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A Conceptual Framework and Theoretical Analysis of Philosophical and Somaesthetics Approaches in Music and Performance Education

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ABSTRACT

The aesthetic experience of the body in music and performance education offers a remarkable perspective in terms of musical understanding. Somatic approaches and practices for mind-body integrity play a facilitating role in this process. The aim of this conceptual article is to examine theoretical and practical applications within the conceptual framework of somaesthetics in music and performance education. Accordingly, the aim of this research is (i) to define the elements of somaesthetics in music and performance education, and (ii) to explore the unity of body and mind in music and performance education. In this context, examples of applications based on somaesthetics in music and performance education will be included. As a result of this review, practical recommendations are provided for music and instrument educators. These recommendations cover physical and mental practices with a reflective perspective. Through this study, the contributions of somatic approaches and practices in music and performance education are discussed and practical suggestions are made.

Key words: Music Education, Performance Education, Somaesthetics, Practical Suggestions

INTRODUCTION

The aim and outputs of music education and instrument education can be considered as to acquire, develop and transform new behaviors through the individual's own life. However, in general, music education is evaluated only through practice, and the integrity of body, mind, and behavior is not examined in detail. In various studies, it is emphasized that being aware of the body and mind, providing the unity of the body and mind is an important factor in music and performance education (Bowman, 2004; Schavio et al. 2019; Van Lente & Peters, 2022). In this process, individuals' deep understanding of themselves physically, mentally and emotionally will provide important conveniences. Philosophy and aesthetics will guide the individual in the process of self-understanding. Some fields of study in philosophy have focused on the concept of beauty (Aytimur, 2017).

Today, aesthetics has become a highly personal and individualised experience that questions assumptions about what makes an object beautiful (Aykut, 2012). According to Aristotle, beauty is an element of balance, and the formation of beauty depends on proportions (Tokdil, 2021). Kant argued that aesthetic judgments are of a different nature from knowledge judgments (Ünal & Bağcı, 2021). Baumgarten positioned aesthetics as a discipline of philosophy such as logic, ethics, epistemology, and philosophy of being (Hünler, 2011).

Dewey and Greene do not believe in a purely cognitive approach to aesthetic education (Bose, 2008). Saying "I think therefore I am" Descartes based his reason for existence on the ability to think, and thus, putting the importance of the bodily existence in the background is a situation where the mind is at the forefront and reflects the idea. This idea, which is known as the Cartesian view, was criticized by Merleau-Ponty (1962) in his Phenomenolgy of Perception. Descartes' act of thinking and the mind sees it as the main point of criticism. Basically, he argued that we have a bodily perception of the world (Juntunen & Hyvönen, 2004, p. 200). According to Şan, "the main importance given to the living body" in Merleau-Ponty's philosophy is "not only to think about perception but also to think according to perception (Şan, 2017, p.65).

Beyond the fact that perception is a purely mental activity, this connection with corporeality has brought knowledge of ourselves and our environment, as well as the relationship of man-made objects, which are the threshold between our body and the environment, with our bodily and perceptual processes in many fields (Reyhanlı, 2019, p.22). According to cognitive theory, the mind rules the body, and reality has been isolated from the body. However, the meaning of a concept consists of its relationship with our body, and its relations with its environment. Even abstract concepts are perceived in the same way because their meanings are bodily (Yalvaç et al., 2011).

Music and performance education is predominantly practice-based. Embodied learning is the integration of the self

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with the physical and social environment through senses, perceptions, and mind-body action and reaction. Embodied learning can be reinforced by pedagogical actions such as advancing awareness and a sense of self. By reflecting on the experience, embodied learning becomes more explicit and shareable (Juntunen, 2020).

The literature on embodied cognition suggests that the physical actions we perform and the actions being performed around us shape our mental experience (Sullivan, 2018, p. 128). We understand music in terms of movement. Lots of abstract music concepts were implied as bodily-spatial metaphors like horizontal melody, vertical harmony, ascending and descending voices, the leading note etc. (Bowen, 1993). The soma includes an "inside" view of one's own body. The somatic approach, on the other hand, offers a more holistic approach that focuses on one's own bodily experience with a phenomenological attitude during movement training and deals with the body together with its evolutionary environment (Göksülük, 2020, p.13). Orchestrating a sequence of activities, integrating intellective, emotional, and multisensory experience, and selecting and executing appropriate movement, action, or activity are all examples of kinesthetic thinking (Seitz, 2000, p. 35).

Duke and Pierce (1991) drew attention to the complexity of musical performance skills and the relationship between perception, cognition, proprioception, and motor behavior in the transmission processes of music. Embodied cognition is not just used to emphasize one's bodily role in cognition, but also as a general term that includes approaches that refer to the out-of-body environment (Gallagher, 2011). Since beauty and aesthetics are primarily a matter of the senses, it can be said that an understanding based on the body has priority. The concept of somaesthetics provides important perspectives in an area where body-based psycho-motor skills such as music and instrument education (Bertinetto, 2021; Maus, 2010; Holgersen, 2010; Paparo, 2016; Tarvainen, 2019).

Viewing musicianship as oriented towards the practice of music and appreciation as focused on its appraisal and reception suggests a tension in music, similar to the other arts, between the artistic (or making) and the aesthetic (or taking) elements. John Dewey (1934/1980) writes that in the English language, two words are used to think about the arts including music, painting, sculpture, dance, and drama. One word, 'aesthetic', is often taken to refer to the response that listeners and watchers have to what has been created by the artist; it may evoke awe, wonder, mystery, indignation, joy, fear, and disgust among an array of ideas, emotions, and bodily responses. The other, 'artistic', is often used to describe what artists do in creating music, painting, sculpture, dance, and drama; it connotes the doing of these arts or the making of them (Jorgensen, 2003, p. 199).

Music performance in music education has traditionally been viewed as a cognitive and emotional experience. However, it is also a psychomotor experience, involving all sorts of soft body tissues and cartilage, which can enhance or detract from the total musical experience (Trollinger, 2006, pp.194-195). Somaesthetics argues that one's sensory perceptions can be improved by cultivating one's somatic capacities. These include sensorimotor skills and powers of body consciousness. It is devoted to the knowledge, discourses, practices, and bodily disciplines that structure such somatic care or can improve it.

If we put aside traditional philosophical prejudice against the body and instead simply recall philosophy's central aims of knowledge, self-knowledge, right action, and its quest for the good life, then the philosophical value of somaesthetics should become clear in several ways (Shusterman, 2018). Shusterman states that experience should not be approached only analytically and critically. In this context, together with analytical and theoretical considerations, somaesthetics. It encompasses the pragmatic examination and the practical application of bodily disciplines (Shusterman, 2012).

The ancient Greeks intertwined philosophy and physical disciplines, and various Eastern philosophical traditions include physical education. But today's western world is far from this approach. According to Shusterman, such a separation of the mind from the body and the weight of the cognitive approach can be considered a mistake. The body scan, though not normally associated with philosophy, is, according to the argument, aimed at what he and the Ancient Greeks saw as the first step to rational action, namely self-knowledge (Montero, 2015). According to Shusterman, somaesthetics, which is related to the subject, seeks to increase the consciousness of our bodily states and senses. It allows us to understand our temporary moods and persistent behaviors. This is what we normally do not notice, and in fact, it is our physical disorders that negatively affect our health and performance (Yıldırım, 2013).

The pragmatic understanding of aesthetics as a theory of art was originally developed by James, before Dewey. Under the influence of his health problems, James focused his physiology knowledge on "psychosomatic" disorders and discussed his studies on this subject in detail in his work, *The Principles of Psychology*. Although the book appears to deal with topics in psychology at first glance, it is a philosophy book, particularly in terms of its conclusions about the interaction of emotions and the body, and is a primary source that prepares the pragmatic aesthetic understanding. The body is the basis of all emotions, including aesthetic emotions, and the aesthetic understanding of pragmatism is based on James's view of this body-based emotion (Yıldırım, 2014, p.107).

Shusterman's somaesthetic theory has its roots in ancient Greek philosophy and some of the leading thinkers of the 20th century such as William James and John Dewey. "There is a direct link between emotions and bodily movements. Our thoughts and actions are entirely habitual. "A man is like a walking bunch of habits. Therefore, while our body or nervous system is still flexible enough to be shaped, we must direct every effort to develop the best habits" (James, 1981).

Dewey argues that art can be seen as a "mode of prediction not found in charts and statistics". He presents the experience of art as a reciprocal process that is imaginative. In our engagement with art, we experience the artwork, while the experience also produces us (Van Lente & Peters, 2022, p. 1.) Somaesthetics is fundamentally based on the idea that bodily experience can be developed and cultivated. The person

can be protected from harmful bodily behaviors through somaesthetics and bodily consciousness. Shusterman urges that philosophy should not be only a discipline of reflection and argumentation but should also contribute to a way of living; more specifically, he identifies what he calls "somaesthetics" as a point of conjunction between philosophy and disciplines of somatic education such as the Feldenkrais Method, the Alexander Technique, yoga, t'ai chi, and so on. Shusterman emphasizes that our bodies are the primary instruments with which we make music, making them ideal for somaesthetics.

Compared to other arts, gains occur in music only when the role of the body in music is discovered. If unnecessary details are not entered, paying attention to the somaesthetic feelings will provide a useful experience in the development of the relationship with music (Maus, 2010). The role of the body in the musical experience is extremely complex and multifaceted. It points to an interesting expansion of concepts such as "body consciousness" and "somaesthetics" in the musical experience (Holgersen, 2010).

The perception of sound and music has been extensively researched by cognitive research and neuroscience, and the effects of music on the body, including physiological and measurable effects on heart rate, respiration, blood flow, and brain function, have tried to illuminate it. With the help of somaesthetics and music in the body, it can be studied in a more subtle and comprehensive way (Tarvainen, 2019).

Li and Timmers (2021) draw attention to mind-body integration in piano teaching in their study, titled, 'Teaching and Learning of Piano Timbre through Teacher-Student Interactions in Lessons'. The ability to play the piano with various timbres is a must have for a performer, but the concept, technique. The study contributes to the understanding of piano timbre as a multifaceted phenomenon, and demonstrates the teacher's role in developing the student's mind-body integration.

Wallace (2019) claims in her thesis that she investigates somaesthetic approaches in Scarlatti's sonatas and that the unique aspects of Spanish identity in these sonatas, which are remarkable and dance, and their physical reflections can be seen in hand movements. These examples can be summarized as "moments of hand crossing and lateral leaps." She also emphasizes that somaesthetics, or embodiment, is an extension of the philosophical branch of phenomenology. "Somaesthetics, like phenomenology, is about examining experience; it demands a lucid experience of the investigator's own bodily field. Genuinely engaging with somaesthetics does not merely entail a conceptual understanding of the concepts behind the theory. It demands an active attempt on the part of the philosopher or investigator to experience their own soma" (Dolezal, 2014, p. 4.)

A somatic design process is used to create a musical instrument, drawing on phenomenology and the theory of embodied music cognition, as well as the idea that music is movement and that how we experience music is related to movement and our bodies (Grimstad, 2021).

One's personality is indeed expressed in somatic style. A meek or shy individual can often be recognized by a stooped posture, a lowered gaze that fails to make eye contact, a hesitant walk, and a restrained or inhibited gestural movement Somatic style, then, is not simply an external image of character but an integral expression or aspect of it, because character is not merely a secret inner essence but rather something intrinsically expressed or constituted through somatic behavior, demeanor, and attitude (Shusterman, 2018, p.148).

The aesthetic habits we develop through interacting with artifacts and incorporating them in the course of the repeated exercise of arts of actions we enjoy as enactors shape and guide our perceptual and expressive experiences and are (trans)formed by the enactment of our perceptual and expressive experiences (Bertinetto, 2021, p.19).

In music and instrument education, we can see the reflection of physical, psychological, cultural, and environmental dimensions in terms of our performance and the relationship we establish with our instrument. In this context, our somatic awareness becomes very important. According to Holgersen (2010), musicians not only memorize music while learning it, they also internalize it. But here somatic problems can be ignored when they focus on improving their musical performance. He states that he agrees with Shusterman in terms of deliberately reflecting on motor problems in this process. In this process, it will increase body awareness in music education, Alexander technique, Feldenkrais technique, etc. It is stated various studies that techniques such as these are beneficial in terms of establishing and strengthening the relationship with the body (Chien, 2007; Chen, 2006; Davies, 2020; Lee, 2018; Kaplan, 1994; Myers, 2016).

For Shusterman, systematic intervention through somatic reflection can improve our performance by retraining our habits. We can also gain more pleasure from certain activities by properly focusing on certain bodily processes (Gallagher, 2011, p. 308). The somatic approach can be seen as an important facilitator in terms of understanding musical behavior. The internal world is where the musician's internal image, models, and planning of actions on how to technically handle the instrument take place. This is a musician's subjective perception of the experience of playing the instrument. The external world is their somatic attunement to the musical performance or practice (Grimstad, 2021, p. 4). Shusterman argues that the application of somaesthetics practices to the contexts of architecture, photography, and Japanese Zen practice expands its reach into new territory.

One of Shusterman's fundamental claims is that heightened attention to the soma is central not only to somaesthetics but also to philosophy's traditional goals of knowledge, self-knowledge, virtue, happiness, and justice (Voparil & Giordano, 2015).The somaesthetics is concerned with pragmatist aesthetics, and the human being is a whole being in unity of body and mind, interacting with the physical and social environment

in a constant experience (Yıldırım, 2013). In the twenty-first century we live in, artificial intelligence can establish its own autonomy by ordering from the other side of the world, where production is discussed, without even leaving its place. We are faced with a virtual reality where the experience of weight has almost completely disappeared.

In an ironic twist, the findings of neuroscience and cognitive sciences are revealing our embodied selves as the source of human cognitive functions on a daily basis: embodied realism embodied mind, embodied cognition, and so on. Theories determine current thinking practices (Göksülük, 2021). It can be easily said that somatic approaches and practices are not a completely new practice and understanding in music education. However, it is an emerging understanding. Considering this aspect, when the somaesthetics approach is evaluated from a holistic point of view in music education, it can provide functional contributions to music, instrument, and performance education. In this context, what are some examples of somatic applications in music and instrument education? searched for an answer in this study.

Objective and Research Question

The aim of this conceptual article is to review somatic thinking approaches and application examples for music and instrument/performance education. In this respect, the study can be described as a theoretical special case study. The objectives of the current article are:

1. To define the elements of somaesthetics in music and performance education, and
2. To explore the unity of body and mind in music and performance education.

To address these objectives, the research question was determined as follows:

- How can somatic education and somaesthetic approaches be used in music education?

In this direction, practical recommendations for music and instrument/performance education will be proposed within a conceptual framework.

Literature Review

Music teaching methods are technically transmitted and constrained by conservative authority. A hegemony that is resistant to change and based on practice has emerged. Performance and performance-based pedagogical practices can often be described as disembodied theory and resistant to change (Bowman & Powell, 2007). The subject with her or his body and the world with his materiality have the same skin, and in perception, who perceives and who is perceived is incomprehensible.

In this context, perceiving the world is not a passive experience. The meaning and feeling of the world are expressed through perception (Arslan, 2022). Emotions experienced internally can sometimes appear as consequences of the action. According to Määttänen's quote from James, the actual cause of running is the bear, not the fear. That is, we may not be able to consciously recognize it even though it is the object of our emotions. Emotions have an object, even if we do not consciously realize it (Määttänen, 2015). As Patterson and Mastracci explain, "through Damasio, we can acknowledge emotions in decision making. Emotions do not confound decision-making; to the contrary, they are fundamental to it. Emotions are not an aberration from one's equilibrium; they are the early warning signals the body gives to help maintain equilibrium. Decision-making is facilitated by emotions, because, without them, the individual cannot value any option over another, and is caught in a perpetual loop of considering and reconsidering alternatives to which he is indifferent" (Patterson & Mastracci, 2019, p. 187).

By way of explanation, it can be easily said that our actions can be more conscious if we are aware of the body. In this direction, being able to make sense of the emotions we feel without judgment and being able to read body awareness and body signals can be very important indicators in the education and music education processes. Göksülük (2021) states that embodied theories such as embodied realism, embodied cognition, embodied mind, and embodied meaning, on the one hand, create new categories such as imagination, decision-making, and emotion, and reveal the relationship of processes such as feeling with the sensory-motor system. Somatic education, as a set of corporeal techniques and a relational process that affects our biology, consciousness, and the environment can be developed in the school for pedagogical purposes. This education can further be a means of including corporeal, behavioral, and physical fitness diversities (Costa et al., 2019, p. 1).

Hanna states that somatic education is the process of achieving greater self-awareness over physiological processes by using sensory-motor learning (Hanna, 1990, p. 1.) The increase in the role of the body in the process of musical perception and comprehension does not reduce the importance of the mind. The mind plays a critical role in processes such as musical analysis, musical memory, musical syntax, and musical meaning (Özkul & Özmenteş, 2014). In Paparo's (2016) article, she explained Shusterman's four levels of consciousness and Holgersen's musical adaptation.To explicate how bodily sensations form the basis of self-knowledge, Shusterman proposed a framework to identify four levels of consciousness, built upon Merleau-Ponty's notion of perception.

Holgersen (2010) described how each level can be used to clarify ways of experiencing music. Corporeal intentionality refers to "a primitive mode of grasping without conscious awareness", such as hearing while asleep or while dreaming. Primary consciousness is "conscious perception without explicit awareness", such as experiencing background music that prompts emotions or singing along without explicit attention to the action. Somaesthetic perception requires "explicit bodily awareness, but not necessarily analytic reflection", such as reading notation, performing on an instrument, or aurally recognizing a piece of music. Somaesthetic reflection involves focused attention on one's own self-awareness, such as improvising, composing, or error detecting. Holgersen asserted that these distinctions clarify "aspects of meaning that might otherwise remain tacitly implicit" and that the attainment of the fourth level of

consciousness ought to be the goal of any learner (Paparo, 2016, p. 490).

Gallergenn (2011) explains, Shusterman's somaesthetics in four steps: The first is unconscious and intentional perception; the second is conscious perception without explicit awareness. Phenomenologists would call this pre-reflective consciousness; analytic philosophers would call it first-order, non-observational consciousness. The third step is explicit awareness, where we become mindfully aware of our bodies (visually, proprioceptively, etc.)—this is somatic perception or somaesthetic observation and is representational. The fourth step is to where we are not only mindfully aware of our body but also reflectively (metacognitively) aware that we are aware of our body in a way that allows us to monitor our conscious attention.

The four stages of consciousness application mentioned above may differ according to the professionalism of individuals. Professional musicians have undoubtedly reached the third of these four levels of consciousness. Beyond somatic perception is what Shusterman refers to as somatic reflection or self-consciousness (Gallagher, 2011, p. 310). Han's experience as a musician, how increased experiential awareness of the performing body enables musicians to renew their capacity for the sound emanating from their instruments.

The recovered sound ultimately enhances the capacity for musical expression, eventually restoring musical capacity and capability as per the sequential phases here described: Phase 1: A newly discovered performing body; Phase 2: A rebuilt relationship between the musician and the instrument; Phase 3: Expanded sound capacity; Phase 4: Recovering freedom of musical expression; Phase 5: Restored musical flexibility and capability (Han, 2019).

In this context, as stated in related literature, the concept of somaesthetics in the music education process, with the reflective and pre-reflective approach is a key role in the learning process (Holgersen, 2010; Paparo, 2016; Grimstad, 2021). With reflective and metacognitive questions, students can be helped to gain individual, environmental and experiential awareness of the performance. Dewey (1933) emphasizes that reflection requires qualities and skills such as questioning, examining, observing, and analyzing. Talking about the role of experiencing art in education, he emphasizes that students can understand facts through metacognition or through upgrading their previous experiences, preconceptions, and knowledge, thus increasing the significance of the educator's role, as he is the one supposed to cultivate experience (Mihailović, 2021, p. 88).

Hanna focused on the body concept with his studies in neuroscience and medicine. With the different qualities of the body as a new concept Hanna proposes the term congruent soma. Hanna states that soma is not a thing or an objective body, but a soma is not fixed or fixed, it is variable and flexible (Hanna, 1980). "Recent work in music education and sports psychology has applied general principles of embodiment to a number of social contexts relevant to their respective fields. In particular, both disciplines have contributed fascinating perspectives to our understanding of how skills are acquired and developed in groups; how musicians, athletes, teachers, and coaches experience their interactions; and how empathy and social action participate in shaping effective performance" (Schiavio et al., 2019, p. 1).

As stated in the related literature, the soma and soma aesthetic understanding involves physical, cognitive, affective, social, and cultural contexts. Shusterman defines Soma not only for somaaesthetics, but also for "the traditional aims of philosophy of knowledge, self-knowledge, virtue, happiness, and justice" (Shusterman, 2009). In this respect, the person may need to be close to the phenomenological attitude that is dominant in the concept of somaesthetics. It requires the ability to let go of one's performance style, knowledge, expectations, and judgments and to be able to recognize the focus and orientation in the moment and in the process. This may require having a reflective and willing perspective in terms of determining the intentions and attitudes of the person in the music education process in a somatic way. It is stated in the literature that somatic literacy can be gained through various somatic practices and steps.

Liu (1998) stated in her dissertation titled somatic education applying eastern and western approaches to teaching and learning that Linden's in his article (1994) draws attention to the following factors with somatic literacy (Linden's somatic literacy elements, 1994, pp. 16-18, as cited in Liu, 1998):

- Body awareness training
- Relaxation and stress management
- Efficiency of posture and movement
- Emotional awareness
- Social awareness
- Environmental awareness

Costa et al. (2019) grouped the development of movements related to somatic education under twelve headings. The development of the movements is guided by twelve pillars that are presented next:

1. Observing: to develop the capacity to invest your attention in raw observation; that is, an interest in what is observed as a bare phenomenon, without the drapery of judgment, analysis, or interpretation.
2. Preparing: to adopt a proper posture before doing the exercises.
3. Varying the rhythm: to slow or accelerate the time of birth development-death of the movement.
4. Feeling: to descend to the Realm of Sensations.
5. Recognizing the motor impulse: to realize the initiation of the gesture, from where the movement is born and where it arrives, in my body and out of it.
6. Modulating the tone: to adjust the tonus to the type of effort to be performed.
7. Becoming aware of 'how': to focus your attention on the process of movement.
8. Reorganizing: what paths do I find to make unusual moves?
9. Making connections: Are there connections between my way of moving and my aches, complaints, emotions, thoughts, social relationships, and values?
10. Integrating: to learn how to differentiate the pre- and the post lesson.

11. Expressing: take ownership of the experiences and communicate them to the others.
12. Transferring: to acknowledge the transfer of learning and to observe possible shifts in the quality of daily gestures linked to the learning of the lesson (Costa et al., 2019, pp. 15-16).

According to Mingle (2018), the principles of somatic education are as follows: Sensitivity and awareness improve with practice. Learning is physical, emotional, and mental. Habits are changeable. Students can be taught to self-improve (Mingle, 2018). Within the framework of the relevant literature, music educators can use basic and in-depth studies (Alexander, Feldenkrais, etc.) in the learning environment to improve one's mind-body integration. As a result of this study and the approach adopted by the researcher, it can be said that the concepts of soma and somaesthetics in music and music education can be realized in music education with a holistic approach. However, it also feeds on philosophical approaches. In this sense, it is planned to present it in a framework that reflects the basics and as a subject that can be easily applied in practice. The activities developed in this field are known as "the framework of learning activities aimed at gaining some aesthetic approaches to music education." The examples discussed in this framework are called "somaesthetic approaches and activities related to the functional use of the role of the body-mind connection in music education". In this context, a course proposal has been prepared on the somatic approach and somatic activities in music and instrument/performance education. This course proposal is shown in the following section.

Somatic Oriented Teaching Activity Plan for Music and Performance Courses

Somatic-oriented teaching activities prepared for performance and interpretation studies in music and performance/instrument courses can be seen as activity names, terms, and achievements.

- **Activity name**: Performance and interpretation of the works through the somatic activities
- **Terms:**
  - Body awareness, Breath awareness, self awareness, mind-body awareness,
- **Achievements:**
  - Recognizes the physical and emotional needs of her/his self for performance
  - Has the bodily awareness required by the performance of the work
  - Recognizes the physical and emotional needs of her/his self for performance
  - Recognizes the technical/physical difficulties of the performance of the works
  - Recognizes the technical/physical conveniences of the performance of the works.
  - Recognizes the musical interpreting difficulties of the performance of the works.
  - Recognizes the musical interpreting conveniences of the performance of the works.
- **Method:**
  - The methods used in this lesson plan for music and performance lessons are based on the relevant literature. It aims simply to raise somatic awareness by focusing attention on the breath (without chancing the breath), body scanning (directing your mind to different parts of the body by lying on your back or sitting), and observing thoughts and emotions objectively (Linden, 1994; Liu, 1998; Montero, 2015; Costa et al., 2019).
    - Breathing exercises
    - Body Scan
    - Observing-identifying the mind, thoughts, feelings and emotions
    - Research
    - Inquiry-Based Learning
    - Expressing yourself (writing reflective journal)
    - Discussion

Somaesthetic Thinking Approaches to be Exhibited with the Subject

Somaesthetic thinking approaches include reflective consciousness and "inside" view of one's own body and bodily experiences (Gallagher, 2011; Göksülük, 2021). In this sense, one must be able to make decisions about the piece being worked on based on their own physical and mental difficulties and conveniences.Somaesthetic thinking approaches are seen below.

- Define the physical competence required for the performance of the work.
- Describe the physical difficulties in performing the work.
- Describe the physical facilities used in the performance of the work.
- Explain the aesthetic criteria according to the period and style of the work.
- Determine how much individual aesthetic criteria can be achieved.

Somatic Activities for before/during/after Performance

In education, curriculum refers to how and in what order instructional content will be taught (Özmenteş, 2013, p. 321). The somatically oriented teaching activity plan for music and performance courses prepared in this study is considered before, during, and after the performance within a certain framework. It is thought that somatic activities to be carried out in music and performance/instrument education are important in terms of adopting somatic awareness and making the somaesthetic approach permanent, performing the process as specified before, during, and after the performance, increasing somatic awareness, and adopting the somaesthetic approach permanently.

Somatic Exercises before Performance

According to Holgersen (2010), somatic perception "requires clear bodily awareness but not necessarily analytical

reflection". In this case, observe the situation physically and mentally before the performance without criticizing or judging. Somatic exercises before performance include:

- Observing breath before or during the performance (focusing on the body and calming the mind),
- Body scan with eyes closed,
- Observing the mind before the lesson or performance,
- Observing emotions before the lesson or performance,
- Observing emotions' reflections on the body before the lesson or performance,
- Determining physical needs before the lesson or performance,
- Determining the emotional needs before the performance,
- Observing thoughts in the mind before the lesson or performance, and
- Prior to the performance, determining the aesthetic goals to be achieved (technical, musical, interpretive).

Somatic Exercises During Performance

Gallagher (2011) regards "conscious perception without explicit awareness" as the second step of Shusterman's somaesthetics, The third step is open awareness and somaesthetic representation, where we are consciously aware of our bodies (visual, proprioceptive, etc.). The fourth step is the point at which we are metacognitively aware, where we are not only consciously aware of our body but also aware of it, allowing us to follow our conscious attention. This situation may differ according to the professionalism of individuals. As a result, we are able to observe the situation physically and mentally during a performance with conscious perception. Somatic exercises during performance include:

- Observing your breath while performing,
- Observing trembling and muscle contraction,
- Observing the sensations and interactions between the body and the instrument, and
- Recognizing the movements and sensory sensations of the arms and hands, particularly if you have any memories of becoming aware of something related to the body during the performance.

Somatic Exercises after Performance

The increase in the role of the body in the process of musical perception and comprehension does not reduce the importance of the mind (Özkul & Özmenteş, 2014). Following the performance, the performance is evaluated in terms of somaesthetics from a reflective standpoint, with an emphasis on mental work. Somatic exercises after the performance are listed below:

- If there is a true or ultimate level of performance, what would it be like in your body's senses?
- Write your experiences about your performance.
- Observe and expressing sensory feelings during the performance of the piece.
- Monitor the senses and feelings that are disturbed during the playing of the piece.
- Identify the senses and feelings that are disturbed during the playing of the piece.
- Monitor/identify the senses and feelings that the piece feels comfortable playing.
- Monitor/determine bodily sensations when the piece is playing at its best.
- Monitor/determine technical and bodily elements that are thought to be lacking in terms of physical elements and performance.
- Monitor/determine musical and interpretive elements that are thought to be lacking in terms musical quality.

Metacognitive View of her/his Body and Performance

Dokic (2016) states that aesthetic experience involves a unique combination of epistemic or metacognitive emotions. Bae (2020) in this study of "somaesthetics and yoga" explains that embodied meta-cognitive verbalization plays an important role in one's development. Metacognitive approaches and exercises are listed below:

- Thinking about her/his performance,
- Analysis, synthesis, and evaluation of body use in performing the work,
- Knowing and explaining what kind of physical/technical skills one should have while performing,
- Knowing and explaining what kind of musical interpretation skills one should have while performing,
- Automation in psycho-motor skills while performing the piece,
- Knowing and explaining the sociological and cultural context of the work somatically (appropriate rhythmic, sonority, musical timbre, etc.),
- Expressing approach/feelings towards instrument or sound,
- Expressing positive attitudes/emotions towards instruments or sounds,
- Expressing negative attitudes/emotions towards instruments or sounds,
- Identifying personal aesthetic judgments regarding the performance environment and performance,
- Identifying positive personal aesthetic judgments about the performance environment and performance,
- Identifying negative personal aesthetic judgments about the performance environment and performance, and
- Identifying what kind of cultural and personal message you want to convey with your performance.

Reflections

Music establishes a relationship with people, first of all, not mentally but physically and emotionally. It is claimed that the primary role of the human body in the process of musical perception and action precedes language in human cognitive development (Özmenteş, 2007, p. 643). We can relate to our body in many different ways, but divide it into two categories: inside out and outside in. On the other hand, when we relate to our body from the inside out, it allows our inner world to meet our outer world. Our body is actually us; to

exclude your own body means to exclude yourself (İçöz, 2020, p. 20). Sanford (2020) stated that nonverbal communication is a very important part of music education, especially at the stage of musical expression and interpretation. Instrument training, singing, etc. in performance-based lessons in music education. The student learns how to hold the instrument and produce tone by watching and assimilating the teacher's body movements (Koutsoupidou, 2015) In this process, imitation is very important because the teaching method is demonstration. In music education, one of the main goals of the education and training process is to understand the body and mind in the most accurate way possible. In recent years, with the gradual deepening of the reform of quality education, the education concept of comprehensive development of moral, intellectual, physical, and aesthetic development has gained unanimous recognition in the field of education, and more and more educational researchers have realized that the ability to appreciate, accept, and create beauty is a must for still developing the comprehensive qualities of students (Xu and Xia, 2022, p. 439). "Embodiment for student musicians includes learning how to connect to and listen to their body, connect to the music, and connect to the performance venue and the audience." "Visual primacy and inter-corporeality (the direct knowing of others through embodied interactions) are integral pieces of how an audience gauges the musicality of a live performance" (Ferguson, 2021, p. 329). Crappell (2019) and Fenmen (1991) state that weekly individual lessons and music education are not enough for the successful teaching process, and that a successful teacher prioritizes the richness of expression to technical success. Therefore, success in education will emerge when the student is invloved in the process of education in this way. According to Çuhadar (2016), music education is the process of developing the desired behaviors in musical behaviors of the individual throughout his or her life with the help of the basic components that make up the music, but in order to create the desired behaviors, the process must be analyzed, understood, and perceived very well. In this context, realizing one's self in mind-body unity, starting from the body, can be considered a very important starting point. In the process of creating one's aesthetic awareness and judgments, somaesthetics and practices can form a solid learning ground for the individual. In order to create desired behaviors in the process of music, instrument, and performance education, the process must be analyzed, understood, and perceived very well. In this context, it can be said that the focal point of the process—gaining a deep and holistic awareness of one's self through somaesthetics—plays an important mediating role. According to Özmenteş (2007) performing the most demanding skills of the body with the least amount of energy; is the principle from the far east. It is the focal point of a broad field of philosophy and practice. That includes the arts of music, ballet, as well as martial arts. The bodily energy is saved and balanced while playing the instrument and singing when it is thought that it should be used in a psycho-motor way in practice, physical and continuous performance of musical performance, which is a skill. In this direction, It will be understood that it is a discipline that requires the control of intellectual energy. In this regard, the role of soma and somaesthetics as facilitators is critical. Several sources emphasized the importance of somaesthetics in achieving practical and effective results (Holgersen, 2010; Maus, 2010; Shusterman, 2011; Maus, 2010; Holgersen, 2010; Paparo, 2016; Dora et al., 2019; Tarvainen, 2019, Bertinetto, 2021).

CONCLUDING REMARKS

In music education, somaesthetics plays a key role in recognizing the mind, emotions, and relationship with the environment based on body awareness. The somaesthetics and somatic approach in music and instrument education is an important resource that helps to understand the mind-body-environment interaction. Since somaesthetics provides a more holistic perspective in music education, it will help guide the process effectively. In addition, a point of view based on philosophy, aesthetics, and somaesthetics in music education provides important contributions in terms of facilitating the process of self-understanding and recognition of the individual.

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