

# *Social and multidisciplinary therapeutic functions of the use of music in the classroom*

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## **Introduction**

The nature has its sounds, rhythm and tones, in it. Yet, for human beings it took a long time to notice the music in it and to be able to produce it consciously. Human musical aptitude may have a long evolutionary history, according to neuropsychological and developmental research. According to Morley, (2002) it is not until 70,000 years after the emergence of Homo sapiens that there is evidence of the production and use of instruments, which is often thought to be associated with musical behaviors. Vocal and auditory competence appear to have evolved simultaneously with the physiological and neurological capacities required for producing and processing melody and/or rhythm. This evolution began with the ability to walk on two legs completely about 1.75 million years ago and ended with Homo heidelbergensis having a vocal apparatus similar to the modern one between 400,000 and 300,000 years ago. However, similar lateralization of prosodic and structural features of speech and music generation and processing in the brain suggests that these systems have evolutionary common roots. Plack et.al., (2014) indicate that combining the input from distinct harmonics of complex tones, the auditory cortex or higher brainstem forms a general picture of pitch. Similar to caves and wall paintings, being able to discover the aesthetics of life, by bringing in music allows people to show off their creative abilities and find the beauty of life. According to La Barbara (2002) who is a composer, performer, and sound artist the human voice as a multifaceted instrument, might go beyond its traditional boundaries to create works for voices, instruments, and interactive technologies. Ekici (2022) also states that the voice is the most exquisite means of self-expression available to humans and is an active, natural instrument that is a part of the human body. From an aesthetic

perspective, the human voice—the earliest recognized musical instrument in recorded history—is the most ancient, organic, and priceless of all musical instruments. Like fingerprints, every human has a unique set of favored abilities. Because of this, it is a single, special tool that is exclusive to humans.

Limb, (2006) states that research undertaken at various points in time has demonstrated that while the right temporal region of the brain is involved in the perception and performance of music, the left side of the brain—the gyrus insula—is responsible for the feeling of rhythm. Music has unique properties as an auditory stimulus, making it a powerful tool for studying human behavior and, in particular, the parts of the brain involved in sound processing. Robust and modern functional neuroimaging tools now make it possible to question brain anatomy and its functional relationships among living organisms. These methods indicate the close link between language and music processing in the syntactic and semantic domains of the brain. This suggests that various brain regions cooperate to produce the overall musical experience. Thus, by stimulating certain areas of the brain, brain metabolism is stimulated, and blood flow is accelerated. Thus, music becomes a trauma therapy tool.

Listening skill, one of the four main language skills, is perhaps the most important learning and motivation components when evaluated together with its appeal to multifaceted layers of meaning and different sub-skills. On the one hand, traditional approaches to the use of classroom time that the teacher is still the main learning center, and on the other hand, the decreasing attention spans of students do not allow this skill to develop sufficiently in the classroom context. Therefore, today, it is still questionable whether it can be used competently and adequately in the classroom. Although textbooks are prepared as multi-functional and multi-skills based, it should be taken into consideration that the listening environment in the classroom and the messages heard in the social environment may not have enough impact on individuals. Despite all these negativities, listening skills can be presented more effectively for many different purposes and in different ways.

## **1. Aim and Methodology**

This paper aims to cultivate aesthetics and musical tastes into the classroom context. On the one hand, this study recommends that pupils at all levels, beginning in early childhood, should be exposed to aesthetics and art. This view, which ought to hold true for all academic fields, states that music is easily capable of being either the primary subject or a supporting one in any given course. As a phenomenon, music demands creativity in both listening and performing—whether singing or playing an instrument—revealing the individual qualities of people, encouraging emotional engagement, and

providing purpose to existence. Constant exposure to music has the potential to improve a person's sensory systems as well as the brain's ability to absorb, analyze, and generate information. The goal of this study is to highlight the therapeutic effects of music while offering instances of how best to use it in educational settings.

## **2. Findings**

Strengthening the child's connection to music through specific activities is necessary to securely establish the foundation of musical taste and musical culture in childhood. This is why it's important to allocate priority to carrying out activities that progressively stimulate a musical interest. By implementing activities in social science classes, students would learn more about what music is and how to advance their understanding of it. Most of the findings in the education and communication field prove that the two keywords are important "undivided attention" and "first 30 seconds" (Kagan, 2014; McElhane, 2004; Pattison, 2014). It is possible to provide music education without using a systematic approach. One could adhere to the communication norms at any level of schooling. This might make it possible for all branch teachers to offer creative inspiration breaks lasting 30 seconds or as icebreakers. Incorporating music in regular lessons could improve their overall enjoyment and productivity. Without presenting music as a subject to be learned, the pupils may get to experience the magic of it. Thus, implementing an activity that includes only 30 seconds of listening material within the framework of a lesson plan constitutes the core of this study. So, we may add 30 seconds into our ordinary classes to make it more enjoyable and fruitful. The study aims to present what a person can understand and learn in 30 seconds and the outcomes of a successful listening lesson. This study aims to question knowledge, history, heritage, music, psychology, and socialization accompanied by a piece of music.

## **3. Preliminary Activities**

The first activity might be to make the students think about the origin of the music and the first musical instruments. Even without any musical tunes, we may introduce them to two pictures that bring forth the oldest musical instruments. We may either ask them which of them is an earlier instrument and why. Or we may ask them the reasons of the emergence of instruments.



Fig. 1 - Mammoth flute (<https://www.bbc.com/news/science-environment-18196349>) sub-Saharan Africa, Sudanese bow harp ([https://www.britishmuseum.org/collection/object/E\\_Af1979-01-5963](https://www.britishmuseum.org/collection/object/E_Af1979-01-5963)) and the Lyre of Apollo (<https://ancientlyre.com/blog/blog/how-did-the-ancient-greeks-tune-a-7-string-lyre>).

After about collecting first three or four replies we may ask them to have a quick search on the topic to find more about it. Later on, we may state that the researchers have identified what they say are the oldest-known musical instruments in the world. The flutes, made from bird bone and mammoth ivory, come from a cave in southern Germany which contains early evidence for the occupation of Europe by modern humans - Homo sapiens. Scientists used carbon dating to show that the flutes were between 42,000 and 43,000 years old. (Higham et.al., 2012). With this activity, we may activate their imagination and also, establish historical and cultural awareness. We can develop skills such as establishing cause and effect relationships and defending our thoughts. The main item to be learned would be the first musical instruments and the students' attention is drawn into history, history of music. In order to make them more interested in it, the teacher could also talk about the "Divje Babe flute", also called "tidldibab" which is a cave bear femur pierced by spaced holes that was unearthed in 1995 during systematic archaeological excavations led by the Institute of Archaeology of the Research Centre of the Slovenian Academy of Sciences and Arts, at the Divje Babe I near Cerklje in northwestern Slovenia (Kunej & Turk, 1999). It has been suggested that it was made by Neanderthals as a form of musical instrument, and became known as the Neanderthal flute. The artifact is on prominent public display in the National Museum of Slovenia in Ljubljana as a Neanderthal flute. As such, it would be the world's oldest known musical instrument.

After the implementation of the history of music, now the tutors may talk about another early musical instrument, lithophone; this would also be an activity based on watching a video taking about a 1'20" (<https://www.youtube.com/watch?v=TOmel9EtL-E&list=LLfU5WcbLBUqnzcWTRKjAnhA&index=14>). With the proposed activity we may introduce a new instrument and ask the pupils if this is still applicable? We may also question if they would like to

make a similar one? Why or why not? Or, how they would name their new instrument? With this follow up activity, we may activate their imagination and raise their awareness for different voices. The students may explore and experience that each stone has a unique voice, and each instrument is unique as well. We may also mention that everyone is a unique person!

Perhaps in another lesson, we may mention the myths and depending upon the age of the students we may talk about the mythology and different instruments mentioned in different epics. We may expect our students to question what do the stories, epics of the past tell us and how does it sound in the modern times? We may also encourage them to write a story in which a musical instrument has a crucial role in it. After getting the full attention of the students, we may also talk about the Lyre of Apollo. A proposed activity might include the students to look at the instrument and guess what kind of a tune is possible with it. They listen to the Lyre of Apollo and see if their predictions right or wrong. We may encourage them to make similar instruments later on and to think on the function of music in the older times. Regarding the outcomes of the activity, we may rely upon their predictions about music which might be becoming somewhat clear. We may hope to raise their awareness for the literary texts of the past, Lyre of Apollo, etc. (<https://ancientlyre.com/blog/blog/how-did-the-ancient-greeks-tune-a-7-string-lyre>) so that they may wonder about the other stories.

Throughout another session, instruments and cultures might be summed up in similarities and differences providing examples from Qanun (<https://www.youtube.com/watch?v=4V2PQwtNANM&list=LLfU5WcbLBUqnczWTRKjAnhA&index=11>) which is an Arabic string instrument played either solo, or more often as part of an ensemble, in much of the Arab East, and North Africa, later it reached West Africa, Central Asia due to Arab migration. This instrument functions similarly with Zheng, (<https://www.youtube.com/watch?v=ujzMHLa c404&list=LLfU5WcbLBUqnczWTRKjAnhA&index=13>), which refers to a Chinese and Eastern culture. Santur, (<https://www.youtube.com/watch?v=6kYhYD9 Y7FI&list=LLfU5WcbLBUqnczWTRKjAnhA&index=12>), on the other hand was traded and travelled to different parts of the Middle East. Musicians modified the original design over the centuries, specifically the Babylonian santur was the ancestor of the Harp (<https://www.youtube.com/watch?v=itFYz9AQUXg &list=LLfU5WcbLBUqnczWTRKjAnhA&index=10>). As for the outcomes of the activity, we as teachers could activate their imagination and knowledge. This could also be an activity to raise their awareness for the literary texts of the past and the participants may experience making a string musical instrument.

When it comes to wind instruments the proposed activity might include the human voice.

As an example we may refer to polyphonic overtone singing (<https://www.youtube.com/watch?v=vC9Qh709gas&list=LLfU5WcbLBUqnczWTRKjAnhA&ind>

ex=4) and the first and well-known instruments such as Gayda, a bagpipe from the Balkans (<https://www.youtube.com/watch?v=SPYNadyI-0A&list=LLfU5WcbLBUqncWTRKjAnhA&index=6>) and Southeast Europe (<https://www.youtube.com/watch?v=nMPU1dmhLWI&list=LLfU5WcbLBUqncWTRKjAnhA&index=7>). Similar to this one, Tulum is the bagpipe of the Black Sea Region People (<https://www.youtube.com/watch?v=SPYNadyI-0A&list=LLfU5WcbLBUqncWTRKjAnhA&index=5&t=0s>). We may play the voice only and ask the participants to try to guess which one is which. As for the gaining of the activity, we may also share the geography and culture to discuss the similarities and differences.



Fig. 2 - Similar geographies and similar instruments

In another session, we may show them a music box (<https://www.britannica.com/art/music-box>) for 30 seconds and ask the participants what kind of a music a music box could play? This would create a debate in between the different opinions within the classroom. They would try to guess many different things, come up with different ideas and at the end would be astonished to hear that all kinds of music is possible (<https://music.apple.com/us/album/yesterday/219554492?i=219554678>). Thus, we may activate their imagination and knowledge as outcomes. Can they make a music box of their own, you may try and get a few suggestions regarding their own pieces to put into?



Fig. 3 - Music Box

Most of these activities might help the participants to gain some basic knowledge on music and musical instruments, the history of the music starting from the earliest times. They would also consider the instruments, the needs of humanity and the function of music throughout the ages of humanity. However, at the moment, listening skills are not related only to the instruments but listening sub-skills as well. In order to raise an awareness on listening skills and many different sub-skills, we may refer to some gifs or enjoyable scenes that they may be engaged (<https://makeagif.com/gif/mickey-mouse-get-a-horse-frozen-short-h78UUt>). They may try to voice it and this activity is meant to test their creativity as well as the first attempts to make up meaning with the visuals. It would flourish their estimations regarding the aesthetic harmony and bridging the gap between the meaning and music to accompany the provided visuals. It is necessary to evaluate the efforts of all the musical suggestions of the participants to voice these visuals. The same visuals could be voiced in different ways and even if they do not agree on the mood of the voice, this might be a great point of discussion. We may even open up a competition to be chosen with the votes of the participants. We may choose any three or four of them to act as the choice of the common trends. With this activity, we may activate their imagination and knowledge and a democratic participation and collaboration to respect each other's creativity and choices. We may also raise their awareness for different sounds or ways of music making. This activity might also be evaluated as an experience for making a guess for film scenes, triggering imagination and creativity.



Fig. 4 - Snow scene

We may show them a gif involving snow, nature, bare trees and smiling sun and ask about their opinion regarding the choice of a piece of music for this mood (<https://million-wallpapers.ru/tr/mevsimler-1523-na-rabochij-stol/don-ve-g-ne-harika-bir-g-n-49218.html>). An later on we may concentrate on feelings and ask questions like “What do you see, what do you feel, etc. Looking at the same scene, some of them will be feeling happy, cheerful, some others will feel isolated, needy and lonely. To be able to associate the feeling with a certain tune, they must first discover their feelings and later, decide or imagine what kind of music is playing, which instrument(s) used, what kind of tune etc. The outcomes of such and activity could be summed up as to activate their imagination and knowledge as well as to raise their awareness for different geographies and cultures. They may experience different musical instruments with the changing mood.

It is a fact that music is all around us but we do not notice it until we need it. But if we raise an awareness for it we may notice it and we may differentiate between the different instruments, cultures, tunes, etc. Usually the kids think that they do not have any talent for music. But if only we may convince them they understand music, their talent will also grow. Music is also very important to establish companions, groups, spare time activities and sense of belonging. So, the more they deal with music the better they understand each other. We may introduce them different cultural rituals involving music, for example, Morris dance from English folk dance. Here, they will be learning about not only the tunes and instruments, but also the implements such as sticks, swords and handkerchiefs. This specific dance is performed by a group of dancers usually wearing bell pads on their shins. This example would mean a lot regarding the music as a cultural heritage, involving so many different participants to act and it is a collaborative activity, for example the rain dance of Kuolikoro tribe.

Here the most important outcome of the session could be the matching of certain tunes with certain type of moods. Here, depending upon the age of our students, we may even provide them the visual of Plutchik’s Wheel, defining 8 basic emotions: Joy, trust, fear, surprise, sadness, anticipation, anger and disgust. Thus, they will be learning that there should be enough time to be allocated for each mood, emotion and all are very natural, they should not be ashamed of their feelings. Introducing them the Plutchik’s Wheel we may concentrate on their feelings, what did they feel or how can they explain this feeling? We may ask them to write a few lines about it, in the form of a story perhaps. Emotions that fluctuate too quickly and lead the wheel to turn too quickly indicate an insufficient internalization of the story. With this activity we would achieve to activate their imagination and knowledge and also, we can imagine ourselves in different geographies and cultures.

In another activity, we may choose a piece of music for example a tune from Dimitrie Cantemir (<https://open.spotify.com/intl-tr/>



album/71zjYcRwyi8sYY7I0c6XBD). After listening to the tune (Özgen, Burman-Hall) about 30 seconds, we may ask them several different questions such as if the music is somewhat close to them or do they think of it somewhat as the music of the others. We may also ask them if they think that the composer is one of us or one of the others. Which country, culture, geography it indicates? What are the instruments in it? How many instruments can you count within the tune? And the outcomes expected could be the musical experiences of different historical eras. With this piece of music we may also go into deeper topics such as the identity of the musician, could it be a musician in the middle ages, could it be a prince or a state administrator, a doctor etc. Then, we may talk about Dimitrie Cantemir (1673-1723) Prince of Moldavia and his presence in İstanbul when he was just 14 years old and composed this piece of music. How Dimitri, who continued his education in Istanbul, studied ancient Greek and Latin culture and Byzantium at the academy at the Greek Orthodox Patriarchate and how he learned Persian and Arabic languages. We may also talk of Kantemiroğlu's importance as a composer lies in the fact that he notated many works with the notation system he created. Thus, we're now listening to a piece of music composed by the year 1687. We might also talk of his childhood as an orphan and an immigrant and how he developed himself as a well-known musician. We may raise their awareness for different geographies and cultures, identities and how music could be motivating for anyone. As an outcome, we may provide them good role models because Cantemir or Kantemiroğlu who became a music expert made great contributions to Classical Turkish music during his time in Istanbul since he notated the music of the period, we can listen to this music today. He also wrote many books not only on Turkish music but also on history, politics, philosophy and religion. He also has a music and history museum in Turkey, İstanbul, Balat (<http://www.fatih.gov.tr/dimitri-kantemir-muzesi>)

A brief 30 seconds interspersed between lessons may seem like no big deal, and regardless of the teaching topic, students may be forced to think about a music-related category for a very brief period of time. It is thought that with this not very laborious approach, the first foundations of children's solidarity with music can be laid. Following this, it is important to illustrate the relationship between the concept of music and other disciplines and to provide instances supporting the idea that music permeates every instant and part of existence. In conclusion, it is possible to underscore to the pupils that music is an exceptional idea that has the potential to help a person realize their greatest potential.

The teachers should be very careful about the choice of music in their activities since the understanding of good music could be variable from one culture to another. We may just ask the questions if it appeals to the right age or not, if it reveals the right actions or not, if it presents the right concepts for

childhood, and if the participants are ready for it. Finally, we may question if it offers educational themes and encouraging behaviours or not.

Some of the places, geographies or countries seem to be lucky regarding the access to the libraries or museums. Yet, with the impact of technology and web the virtual reality seems to be the cure of the problem. At least in Turkey, we have many music museums dedicated to the meeting the needs of the visitors in respect to the musical instruments and musicians. One of them is İbrahim Alimoğlu Music Museum of Afyon Kocatepe University. It also has an online collection of instruments where one can see all the instruments in three dimensions and listen to their sounds (<http://muzikkoleksiyonu.com/ney/>). Music Museum of Aynalıkavak Pavilion in Istanbul include not only a nice place but also 65 instruments, more than 200 stone records, many notes and printed works. In Izmir, Muziksev, a joint project of Izmir Culture, Art and Education Foundation and Izmir Development Agency not only exhibits several forms of musical instruments but also provide setting for the kids to see how they are made (<http://www.iksev.org/tr/muziksev>). Also, all around the country there are several different music museums providing services for the educators, students, musicians, etc. (<https://bilet.nilufer.bel.tr/me-kan/25/nilufer-belediyesi-dr.-huseyin-parkan-sanlikol-muzik-enstrumanlari-muzesi>). There are also private museums belonging to famous musicians of the country such as Barış Manço, Leyla Gencer, Zeki Müren, Âşık Veysel, Bela Bartok, Ahmet Adnan Saygun. (<https://muzeler.org/baris-manco-muzesi--902430>, <https://muze.gov.tr/muze-detay?SectionId=ZEK01&DistId=MRK>, <https://harpur.web.tr/harpur-musiki-muzesi-projesi/>, <https://www.suleymanpasa.bel.tr/bilgi/Muzik-Teknolojileri-Muzesi--15>, <https://www.mamak.bel.tr/proje/musiki-muallim-mektebi-muzik-muzesi/?filter=tamamlanan-projeler%20bilim-ve-sanat-merkezleri>, <https://muze.gov.tr/muze-detay?sectionId=GLT02&distId=MRK>, <https://www.cermodern.org/>)

#### **4. Therapeutic Functions Of The Use Of Music**

Every youngster has significant psychological problems starting from an early age due to the detrimental impacts of media that is always in circulation on them as well as issues with their own families and interpersonal relationships. According to Terr (2003), childhood psychic trauma appears to be a crucial etiological factor in the development of a number of serious disorders both in childhood and in adulthood.

To Thompson and Cui (2000), who conducted 1994/95 Canadian National Population Health Survey of household residents, there has been a rise in childhood trauma in recent decades. This is consistent with findings from earlier research that indicated an increase in social issues and sadness. This implies that there may be an increase in the adult psychiatric effects of early

trauma in the coming years. It is also well established that no single system or approach can effectively address a child's trauma since each child's trauma is different. But for centuries, people have acknowledged music therapy as a common therapeutic approach. Amir (2004), Bensimon (2022), or Hussey, et al. (2008), mention many different ways of using music therapy for child traumas. However, it is also widely accepted that no single system or approach can effectively address a child's trauma since each child's trauma is unique. But for centuries, people have acknowledged music therapy as a common therapeutic approach.

According to Parada-Cabaleiro et al. (2024), lyrics are an essential part of music and are present in almost every aspect of our daily lives. However, the intricate connections between lyrical content, its sequential development over several decades, and genre-specific variances remain partially unexplored. Using a broad range of lyrics as descriptors, such as lyrical complexity, structure, emotion, and popularity, she investigates the dynamics of English lyrics of Western popular music across five decades and five genres. The results indicate that lyrics to popular music have become less complex and more comprehensible over time. Not only has this happened with regard to the lexical complexity of the lyrics (measured by things like vocabulary richness or readability), but we have also seen a decrease in the structural complexity (like the repetition of lyrics). Furthermore, the results validate other studies that indicated lyrics have gotten more personal and to express more negative emotions during the past fifty years. In conclusion, a comparison between the number of lyrics views and the number of listens reveals that, in terms of listeners' interest in lyrics, country fans are more interested in the lyrics of recent songs, whereas rock fans prefer the lyrics of older songs. The results demonstrate how lyrics to popular music have become less complex and more comprehensible over time. Not only has this happened with regard to the lexical complexity of the lyrics (measured by things like vocabulary richness or the readability), but a decrease in the structural complexity (like the repetition of lyrics) occurred over time. Furthermore, the results validate other studies that indicated lyrics evolved to become more personal and to express stronger negative feelings during the past fifty years. In conclusion, a comparison between the number of lyrics views and the number of listens reveals that, in terms of listeners' interest in lyrics, country fans are more interested in the lyrics of recent songs, whereas rock fans prefer the lyrics of older songs.

Remembering that over the past fifty years, there have been numerous wars, postwar traumas, an increase in the population with disabilities, immigration, the death of valued family members or family members separated from each other, famine, as well as economic depression, and social alienation. All of these results also demonstrate that songs and music are coping mechanisms for those who have experienced trauma.

There is a general consensus regarding the therapeutic value of music. This study explores the use of creative and musical methods to steer street youth away from unhealthy habits and toward socially acceptable activities. The project envisions an educational procedure that helps them provide musical education and trains them to play musical instruments. Its goal is to stop street children in underprivileged areas of Turkey from joining street gangs and developing undesirable habits. In this sense, kids will grow up to be content, prosperous, and peaceful adults who know how to take charge of their own relationships, minimize social unrest, and enjoy respect and a good standing in the community. Mainly, the aims of the case study have a three-fold outcome. Lozanov's Suggestopedia technique (Lozanov, 1978), the healing power of music, and, lastly, building a multi-layered communication network as a tool for school dropout prevention.

Within the framework of this study, the district of Adana İmamoğlu was used as a case study, and both official and non-governmental organizations were mobilized. The province with the highest rates of both school dropout and crime is Adana (<http://blog.umut.org.tr/2017-cinayet-siddet-haritasi.html>). It was therefore decided to choose and examine a sample from this area. About thirty street children were able to bring their leisure activities into a more meaningful setting by learning how to play a musical instrument of their choosing and practice local dances in the school setting. For the street children participating in this program, free music lessons, instruments, and dancing supplies were given to them along with a roof and other amenities. These young people have managed to integrate into social activities and have ceased hurting themselves and their surroundings as they have advanced to a more recognized and acceptable position in society. Within the framework of this study, the district of Adana İmamoğlu was used as a case study, and both official and non-governmental organizations were mobilized. About thirty street children were able to bring their leisure activities into a more meaningful setting by learning how to play a musical instrument of their choosing and practice local dances in the school setting. For the street children participating in this program, free music lessons, instruments, and dancing supplies were given to them along with a roof and other amenities. These young people have managed to integrate into social activities and have ceased hurting themselves and their surroundings as they have advanced to a more recognized and acceptable position in society. Aside from non-didactic courses on citizenship, peace, and identity, free and public concerts with well-known musicians were also organized in this context. In terms of strategic communication studies, this study intends to explore three topics: music-assisted trauma therapy, reflections on media coverage, and discourse analysis of citizenship education or attachment to the society.



Fig. 5 - Children with their new musical instruments in Adana İmamoğlu District Governorship

Vroom's expectancy theory assumes that behavior results from conscious choices among alternatives whose purpose it is to maximize pleasure and to minimize pain (Vroom, 1964). Thus, kids' aspirations to pursue musical endeavors and their capacity to fulfill these aspirations with the assistance of institutions demonstrate how well the "Expectancy-Value Theory of Motivation" works. Children's pleasure and contentment with their job contribute significantly to their ability to integrate into life as quickly and appropriately as possible, according to the "Uses and Gratifications Theory."

## **Conclusion**

This study, aims to provide a kind of ladder, designing activities concentrating on listening materials comprising 30-second music centered activities in classes. These were designed as to be offered to young pupils in a specific order, regardless of the course in which they are taught. This will help to increase young people's curiosity and musical awareness at any age. In this way, it affirms the idea that kids may grow in their appreciation of art, become more proficient musicians, and find their own musical path. We may also provide them clues to evaluate their own performance in respect to the others in society. We may add a section to our icebreakers motivating the youngsters through asking them if they learned any new songs. We may frequently check for the musical repertoire: "How many music pieces can you remember?", "When you and your friends come together, how many songs can you sing together and how long it takes?". In fact, music builds

communities because it is cultural, and it refers to the type of heritage you get from your elder generations. Thus, questions like “Which songs and music are you familiar with from other countries?”, “Which song would you sing when your foreign friends ask for your type of music?” etc. are very important to realize the meaning and function of the music in the country or culture. Recent research suggests that Generation Z may have distinct musical preferences. For instance, unlike the arabesque ascent of earlier years, rap has unavoidably become more popular in the recent few decades. You have to understand that the music the children select should influence them in a positive way. We can inquire if they can recall any advantages the music has brought them. “Think about the positive impact that music has on you!”

The sounds and tunes are not easily forgotten by children. they recall them all even after they grow up! They recall not simply the song itself but also the sensation of the music accompanied along with its colors and scents! For this reason, the music teachers should also be dealing with the effects that the music kids listen to, how music provides ways for motivation and learning for individuals and communities.

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