and solutions are offered.

It can be said that this symposium, which we organized for the first time this year, was not only an art event but also an event that enabled us to consider art in academic terms since it has opened the doors of a wonderful scientific world by embracing the other important fields such as Psychology, Philosophy, Aesthetics, Physics, and Medicine, all of which are included in Performing Arts. As such, the symposium will indeed achieve its objectives much more successfully and much faster considering the interdisciplinary studies within the fields Performing Arts encompasses and its wide audience. ISIPAE was born and successfully completed thanks to the assembly of academics who are working at the universities in Turkey and to the devoted work of my colleagues in the Advisory-Regulatory Boards last December.

We are planning to be together with you again this coming winter in the second of this organization that we organized for the first time under the roof of the Association for the Young Scientist and Talent Education (AYSTE), hoping for greater participation then. Besides, you can follow the publications of the Journal of Interdisciplinary Art & Education (JIAE), of which I am the editor, on DergiPark (dergipark.org.tr/jiae). You will be able to find out more on our website that we will create soon, where you can follow the updates on this initiative and support us. Please follow us on all our social media accounts.

I take the opportunity to express my gratitude to my dear friend Assoc. Prof. Hasan Said Tortop from the Department of the Education of the Gifted, who did everything he could and was with us all the time during the symposium. I would like to thank him myself and on behalf of all our committees.

I would also thank all of our participants, session chairs, moderators, panelists, and of course, our audience from the bottom of my heart. I wish you all healthy days full of art and look forward to meeting you again.

Best Regards,
Assoc. Prof. İlker İŞSEVER
ISIPAE Symposium President

Istanbul, Turkey - 202

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1st ISIPAE Symposium Program

24 April 2021, Saturday

09.30-10.00 Registration

10.00-10.30 Opening Speech

Symposium Chair: Assoc.Prof. İlker İŞSEVER (Istanbul University State Conservatory,Turkey)

1st Day – 1st Session: Session Chair: Prof. Dr. Aydin ERSÖZ

10.30-10.50 ***From Court to Theater in the 18th Century: Birth of the Ballet D'action (Dramatic Ballet)***

Proceeding Presentation :

Assoc. Prof. Seda AYVAZOĞLU (Dokuz Eylül University State Conservatory – Ballet Art Department)

Kerem ÖZCAN (İzmir State Opera and Ballet – Ballet Artist)

11.00-11.20 ***Effect of Classical Ballet Rotation Technic at Early Age Training on Professional Dance Life***

Panelist: Research Assist Işıl KONYA ALATAŞ (Mimar Sinan Fine Art University İstanbul State Conservatory – Ballet Art Department)

1st Day – 2nd Session: Session Chair: Assoc. Prof. Yağmur ARINLI

11.30-11.50 ***First Steps of Modern Dance in Turkey with Geyvan McMillen***

Panelists:

Assoc.Prof.Dr. Sernaz DEMİREL TEMEL (Yıldız Technical University, Art and Design Faculty – Music and Performing Art Department)

Assoc.Prof.Dr.Tan TEMEL (Yıldız Technical University, Art and Design Faculty – Music and Performing Art Department)

12.00-12.20 ***About Pointe***

Panelist: Lecturer Melis ERKAÇAN (Mimar Sinan Fine Art University İstanbul State Conservatory – Ballet Art Department)

12.30-13.30 Lunch Break

1st Day – 3rd Session:

13.30-15.00 ***Education/Training in the Pandemic Process (Challenges Encountered, Methods, Solution Suggestions)***

Moderator: Assoc.Prof. İlker İŞSEVER (Istanbul State Conservatory,Turkey)

Panelists: All participants

15.00 Closing

25 April, 2021 Sunday

09.30-10.00 Registration

2nd Day – 1st Session: Session Chair: Assoc.Prof. Berna ÖZKUT

10.00-10.20 ***Turkish Opera History: Its Development, Composers, Works***

Panelist:

Dr. Mehmet Şahin AKINCI (Zonguldak Bülent Ecevit University State Conservatory–
Opera Art Department)

10.30-10.50 ***Trouser Roles in Turkish Opera***

Panelist:

Dr. Gülfem KISTIR (Dokuz Eylül University, Buca Educational Faculty Music
Education Department)

11.00-11.20 ***Modification of Opera/Vocal Education in the Covid-19 Period in
Turkey***

Proceeding Presentation:

Lecturer Umut GÜNGÖR (Aydın Adnan Menderes University State Conservatory –
Music Department)

Birgül Su ARIÇ (İzmir State Opera and Ballet – Opera Artist)

Assoc. Prof. Berna ÖZKUT (Afyon Kocatepe University State Conservatory – Opera
Art)

11.30-12.10 ***Modification of Opera/Vocal Education in the Covid-19 Period in
Turkey***

Panelists:

Op. Dr. İltar DENİZÖĞLU (K.B.B. – Odology – Speech Disability Expert – Foniatrist
– Ege Sante Medicine Center- Egesante Vocalogy Center)

Dr. Elif ŞAHİN ORHON (Ege Sante Medicine Center- Egesante Vocalogy Center)

12.30-13.00 Lunch

2nd Day – 2nd Session: Session Chair: Assoc. Prof. Canan ÖZGÜR

13.00-13.20 ***Estill Voice Training***

Proceeding Presentation: Dr. med. Stefanie RUMMEL (EMCI Estill Voice Training Mentor Instructor – Institut Rummel & Estill Voice Training)

13.30-13.50 ***Vocal Cool-Down Exercise***

Proceeding Presentation: Assist. Prof. Ardan BEYARSLAN (İstanbul Yeni Yüzyıl University- Fine Art Faculty, Performing Art Department)

14.00-14.20 ***The Use of Analogy, Imagination and Metaphors as an Instructional Tool in Voice Training: A Case Study***

Proceeding Presentation: Assoc. Prof. Dr. Tuğçem KAR (İstanbul Technical University, Turkish Music State Conservatory – Vocal Education Department)

14.30 – 14.45 Break

2nd Day – 3rd Session: Session Chair: Assoc.Prof. Seta KÜRKÇÜOĞLU

14.45 – 16.00 ***'Multidisciplinary Approach to Professional Voice***

Panelists:

Prof. Dr. Ferhan ÖZ (Acıbadem Hospital, Ear Nose and Throat Physician, Turkey)

Assist Prof. Maral Yeşilyurt (Üsküdar University - Language and Speech Therapy Department, Turkey)

Lec. Özlem Mutlu Öner (Biruni University- Language and Speech Therapy Department, Turkey)

16.15 – 17.30 ***'Education/Training in the Pandemic Process (Challenges Encountered, Methods, Solution Suggestions)***

Moderator: Assoc.Prof. İlker İŞSEVER (Istanbul University State Conservatory,Turkey)

Panelists: All participants

17.30 Closing Speech

Moderator: Assoc.Prof. İlker İŞSEVER (Istanbul University State Conservatory,Turkey)

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Paper ID: ISIPAE1

Type: Oral, Speech

Article topics in the ISIPAEducation: Ballet

From court to theater in the 18th century: birth of the ballet d'action (dramatic ballet)

Assoc. Prof. Seda AYVAZOĞLU & Kerem ÖZCAN

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Abstract

Ballet which headed towards an intellectual and cultural change in the 18th Century, became a performing art reflecting all kind of emotions. The 'opera-ballet', which emerged from the ballet entrées of the early 17th Century and which was a combination of opera and ballet arts, became a genre of the French Baroque Lyric Theater in the 18th Century and continued to develop over time from the first half of this period. In the second half of the 18th Century, the Ballet d'Action was born as a product of choreographers who wanted to make ballet independent from opera. Jean-Georges Noverre, who wanted to tell a story through dance and mime, was the creator of the Ballet d'Action. According to Noverre; a ballet must be technical, at the same time be able to make the audience feel emotional depth, combine the plot of the stage and music within the story, and the pantomime must be simple and understandable. Noverre's book, "Letters on Dance and Ballet", a popular dance guide, contains his manifesto explaining how a Ballet d'Action should be. According to this manifesto; the theme of a ballet piece should be rational, symbolism and abstractions should be eliminated, light clothing should be preferred to bulky costumes, and the use of masks that hide facial expression should be stopped. With the reforms it went through in the 18th Century, ballet became an art branch independent of opera, and together with dramatic ballet, it formed the foundations of today's ballet art.

Keywords:

Dramatic Ballet, Dance, Noverre, Sallé, Camargo, Paris Opera

Paper ID: ISIPAE2

Type: Oral, Speech

Article topics in the ISIPAEducation: Ballet

Effect of Classical Ballet Rotation Technic at Early Age Training on Professional Dance Life

Res. Asssit. Işıl KONYA ALATAŞ

Mimar Sinan University State Conservatory, Turkey

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Abstract

In this panel, where I aim to explain the working methods that should be done in order to teach the rotation technique, which is one of the most basic elements of classical ballet education, and to develop it with additional applications, the basic forms and types of movements were taught by my student Yasemin Kayabay, who is currently studying at the Tanz Ballet Academy in Zurich. It will be presented by me with examples with videos. It is aimed to present the dancers and dancer candidates with working methods suitable for their level by explaining the rotation movements taught as basic-advanced level from the Russian education system, which is one of the most rooted schools of classical ballet. Today, especially in the international competitions held in the field of classical ballet, the competitors in the 10-13 age group participate in the competitions with solo performances in which the 14-17 age group competitors dance. During my master's thesis, I realized as a result of my studies, that advanced turning movements are learned more quickly and easily when the movements supporting the turns are applied more intensively to the students in the younger age groups with high physical fitness. With all these studies, transitions to professional levels in the field of ballet are reduced to an earlier age range. Studies to be carried out in this direction will accelerate the progress of classical ballet students and dancer candidates by accelerating their transition to advanced levels, enabling them to advance with firmer steps in the international art platform and dance higher roles in their short professional dancer life.

Keywords:

Classical ballet, rotation, technique, rotation support exercises, advanced level

Paper ID: ISIPAE3

Type: Oral, Speech

Article topics in the ISIPAEducation: Modern Dance

First Steps of Modern Dance in Turkey with Geyvan McMillen

Assoc. Prof. Sernaz DEMİREL TEMEL & Assoc. Prof. Tan TEMEL

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Abstract

Geyvan McMillen, who has made great contributions to the development of modern dance in Turkey, apart from her activities in State Opera and Ballets, has established her own independent companies and staged her own choreographies in every period of her life. For the sake of revealing the quality of movement she desires to use in her choreographies, Geyvan McMillen has given great importance to the technical training of her dancers. Based on bodies taught in line with these techniques, she has provided her choreographies with distinctive genuineness. Considering technical education and original production as integral, Geyvan McMillen has established the Yıldız Technical University Art and Design Faculty Dance Program in 1998 in line with this vision. This program is significant in terms of the artist's artistic journey. In 2002, she has founded the first professional ensemble, Cemal Reşit Rey Dance Theater Company, made up of students trained under the technique she has developed. In 2005 the artist has further founded and directed the Istanbul Dance Theater Company. This article summarizes Geyvan McMillen's contributions to the art of dance in Turkey and the most important outputs of her art vision; namely the university program she has introduced and her work with independent groups she has founded in the 2000s.

Keywords:

Choreography, Geyvan McMillen, History of Dance, Modern Dance, Turkey

Paper ID: ISIPAE4

Type: Oral, Speech

Article topics in the ISIPAEducation: Ballet

About Pointe

Lec. Melis ERKAÇAN

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Abstract

Each branch of art has its own challenges. All branches of art require discipline, hard work, time, dedication and patience. Sometimes, the artist may suffer psychological pain while creating the art work. If you are a Ballerina or a Ballet dancer, you should also add physical pain and a development process that you have to constantly increase, which will not end throughout your life. So how do we describe BALLET when we put aside these feelings? How important is the POINTE's role in Classical Ballet? Ballet is the one of the first type of dance that comes to mind when it comes to professional and academic dance. Ballet word is derived from the Italian word "BALLO" or "BALETTTO", which means "dance"; and dancer's instrument is "body" for the ballet art. If we want to describe "POINTE " in the simplest way, we can say that the shoes which Ballerinas wear. In addition, there is much greater history, anatomical and technical information underlying the Pointe issue. For female dancers, the Pointe shoes technique is much more important than it is thought and is an issue to consider. In this research, I will try to convey you, the art lovers and valuable artists, about the curious and unknown points of CLASSIC BALLET and POINTE by using my own master's thesis about Pointe, which consists of information and studies synthesized from various sources. First I will answer that question "what is the POINTE?" then, I will explain when and how the first examples of the point came about and also other elements that was developed (costume, decor, subject, etc.), who wore the first point and information about the famous ballerinas life who first wore the pointe's. I will share my knowledge about the development process from the first examples of pointe to the present by supporting with images and quotations.

Keywords:

Crea Classical Ballet, Pointe, Pointe History, Pointe Shoes Structure, Pointe Shoes Development

Paper ID: ISIPAE5

Type: Oral, Speech

Article topics in the ISIPAEducation: Opera

Turkish Opera History: Its Development, Composers, Works

Dr. Mehmet Şahin AKINCI

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Abstract

The opera, whose origin comes from the Latin "Opus", It is a stage play that is sung with a song. It is the whole consisting of solo, choir, ballet and orchestral music. Each country has accumulated its own musical cultural products and both keeps traditional music products alive and tries to promote these musical examples in international environments. From the point of view of our country, this study, which aims to present the historical development of Turkish opera, Turkish opera composers, operas and operettas, is important in terms of presenting historical and developmental information to those concerned with the topics and explanations mentioned in it, and conveying them to the readers by examining and combining different sources with necessary methods. is considered. The development of opera in our country does not cover the periods before too long. In order to present new perspectives to Turkish Opera and to produce new works, it is an important necessity to know our Turkish opera history, composers and their works.

Keywords:

Opera, Turkish Opera, History of Turkish Opera, Turkish Opera Composers

Paper ID: ISIPAE6

Type: Oral, Speech

Article topics in the ISIPAEducation: Opera

Trouser roles in Turkish opera

Dr. Gülfem KISTIR

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Abstract

In the early stages of opera, castratos assumed female roles thanks to their physical appearance and voice, instead of women who cannot and were forbidden to go on stage. Since the era of castratos came to an end, mezzo-sopranos and contraltos that constitute the vocal types suitable for the roles previously played by castratos started playing those roles. The study concerns the state of trouser roles that all mezzo-soprano and contralto singers come across in their opera careers and how singers in Turkey prepare for these roles. Volunteering mezzo-sopranos from the Istanbul venue of the State Opera and Ballet were interviewed during the pandemic. Consulting with some experts, a semi-structured interview form was prepared. As for the research model, this is a case study. The responses of the participants were transcribed. The themes and sub-themes of the responses are presented in the paper with an inductive approach. The data were analyzed with descriptive and content analyses. Results show that trouser roles are very common in Turkey as with the rest of the world and that mezzo-sopranos make much effort physically, psychologically, and musically to do justice to their roles.

Keywords:

Mezzo-sopranos, Opera, Trouser role

Paper ID: ISIPAE7

Type: Oral, Speech

Article topics in the ISIPAEducation: Opera, Voice

Modification of Opera/vocal education in the covid-19 period in Turkey

Lec. Umut GÜNGÖR, Birgül Su ARİÇ, & Assoc. Prof. Berna ÖZKUT

Afyon Kocatepe University, Turkey

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Abstract

The Covid-19 process has deeply affected the act of many professions like fine arts and education in our country similar to the globe. From this point of view, the education of Art can be considered as the most influenced field by this situation. The applied courses conducted by state conservatories have undergone a great methodological change due to this interaction. By adapting to distance education, the question of how and to what extent the course of voice training has changed constitutes the basis of our research. Therefore, by using a semi-structured interview form, online interviews have been conducted with vocal coaches from five different provinces on a voluntary basis to collect the data. Since it is a descriptive research, "case study" model has been used in the study. Content analysis and descriptive analysis methods have been used to analyze and interpret the data. The obtained findings have been analyzed by dividing them into time, method, measures taken, motivation, repertoire, accompaniment and assessment and evaluation themes. During the adaptation process, it has been determined that both the instructors and the students learned how to use online systems like Zoom, Whatsapp, Skype, YouTube to apply technology in the practice. On one hand, it has been determined that they try to protect the continuation of the applied courses, and on the other hand, they try to keep their motivation high against the negativities experienced. In addition, it has been concluded that the vocal coaches became available 24/7, and the curriculum, activity and assessment criteria were transformed due to the process.

Keywords:

Voice education, Covid-19, Opera department, Modification

Paper ID: ISIPAE8

Type: Oral, Speech

Article topics in the ISIPAEducation: Voice

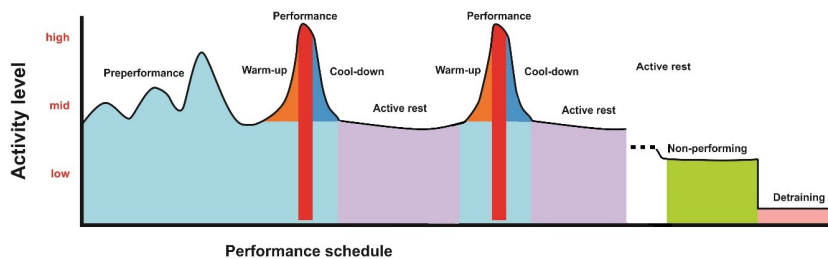
Periodization in professional voice

Op. Dr. İlter DENİZOĞLU & Dr. Elif Şahin ORHON

Odiology – Speech Disability Expert – Foniatrist – Ege Sante Medicine Center- Egesante Vocology Center

Abstract

Create a physiologically-based training/exercise strategy for the vocal professionals for the best possible performance and career. The singers are vocal athletes but they do not behave as athletes always. The exercise program of a given professional singer who is active on stage and inactive at home is important. A sustainable stage performance depends on the training strategy based on physiological approaches. Periodization is being used in sports medicine and implies the systematic planning of training and exercise. In this study, periodization is used for vocal training and exercise program, and a vocal periodization protocol has been proposed in order to reach the best possible vocal performance throughout the whole season.



Periodization has its phases (macrocycle, mesocycle, microcycle) due to performance schedule. Various periods and exercise programs for each period have been determined. The preperformance period includes the rehearsal study that may last weeks to months. Vocal skill and endurance (muscle development) exercises take place in this period. Peri-performance period is the day of performance starts from the morning and includes vocal warm-up and cool-down. The transition (active rest) period starts from next morning until the next performance day. The maintenance (non-performing) period is a good example for pandemics. The active performances are cancelled but the activities of the vocal athletes must be maintained. The detraining period is the consequence of a long-term professional inactivity. Vocal periodization strategies provide a physiologically-based training program to the professional vocal performer. This may help to increase the conscious awareness of the singer, and achieve and maintain a certain level of performance.

Keywords:

professionalvoice, periodization, performance.

Paper ID: ISIPAE9

Type: Oral, Speech

Article topics in the ISIPAEducation: Voice

Estill Voice Training

Dr. med. Stefanie RUMMEL

EMCI Estill Voice Training Mentor Instructor – Institut Rummel & Estill Voice Training)

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Abstract

Title Estill Voice Training: A scientific, anatomic, healthy and practical approach to produce consciously many vocal colors (Figures) and different styles (Qualities) from Opera to Pop, Jazz, Musical, Country Western,... Description Problem: Singers, teachers, actors, speech therapists often search for ways to produce different vocal styles in a sustainable healthy way throughout their range. Research: Since the 1970s the opera singer and scientist Jo Estill researched in cooperation with ENT departments on how different singing and vocal styles are produced anatomically, physiologically and practical wise. The Estill Voice Training technique was developed, which embraces the diversity of vocal styles and vocal health. Distinct positions of the vocal tract structures and the body are taught and practiced to produce specific vocal sounds. Estill Voice Training Structure Level 1: -13 anatomical structures (Figures) which can be systematically trained in their different positions. - Understand how different vocal colors produced and applied. Level 2: 6 researched vocal Qualities (Speech, Falsetto, Twang, Sobbing, Opera, Belting) and their variations

- Different Figures in specific anatomical positions are combined to create voice Qualities.
- Combined vocal tract positions help us to understand how to produce diverse singing and vocal styles and how to keep the sound quality throughout the scales.

Presentation of the systematic approach: - Science, practical exercises, kinesthetic use, spectrogram, theoretical and practical examples & artistic expression Dr. med. Stefanie Rummel is the first Estill Mentor Course Instructor in Germany. As a professional singer, master instructor, MD and researcher she has taught many master classes on different singing styles in her Institut Rummel. She approaches this from a medical, scientific and practical point of view. www.sing-teach.com

Keywords:

Voice Training, Vocal Diversity, Voice Research, Vocal Anatomy, Voice Master classes, Estill Voice Training, Institut Rummel

Paper ID: ISIPAE10

Type: Oral, Speech

Article topics in the ISIPAEducation: Voice

Vocal Cool-Down Exercise

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Abstract

Vocal warm-up exercises, the most necessary exercises of vocal training, are crucial for the professional vocal performers. The effectiveness and the success of one's vocal use is directly related to the systematic vocal warm-up exercises prior to the performance. The subtleties and details in the use of the professional voice, for instance its smooth, healthy, comfortable, and professional use and the quality of the performance are always within the professional target area of the person. Vocal cool-down exercises, on the other hand, have not been subjected to a curious interest, taken into consideration, or applied as much as the warm-up exercises. However, the cool-down exercises are as necessary as the warm-up exercises. Physical warm-up and cool-down exercises performed regularly in sports, allow the muscles to stretch and flex at the maximum level and prevent possible injuries. Same course applies to the vocal muscles (vocal cords) too. Following a long and tricky performance, vocal cool-down exercises are necessary, to reduce the excessive tension in the vocal muscles, to relieve fatigue and to prevent the discomfort that may occur. Furthermore, they are also required to maintain vocal health for the next performance and to improve the vocal performance. Vocal warm-up and cool-down exercises ensure the efficiency and effectiveness of vocal use prior to and after the performance. Physical and mental preparation has a great impact on the success of the professional voice user during the performance. The necessary preparation and one's needs in this direction should be applied for the maximum vocal performance. Because the vocal cool-down exercises have not been mentioned often in the literature and that there are very few data in Turkey, I find it crucial that the topic gets investigated foremost and seriously. Based on my experience and work as a vocal trainer, it's my aim to investigate the vocal cool-down exercises with a general perspective.

Keywords:

Vocal cool-down exercises, vocal warm-up exercises, voice training

Paper ID: ISIPAE11

Type: Oral, Speech

Article topics in the ISIPAEducation: Voice

The Use of analogy, imagination and metaphors as an instructional tool in voice training: a case study

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Abstract

We often see that vocal training is defined as an abstract education. As the reason for this; It can be shown that the organs and systems that make up the voice are not visible to the eye, that is, the instrument is our body itself, as well as the use of abstract tools frequently in the training process. In voice training, it is seen that analogy, imagination and metaphors are used as instructional tools in order to reach from abstract to concrete in the context of mind-image-body. In this study, it was aimed to describe the experiences of voice trainers about the use of verbal and kinesthetic analogy, imagination, metaphor (AIM) in the process of vocal education. In this study, a case study from qualitative research designs was chosen. It has been provided to reveal the use cases of analogy, imagination, metaphors as an instructional tool in the current form of voice trainers. Participants are 15 expert voice trainers who provide voice training in different countries. "Verbal-Kinesthetic Analogy, Imagination and Metaphor Usage Form in Voice Education" was used as data collection tools. With this form, oral and written opinions about the use of analogy, imagination and metaphors (verbal and kinesthetic) and their goals were taken by the voice instructors during their training. Content analysis was applied in the analysis of the data. The analogies, imaginations and metaphors used by the voice trainers in the voice training process are presented as themes. As a result of the research, 29 analogies, imaginations and metaphors used by voice trainers were determined. The suggestions they used for these analogies and metaphors (motivating sentence and speech) and for which target behavior they used were presented in tables.

Keywords:

voicetraining, analogy, imagination, metaphors

Paper ID: ISIPAE12

Type: Oral, Speech

Article topics in the ISIPAEducation: Voice

Multidisciplinary Approach to Professional Voice

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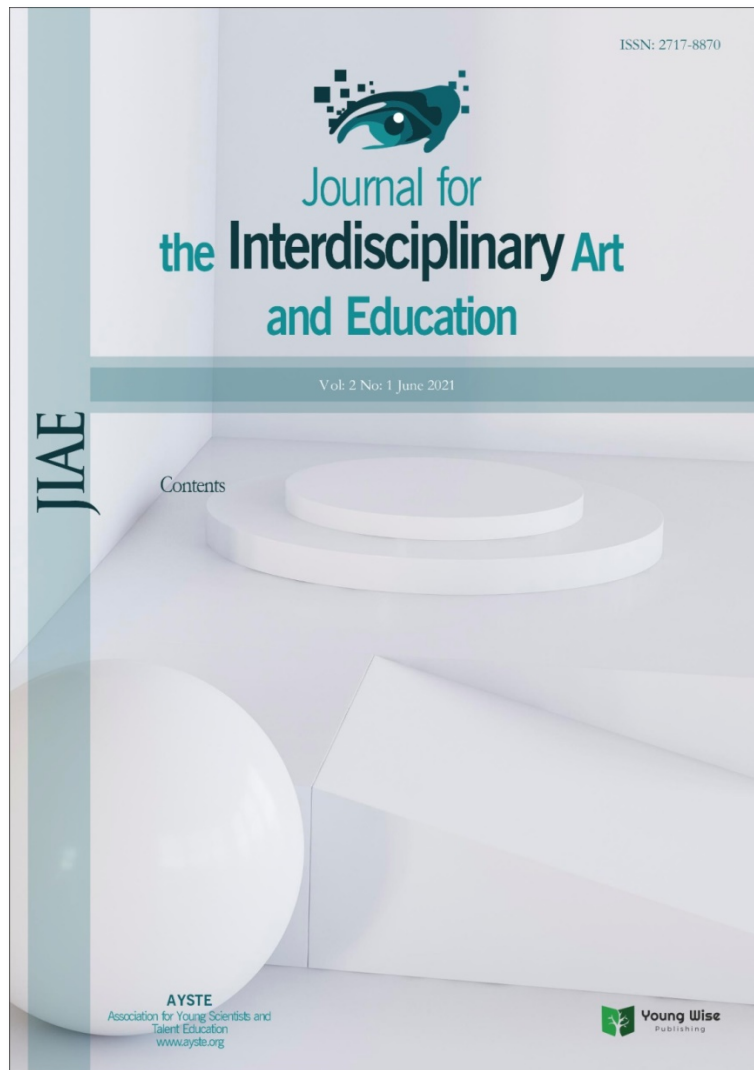
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Abstract

People who are using their voices primarily for their work life are called as Professional voice users. Studies conducted in USA demonstrated that Professional voice users comprise 25-35% of labor force. Professional voice users are classified according to their occupations. Class 1 includes elit voice users such as singers and actors/actresses who spend long hours performing on the stage. This class 1 patients are extremely important in the whole voice disorders patients as they use their voices towards the limits. Multidisciplinary approach is required in the assessment, protection and treatment of Professional voice. Otolaryngologists, Speech Language Therapists and singing voice specialists take part in this team.

Keywords:

voice, professional voice, multidisciplinary approach



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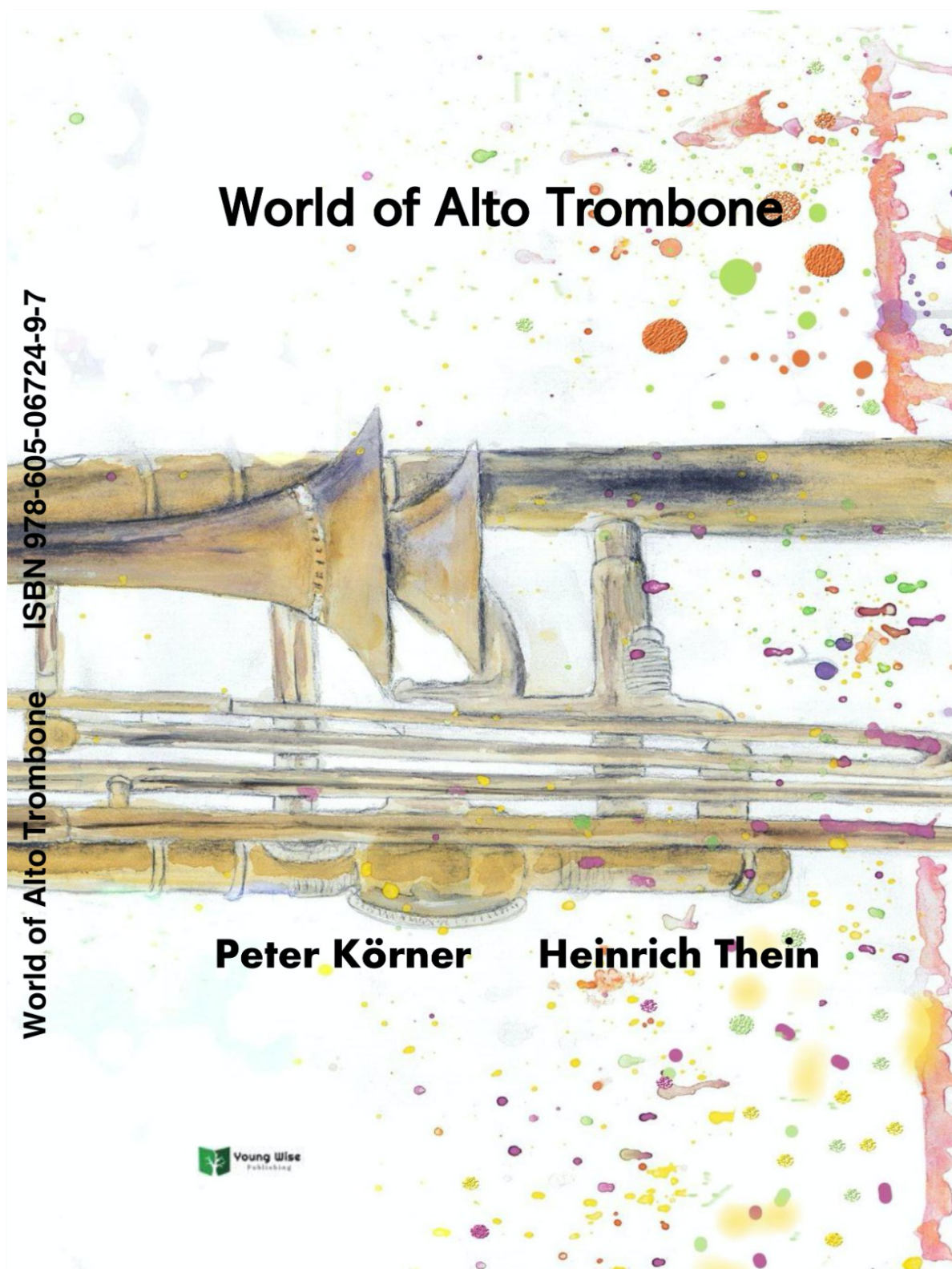
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