Speaking as a musical expression tool according to teachers' views

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Abstract

The aim of the study is to evaluate the relationship between speaking as a musical expression tool and music in effective communication according to teachers' opinions. The qualitative research method is used in this study. The data were collected with the 'opinion form' that prepared online and consists of three open-ended questions. The research group consisted of 400 teachers, 131 of whom music teachers and 269 of whom other field teachers. The results of the research are that body language is at the forefront of communication tools other than music; musical expressions are mostly used in speech; emotional expression and effective expression are common aspects of music and speech; and music teachers are willing to learn this strategy. Training arrangements for teachers to use body language and speech effectively are in line with these results, and in-service training programs for music teachers to develop a musical expression are among the suggestions.

Keywords: Language; speech; music; musical education; musical expression.

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1. Introduction

Communication is a multichannel process that begins when we become aware of each other and involves each sense organ (Cuceloglu, 2002, p. 55). Communication, which is an inevitable and important element in the life of a social entity, is the mutual transfer of feelings, thoughts, information and news from person to person in every conceivable way. It is a process that changes and develops according to the relationships of human beings with both natural and social environments, and in turn changes the human.

Dokmen (2008, p. 27) gathers interpersonal communication into two main classes: verbal and non-verbal, and discusses verbal communication in two sub-sections as linguistic and trans-linguistic. In communication with language, people transmit the information they produce to each other and make sense of it, while translingual communication is about the sound quality. In translingual communication, voice tone, speed, intensity of the voice in which words are emphasized or paused and similar features come to the fore.

One of the most important channels of communication with language is speech. The transformation of speech into an effective tool in interpersonal communication depends on emphasizing the tone, speed, intensity of the voice and words. Our ability to speak enables us to establish healthy interpersonal communication in all areas of our life. Being able to speak correctly, beautifully and effectively is even more important for professions that communicate with large masses, such as teaching.

Cuceloglu (2002, p. 22) emphasizes that when a teacher enters the classroom, his/her primary function is not to convey knowledge to students but to develop their potential. In undertaking the role that Cuceloglu emphasized, the teacher's ability to speak accurately and effectively as a verbal communication vehicle as much as the field competence is important. 'Every person who has taken on this enjoyable job, by considering teaching what they know to others as a duty, should know how to listen with pleasure while explaining them to others' (Senbay, 1991, p. 2). The teacher's ability to use speech correctly and effectively is very important in terms of preventing communication conflicts with students, facilitating their learning and being a role model for them.

Another form of expression that interacts with language is music. According to Say (2006, p. 17), music as an art of expression is an art that is expressed with sound; a human is someone who combines and organizes sounds and transforms them into an art of expression. A human is born into a sound universe, lives with it and interacts with the sounds s/he perceives. Since prehistoric times, human beings have tried to analyze and evaluate the sounds they hear, and over the centuries, they have mastered the arrangement of sounds and created a form of expression from them that is called 'musical expression'.

The aim of the study is to evaluate the relationship between music and speaking as a musical expression tool in effective communication according to teachers' opinions. Speaking, which can be considered as one of the effective tools of musical expression, can turn into a more effective form of communication with its interaction with music. In this context, it is hoped that this research will raise awareness among teachers that music–speech interaction is an important factor in creating effective communication in the education of other fields as well as in music education. This awareness can help music teachers to support their students to use their native languages correctly, beautifully and fluently through music, and to make use of speech as a musical education strategy in gaining musical expression to their students. It can lead to the efforts of teachers in other fields to gain musical and

fluent speaking skills. In this way, they can facilitate their students' learning and be a role model for them.

Parallel to the purpose of the study, the problem statement is expressed as follows: What are the teachers' views on the relationship between speaking as a musical expression tool and music in effective communication? The sub-problems of the study are as follows:

- For music teachers and teachers of various fields other than music:

    a. In what ways and how communication can be provided other than speech?

    b. What musical expressions, such as intonation, emphasis, breath and nuance, are used other than music?

    c. What are his/her views on what music and speech might have in common?

- What are the views of music teachers on the use of meaningless words in musical education as a musical expression tool?

1.1. Conceptual Framework

Speech and music, as forms of expression, have many common aspects. According to Patel (2008, p. 417), language and music are closely related in terms of *cognitive* and *neural* aspects. Although the products that appear in language and music are different, their creation process is similar. Traditionally, music and language were seen as two different abilities. The understanding that these two faculties are related to different hemispheres of the brain has been taken to a different dimension with neurological measurements investigating brain functions. These studies provided the development of the neural and psychological foundations of music and speech, and revealed that the functions of music and speech have many common aspects (Jancke, 2012, p. 1). Speech and music reach a significant rhythmic and tonal structure with the renewal of sounds in terms of phonological, semantic and syntactic rules. This structure, which constitutes the music of the language or the language of music, is the basis of emotional interaction (Torun, 2015, p. 56).

Music and language are made up of hierarchically organized structures and sequences, and both have a grammatical structure. Frequency and pitches are the prosodic systems, which include rhythm, stress, intonation and clauses, which are characteristic for both music and language expressions and are other common aspects of music and language (Leveelahti & Pavlovic, 2018, p. 28). Elements in speech and music, which are the systematic temporal, emphasis and sentential shaping of sound, form clauses by structuring them at a higher level. Words or words in the language, motifs or motifs in music are larger structure formations called *clause*. A *clause* is the veriest formal structure that helps transfer the *expression* and *statement* in language and music. The volume of clauses is variable. Many words can be used for an expression, as well as one word. When the sentences gather around the same subject or theme, they form the text in the language and the period in the music. These are structures that contain more than one clause. On the other hand, *subject* or *theme* in language and music is a semantic structure that resides in the formal structure, the content of formalism, of what is mentioned (Goktepe, 2013, pp. 96–98). These formal and structural common aspects constitute the interaction area of music and language, and spoken language finds its application as the language of music.

The common aspects between language learning and music learning have also formed the basis of some active music learning methods. One of these, the Japanese violin educator Suziki's method, which he calls the 'mother tongue method', is mostly aimed at violin playing performance (Starr,

2000). His method, which he calls 'music learning theory', is aimed at general music education (Gordon, 2013). While both methods focus on the common points of the language and the learning process of music, they get help from the common formal structure of language and music in the process of sensing, perceiving, expressing and learning music.

The most basic common point that forms the form and structure in speech and music is rhythm. Rhythm is the central point of the functioning of the universe and is the vital sign of nature and living things. Naturally, rhythm, as the cornerstone of the universe, is the center of music education as well as speech and music. Music learning methods and approaches, such as Dalcroze eurhythmics, Kodaly method and Orff Schulwerk, put rhythm at the center and used language–music–movement and dance interaction as a musical expression tool.

Orff Schulwerk refers to the rhythm that the child feels and experiences in all life activities and speech, especially movements from birth, and treats music, dance and speech as a language that fuses and unites. Developing a rhythmic perception is by using rhymes, proverbs, poems, fables, fairy tales and folk tales (Bilen, Ozevin & Canakay, 2018, pp. 22–23). Cardany (2013), in her study, states that music teachers use rhymes and traditional melodies in general music teaching to help children learn about music concepts. These tools not only develop a rhythmic perception, but also, on the one hand, create a powerful communication channel that will ensure the correct and effective use of language through the correct emphasis of words, correct use of breath, intonation, nuance and body language, while also strengthening musical expression.

Searches for the development of musical expression have enabled music education to reach a contemporary approach. In this way, studies for sensing, perceiving and making sense of music have shifted the function of music education from teaching music to learning music. Thus, the students could develop their musical and creative potential.

In addition to meaningful words, meaningless words are also used as a musical education strategy in the development of musical expression (Bilen, 2020, p. 90). In giving meaning to meaningless words; the effective use of emphasis, intonation, breathing and nuance, as well as gestures and movements, requires a special effort. This special effort can raise awareness of the use of language while also strengthening musical expression. Explaining and dramatizing a subject designed individually or as a group through meaningless words in music lessons is one of the most effective ways of giving meaning to meaningless words and strengthening musical expression. These studies also improve children's imagination and creative potential.

Although not the same as meaningless words, 'onomatopoeia', which can be similar to each other, is a source of musicology research. 'Onomatopoeia', which can be expressed as reflection words in a very general sense, was used in the studies of Wafa, Purwani and Malik (2020) to strengthen the theme of the song in the analysis of children's songs.

The overlap between the rhythm of words and the rhythm of the music in music that contains meaningful words, the harmony of the stresses of the syllables with the strong and weak time strokes, the emphasis of the words and the high pitchedness of the sounds in the music form the basis of singing as if speaking. 'When speaking is considered as the basis of singing, most of the basic principles of singing are learned during speaking at a comfortable voice level' (Ekici, 2017, p. 10). Additionally, silences and nuances bring music into an artistic and aesthetic dimension, which makes use of the rules of spoken language by giving music the power of expression and meaning. Thus, the two-way interaction of speaking with music supports the correct and beautiful use of the native language by providing a musical fluency to speech, which includes rhythm and melody. Hallam (2010, p. 8) states

that musical experiences can affect language perception and language perception can affect the reading. Sloboda (1985), on the other hand, concluded in a study that it is sufficient for children to be exposed to only standard music culture to construct grammatical structures. In another study, Tierney and Kraus (2013) examined the research evidence that music education can improve reading ability and stated that the beneficial effects of music education are not only limited to the development of music skills but also extend to language skills.

The awareness that speaking, which is a tool of verbal communication, is also a means of musical expression creates an important perspective on how to teach music rhythmically and formally. At the same time, mind-designed texts composed of meaningless words guide music teachers in developing the musical expression power of their students and supporting their creativity. On the other hand, the awareness that speech includes music in addition to grammar rules offers teachers in all disciplines an opportunity to add an artistic dimension to speech, which they use as the most powerful communication tool in their lessons. Thus, the mutual interaction of speech and music creates a form of artistic expression. For this reason, studies on both music and speech art, and their education, have benefited from this interaction.

1.2. Related Research

In this study, it is aimed to evaluate the relationship between music and speaking as a musical expression tool in effective communication according to teachers' opinions. Speech and music have also been the subjects of research in areas such as musicology, linguistics, musical education and neurology. Different studies focusing on different subjects related to language and music have also made important contributions to this subject.

Lowe (2002) used interdisciplinary art/language learning strategies to reinforce both language and music learning in her research. The data revealed that, at the end of the project, both children and teachers acknowledged the benefits of this arts/language integrated experience. The results indicated that children who learned both music and language were able to make connections with all forms of communication, predictions and choices in both music and language, and also between forms of music and language.

Patel and Daniele (2003) emphasise that musicologists and linguists have often suggested that the prosody of a culture's spoken language can influence the structure of its instrumental music. They indicate that speech and music are universal among human cultures. Both involve organised acoustic sequences and engage complex cognitive and motor processes. In their research, they compared the speech rhythm of English and French with the note durations of instrumental classical music themes.

Loell (2010) incorporated music and movement in the daily routines and curriculum of Kindergarten students to promote a positive classroom climate and to engage all students in the learning process in her project. The author also incorporated movements and songs in a variety of ways in the areas of language and math development. The goal of the project was to increase student engagement and to foster language development. The impact of the project showed the children were moving and learning at the same time. The classroom environment was fun and functional. Students learned language skills and experienced joy at the same time.

Fiveash and Pammer (2014) aimed to show that music and language draw on similar syntactic working memory resources. This research states that was a difference in memory for musicians and non-musicians in relation to whether the stimuli type was a word list or a sentence and the behavioural nature's the clear effects of the syntactic condition on memory for sentences compared to word lists. And it is shown that the difference between musicians and non-musicians.

Wetherick (2014) used music therapy in his research on children with language impairment. In the therapy work discussed here, improvised music-making was used to offer alternatives to normal verbal interaction. In the research, it is shown that in terms of social communication, positive changes in relationship patterns and increased spontaneous speech and cooperative play occurred during music therapy.

D'Acierno (2015) emphasised the interrelationships between the learning of a language, the learning of playing a musical instrument and the learning of movement patterns in order to perform physical exercise. In the historical account of the importance of language, the studies based on music and physical exercise are presented with key references to texts from the ancient world and from different cultural backgrounds, including the ancient Greeks and early Islamic texts. In line with these references, it is expressed that music enhances the acquisition of motor skills and creates a better learning environment.

Lee and Lin (2015) proposed to examine the impact of music activities on foreign language. They conducted English learning for children who were aged 4 years. The results of the study support the effectiveness of music activities in enhancing young children's English ability.

Proverbio and Russo (2021) investigated through electrophysiological recordings how music-induced emotions are recognised and combined with the emotional content of written sentences. The study's results suggest that music can convey an emotional meaning as distinctively as language. The present data showed that the extraction and integration of emotional content of audiovisual stimuli are automatic and fast occurring processes.

The above-mentioned studies examined and revealed the interaction of music and language from various angles. There are studies related to music in many areas such as foreign language learning, mathematics learning, language memory development, emotional expression, and body language. However, the relationship between music and language had made positive contributions to many areas.

2. Method and Materials

The qualitative research method was used in the research. The purpose of qualitative research is to present a descriptive and realistic picture of the subjects under investigation. For this, it is important that the data collected are detailed and in-depth, and that the opinions and experiences of the individual subjects to the research are presented directly as much as possible. The fact that the data obtained through interviews, observations, and documents are detailed and in-depth is an important indicator of the validity and reliability of the results obtained as a result of the research. These types of data form the basis for content analysis. At the same time, the quotations obtained during the data collection process are important in terms of presenting the views and experiences of the interviewed or observed individuals directly to the reader (Yildirim & Simsek, 2013).

2.1. Study group

The study group of this research was determined with the appropriate sampling method. In the appropriate sampling method, researchers select participants who are suitable for research, voluntary and are easy to reach (Gravetter & Forzano, 2012; cited in Basaran, 2017, p. 489). Researchers try to reach the sufficient sample they need, starting with the most accessible and providing maximum savings in appropriate sampling (Cohen & Manion, 1989; Ravid, 1994; cited in Buyukozturk, Kilic Cakmak, Akgun, Karadeniz & Demirel, 2014, p. 92).

The study group consisted of 400 teachers, 269 of whom were various field teachers and 131 were music teachers, who voluntarily agreed to participate in the study. The distribution of the study group according to demographic characteristics is given in Table 1.

Table 1. Distribution of the study group by demographic characteristics

Area codes	f	%
Various field teachers	269	67.25
Music teachers	131	32.75
Field categories		
Mathematics and Science	48	12
Social Studies	23	5.75
Turkish and Literature	34	8.5
Guidance	15	3.75
Visual Arts and Physical Education	34	8.5
Vocational Courses	8	2
Religious Culture	10	2,5
Foreign Language	32	8
Preschool and Primary School	65	16.25
Music	131	32.75
Gender		
Female	293	73.25
Male	107	26.75
Duration of Professional Experience (Year)		
1–5	44	11
6–10	119	29.75
11–15	92	23
16–20	71	17.75
21 or above	74	18.5
Total	400	100

The category 'Mathematics and Science' consists of teachers from mathematics, science, biology, physics and chemistry; the category 'Social studies' consists of teachers from knowledge, history, geography and philosophy; the category of 'Turkish and literature' consists of teachers from Turkish, Turkish language and literature; 'Guidance and special education' category consists of teachers from psychological counselling and guidance and special education teachers; 'Visual arts and physical education' category consists of teachers from visual arts and physical education; The 'vocational courses' category includes electronics, handicrafts, nursing, food and beverage services, technology design and information technology teachers; 'Religious culture' category consists of teachers from religious culture and ethics; the 'Foreign language' category includes English, German and Arabic teachers; Preschool and primary school teachers are the category of 'preschool and primary school'; and the 'music' category was created from music teachers*.

2.2. Data collection tool

In the research, an 'opinion form' was used as data collection tool. The opinion form, which was prepared in light of the relevant literature and in line with the purpose of the study, consists of three common questions for music teachers and other field teachers. There is also a fourth question for music teachers in the opinion form. The opinion form questions were submitted to the opinions of a Turkish education specialist, two music education experts, a Turkish teacher and a music teacher, and

the necessary arrangements were made in line with the opinions of the experts. As a pretrial, the form was applied to four people who were Turkish, music, mathematics and literature teachers, and then it was edited electronically.

2.3. Collection and analysis of data

The data of the study were collected from a total of 400 participants who voluntarily participated in the study, from 269 teachers in various fields and 131 music teachers, which were accessed online in January–February 2021. Content analysis was conducted on the obtained data. Yildirim and Simsek (2013, p. 260) stated that the steps to be followed in content analysis are as follows: coding data, determining their themes, organizing codes and themes, defining and interpreting findings.

The data were collected under two main codes: preschool and classroom teachers and teachers of other branches, other than music, were coded as 'various field teachers' (VFT) and 'music teachers' (MT). The interpretation of the data in the direction of content analysis based on the sub-problems of the research was made over these two main codes. Subsequently, themes and sub-themes were determined, and sample sentences relating to sub-themes were selected. Frequency (*f*) and percentage (%) were used to determine the frequency of using sentences that could have the same meaning as the selected sample sentences, which formed the basis for the interpretation of the findings.

3. Results

3.1. Results on the first sub-problem

The first sub-problem of the study is 'What are the opinions of music teachers and teachers of various fields other than music about how and in which ways communication can be achieved?' The question: '*How and in what ways can we communicate in your opinion other than speaking?*' is directed to the participants of the research for the solution of this sub-problem. Tables 2a and 2b show the distribution of the frequency and percentages of the use of sample sentences related to sub-themes created according to the responses of VFT and MT.

Table 2a. Frequency of using sample sentences related to sub-themes about the VFTs' thoughts on ways of communication other than speech

Theme	Sub-themes	*f*	%
	Body language	206	76.57
	Art	80	29.73
Outside the	Correspondence	58	21.56
conversation	Music	114	42.37
communication ways	External appearance	5	1.85
	Technological tools	19	7.06
	Telepathic approach	4	1.48
Total participation		269	100

Table 2a shows that the highest percentage (76.57%) of using sample sentences by various field teachers regarding sub-themes is *body language*, whereas *telepathic approach* is the least frequently (1.48%) used sub-theme. These findings reveal that various field teachers see body language as the most powerful communication channel other than speaking.

The sample sentences related to the sub-themes are given below:

'Now communication is separated within itself; There is verbal communication, there is a speaking part, there is written communication, plus there is a physical one. Of course, it looks just like these three, but we should not forget the artistic field of this. Both painting, music, and sculptor are communication.' (VFT260)

'With music. Because it's universal music anyway. So I think a more effective way than talking.' (VFT262)

'We can provide it by writing. Since the invention of writing, people have tried to transfer their ideas to future generations by writing.' (VFT263)

'Body language, gesture, facial expression, eye, eyebrow mark, tone of voice, emphasis, movement and posture in the classroom are all elements we use for communication.' (VFT266)

'... The body also tells something. It tells about our feelings…' (VFT267)

'Manners, short nonsense sounds, music, clothing, jewellery, silence preferences, the items we use ... Even if we stop talking, we continue to spread expressions.' (VFT6).

'With works such as music, painting, poetry and novels.' (VFT12)

'With body language, technological tools.' (VFT8)

'With digital communication tools, in written and visual ways. With symbols and with painting and music.' (VFT19)

'Music, art, writing, gestures and facial expressions, telepathy.' (VFT67)

'Gesture, facial expressions, dance, music, musical instruments, caricature, painting, touching …' (VFT101)

'Written (mail–message–newspaper–magazine, etc.). Voice (television, internet, radio, etc.). Non-verbal (gesture and mimic).' (VFT133)

'With our facial and body movements, sometimes our inactivity, even our silence …' (VFT208).

Table 2b. Frequency of using sample sentences related to sub-themes about the MTs' thoughts on ways of communication other than speech

Theme	Sub-themes	*ƒ*	%
	Body language	84	64.12
	Art	33	25.19
Outside the	Correspondence	31	23.66
conversation	Music	56	42.74
communication ways	External appearance	1	0.76
	Technological tools	5	3.81
	Telepathic approach	1	0.76
Total participation		131	100

Table 2b shows that the highest percentage (64.12%) of using sample sentences by music teachers regarding sub-themes is *body language*, whereas *telepathic approach* and *external appearance* are the least frequently (0.76% each) used sub-themes. These findings reveal that music teachers see body language as the most powerful communication channel other than speaking.

The sample sentences related to sub-themes are given below:

'Music is also a communication tool. People can even convey their emotions most intensely through music.' (MT125)

'There is body language, apart from that, if we start from our own branch, of course, music can be with voices.' (MT126)

'… In order to strengthen and strengthen the expression… I can count all branches of art other than speaking for communication.' (MT127).

'Apart from speaking, we can do it with body language. We can do it with visual arts, sign language.' (MT129)

'Telepathic approach It's not something that everybody applies very much, but I think some people use it as communication.' (MT131)

'Body language, silence, dressing style, behaviour and so on. in many ways.' (MT31)

'In silence.' (MT39)

'With music ..., pantomime, painting, caricature, sign language.' (MT65)

'Communication is a multi-faceted concept. All disciplines that allow people to express themselves are communication tools. Music, dance, drama, poetry, improvisation, etc.' (MT84)

'You can communicate with all visual and audio arts.' (MT91)

'We can make it by crying, laughing, using our body, using our art (poetry, song, painting, sculpture, ceramic, etc.), with our gaze, by competing.' (MT107)

3.2. Results on the second sub-problem

The second sub-problem of the study is 'What are the opinions of music teachers and teachers of various disciplines other than music; on what else are musical expressions used, such as intonation, emphasis, nuance and breath?' For the solution of this sub-problem, the participants of the research were asked the following question: '*What else are there in musical expressions such as intonation, emphasis and breathing other than music?*'. Tables 3a and 3b show the distribution of the frequency and percentages of the use of sample sentences related to sub-themes created according to the responses of VFTs and MTs.

Table 3a. The frequency of using sample sentences related to sub-themes of RIs' thoughts on the usage areas of musical expressions other than music

Theme	Sub-themes	*f*	%
The use of musical expressions except music	Art	100	25
	Nature and environmental sounds	47	11.75
	Life	22	5.5
	Electronic devices	7	1.75
	Lecturing	15	3.75
	Speech and grammar	138	34.5
Total participation		269	100

Table 3a shows the percentage of teachers using sample sentences related to sub-themes. The highest percentage (34.5%) of sub-theme usage is *speech and grammar*, whereas the least percentage (1.75%) used is related to *electronic devices*. These findings show that only less than half of these

teachers find a relationship between speaking with musical expressions like toning, accentuation, breathing and nuance with grammar.

The sample sentences related to sub-themes are given below:

'We often use them to attract students' attention, or to emphasize that what we are saying is important.' (MT263)

'Oratory, diction, we also pay attention during the consultation.' (VFT22)

'In electronic devices; such as the sound it makes in situations such as warning, readiness, the sound and sound of the vehicle when the seat belt is not fastened in the vehicles, increasing and becoming more frequent ...' (VFT30)

'In all the movements of nature. Even every formation in our body has its own highlights and tones. Every voice is naturally a part of communication.' (VFT34)

'I think this feature exists in all arts that express thought and especially emotion: Painting, theatre, literature ...' (VFT107)

'… While emphasizing the important places while lecturing.' (VFT115)

'I think that all nature has a music.' (VFT116)

'It is enough for two creatures to face each other in every field of communication.' (VFT119)

'If we examine nature carefully, we can feel it at every point.' (VFT172)

'There is in the conversation. Especially a nice speech is like music.' (VFT208)

'The difference in the tone of voice during the lecture, especially in classical lecture technique, creates a dynamic in the lesson.' (VFT248)

'Essentials of effective lecture.' (VFT249)

Table 3b. The frequency of using sample sentences related to sub-themes of MTs' thoughts on the usage areas of musical expressions other than music

Theme	Sub-themes	*f*	%
	Art	50	38.16
The use of musical	Nature and environmental sounds	9	6.87
expressions	Life	11	8.39
except music	Lecturing	6	4.58
	Speech and grammar	92	70.22
Total participation		131	100

Table 3b shows that the highest percentage (70%) of using sample sentences by music teachers regarding sub-themes is *speech and grammar*, whereas *lecturing* is the least frequently (4.58%) used sub-theme. The findings yield the conclusion that tuning, accentuation, breathing and nuance are used by teachers concerning musical expressions. On the other hand, the use of the musical expression is least related to lecturing.

The sample sentences related to sub-themes are given below:

'In the talk, everyone says to me if you are a diction teacher, I attribute this to being a music teacher.' (MT92)

'We can get very different meanings by changing the stress of a word ...' (MT23)

'It actually exists everywhere. In speech, bird voice, wind, raindrops ... Everything that makes a sound has its own emphasis.' (MT107)

'I think that a phenomenon that exists in our lives exists in all areas of our lives'. Musical expressions are present in all areas of our lives.' (MT125)

'…Any nuance in music can be reflected in a painting, as well as a theatre piece.' (MT127)

'It exists directly in the speech. In other words, in the whole of the speech, people adjust the intensity of the voice in this way while speaking the emphasis and intonation.' (MT128)

3.3. Results on the third sub-problem

The third sub-problem of the study is '*What are the views of music teachers and teachers of various fields other than music, on what common aspects of music and speech can be?*' For the solution of this sub-problem, the participants of the research were asked the following question: '*If we want to establish a connection with music, what do you think music and speech have in common?*' Tables 4a and 4b show the distribution of the frequency and percentages of the use of sample sentences related to sub-themes created according to the responses of VFTs and MTs.

Table 4a. The frequency of using sample sentences about sub-themes of RIs' thoughts on the common aspects of music and speech

Theme	Sub-themes	*f*	%
	Emotion expression	88	32.71
	Effective expression	61	22.67
The common aspects of	Sound	26	9.66
music and speech	Contact	26	9.66
	Musical streaming	16	5.94
	Sense of hearing	33	12.26
Total participation		269	100

Table 4a shows that the highest percentage (32.71%) of using sample sentences by various field teachers regarding sub-themes is *emotion expression*, whereas *musical streaming* is the least frequently (5.94%) used sub-theme. These findings reveal that according to various field teachers' opinions, the most prominent common aspect of talking with music is the expression of emotions. The gathering of 22.67% of the percentile under the effective expression sub-theme is also in line with this finding. The effective expression that includes intonation, emphasis, breath and nuance is in a way the basis of expressing emotions better.

The sample sentences related to sub-themes are given below:

'When you want to tell something when we change the emphasis and the way it is said, we add music to it a little bit.' (VFT261)

'Both are a way of expressing ourselves…' (VFT260)

'Perhaps we can think of all sounds like music. We say that some people's voices are like a lullaby, it really feels comforting when some people talk.' (VFT263)

'It definitely has to do. Some of them sound very nice to our ears, and some of them sound scratchy. I think it's also about using the sound correctly or not. I believe those who know the notes speak more smoothly and more clearly.' (VFT266)

'Music and speech must have something in common. In fact, when some people talk, we feel as if we are listening to such a beautiful piece of music. This could be because that person is using his/her voice well, or because the emphasis we mentioned is good in toning.' (VFT268)

'There is vibration, sounds-silences, timbre, increase/decrease in intensity, a sequencing/composition.' (VFT6).

'I think listening to a speech made by paying attention to its emphasis and intonation is equivalent to listening to a beautiful song.' (VFT27)

'Anger, happiness, sadness, etc. Our states are reflected in the way we speak with tone differences. The ups and downs in music emphasize and resemble the tonal differences in speech.' (VFT46)

'I think speaking and music is a way of communication. At the same time, they complement each other.' (VFT58)

'Of course, there are, notes in music are for me the emphasis in speech is equivalent to intonation. When we are sad we talk slower, the sadder is happy, the faster paced cheerful just like the energy that music gives us. Doesn't the first music start with the rhythm of our heartbeat anyway?' (VFT74)

'Communication, interaction ... purification and aesthetic perception ...' (VFT89)

'Both have a certain rhythm, and again, both have intonation, emphasis and nuances. I think breathing and giving in the right places, and harmony is common to both.' (VFT134)

'Both appeal to the hearing. It is possible to express feelings in both.' (VFT170)

Table 4b. The frequency of using sample sentences about sub-themes of MTs' thoughts on the common aspects of music and speech

Theme	Sub-themes	*f*	%
The common aspects of music and speech	Emotion expression	26	19.84
	Effective expression	51	38.93
	Voice training	14	10.68
	Contact	12	9.16
	Musical streaming	16	12.21
	Sense of hearing	2	1.52
Total participation		131	100

Table 4b shows that the highest percentage (38.93%) of using sample sentences by music teachers regarding sub-themes is *effective expression*, whereas *sense of hearing* is the least frequently (1.52%) used sub-theme. The findings yield the conclusion that music teachers highlighted effective expression as it includes intonation, emphasis, breath and nuance, which they mostly use as musical expressions in the common aspects of speech and music.

The sample sentences related to sub-themes are given below:

'We make children sing at a young age, so that they learn the spoken language easier and faster.' (MT14)

'Voice is one of the basic elements in the formation of speech. While speaking, our correct breathing and tone of voice express our feelings and thoughts.' (MT47)

'In fact, even someone who says that we don't like music in our daily life is involved in music. We usually talk rhythmically when we talk.' (MT56)

'Music and speech are integral parts of a whole. Speaking is one of the most important elements in the journey of expressing oneself through music.' (MT84)

'... Talking is music in itself.' (MT117)

'... it is important for us that we sing as we speak ... the language of speech and the language of music are two elements that completely agree.' (MT127)

'Both are based on sound. We use the same sounds, highlights, intonations and nuances in both.' (MT128)

3.4. Results on the fourth sub-problem

The fourth sub-problem of the study is '*What are the opinions of music teachers on the usability of meaningless words as musical expression tools in music education?*' Related to the solution of this sub-problem, the question '*In your opinion, can nonsense words be used in music education? (for example, Cibirca). How can a musical expression tool be developed with meaningless words? Have you ever used such a strategy? Would you consider using it?*' were asked to the participants of the study. Table 5 shows the distribution of the frequency and percentages of the use of sample sentences related to sub-themes of MTs.

Table 5. Frequency of using sample sentences related to subthemes for meaningless words like a musical expression tool

Theme	Sub-themes	f	%
	Sound and rhythm training	24	15.26
	Improvisation	11	8.39
	Musical expression reinforcement	14	10.68
Meaningless words and musical expression	Language development	5	3.81
	Getting attention and having fun	25	19.08
	Creativity	2	1.52
	Unintelligent	24	18.32
	Positive opinion	59	45.03
	Negative opinion	7	5.34
Total participation		131	100

Table 5 shows that the highest percentage (45.03%) of using sample sentences regarding sub-themes is *positive opinion*, whereas *creativity* is the least frequently (1.52%) used sub-theme. This finding reveals that music teachers are willing to learn and apply the strategy of using meaningless words as musical expression tools.

The sample sentences related to sub-themes are given below:

'Yes, it is generally used in vocal training. We use many meaningless syllables, words, and sentences while teaching vocalism.' (MT131)

'In other words, just as there are dilemmas in our daily life, the meaningless words placed between the words in music can sometimes express great joy, sometimes they can really express sadness. I think it adds color to the music.' (MT125)

'According to the expression we want to transfer, meaningless words can be transferred with rhythm and melody appropriate to the emotion.' (MT18)

'It can be used. I haven't tried it until now, but while giving lessons to kindergarten and primary school children, they can attract more attention and have a fun learning process.' (MT48)

'The meaning of the word is important in music, of course, but when fun songs and rhythm games are made from meaningless words, all ages accompany it with pleasure.' MT74)

'I would consider using it. It can make children speak fluently and contribute to language conversion.' (MT13)

'No, I didn't use it. I can use it if I learn.' (MT20)

'Meaningless rhythmic words are things I use often. It is very important to use language in activities, to catch the rhythm with new and meaningless words. That helped me a lot.' (MT23)

'It can be beneficial for language development. I did not use it.' (MT36)

'I have no idea.' (MT53)

'Maybe it can be used, but I have never tried it, it can be useful in terms of rhythm.' (MT51)

'I didn't use it, I don't think about using it, the preference of those who make use of these expressions may make prosody easier at times'. (MT62)

'I think it cannot and should not be exploited. Because oral music should tell people something meaningful and give a message. I have never used such a strategy, nor would I consider using it.' (MT65)

'I had hardly thought.' (MT106)

'Yes, I used it. When we use musical harmony and emphasis correctly, it is possible and impressive to create a song or melody with meaningless words.' (MT82)

'I consider using it. I make a statement according to what I want to tell. I can use it in situations such as teasing, protesting or having fun.' (MT27)

4. Discussions

According to the first result of the research, most of the teachers of various fields and music agree that body language is the first among the means of communication other than music. One of the most powerful channels of verbal communication, which makes speech meaningful, is not only the correct use of language but also the way body language is expressed. As we can deduce from the research findings, empathic and self-confident teachers' ability to use their body language forms the basis for effective communication with their students.

Bilen (2013), in his semi-experimental research, revealed that the creative dance activities that he carried out for the development of body language had a significant effect on the empathic tendencies of music teacher candidates. The finding of another quasi-experimental study was that creative dance activities carried out for the development of body language have a significant effect on the self-confidence of music teacher candidates (Ozevin & Bilen, 2011). Samsudin et al. (2019), in their

research, revealed the effects of music and movement on children during the teaching and learning process of mathematics. The findings of the study determined that music and movement (in the form of songs accompanying hand and body movements) benefited mathematics teaching and learning (e.g. cognitively and emotionally). These researches reveal the effectiveness of body language, which can be seen in this study. It is similar to the views of the teachers who participated in this study.

According to the second result of the research, the teachers of various fields agree that speaking musical expressions, such as intonation, emphasis, nuance and breath, apart from music, constitute the highest percentage (34.5%) compared to other sub-themes. Exactly 15% of the teachers established a link between musical expressions and lectures. However, lecturing is directly related to the use of language, like speaking. As stated by Leveelahti and Pavlovic (2018, p. 28), the prosodic system that includes rhythm, stress, intonation and sentences, which are characteristic for language expression, are the common aspects of music and language. Kovacikova (2018) focused on foreign language learning through music in her research. She used musical elements such as rhythm, intonation, and melody in language teaching. The use of these common points will transform the lecture into an effective and fluent one. From this point of view, 'speaking education' emerges as a requirement. Taser (2004, p. 85) emphasizes that speaking education increases the working power of the brain by processing the nervous and mental equipment of the person.

A significant majority of the music teachers (70.22%) established a link between speaking and musical expressions. This result may be due to rhythmic speech, which is widely used in music education, especially in the development of rhythmic perception and in song teaching. The Orff Schulwerk and Kodaly method, which are among the main active musical education approaches and methods, place speech at the basis of the development of rhythmic perception and are supported by the structural features of language in the development of musical expressions such as intonation, emphasis, nuance and breath (Melford, 2003; Warner, 1991). In O'Herron and Siebenaler's (2007) study, which establishes a common link between musical expressions and speech, it is stated that children's prosodic expression in speaking and reading reflects their perception of pitch (intonation), rhythm (accents), and dynamics (inflection).

According to the third result of the research, various field teachers stated that the expression of emotions in the highest percentage (32.71%) of sub-themes is the common aspect of music and speech. Supporting this result, Proverbio and Russo's (2021) study results suggest that music can convey an emotional meaning as distinctively as language. Music teachers, on the other hand, approached the expression of emotions more technically and emphasized that musical expressions, such as intonation, emphasis, nuance and breath, could form the basis of effective expression, and their views were collected under the effective expression sub-theme with a rate of 38.93%. Both speech and music are means of expressing emotions. Rhythm, emphasis, intonation and using breath correctly, which are what they both have in common, strengthen the expressive power of speech and music and add an artistic dimension. Similar to these results, Zheng and Samuel (2018), in their experimental study, suggested a music-to-language transfer effect of musicians who outperformed non-musicians on both speech and fundamental frequency sounds.

According to the fourth result of the research, a significant portion of the music teachers (45.03%), although they do not have any knowledge about meaningless words like a musical expression tool, stated a positive opinion about its usability. Some of the music teachers stated that such studies can be interesting and entertaining and can strengthen musical expression. Purwani and Malik (2020) used musical onomatopoeia, which is an expression of reflection words and can be associated with meaningless words, to strengthen the themes of children's songs. In addition, developing musical

activities with meaningless words and examining their effects will make important contributions to music education. Casteloes (2007, p. 121), who discussed musical onomatopoeia, which can be expressed as reflective words, in its historical development, stated that there is little research on musical onomatopoeia, and the past and present versions should be integrated and studied in this field.

5. Conclusion

The main results of the research are as follows:

- Various field teachers (76.57%) and music teachers (64.1%) are of the opinion that 'body language' is the primary means of communication, apart from speaking as a communication tool. Music follows this result with the rates of 42.37% and 42.74%, respectively.

- Various field teachers (76.57%) and music teachers (64.12%) are of the opinion that musical expressions are used in 'speaking' and 25% are used in various fields of 'art'.

- Exactly 34.5% of the teachers of various fields think that the common aspect between music and speaking is 'the expression of feelings'. Exactly, 70.22% of the music teachers think that the common aspect between music and speech is 'effective expression'.

- Music teachers, with a rate of 45.3%, stated a positive opinion about the usability of meaningless words, despite their lack of knowledge about the use of the musical expression. Exactly 19.08% of music teachers thought that studies with meaningless words can be remarkable and entertaining, 10.68% thought that it can strengthen musical expression and 18.32% simply stated that they did not have any opinion on this issue and did not give another opinion. Exactly 1.52% stated that they use meaningless words like a musical expression tool and find it important for the development of creativity. These results can be considered as an indicator that music teachers are open to innovations.

6. Recommendations

As can be deduced from the first results of the research, teachers are aware that body language is an important communication tool. Based on this result, for teachers to use their body language more effectively, educational programs, such as creative dance, pantomime and musical drama, are suggested to be placed in teacher seminar programs in schools.

Based on the second result of the research, it may be suggested to open compulsory diction courses in all teacher training programs. Diction training can make important contributions to teachers in this regard. As Senbay (1991, p. 3) expressed his wish that diction education, which can be described as the art of beautiful and effective speaking, will one day be included in the curriculum of the Ministry of National Education, such as music and painting work. This wish made by Senbay many years ago is also very important for teachers.

As can be deduced from the third result of the research, teachers are aware that the expression of emotions is a common aspect of music and speech. Teachers expressing their emotions and turning their emotions into effective communication provide ease of communication with their students, and for this drama and musical dramatisation training can be used.

Bilen, S. (2021). Speaking as a musical expression tool according to teachers' views. *Cypriot Journal of Educational Science*. *16*(2), 869-887. https://doi.org/10.18844/cjes.v16i2.5693

As can be deduced from the fourth result of the research, meaningless words as a musical expression tool are stated to have a positive opinion with regard to its usability by teachers. In line with this result, in-service training can be organised on the use of meaningless words as a musical expression tool in music education. Researches may be carried out on the effect of meaningless words on students as a musical expression tool.

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