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Texture-music interaction in sculpture work

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Abstract

Sculpture is the art of creating three dimensional forms by using various tools and conveying emotions and thoughts by means of the aesthetic values created in such way. The work of art that comes out in the end may be a form of art that shows abstract or solid features. Statues could be used to tell about persons and sometimes about emotions. The effect of a statue in telling about the emotions could convert into a description related to the language of the material used, and sometimes it is the texture of the form that strengthens this language of description. Each stage from clay kneading to the appearance of form is completed by sensing the various features of surface and texture by means of the sense of touching. This sensitivity that comes out with the use of sense of touching also shows itself through the appearance of the texture over the surface of the tool. The changes in the understandings of texture line depend on persons or their emotional conditions at that specific moment. The subject of this study is how does a soft tone or hard tone in a piece of music being listened to affects a three dimensional form being worked on. The problem of the research is what kind of a sense does the music or the sense of hearing contribute to the already changing nature of the texture that comes out by the use of sense of touching and seeing. 8 students in Visual Arts Education and there are two working group of this study. The students in Visual Arts Education listened to the “Carmina Burana - Fortuna” concerto by Carl Orff. Also, students were given artificial textures such as soft, sharp, wavy ones as well as the organic textures, and they were asked to use the ones which they have found to associate with the music they have listened to. The students in Visual Arts Education have created textures on three dimensional forms accompanied by the music during which the independent observants observed the application taking notes. The interview and observation notes were analyzed with the content analysis in the NVivo 8 package program, and the findings of the study were interpreted by matrix and models.

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Open access under [CC BY-NC-ND license](https://creativecommons.org/licenses/by-nc-nd/4.0/).**Keywords:** Sculpture Education, Texture, Music Interaction

1. Introduction

When branches of art are examined separately, it is seen that each branch requires technical skills and knowledge in itself. Some art branches use the sense of sight, some utilizes the sense of hearing while others use the sense of touch. Visual arts are composed of the combination of visual and tactile senses in particular however; the auditory sense also contributes the process by contributing to the reception of some information and creation of interaction with external stimulus. Although this contribution may be positive, it also has negative sides since what we hear affects us both ways. The thing that affects us when we listen to music may be related to how we see the world and our mood at the moment in addition to the music itself. According to Ibni Sina (Avicenna) the changes in the tone of voice identify the moods and the thing that makes melodies enjoyable is not the ability to hear but the ability to comprehend that allows inspiration (Somakçı, 2003:132). Not only looking but “seeing”, not only listening

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but “hearing”, not only touching but “feeling through touch” are the phases of cognition for the initial and correct perception and impression crucial for creativity (Terwiel, 2010: 3).

Textures show changes just as individuals and their characters differentiate. The adjectives used for individuals such as “hard and soft” are used in relation with their characteristic properties. The adjectives are like the reflections of the individual’s perceptions and outlook to life. It is thought that music can elicit these sudden changes in texture and character. According to Çellek (2012) all visual objects have characteristic external structures. External structure properties and their objective effects generate the texture. In other words, surface effects that express the functional properties of inner structures of all objects in the nature are called “texture”. It is a structural characteristic of nature. Textural differences of objects create specifics in their external appearances. Texture forms the surfaces. It is a surface assessment. Everything the eye can see has a specific external surface structure. The designer can obtain new creation opportunities by utilizing the textural formations in the living nature. It is believed that one of the reasons that encourages mankind to take part in and observe artistic works is the relaxing and calming effects of art. Gençel (2006) states that music, which is believed to be a comforting power in every period of human lives, has a crucial place in the mental health of individuals. Hence mankind has used music throughout the history as a form of treatment for various diseases in line with their knowledge and beliefs.

Purpose of the Study: The study aimed to identify the effect levels of music on the selection of texture by the sculpture workshop students during the atelier works. The sub problems below were also investigated in relation to the general aim of the study.

Sub Problems: 1. What are the levels of readiness in students to listen to music during artistic work? 2. What kind of interactions was observed during the implementation phase? 3. What is the relationship between the music students listened during the implementation phase and texture-character-mood?

2. Methodology

Qualitative research methods were used in the study. Observations and interviews were provided regarding the sub problems and literature and document was undertaken to support qualitative data.

Working Groups: Purposeful sampling method was utilized in the selection of working groups (2 working groups) taking part in the study. Purposeful sampling method allows detailed research through selection of information rich cases in relation with the purpose of the study.

A total of 8 students took part in the 1st and 2nd working groups. 3 students took observation notes about the process while 5 students participated in implementation. In order to be ethically appropriate, the identities of the students participating in the working groups are kept confidential hence the 5 students in the 1st working group were assigned the abbreviations of “S1, S2, S3, S4, S5” and the 3 students in the 2nd working group were given the abbreviations of “O1, O2, O3”.

1st Working Group: The 1st working group consisted of a total 5 Visual Arts Education students, 2 males and 3 females, attending Faculty of Education, Fine Arts Department. These 5 students participated in the implementations in the framework of the study and their views about the process were collected through pre/post interviews.

1st working group (5students): “Typical Situation Sampling Method”. The purpose here is not selecting the typical situations to be used in generalizations. The purpose is to obtain ideas regarding a specific field by studying average situations and to inform the others about the field, topic, application or the innovation (Yıldırım & Şimşek 2005, 110). The researcher in the present study cooperated with the experts in the field and collected preliminary information in order to be able to select a typical situation. At the end of this process, the typical situation that would be examined was selected.

2nd Working Group: The 2nd working group consisted of a total 3 Visual Arts Education students attending Faculty of Education, Fine Arts Department. These 3 students observed the process starting from the preparation phase to the end and took notes. The notes were taken by observing the students participating in the implementations throughout the process. The fact that the students in the 2nd working group knew the students in the implementation group was especially important since the students who were observing their friends could also observe individual

characteristics and the manner they could present them. The students also wrote their individual viewpoints in a separate document and in this way, the students doing the observations were also provided data. Identification of the 2nd working group (3 students): “Typical Situation Sampling Method” was used.

2.1. Data Collection:

The third year Visual Arts Education students were given “Carmina Burana - Fortuna” by Carl Orff to listen. They were also provided with artificial and various organic textures such as soft, sharp and wavy and they were instructed to use the ones they found to associate with what they listened. While 5 students created textures on 3 dimensional forms by listening to music, the other 3 students observed these students and took notes. The researcher observed the working groups throughout the process and interpreted the data obtained at the end of the study in a descriptive manner as well. The researcher is the students’ Elective Art-Sculpture Atelier teacher who knows the students and their characteristics prior to the study. This fact is important since it allowed students to feel relaxed in the environment and show natural reactions. The researcher who acted as a participant observer took notes of the observations made during the whole process. The researcher completed the observations during implementation with the help of the video and audio recordings. These observations were used in interpreting the findings of the study. The data collection methods below were used during the research: 1. “Interview”: 5 students were interviewed by non-directive interview method. The individuals were given 3 open-ended questions and their answers were recorded in the interview forms. 2. “Observation”: The students were observed throughout the process and notes were taken. The observation process was not structured. 3. “Document Review”: The video footage recorded during the research and photos were used as documents to support the research and the process.

2.2. Data Analysis:

In order to ensure validity and reliability of data collection tools, they were first implemented on 3 peers and necessary changes were made to finalize the “interview questions”. The data analysis for the interviews were done by utilizing “content analysis”, “descriptive analysis” and “document analysis” techniques. The interview and observation notes were analyzed through content analysis and NVivo 8 package program and matrix and models were utilized in interpreting the findings. Data were coded in the content analysis as the first step and sub and main themes were identified for the codes. Themes with common points were created by identifying the common threads among the codes. These themes are used in the matrix and quotations with the expression “tree nod” and the codes are used with the expression “free nod”. Some expressions used to sample codes in the presentation of data were used as it appeared in the NVivo program. All sample expressions could not be used with the related codes in order not to exceed the limits allocated for it. The researcher examined the data obtained for the validity and reliability work through interviews and observation notes separately and also sent the raw data to another expert. After the data was assessed separately by two experts, they came together to identify the points of agreement and disagreement. After necessary adjustments, codes and themes were finalized. The percentage (%) and reference values of the themes and codes were also provided to facilitate comprehension and interpretations.

Table 1. Percentage calculation (1st Working Group)

Reference / Cases x 100	Reference / Cases x 100
1 / 5 x100 = 20	%20
2 / 5 x100 = 40	%40
3 / 5 x100 = 60	%60
4 / 5 x100 = 80	%80
5 / 5 x100 = 100	%100

Table 2. Percentage calculation (2st Working Group)

Reference / Cases x 100	Reference / Cases x 100
1 / 3 x100 = 33,333333	%33
2 / 3 x100 = 66,666667	%66
3 / 3 x100 = 100	%100

All interview and observation data were divided into codes and themes by an expert in addition to the researcher. The constituency of the codes prepared independently by two individuals was identified by checking them as “agreements” or “disagreements”. The situations in which experts, students and observers used the same codes in their expressions were accepted as agreements and the situations different codes were used in were regarded as disagreements. In cases where differences of opinions and contradictions were present, the view of the other expert was sought for the coding. Analysis reliability for the research data was calculated by the formula $\text{Agreements} / (\text{Agreements} + \text{Disagreements}) \times 100$ (Miles & Huberman, 1994). Reliability was calculated to be approximately %84,5014245014245 for all codes.

Table 3. Consistency Between Experts - Calculation of Reliability

Analysis of Data	Agreements / (Agreements + Disagreements) x 100 the formula	
Pre Interviews	$11 / (11 + 2) \times 100 = 84,61538461538462$	%85
Post Interviews	$8 / (8 + 2) \times 100 = 80$	%80
Observation	$8 / (8 + 1) \times 100 = 88,8888888888889$	%89
Percent of Total Reliability		%84,5014245014245

As can be seen from the table above, the consistency between CD and NA was calculated as 85% in the pre interview, as 80% in the post interview and as 89% in observations. Consistency between experts was found to be 84.50%.

3. Findings

The research has led to the findings below: Texture-music interaction in sculpture work, also the topic of the research, is included in the findings. 3 subthemes were obtained that provided answers to the 3 sub problems related to the main theme. Each sub theme included 2 more subthemes. These subthemes were also the sub problems of the research. The table below explains the themes and subthemes.

Table 4. I. Relationship Between Main Theme and Subthemes With The Sub Problems

Texture-Music Interaction in Sculpture Work (Main Theme)					
Levels of readiness to listen to music during artistic work (1 st Subtheme) 1 st sub problem		Interactions observed during implementation (2 nd Subtheme) 2 nd sub problem		The relationship between music that is listened to and texture-character-mood (3 rd Subtheme) 3 rd sub problem	
The effect of music on art work (1.1 subtheme)	The levels of frequency in listening to music (1.2 subtheme)	The effect of music on texture selection (2.1. subtheme)	The effect of music on art work (2.2 subtheme)	Character definitions (3.1. subtheme)	Psychological situations during the implementation process (3.2. subtheme)

Table 5. 1rd Sub Problem- Findings (Matrix 1)

TREE NOD / FREE NOD (THEME) (CODE)	CASES					R	%
	Ö1	Ö2	Ö3	Ö4	Ö5		
1. LEVELS OF READINESS FOR STUDENTS TO LISTEN TO MUSIC DURING ART WORK	1	1	2	1	1	6	100
1.1. THE EFFECT OF MUSIC ON ART WORK	1	1	1	1	1	5	100
changes according to situation	0	1	0	0	1	2	40
with the inefficiency of classical music	0	0	0	0	1	1	20
completing the work in a shorter time	0	1	0	0	0	1	20
concentration increase while listening to lively music	1	0	0	1	1	3	60
slow music in detailed work	0	0	0	1	0	1	20
effect of music on success	0	1	1	0	1	3	60
yield increase with verbal music	0	0	0	0	1	1	20
lack of concentration in listening to music together	1	0	0	0	0	1	20
1.2. THE FREQUENCY LEVELS OF LISTENING TO MUSIC	1	1	1	1	1	5	100
sometimes listen to music	0	1	0	0	0	1	20
the students frequently listen to music	1	0	1	1	1	4	80

The 1st subtheme investigated the levels of readiness for students to listen to music during art work and through pre interviews 2nd subtheme was selected. It was explained in the codes for the subthemes under the related themes.

Related to the 1.1 the effect of music on art work theme, a level of 60% concentration increase while listening to lively music and the effect of music on success codes were obtained.

<Internals\Interviews\Pre Interviews\Ö1> - § 1 reference coded [18,15% Coverage] Reference 1 - 18,15% Coverage “If the music I listen to is lively, that reflects on me and my work so I can focus more and be more careful in my work”.

As expressed by Ö1, the fact that music is lively or slow affects student concentration and success. Studies in the field of education center on students, student success, factors that affect student success and how o increase success (2006, Uçal Canakay: 301). In addition to these, 40% of the students has an understanding of music as “changes according to situation”.

<Internals\Interviews\Pre Interviews\Ö5> - § 1 reference coded [30,53% Coverage] Reference 1 - 30,53% Coverage “It can show differences depending on the situation at the moment”.As Ö5 expressed, the desire to listen to music differs depending on the time or the condition. Some of the codes such as completing the work in a shorter time, slow music in detailed work, lack of concentration in listening to music together give us clues as to understand situations during processes of art work while listening to music and working alone.

<Internals\ Interviews \Pre Interviews\Ö2> - § 1 reference coded [16,44% Coverage] Reference 1 - 16,44% Coverage “It helps me complete my work more successfully and more quickly”. According to expression of Ö2, music acts as an impetus that facilitates the successful and rapid completion of the task.

Regarding the frequency levels of listening to music, it was found that 60% of the students frequently listen to music whereas 20% sometimes listen to music. The results show that almost all of the students prefer listening to music while working on their tasks.

Table 6. 2nd Sub Problem- Findings (Matrix 2)

TREE NOD / FREE NOD (THEME) (CODE)	CASES					R	%
	Ö1	Ö2	Ö3	Ö4	Ö5		
2. INTERACTIONS OBSERVED DURING IMPLEMENTATION	2	3	3	3	3	14	100
2.1. THE EFFECT OF MUSIC ON TEXTURE SELECTION	2	2	3	2	2	11	100
the use of contrasting texture to the rhythm of music	1	0	0	0	1	2	40
texture perception according to the rhythm of the music	2	2	3	1	1	9	100
the effect of enthusiasm provided by music on the texture	1	2	1	1	1	5	100
softer textures while listening to slow rhythms	2	1	1	1	1	6	100
harsher textures while listening to louder music	2	2	2	2	1	9	100
2.2. THE EFFECT OF MUSIC ON ART WORK	0	3	1	2	3	9	80
relaxed at the end of the study	0	2	0	0	1	3	40
unwillingness to work during slow music	0	0	0	1	0	1	20
the effort to associate materials with the music	0	0	0	0	1	1	20
increase in productivity without listening to music	0	0	0	0	1	1	20
concentration through music	0	2	1	0	1	4	60
diminishing of success during slow music	0	0	0	1	0	1	20

Two subthemes were obtained related to the theme “2. Interactions observed during implementation”. They are 2.1 The effect of music on texture selection and 2.2 The effect of music on art work. The theme 2.2 The effect of music on texture selection received 100% response from the students. Among the codes that composed of this theme; texture perception according to the rhythm of the music, the effect of enthusiasm provided by music on the texture, softer textures while listening to slow rhythms, harsher textures while listening to louder music found a reference value of 100%.

As can be understood form the expression of Ö1, students create the texture according to the rhythm of the music in their work with the code texture perception according to the rhythm of the music.

<Internals\Interviews\Post Interviews\Ö1> - § 2 references coded [21,30% Coverage] Reference 1 - 6,29% Coverage “In my work, I followed the rhythm with the textures that I used”.

Ö5 stated in relation to the code “effect of enthusiasm provided by music on the texture” that the student selected the texture with the enthusiasm provided by the music. All art work has a common language. As long as there is communication, interaction will continue (Akengin,2012).

<Internals\Interviews\Post Interviews\Ö5> - § 3 references coded [36,57% Coverage] Reference 2 - 15,09% Coverage “I was neither too calm nor too enthusiastic from the moment music started, I was feeling in a

moderate mood but it started to change gradually and I started to feel enthusiastic. I selected my textures with that enthusiasm”

As the expression of G2 states, the student preferred using softer textures during slow music. <Internals\Observation\G2> - § 3 references coded [8,41% Coverage] Reference 2 - 2,10% Coverage ““When the music became slower in beat, the student put down the metal rod and preferred the brush”.”

The code regarding the use of harsher textures during louder rhythms obtained a rather high reference through both interviews and observations. As seen in the quotations below, Ö4 preferred harsh textures during loud music rhythms. This code was supported by observations. <Internals\Interviews\Post Interviews\Ö4> - § 2 references coded [38,04% Coverage] Reference 1 - 10,17% Coverage ““Later when the music became livelier, I created textures in a passionate and rapid manner as if I was piercing the clay”. <Internals\Observation\G3> - § 3 references coded [43,45% Coverage] Reference 1 - 12,46% Coverage “Rhythm changed and sounds became louder, the student used the wire roughly and continued with stronger beats with the wire on the surface as the rhythm changed. The students created holes on the surface as the rhythm changed. As the sounds became louder the student acted as if venting anger and made deeper holes”.

According to Gençel (2006) it is not possible to measure the emotional effects of music by scientific means. It is known that some of the physical responses to music are created automatically and through uncontrolled reflexes. During a passage that abruptly rises during music we may realize that our breathing accelerates. Specific musical instruments definitely affect our nervous systems. Loud and low sounds affect us in the form of nervous tension or relaxation. Extreme sounds and sound densities may cause overstimulation of the nerves and may create physical pain. Russian doctor Dogiel identified changes in blood circulation according to the loudness, force and the type of instrument played in a study undertaken in Germany in 1880.

2.2 the effect of music on art work is one of the themes supported by 80% of students. Related to the theme, some codes and quotations below were cited:

60% of the students expressed their views regarding the code “concentration through music”. According to Ö2, the music listened to increased success and adaptation. <Internals\ Interviews \Pre Interviews\Ö2> - § 1 reference coded [13,15% Coverage] Reference 1 - 13,15% Coverage “The music I listen to increased my success and adaptation”. 40% of the students expressed that after the work was over and the music stopped, they felt relaxed at the end of the study. <Internals\Interviews\Post Interviews\Ö5> - § 1 reference coded [14,22% Coverage] Reference 1 - 14,22% Coverage “At midpoint in the music, it was as if the horsemen tumbled in the abyss and the whole adrenalin started to wear off and I felt completely relaxed. The music made me feel all these during the implementation”. The related codes were answered in 20% ratio. Two of the codes that were related to each other were unwillingness to work during slow music and diminishing of success during slow music. The codes such as the effort to associate materials with the music and increase in productivity without listening to music are important in understanding the effect of music on art work.

Table 7. 3rd Sub Problem- Findings (Matrix 3)

TREE NOD / FREE NOD (THEME) (CODE)	CASES					R	%
	Ö1	Ö2	Ö3	Ö4	Ö5		
3. THE RELATIONSHIP BETWEEN THE MUSIC STUDENTS LISTENED TO AND THE TEXTURE-CHARACTER-MOOD	2	2	1	2	1	8	100
3.1. CHARACTER DEFINITIONS	1	1	1	1	1	5	100
rebellious character	1	0	0	0	0	1	20
optimism character	0	0	1	0	0	1	20
shrew character	0	0	0	1	0	1	20
emotional character	0	1	0	0	0	1	20
calm character	0	0	0	0	1	1	20
3.2. PSYCHOLOGICAL SITUATIONS DURING IMPLEMENTATION PROCESS	2	2	1	2	1	8	100
the effect of character on texture.	1	1	1	1	1	6	100
the release of emotions through music.	0	1	0	0	0	1	20
the effect of music on mood	0	1	0	0	0	1	20
effect of mood on texture	1	2	1	1	1	6	100

The subtheme above was obtained in the framework of the study. The 3rd subtheme is also the sub problems of the study. The 3rd subtheme investigated the relationship between the music students listened to and the texture-character-mood and 2 more subthemes were obtained through interviews and observations. Codes related to subthemes are explained under the related themes.

Students provided a 100% definitions of their characters in the theme 3.1 character definitions. Related definitions and obtained codes can be seen above. As Ö1 expressed, the characters affect thinking and behaviors. <Internals\Interviews\Post Interviews\Ö1> - § 1 reference coded [8,73% Coverage] Reference 1 - 8,73% Coverage “I am rebellious in character. It highly affects my thoughts and behaviors”.

100% of the students provided statements regarding the theme 3.2 psychological situations during implementation process. Codes related to the theme and quotations are given below.

100% of the students expressed views on the code the effect of character on texture. Ö1 stated that character affected texture and Ö3 stated similar views. Observation notes also held expressions regarding the fact that character affected texture. <Internals\Interviews\Post Interviews\Ö1> - § 2 references coded [14,20% Coverage] Reference 1 - 7,45% Coverage “I believe that my character affected the textures (I used) in this study”.

The fact that music has psychological effects on human beings has always been stressed and it is also proven by scientific work that this effect is not only limited to mankind but includes other living beings as well. This property of music has resulted in its usage by scientists in the treatment of psychological diseases and sometimes in obtaining better yield form other living beings (especially from animals) (Sezer, 2011: 2).

The code effect of mood on texture is among the codes supported by almost all students. Ö3 believes that positive mood was reflected in the textures. The observation notes include statements to the same effect and these expressions were stated frequently during observations <Internals\Interviews\Post Interviews\Ö3> - § 3 references coded [23,02% Coverage] Reference 2 - 4,96% Coverage “Since it coincided with my positive mood, I was very comfortable in those hours and that naturally reflected in my texture”.

20% of the students made comments regarding the codes the effect of music on mood and the release of emotions through music. Ö2 said that the music he/she listened to revealed his/her mood of late. <Internals\Interviews\Post Interviews\Ö2> - § 1 reference coded [6,22% Coverage] Reference 1 - 6,22% Coverage “In this study, especially the music I listened to revealed my moods and emotional density I felt lately”

4. Results

As can be understood from the codes “I frequently listen to music”, “increase of concentration during lively music” and the effect of music on success” that are under the themes “levels of frequency in listening to music” and “the effect of music on art work” which is related to “readiness levels of students to listen to music during art work”, the majority of the students listen to music during art work and they mostly prefer lively music. They also think that music they listen to during art work positively contributes to their success in art. Some of the students have music preference that can change depending on time and situation. Some of the codes give us clues in understanding the situations where art work is done in the company of music and during individual work processes.

The codes under the themes “the effect of music on texture selection” and “the effect of music on art work” obtained in the framework of “interactions during implementation phase” are important in order to grasp the interaction between music-texture during the implementation process in the research. Findings show that music affected the texture selection for all students and hence affected their art work in the same degree. During the texture work with clay, students made use of the enthusiasm provided by the music and they followed the beat with the textures they selected. The interesting part was found to be the texture selection where the music rhythm increased or decreased. At points where the beat of the music decreased, students selected softer and calmer textures whereas they preferred harsher and rougher textures where the beat increased. They also shaped the textures in relation to the rhythm of the music. Results show that students concentrated o their work more rapidly when music played. In addition, some of the students worked on the texture work on clay with more enthusiasm and stopped their work when the music ended. They stated they felt relaxed as if they let off steam.

The research results show that “relationship between music and texture-character-mood” is at the forefront for the students. Students made many statements regarding “character definitions” theme. These expressions led to theme “psychological situations during the implementation phase”. It was seen that all students contributed to the formation of the code “effect of character on texture” by their statements. The expressions of the observers also

support the student statements in the same code. It was assumed in the study that observers in the study knew the group involved in the art work and their characters. That fact facilitates the understanding of interpretations made in terms of characters, moods and textures and the effect levels can be better understood. The code “the effect of mood on texture” was supported through both interviews and observations. This finding shows that the moods displayed during art work affect the selection of texture.

5. Suggestions

Student input should be taken regarding the music that will be listened to during atelier periods and music that may positively affect the working environment and art work should be selected according to this input. Requests to listen to music individually should not be ignored. Undertaking research as to what types of music students want to listen in different working situations is important in understanding student desires and requests and for increasing the productivity of the environment.

Music and its effects that can affect students’ texture selection may be different from one art atelier to another. The results showing that music with higher beats affects work and the concentration should not be ignored however it should also be remembered that music with a higher beat may be destructive in works that require sensitivity and intense attention. The majority of the students almost tore up their work when the music had a higher beat. Relaxing students and giving them peace with the help of music and 3D implementations using clay as the main material is crucial and special sessions should be allocated to it since the effects of physical contact provided by touching clay and the effects of music causing psychological relaxation created a type of therapy. The students realized how relaxing the art work was in this study. According to Sezer (2011), it can be said that musical stimulants have the property to create positive changes when they are directly used on people. Also, the opposite case is also true and music can create negative effects on human beings. Some information can be found stating that rock and metal music that focus on outsidersness have destructive effects on the youth (Sezer, 2011:4).

Students or other groups who need therapy should be provided with therapy opportunities as mentioned above and experts who are knowledgeable in and observant about the psychological situations of the participants should also attend the sessions. It is believed that this method will be effective for individuals to create textures that reveal their mental circumstances and the results obtained at the end of sessions may be used to understand how effective the method will be for identifying psychological conditions and their treatments.

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