Full Length Research Paper

Effects of Sound painting applications on performance

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Today, some of the important dilemmas of music education are that performers are too dependent on the notes in a written musical score and they are not being so able to improvise. Stage phobia, lack of motivation and problematic of perception regarding today's modern music are additional problems facing musicians. This research aims at revealing the effects of performer's works of Soundpainting, which is a universal, multi-disciplinary live composing sign language. In order to realize this aim, 16 h of workshop is conducted with Walter Thompson, the creator of Soundpainting language, and following that, a questionnaire is conducted with 21 participators. As a result, it is concluded that performers are inclined to perform via Soundpainting, their awareness towards their instruments/bodies/voices increased, within the group and as a Soundpainter, the performance increased their motivation. They are not disturbed by the music which came out as a result of the Soundpainting composition. Their awareness towards aleatoric music increased. Soundpainting performance helped them direct their attention and Soundpainting performance positively affected performer's psychomotor behaviors and improvisation skills.

Key words: Music education, Soundpainting, performance.

INTRODUCTION

The problems currently encountered in music education are the problems preventing the education itself and making music. This situation is problematic both for the educators and students. The source of these problems is the teacher-centered education system which does not include creativity and in which students are not active enough. As a result of this system, motivation of students decreases.

The fact that performers and students are dependent on notes, which are already coded and turned into commodity, makes it hard for them to express themselves as an individual musician. A musician, whose notes are taken away, either plays the piece as far as he

remembers or plays the melody on his mind. Adorno explains this situation as; "when the composition of the music reify, making a remark on the performance of music has become an unwanted thing for the rationally designed music pieces, as of this new period. Thereby, space of freedom in recreation narrowed and only two options are left for performers: (a) Paraphrasing what is coded; (b) As a Market, trying to adapt to expectations and demands of the society, which is in the position of producer" (Oskay, 1982).

Improvisation skill of a musician, interested in classical music, is less developed compared to a performer, performing traditional music based on improvisation. This

problem causes a musician or student not to be able to reveal their musical creativity, become an ordinary musician and briefly, to be a machine. However; it is known that many musicians, who have decided to choose music as a profession, makes more creative and unique music before they receive music education or when they are children. We mostly encounter the statements of supporting this idea, especially in the literature of classical music. The question of "why classical musicians cannot improvise?" in the book "Improvisation Games for Classical Musicians" by Jeffry Agrell and the answers of that question is a good example for that. Agrell (2008) summarizes the answer of the question as such:

"We just do not have time to learn how: With 400 years of repertoire to learn, even the time to eat and sleep can seem an irritating distraction."

"Performance standards are so impossibly high, at least in part because of the expectations created by studio recordings, that classical performers spend a huge amount of time and energy practicing technique and repeating passages to make them reliable."

"The concept of intellectual property/ ownership of musical works is now highly developed, and so it feels like a moral crime to even consider the spontaneous alteration of even some aspects of a composed piece. And most improvised music is a spontaneous variation on, or elaboration of, already existing music" (Agrell, 2008).

Dede (2013) talks about the importance of improvisation in his critical work on the education provided by one of the main conservatories in Turkey; "It is not possible to give art education, a living value, without being aware of the new productions. Besides following the trends, it might also help to get involved in the production part and give place to composition and improvisation in the education (Dede, 2013).

Another problem encountered in music education is lack of motivation and stage phobia. What is meant here is the musicians' lack of motivation for studying and going on the stage. Stage phobia is faced by most of the students. One of the main reasons for this is that the work to be performed is not ready, lack of memorization and anxiety for making a mistake. This situation causes the student not to be able to concentrate and lose his work discipline.

Besides these, another problem that should be handled is the student's lack of interest in aleatoric music. Aleatoric music, as in much modern music, is based on a specific philosophic basis. This type of music, which might lead to misinterpretation when considered as voice only and silences, requires adequate information regarding reproduction and reception. Perception and performance of aleatoric music will enable the point, where classical music stands, to be better comprehended in musical and philosophic sense. In addition to this, newly acquired tones will mean new ideas and colors

for composition students.

Soundpainting is a study that can be conducted as a solution to the problems mentioned above. These studies, where musical performance is in the foreground as an essential element of Soundpainting, are of great importance so as to help students and performers free themselves from notes and improvise, overcome their fear of stage, gain them self-confidence and also help them to be interested in today's music.

Soundpainting

"Soundpainting is a universal, live composing sign language for stage and visual arts. Soundpainting is created by Walter Thompson, a composer from New York, and it is aimed at musicians, dancers, actors, poets and visual artists working in the environment of improvisation" (Thompson, 2006). Today, the language of Soundpainting includes more than 1500 signs displaying the way of the desired movement. According to Thompson; "Soundpainting is a sign language. You give sign to the community and they respond in sound. You determine the next instruction based on the response. Soundpainting is a dialogue between you and the community" (Coşkuner, 2013).

Soundpainting syntax is divided into 6 categories; these are identifiers, content, modifiers, go gestures, modes and palettes. These are the movements showing who will do what and when. Besides these, there are certain movements and previously prepared palettes.

Language of Soundpainting is one of the rare environments and education systems where the performers, who would like to Soundpaint, are free in their fields and can improvise. Performer's level of information and skill does not matter in this case and the performer gets the chance to improve his ability of improvising.

Language of Soundpainting is an important field of creation not only for performers but also for the Soundpainter. Both auditory and visual materials, which would come out as a result of the movements signed by the Soundpainter to the community, are the pieces composed at that moment. Soundpainting composition is developed and shaped depending on the level of knowledge and creativity of the Soundpainter.

When considered from the perspective of both Soundpainter and the performers, Soundpainting is quite a field of creativity and helps the individual to develop himself in this field.

Creativity

Creativity, which can be considered as a way of thinking, is explained by Özden (2014) as such; "creativity is a

competence, existent in every level and showing up at every stage of human's lives; it reaches from daily life to scientific studies, it is the whole process leading to new works and it is also an attitude and way of behaving" (Özden, 2014). Creativity is needed for solving the problems that individuals encounter in their daily lives, for reaching a result in the education process and for making their lives and relationships more positive and productive in their social lives. The importance of creativity cannot be ignored in elements directly affecting success such as individual's quick thinking, comprehension, analyzing and inference, building a relation and finding ways for solution. Güler highlighted that people with the creativity feature are able to overcome their problems and use different perspectives while dealing with the problems and that they are productive, fulfilled, happy and successful (Güler, 2008).

Considering that creativity is only important in social life would be a mistake. Individuals need creativity also in their business lives. Especially when it comes to art, creativity is a part of it. Thereby, it can be said that artists are quite creative people.

Besides in performance, creativity is used in our daily music education. Music approaches used in children's music education such as Orff, Kodaly are based on improvisation and creativity. It is aimed that children freely reflect their own characters in music and make music without being dependent on any patterns. However, in older ages, individuals who receive music education become distant from the creativity due to this program and turn into musicians who only focus on the assigned homework. As Agrell mentioned above, trying to play the most important pieces in 400 years old literature with an instrument would take a lot of time and does not leave any time for creative activities. Dede emphasized that interpreting patterns of other people negatively affect creativity and courage (Dede, 2013).

There are 41 movements in the first level of Soundpainting sign language and there are 342 combinations in these movements. This means, with more than 1500 movements, many combinations can be created. Language of Soundpainting is a great creation field for the Soundpainter and an eternal sea where they can make countless of compositions.

While the environment of creativity is as such for a Soundpainter, the situation is also quite effective for performers. In Soundpainting language, there are signs showing that performers can improvise in various levels. For example, there are signs showing that there is short-time or limited improvisation, signs enabling development and allowing free improvisation. This situation helps the performers to develop their improvisation skills.

Improvisation

Derek Bailey talks about improvisation as such;

"improvisation continuously changes and readapted; it is never stable, cannot be analyzed and put in an exact definition; it is not corporate by nature. Furthermore, any attempt to define improvisation is doomed to be misleading (Bailey, 2011). Despite this explanation, if we define improvisation we can say that improvisation in the art of music is the talent of the musician to compose with sound or instrument or silence.

While this talent can be natural, it can also be provided and developed with education. "One of the indicators of mastery and technical skill with an instrument is the ability to improvise. Realizing the first audited musical ideas and expressing it with an instrument is a high level process and requires the mixture of knowledge and skill. In many cultures, first music-making activity is improvising with rhythms and melodies. In West Europe music tradition, baroque period, improvisation was considered quite a valuable skill (1600-1750). However, since that day, classical music regained its value compared to the skill of improvisation and many famous musicians such as Mozart and Beethoven were considered as high improvisers. Today in these countries, improvisation skills are expected as a touch in music types such as folk, country, rock and jazz" (Schleuter, 1997).

In music types such as Jazz, Indian and Turkish music, performers are expected to improvise as a part of the creativity and a good improvisation reveals the musical quality of the musician.

As stated previously, Soundpainting creates a wide improvising field both for the Soundpainter and the performers. Soundpainting sign language starts with a single sound and with the shown signs, it can turn into many music types. Soundpainter and the performers can direct the music in any way they desire and it can force a Soundpainting performer into improvising. Thereby, a performer can improve himself by improvising.

Aleatoric music

Aleatoric music consists of a modern, experimental approach using uncertainty or coincidence. In Latin; alea means rolling dice. In aleatoric music, "uncertainty" feature of rhythmic values and fret choices restrain the composer. Vocalization of the piece includes the singer's decision on the piece: for example; number or sequence of the chapter, duration of frets and notes are left to the decision of the singer (Say, 2009).

Kütahyalı (1981) explains aleatoric music and its features as such; in modern music, one of the most interesting developments seen after 1945 is that the term aleatory has been put in the art of music in various rates and thereby, a movement called "Aleatoric Music" came out. (Fr. Musique Aleatoire: In Latin; Alea: from the word "Luck"). Actually, this term was not new. Renaissance composers left the choice of instruments to the singers

and singers enriched the piece with a few notes. In Baroque period, the bass was provided with Organ or Cempalo and tone and ways of playing were left to the singer; thereby to the aleatory.

Aleatory was used in 20th century with the same point of view; it was not a new music technique or language. Its rate of usage was sometimes extreme however, it was not quite dominant on a piece, and it was not wanted. Ernst Krenek talks about this subject: "Aleatory and inspiration are related. Both cannot be audited and predicted".

Prominent representative of the movement, American composer John Cage says; "There is no such an unreasonable thought as wanting something to be same all the time" and tried to gain certainty on his view (Kütahyalı, 1981).

One of the most important features of aleatoric music is that the piece is unpredictable. Sounds, determined by coincidence, process and interpretation of the silences are left to performers. "How performers use their freedom and watching and listening to the results are added to the listening of the composition determined by aleatory. This situation also applies to the composer besides the audience; because he also cannot know how the creation will result (Fırıncıoğlu, 2011).

The principle of indetermination, one of the distinct features of aleatoric music, is seen in the works of Cage, one of the leading composers of the movement, in the period of 1951 and 1952. According to Fırıncıoğlu (2011), the purpose here is to save the performer from the dominance of the note and help the aleatory not to be limited with preparation process and carry it to the moment of performance (Fırıncıoğlu, 2011).

At this point, Soundpainting is a performance where the principle of indetermination is put into practice during the performance. Soundpainter mostly cannot predict the response he will get from the performer after he shows the signs. If he likes the response, sound or action after the sign or if it makes a good material for the composition, he may use it. Or he might terminate the idea and seek for something new and realize the material he finds. Chance Family Movements, with which Soundpainter cannot predict the response, is the best indicator of Aleatory in Soundpainting.

Problem of the research

What are the effects of Soundpainting applications on the performance?

Sub-problems of the research

1. Are the performers inclined to perform using Soundpainting sign language?

2. What is the performers' level of awareness towards their instruments/bodies/voices?
3. How does the motivation of the performers affected when they perform in group for Soundpainting?
4. In what way is the motivation of the performers affected when they perform as the Soundpainter?
5. In what way is the motivation of the performers affected when they manage the group during Soundpainting practice?
6. To what are the extents performers are disturbed by the sounds during Soundpainting?
7. What is performers' level of awareness towards aleatoric music?
8. To what extents are the performers successful in staying focused during Soundpainting practice?
9. How does Soundpainting affect the performers' psychomotor behaviors?
10. How does Soundpainting affect the improvisation skills of the performers?
11. Are the performers excited to perform Soundpainting?
12. Do the performers feel comfortable while solo-improvising during Soundpainting practice?
13. To what extent are the performers affected due to the fact that there is no concept as mistake in Soundpainting sign language?
14. Are the performers happy while practicing Soundpainting?

METHOD

In this chapter, met research methods, data gathering tools, the development of these tools, the gathering of these data, the statistical methods and techniques for analyzing the gathered data and the methods to interpret the gathered data from these methods and techniques are explained.

Model of the research

This research is conducted with the aim to determine the effects of Soundpainting applications on the performance. This is a descriptive study and gathered data are acquired via literature review and questionnaire. "Descriptive researches aim at explaining the interaction between situations, considering the relations between current incidents and previous incidents and conditions" (Kaptan, 1989).

Data collection

Related sources are determined via literature review in order to ground the research and clarify the topics and as a result of the examination of these sources, a cognitive frame is formed. To 21 performers, participating in the workshop, a likert type questionnaire with 14 questions is applied. It paid attention to equally distribute the 14 questions as positive and negative. Responses to the questions are graded as "Any", "Slightly", "Partially", "Considerably" and "Completely". Questions include the behaviors aimed at the performance, directly related to the movements used during the

Table 1. Gender distribution of the performers participating in the Soundpainting workshop.

Gender	f	%
Male	10	47.62
Female	11	52.38
Total	21	100.0

Table 2. Profession distribution of the performers participating in the Soundpainting workshop.

Profession	f	%
Academician	6	28.57
Music student	5	23.80
Music teacher	4	19.04
Private sector	1	4.76
Musician	1	4.76
Military employee	1	4.76
Radiology technician	1	4.76
Mathematics teacher	1	4.76
Student	1	4.76
Total	21	100.0

Table 3. Age distribution of the performers participating in the Soundpainting workshop.

Age	f	%
10-20	2	9.52
21-30	12	57.14
31-40	6	28.57
41-50	1	4.76
Total	21	100.0

Soundpainting workshop.

Improving data collection tool

When preparing the survey questions, the literature has been reviewed, and an expert has been consulted to determine whether the articles in the survey were adequate to include and collect required factual and judgmental data. A two-choice QA form containing "applicable/valid and applicable/invalid" options has been used to determine experts' opinions regarding the validity the questions. Agreement level of the experts in all questions has been determined as &92. ın this sense, it may be concluded that the survey is valid.

Analysis of data

Data, which are gathered from the responses of performers related to their performance, are assessed via frequency (f) and percentage (%) SPSS package program, the results are organized and interpreted via tables.

Study group

Study group of the research is consisted of 21 people including educators and students from Ondokuz Mayıs University Faculty of Education Fine Arts Music Education Branch, academicians who voluntarily participated in the workshop, students, and music teachers interested in Soundpainting and art lovers from various professions.

Table 1 indicates that there are 21 people including 10 male and 11 female attendees in this study group.

In table 2 indicates that there are total 6 academician, 5 music student, 4 music teacher, 1 private sector, 1 musician, 1 military employee, 1 radiology technician, 1 mathematics teacher and 1 student in this group.

Table 3 indicates that there are 2 people age range between 10-20, 12 people age range between 21-30, 6 people age range

Table 4. Inclination distribution of performers using the Soundpainting sign language.

Performance	f	%
Any	0	0
Slightly	0	0
Partially	4	19.04
Considerably	10	47.61
Completely	7	33.5
Total	21	100.0

Table 5. Distribution of performers' increasing their awareness towards their instruments/bodies/voices while Soundpainting.

Performance	f	%
Any	0	0
Slightly	0	0
Partially	0	0
Considerably	3	14.29
Completely	18	85.71
Total	21	100.0

Table 6. Distribution of performers' increasing motivation towards performing within the group during Soundpainting practices.

Performance	f	%
Any	0	0
Slightly	0	0
Partially	0	0
Considerably	1	4.76
Completely	20	95.23
Total	21	100.0

between 31-40, 1 people age range between 41-50.

RESULTS

Here, findings reached at the end of the research and tables related to their interpretation are given here.

In Table 4, the status of performers, who participated in Soundpainting workshop, is displayed according to their inclination to perform using Soundpainting sign language. Based on the results, it can be said that performers are inclined to perform via Soundpainting. In Table 5, increase-decrease status of performers, who participated in Soundpainting workshop, for their awareness towards their instruments/bodies/voices while Soundpainting, is given. Based on the gathered data, it can be said that performers' awareness towards their instruments/bodies/

voices while Soundpainting is increased.

Increase-decrease status of the performers, who participated in Soundpainting workshop, for their motivation within the group while Soundpainting is given in Table 6. According to the table, almost all performers selected "Completely" with the rate of 95.23%. According to these results, it can be said that the motivation of performers increase completely when they perform within the group during Soundpainting practices.

In Table 7, increase-decrease status of performers when they are performed as a Soundpainter during Soundpainting workshops is given. According to the gathered data, it can be said that it increases performers' motivation when they are performed as the Soundpainter during Soundpainting workshops.

In Table 8, increase-decrease status of performers when they manage the group during Soundpainting

Table 7. Distribution of performers' motivation increase when they perform as the Soundpainter during Soundpainting workshops.

Performance	f	%
Any	0	0
Slightly	0	0
Partially	1	4.76
Considerably	2	9.52
Completely	18	85.71
Total	21	100.0

Table 8. Distribution of performers' motivational increase in group management.

Performance	f	%
Any	0	0
Slightly	0	0
Partially	2	9.52
Considerably	4	19.04
Completely	15	71.42
Total	21	100.0

Table 9. Status of performers' disturbance by the sounds during Soundpainting practice.

Performance	f	%
Any	16	76.20
Slightly	5	23.80
Partially	0	0
Considerably	0	0
Completely	0	0
Total	21	100.0

workshops is given. According to the gathered data, it can be said that it increases performers' motivation when they manage the group during Soundpainting workshops.

In Table 9, the status of performers' disturbance by the sounds during Soundpainting practice is given. According to the gathered data, it can be said that performers are not disturbed by the sound during Soundpainting practice.

In Table 10, increase-decrease status of performers' awareness towards Aleatoric music, is given. According to the gathered data, it can be said that performers' awareness towards Aleatoric music increased.

In Table 11, the status of performers, whether they can stay focused for a long period of time during Soundpainting practice, is given. According to the gathered data, it can be said that performers are able to stay focused for a long period of time during

Soundpainting practice.

In Table 12, the status of change on performers' psycho-motor behaviors during Soundpainting practice is given. According to the gathered data, it can be said Soundpainting affects psycho-motor behaviors of the performers.

In Table 13, the status of change on performers' improvisation skills during Soundpainting practice, is given. According to the gathered data, it can be said Soundpainting positively affects improvisation skills of the performers.

In Table 14, the status of performers' feeling excited during Soundpainting, is given. According to the gathered data, it can be said performers feel excited while Soundpainting.

In Table 15, the status of performers' feeling comfortable while solo improvising in Soundpainting

Table 10. Distribution of performers' awareness status towards Aleatoric music.

Performance	f	%
Any	0	0
Slightly	0	0
Partially	0	0
Considerably	6	28.58
Completely	15	71.42
Total	21	100.0

Table 11. Distribution of performers' status for being able to stay focus for a long period of time.

Performance	f	%
Any	0	0
Slightly	0	0
Partially	2	9.52
Considerably	6	28.58
Completely	13	61.90
Total	21	100.0

Table 12. Distribution of performers' psycho-motor behaviors affected by Soundpainting.

Performance	f	%
Any	0	0
Slightly	0	0
Partially	1	4.76
Considerably	10	47.62
Completely	10	47.62
Total	21	100.0

Table 13. Distribution of to what extent performers' improvisation skills are affected by Soundpainting.

Performance	f	%
Any	0	0
Slightly	0	0
Partially	0	0
Considerably	2	9.53
Completely	19	90.47
Total	21	100.0

practices is given. According to the gathered data, it can be said that performers does not feel disturbed while solo improvising in Soundpainting practices.

In Table 16, the status of performers', to what extent they felt comfortable by the fact that there is no such a term as mistake in Soundpainting sign language, is given.

Table 14. Distribution of performers' feeling excited while Soundpainting.

Performance	f	%
Any	0	0
Slightly	0	0
Partially	0	0
Considerably	5	23.80
Completely	16	76.20
Total	21	100.0

Table 15. Distribution of performers' feeling comfortable on solo improvising in Soundpainting practices.

Performance	f	%
Any	10	47.62
Slightly	9	42.85
Partially	0	0
Considerably	2	9.53
Completely	0	0
Total	21	100.0

Table 16. Distribution of performers' feeling comfortable based on the fact that there is no such a term as mistake in Soundpainting sign language.

Performance	f	%
Any	0	0
Slightly	0	0
Partially	1	4.76
Considerably	2	9.53
Completely	18	85.71
Total	21	100.0

Table 17. Distribution of performers' feeling happy during Soundpainting.

Performance	f	%
Any	0	0
Slightly	0	0
Partially	0	0
Considerably	1	4.76
Completely	20	95.24
Total	21	100.0

According to the gathered data, it can be said that the fact of not having the chance to make a mistake, positively affects performers' status of comfort.

In Table 17, the status of performers' is happy while Soundpainting is given. According to the gathered data, it can be said performers feel happy while Soundpainting.

Conclusion

These findings are gathered at the end of the research. According to the findings, it is concluded that performers are well-diposed towards performing via Soundpainting. Soundpainting sign language has a structure that can be comprehended by everyone and no pre-condition is required in order to perform it. Thereby, it has been observed that participators could easily Soundpaint. It is concluded that awareness of performers increased towards their instruments/bodies/voices during Soundpainting workshops. Improvisation based movements in the sign language of Soundpainting gives performers the chance to step outside the usual rules and allow them flexibility with their instruments. This situation allows them to get to know their instruments better and explore their limits. It completely increases the motivation of performers to perform within a group during the Soundpainting workshops. Soundpainting workshop can be performed with a few instruments. United performers can perform without the anxiety of making mistake thanks to the instructions of the Soundpainter. This situation allows performers to be more comfortable, as some of them might have the problem of being excited or scared on the stage. Comforted performers are more successful during their performances.

It increases the motivation of performers when they perform as the Soundpainter during Soundpainting practices. Being a Soundpainter at a Soundpainting performance is not like making a group of people play as they would with a regular conductor. Here, the Soundpainter shows his own movements to the performers and makes his own composition. Thereby, every Soundpainter is a composer and this situation is enough for everyone to have an increased motivation.

It also increases the motivation of performers when they lead the Soundpainting group. The variety of different disciplines, united in the Soundpainting practices, creates both visual and auditory richness. This variety reveals performers' own colors and characters. In this case, we can say that the motivation of performers increase when they lead the Soundpainting group.

It is concluded that performers are not disturbed by the sounds heard during Soundpainting performance. Soundpainting is the Aleatoric music by its nature. It is assigned by both the Soundpainter and the performers when and how to make sound and they are the ones who decide the duration of sounds and silences. There can be harmonious and inharmonious sounds at the same time. The material to be formed is always different and most important of all; it is a surprise. These uncertainties require performers to be on guard and ready for surprises. The situation to be ready for such surprises removes the factor that sounds can be disturbing. This is one of the most interesting features of Soundpainting.

Soundpainting practices increase the awareness of performers towards Aleatoric music. As mentioned above, Soundpainting is Aleatoric music by nature. Performers decide how to do the movements after the Soundpainter shows it and they can also decide on their duration depending on Soundpainter's initiative. This process of Soundpainting also raises awareness for Aleatoric music, which is not easy to listen. In his study Coşkuner states that "it is observed that listening Aleatoric music is quite challenging; however, thanks to Soundpainting lessons, it has become easier to listen and more comprehensible" Coşkuner (2016: 15).

Another conclusion is that many performers can stay focused during Soundpainting practice. Normally, the focusing period of a person is between 20 and 25 min and after that, distractions begin to appear. However, Soundpainting has a structure, in which the next step is vague and which is open to surprises. For that reason, the performer should always be ready and on guard as he might instantly be involved in a performance by the Soundpainter. He should not miss a movement assigned to the group and should apply it. This situation allows the performer to be more focused. Soundpainting practice positively affects psycho-motor behaviors of the performers.

Soundpainter may ask a performer to develop, increase or expand the duration of a behavior. This situation allows the performer to repeat a motor behavior or make him do it for a longer period.

According to the findings, it is also concluded that Soundpainting positively affects the improvisation skills of performers. Improvisation practice is a lecture that should be taught systematically especially to the musicians who are involved in stage arts. Improvisation is taught in time and can be improved thanks to the contribution of music. Soundpainting has a structure which is quite convenient for improvising. With the movement shown by the Soundpainter, performers make their choice. Besides this, there is "improvisation" movement and three separate improvable movements. All these features of Soundpainting improve the improvisation skills of performers.

Lastly, it is concluded that performers are excited while Soundpainting. Soundpainting is a sign language and no level of information is required to speak this language. For a person to be able to Soundpaint, he should want to do it and be open to learn. The fact that Soundpainting is a real language and include more than 1500 movements allows performers to be happier during performances. Additionally, the fact that there is no such a term as making a mistake makes the performers more comfortable and enthusiastic.

RECOMMENDATIONS

Soundpainting can take place more at the schools and

non-formal institutions for those who make music, dance and visual arts as an occupation and also for those who are amateurs in this branch.

Musicians, who cannot improvise and feel weak in this subject and performers, who have stage phobia, can Soundpaint to overcome their fears.

Soundpainting carries the features of Aleatoric music. As a pre-study to understand and listen to Aleatoric music, it would be beneficial to take part in a Soundpainting group. For that reason, particularly the students who study music should be encouraged to participate in Soundpainting practices.

Conflict of Interests

The authors have not declared any conflict of interests.

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