



AN EVALUATION ON THE STAGE EXPERIENCES OF WOMEN MUSIC TEACHERS

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ABSTRACT

In this study, based on women music teachers thoughts about stage performance field, to detect the problem types they have about stage performances, what kind of activities they do with their instruments or why they don't do those activities a survey was applied which is one of the qualitative research method. For this purpose, the survey was applied to 54 woman music teachers who serve in our country. In result of survey, frequency and percentage analysis's of obtained data is made with SPSS v.17 program. Data obtained from the survey results were analyzed by SPSS v.17 in terms of frequency and percentage. Data were scrutinized and views related to the subject were presented. In theoretical part of the study, theoretical base of the research was enriched with literature review. As a result of the study it was detected that woman music teachers have concern about stage performance and social and cultural structure where they live affects their stage experiences. It is concluded that Because of some feminine responsibilities, they need more time to improve themselves professionally. It is determined that men are more dominant than women in stage experience. In this study, we see that lessons for instrument training are not sufficient enough to prepare the students Professional or private stage experiences.

Key words: Woman, music teacher, instrument, performance, stage, experience, education.

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INTRODUCTION

One of the programs that provide musical instrument education in our country is the music-teaching program in the fine arts department. These programs, in which students are mentored by their teachers, have instrument training lessons throughout an eight term-education process. The lessons' content, which are named after their respective instruments, can be differentiated in accordance with the student's potential and instructor distribution. In addition to violin, guitar, cello, viola, contrabass, flute and baglama lessons, vocal training is also considered a main instrument to be mastered.

Musical instrument education aims to use the instrument firstly in the process of a teaching profession, as well as on-stage experiences in their private lives. Therefore, musical instrument training becomes important for future teachers. Students in this program are learning the importance of musical education in terms of the instruments, while studying the theory of education necessary for their profession. Especially when it is considered in terms of stage experiment, it can be said as a generalization that the instrument they play forms a music teacher's basic vision. In a social perspective, a music teacher's sole duty is not providing music education theory by applying notes or songs in the classroom. They need to stand out as a performer with their instrument or even as a conductor when required. A music teacher may be involved in many extracurricular activities. Those activities may have recreational, educational or supplemental income purposes. In accordance with these thoughts, a specific examination was made particularly about woman music teachers' roles in this subject.

In addition, it was also mentioned that how much gain could be obtained in a four-year formal program for 'stage experience' of individuals, which requires a special interest apart from instrument training in schools. Prospective female music teachers' positions on this matter forms the scope of the study. A core sample group, consisting of 54 female music teachers, was questioned by survey. The women's views, based upon the survey, were analyzed by the SPSS program. Their frequency and percent values were examined and suggestions based upon the results of it were made.

Object

The focus of this study is to investigate female music teachers' stage experiences and to detect what type

of situations exist.

Method

In this study, scanning model, which is one of the qualitative research methods, was used. For that purpose, a survey was applied to 54 female music teachers and the data was analyzed by the SPSS v.17 program. In the theoretical part of the study, the theoretical base of the research was enhanced with literature review.

Scope and Sample

Our country's female music teachers set the study's scope and 54 female music teachers, via survey, forms the sample group.

Restrictions and Premises

The study is limited to 54 female music teachers who work in public schools. Therefore, it is assumed that the sample group is sufficient for the results of these studies.

Related Researches

Davis, in 2006, evaluated success factors in music education by a survey, and found that the most important factor in music education success is a person's individual abilities. Teaching skills are second and musical performance skill is third. We can understand the importance of individual skills and the training of them, apart from their educational license, by considering the thoughts of the teachers who raise students for music teaching and the music students themselves. In this context, it is possible to assume that a female music teacher's individual skills are important to their stage experiences and to discuss what they add to themselves in addition to their educational license.

Moisala, in 1999, approached the gender factor in musical performance as an analytical concept. He said his aim is approaching with a different analytic concept and turning that gender factor into an advantage. He also mentioned that his study would give a new point of view to the future studies.

Cusick dealt with feminist theory, music theory and cognitive/physical problems in her study in 1994. She referred that woman musicians' clothes on stage were not just for show and it is part of the musical performance. She also mentioned the reasons of woman

Table 1- Working in Educational Stage Experience in Your Work Place

	f	%
None	6	11,1
A Few / A little	8	14,8
Medium	14	25,9
Mostly	12	22,2
Completely	14	25,9
Total	54	100,0

Table 2- Importance of Technical Substructure Materials Like Sound System on Stage Performance in Your Work Place

	f	%
Not important	2	3,7
Very unimportant	5	9,3
Somewhat Important	5	9,3
Important	17	31,5
Critically Important	25	46,3
Total	54	100,0

Table 3- Impact of Institution Executives on Stage Performance Works

	f	%
None	4	7,4
Small	12	22,2
Moderate	22	40,7
Large	16	29,6
Total	54	100,0

Table 4- Impact of a College Education on Stage Performances

	f	%
None	7	13,0
Small	5	9,3
Moderate	15	27,8
Large	27	50,0
Total	54	100,0

Table 5- Impact of Social and Cultural Structures where they work on Stage Performances

	f	%
None	1	1,9
Small	2	3,7
Moderate	16	29,6
Large	13	24,1
Complete	22	40,7
Total	54	100,0

Table 6- The Situation That Being a Woman is a Disadvantage in Stage Performance

	f	%
Strongly disagree	19	35,2
Disagree	9	16,7
Neutral	6	11,1
Agree	13	24,1
Strongly agree	7	13,0
Total	54	100,0

Table 7- The Situation that Men are more Advantageous on Stage Performance

	f	%
Strongly disagree	12	22,2
Disagree	8	14,8
Neutral	8	14,8
Agree	14	25,9
Strongly agree	12	22,2
Total	54	100,0

Table 8- The Situation That Male Musicians Are One Step Ahead of Female Musicians

	f	%
Strongly disagree	18	33,3
Disagree	8	14,8
Neutral	7	13,0
Agree	6	11,1
Strongly Agree	15	27,8
Total	54	100,0

musicians' choice of music genre. She discussed the music genres she listened in the past and its reasons and concluded that one of the factors is gender and the other one is cultural and social environment. She also mentioned the interaction of music performance and gender difference.

Koskoff, in 1995, examined the relationship between musical instrument and gender based on female instrument playing. The logic 'women sing, men play' which is accepted in most of the communities was criticized. She mentioned thoughts like "men both play and sing", and "women sometimes plays but always sing". She expressed that the biggest reason of gender discrimination to the women who are on stage and play an instrument is sociological and this idea must be reconsidered.

MUSICAL PERFORMANCE FIELDS

What is performance? "The word performance is identified as "success when a play, work, etc. is displayed" (TDK (Turkish Language Institution) internet source 1) and it came from French in our language as a state of application. In the music field, it means a person who works in music field uses their instrument for stage-show which is parallel to his/her education. They can express music by using their instrument or voice. In Global Britannica, (internet source 2) performance is identified as a step on actualizing music thoughts and transferring it to the audience during musical process.

Musical instrument training is one of the most important subjects when it comes to musical expression as a performance. Music lessons are main courses in the music departments of many colleges. Especially in programs that train teachers, instrument training is viewed differently. We can observe how musical instrument lessons are taught in the department of music teaching. There are piano lessons as one of the keystones of instrument lessons and it is mandatory for 8 terms of study. Apart from piano, there are cello, viola, violin, guitar and vocal training (main branch) which students choose in accordance with their interests and wills or a program's capacity within the content of individual instrument training. The student passes through a professional musical education to graduate as a performer who can display their performance in several platforms with their instrument. In their professional lives, the process of transferring to their experiences begins.

In this respect, if we investigate musical instrument

performance on people who took music education, in particular music teachers; we can say that expression of their individual instrument lesson education during their training is very important in terms of fine art education. In this context, many factors can be effective. There are factors such as quality of general education and the quality of individual performance in instrument lessons.

Music teachers may express themselves by their musical instrument performance. Therefore, teachers need to develop themselves in this field. Aside from their educational training, their individual efforts are quite important. Music teachers should not consider musical instrument training as a lesson in which sufficient grades to pass it are enough, but they should think what kind of vision they can gain for future situations when they have sufficiency. When they see it like that, their instrument performance will rise. Hence, they should consider it as a purpose not as a tool and move forward in this direction. In an instrument training process with exam anxiety, negative effects are mostly observed.

"Exam anxiety which is observed one of the most important main courses music education –instrument training, affects education process negatively as much as student's exam success. Students' tendency to play correctly instead of musical or technical items they should gain in education process causes that students cannot gain psychomotor behaviors as much as they are expected. In exams which are an important factor of instrument education exam anxiety students go through is one of the important determinant of their academic success." (Nacakcı, Dalkıran, 2011: 4).

Nacakcı emphasized that musical instrument training lessons during formal education is slurred over because of exam anxiety. As a result, important qualities which need to be gained are essentially overlooked. In this context instrument training during formal education is very important.

In the department of music education, there are lessons that not only focus on musical and individual musical instrument lessons, but also lessons that prepare future teachers for their careers after graduation and supportive lessons for on-stage performances. Most colleges, with a music department, provide lessons which prepare students for on-stage performances and can be ranged as follows:

School instruments

Table 9- The Situation That Women Have to Work Harder Than Men to Prove Their Stage Proficiency.

	f	%
Strongly disagree	14	25,9
Disagree	11	20,4
Neutral	12	22,2
Agree	9	16,7
Strongly Agree	8	14,8
Total	54	100,0

Table 10- Presence of Negative Judgments by the community about Female Musicians on Stage

	f	%
Strongly disagree	3	25,9
Disagree	15	20,4
Neutral	11	22,2
Agree	13	16,7
Strongly Agree	12	14,8
Total	54	100,0

Table 11- The Situation of Being Witness to Negative Views of Community about Female musicians on Stage

	f	%
Never	6	11,1
Seldom	8	14,8
Sometimes	18	33,3
Often	10	18,5
Always	12	22,2
Total	54	100,0

Table 12- The Situation That There cannot be a Gender Discrimination on Stage Experience Works and What Needs to Be Done Must Be Done

	f	%
Disagree	2	3,7
Neutral	4	7,4
Agree	7	13,0
Strongly Agree	41	75,9
Total	54	100,0

Choir
 Traditional Turkish folk music
 Traditional Turkish folk music practice
 Electronic keyboard training
 Accompaniment playing
 Wallet of music education
 Traditional Turkish classical music
 Traditional Turkish classical music practice
 Actual and popular music
 Instrument maintenance and repair knowledge
 Orchestra-chamber music and management

repertoires. In choir lessons, practice times are focused for strengthening respiration (breathing together, practices based upon long breathing, staccato (interruptedly) breath dynamics) with psychological and physical relaxation and strengthening for developing the voice-breath link. To apply the exercises that are base of the stage preparation levels in daily life, especially in vocal performance field, a basis is formed. Experiences such as choir management or assignment in a choir individually can be gained generally in this lesson, but in classes like orchestra or chamber music those experiences also gained by students. In electronic keyboard lessons, general knowledge about electronic keyboard, knowledge about strings and chord relationships like major, minor, jazz, blues etc, knowledge and skills to accompany school songs are taught. Those classes help the future music teacher on facing their stage performances. They will go towards these areas and will perform with those lesson contents and personal wishes.

Because future teachers go through a preparation process for stage performance with those lessons, their readiness level is expected to be sufficient. However, it cannot be expected that every prospective teacher graduates with the same proficiency level. To be experienced in stage performance is a gradual process. Musical education's quality and effectiveness affect this process. "After taking music education, to perform music professionally is the most complex human ability. For instance a pianist can coordinate production of 1800 notes approximately every other minute" (Kebapçılar, 2009). Therefore, it can be said that stage performance has complexities like that. Lessons, which are shown above, should be scrutinized in terms of those complications towards stage performance and be reinforced in the education processes. Contents of lessons may also be directed towards this field. For this purpose, some of the lessons' contents, which are taught in the education faculty, department of fine arts education, and music-teaching program, are given within stage experience below.

In Turkish Folk Music (TFM) and Turkish Classical Music (TCM) lessons, future teachers are taught the theoretical structures of traditional music. In their second term, they practice it. Practice can be as TFM or TCM choirs and their performing instruments. On important days such as March 18- Gallipoli Martyrs Memorial Day; April 23- National Sovereignty and children's day; November 24- Teachers Day; events are organized with different groups by forming different

Also, prospective music teachers may take the stage in different branches during their education and in their working life after graduation. They can make recordings in studios only with their instruments, they can do background vocals again in studios, they can take part in orchestras, music communities and music groups who make music only for entertainment, and they can accompany several theatrical events. It is possible to vary music teachers' stage fields like this (internet source 3).

In this study, stage fields are generally evaluated in two groups: educational and hobby.

EDUCATIONAL STAGE FIELDS

Educational stage fields can be identified as stage fields that music teachers take part or need to take part for their profession during their working life. Important days are the primary areas in those stage fields that changes with regard to their occupation levels. There are some days that do not have to be celebrated but they can be celebrated within the respect, love and values framework.

April 23- National Sovereignty and Children's Day; May 19- Commemoration of Ataturk, youth and Sports day; November 24- Teachers Day; December 3- International Day of Disabled Persons; November 10- Ataturk Remembrance Day; can be given as examples to these important days. Music teachers have some duties on those days. In this context, experience of music teachers gained during formal

Table 13- women' preference of working with another woman in case there will be Misunderstanding in Community about Working with an Opposite Gender

	f	%
None	28	51,9
Seldom	7	13,0
Medium	8	14,8
Mostly	7	13,0
Completely	4	7,4
Total	54	100,0

Table 14- The Situation of Taking Stage to Make Profit

	f	%
Never	23	42,6
Seldom	6	11,1
Sometimes	8	14,8
Often	7	13,0
Always	10	18,5
Total	54	100,0

Table 15- The Situation of Desiring to Work in a Different Field if There is a Greater Chance to Earn More Money in Stage Performance

	f	%
Strongly Disagree	8	14,8
Disagree	10	18,5
Neutral	9	16,7
Agree	15	27,8
Strongly Agree	12	22,2
Total	54	100,0

Table 16- Impact of Marital Status on Stage Performance

	f	%
Not at all	7	13,0
Very little	6	11,1
Somewhat	15	27,8
Quite a bit	12	22,2
A great deal	14	25,9
Total	54	100,0

education become important. Lessons taken during formal education –especially those about the stage experience mentioned above- gain importance. Apart from the education music teachers took, this can be a way for them to show how much they have improved themselves.

STAGE FIELDS AS A HOBBY

Stage fields as a hobby are about stage experiences different from the future teachers' duties as a lead singer, choir singer or instrument player in various concerts during their formal education. The ones who take place in those activities also gain an impulse to continue those kinds of events as a hobby. Students who are active in those activities can perform in public places apart from their professional lives. The environments that stage performances can be experienced as a hobby or side income are different from teaching at formal schools.

At the end of formal education, the ones who begin working as music teachers can go through various stage experiences in the direction of their personal wishes apart from their institutions obligatory activities or the activities they feel they have to. After their working hours at schools, they can take stage in several places and activities for profit or not. It is possible for them to go through a stage experience in accordance with the region's local qualities they live or their own styles. In situations like those, some problems or questions can emerge about female music teachers.

Generally, there are some problems about women's stage experiences in sociological and personal perceptions. We can say there is a dominant thought that women cannot stand out or they do not get chance to do that in community. As Roberston said in 1987, especially when it comes to instrument there is a type of man supremacy. However if women get required opportunity, if conditions are available and if their self-efficacy is competent, difficulties observed in woman music teachers' stage experiences can be removed. Therefore, a 20-question survey was prepared and applied to the study's sample group to detect what kind of problems female music teachers face.

SURVEY RESULTS AND OBSERVATIONS

Data obtained from the survey applied to female music teachers was analyzed in this part of the study. The frequency and percentages of the data are tab-

led below.

According to Table 1, we see there is equality in rates of 'Completely' and 'Medium' (%25,9-%25,9) and the rate of 'Mostly' is close to these two options (%22,2).

According to Table 2, the rate of 'Critically Important' (%46,3) is more than the other options and two people chose the 'Not important' option.

According to Table 3, 22 people chose the 'Moderate impact' option and which has the biggest rate with 40,7%.

According to Table 4, 27 people chose the 'Large Impact' option and 15 people chose the 'Moderate' option. It can be interpreted that education in college has a great impact on stage performance.

According to Table 5, only one person chose the 'None' option and 22 people chose 'Complete impact' option. The number of the people who chose 'Moderate' and 'Large' are close.

According to Table 6, 19 people chose the 'Strongly disagree' option and 13 people chose the 'Agree' option.

According to Table 7, people who chose 'Strongly agree' and 'Strongly disagree' are equal (12) and also people who chose 'Disagree' and 'Neutral' are equal (8). 14 people chose the 'Agree' option. Therefore, there is a closeness in numbers.

According to Table 8, 18 people chose 'Strongly disagree' option. There is a consecutive distribution in the 'Disagree', 'Neutral' and 'Agree' options.

According to Table 9, 14 people chose 'Strongly disagree', 11 people chose 'Disagree' and 12 people chose 'Neutral'.

According to Table 10 - 11, 12 and 13 people chose the 'Neutral', 'Strongly Agree' and 'Agree' options respectively. 15 people chose 'Disagree'

According to Table 11, 18 people chose 'Sometimes'. 6 and 8 people chose 'Never' and 'Seldom' respectively.

According to Table 12, 41 people chose 'Strongly agree' and no one chose 'Strongly disagree'.

According to Table 13, 28 people chose 'None' and the number of people who chose 'A Few/A Little' are equal.

According to Table 14, 23 people chose 'Never' option. There is a consecutive distribution in 'Seldom', 'Often' and 'Sometimes' (6,7,8).

According to Table 15, 15 people chose 'Agree' and 12 people 'Strongly agree'.

According to Table 16, 15 and 14 people chose the 'Somewhat' and 'A great deal' options respectively.

According to Table 17, 1 person chose 'Strongly disagree' and 18 people chose 'Strongly agree'.

According to Table 18, no one chose 'None'. It is remarkable that there is only one vote between 'Moderate' and 'Large' (22, 21 respectively).

According to Table 19, 15 people chose 'Agree' and 12 people chose the 'Strongly disagree' and 'Neutral' options.

According to Table 20, no one chose 'Strongly Disagree' and 22 people chose 'Agree'.

RESULTS AND SUGGESTIONS

RESULTS

Results obtained from the study are summarized here. Suggestions to the results are placed in this part.

We can say that female music teachers who joined the survey have educational stage experience.

We can think that in a working place, technical substructure materials like sound system have a meaningful effect on stage performances.

Institutional executives have an impact on stage performances.

Education in college has an important contribution to stage performance.

The sociological and cultural structure of the region that teachers work in, have an important impact on stage performance.

It can be thought that it is because of individual differences and different stage experiences. We can derive from that it cannot be said that being female is not a disadvantage.

It is possible to think that men are more advantageous about stage experience, but when we look the equality in other options, this might be a discussion

topic.

It can be said that the idea that male musicians are one-step ahead of female musicians is more effective even if it has slight difference.

We can say that women have self-confidence.

We can state that there is a prejudice for female musicians about stage experience.

We can consider that there are negative views against female musicians about stage performance. Because the number of the people who chose 'None' and 'A few' are less than the number of people who chose 'Medium', 'Largely' and 'Completely'.

We can infer that there should not be gender discrimination in stage works, and what is needed to be done should be professionally.

We can say that it is more effective that female music teachers do not want to work with their fellows.

It is possible to say that female music teachers do not want to take stage for profit in a considerable amount and its reason is that they have enough income.

We can consider that actually, teachers are not content with their profession and they want to be a performer more than an educator.

Marital status has a medium effect on stage performance.

It is possible to say stage performance's late working hours is a disadvantage of female music teachers.

It is possible to say excitement factor affects female music teachers' stage experiences.

It can be said that time has an impact on professional improvement.

It can be noted that female music teachers who joined the survey are mostly married or engaged, and they are effected from this situation more than single ones.

SUGGESTIONS

Technical substructure should be enriched and this should be done by professional items. Equipment should be provided by music teacher him/herself or sound system expert, not by school manager, IT teacher.

Table 17- Late Working Hours in Stage Experience Works is a Disadvantage

	f	%
Strongly disagree	1	1,9
Disagree	6	11,1
Neutral	14	25,9
Agree	15	27,8
Strongly Agree	18	33,3
Total	54	100,0

Table 18- Impact of Psychological Excitement on Stage Performance

	f	%
None	2	3,7
Small	9	16,7
Moderate	22	40,7
Large	21	38,9
Total	54	100,0

Table 19- “Results of the Item That ‘I cannot Improve Myself Enough Because I Don’t have enough spare time”

	f	%
Strongly Dis- agree	12	22,2
Disagree	11	20,4
Neutral	12	22,2
Agree	15	27,8
Strongly Agree	4	7,4
Total	54	100,0

Table 20- While taking stage, Female Music Teachers face the Situation of Sacrificing some things (Sleep, Hobby, etc.) while trying to balance their work and private lives

	f	%
Disagree	4	7,4
Neutral	13	24,1
Agree	22	40,7
Strongly Agree	15	27,8
Total	54	100,0

If it is considered that the manager of the institution they work for has a negative effect on the female music teacher, we can say main reason of this negativity is woman music teacher's lack of self-confidence to her stage experience. Male executives can have a tendency to prefer men, because they may find female music teachers unqualified. To break this circle existing examples about what they can do should be presented to them. Then they do not have to make an extra effort.

In view of the fact that the education through a formal program is effective, we can say the contents of the lessons should be oriented to practice more than theory and be preparatory for the stage experience.

By taking into consideration that the effect of sociological and cultural structure of the region in which female music teachers live and have stage experience, it can be stated that they may start with local activities and continue with desired activities to break the region's prejudice and negative thoughts. For instance, if a female music teacher wants to perform rock music, but lives in Middle Anatolian Region; first she can prepare a concert or an activity, which will meet the expectations of the region. In this activity, she can synthesize a couple of folk songs with rock music, and then she can prepare the audience the next rock music concert. Because the audience will become familiar with new music type.

The answers' results of the question if women have a disadvantage in taking stage are close. That means women may have answered that in a feminist attitude. In other words, female music teachers think this is not a disadvantage, but that is the perception. In addition, they do not want to accept it.

We can state that it is a process to resolve that female music teachers think taking stage with opposite gender is misevaluated by society and because of that, they do not want to take stage.

We can assume that enhancing women's stage experience opportunities will decrease their tendency to be a teacher, and we can say this is favorable situation. Because every student graduates from department of music teaching, does not have to be a teacher and the ones who do not have enough quality to be a teacher can choose different paths. It is not possible find a radical solution to late stage hours. However, stage work can be done in hours that are more reasonable for women. Female music teachers may need more time to improve themselves because

of their genders' responsibilities.

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