

**ISTANBUL TECHNICAL UNIVERSITY ★ INSTITUTE OF SOCIAL SCIENCES**

**ARRANGEMENTS OF SELECTED TURKISH TUNES  
FOR EARLY-ELEMENTARY PIANO  
EDUCATION**

**Ph.D. Thesis by  
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**Department : Music**

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## FOREWORD

The doctorate thesis, titled "Arrangements of Selected Turkish Tunes For Early-Elementary Piano Education" was prepared at the I.T.U.Social Sciences Institute, Dr. Erol Üçer Center for Advanced Studies in Music (MIAM).

The piano which is the fundamental instrument of polyphonic music education all by itself has extensive literature from elementary level to virtuosity, covering almost every western music history eras. The quantity of the elementary methods for piano are undisputably innumerable. The beginner's repertoire includes both classical music concept which contains plenty of standardized piano scores and also the compositions that covers the country's local music.

With nationalism, the native folk songs entered the classical music history scene more often creating a milestone in the early twentieth century. Indispensibly, some composers dealt out with this situation by writing the beginners' piano scores.

Belá Bartók, the famous Hungarian composer, modelled worldwide by the other composers with his series called "For Children" and "Microcosmos".

Even though we have no sufficient knowledge about the number of the regional repertoire in beginners' method around the world, we have determined that Turkey does not have the method which covers local music in one hand as a beginners' method. The research raised the question of the possibility of writing a piano method which comprises all Turkish tunes from Turkish Folk to Turkish Makam Music repertory in one source; which initiated the idea of this research.

The beginners' piano methods both in Turkey and in foreign countries had been examined as much as these sources could be reached. In the questionnaire, the purpose of the study supported by the candidates. In the interviews, the need and the significance of the study strongly emphasized by the piano educators.

I hope this thesis could be practicable by all piano beginners' students including amateurs and the lecturers in every music school worldwide.

I would like to thank; my consultant Prof. Dr. Cihat Aşkın for all the positive contributions he has made during my studies, the members of the thesis committee, especially Prof. Dr. Şehvar Beşirođlu for supplying the score of Prof. Necati Gedikli and her support, Doç. Dilek Yonat Batıbay for the motivation she has provided me with, all my piano teachers for supporting me on my thesis, Prof. Ruhi Ayangil for giving me direction on the name of the thesis, Dr. Gülçin Özkişi for all her constructive contributions, my co-workers for their reinforcement, all my teachers through Prof. Filiz Kamacıođlu for their help, Özer Özel for sharing his makam knowledge, the participants of the questionnaire and interviews who have had a tremendous contribution in terms of the directional aspect of the research, all my students and colleagues who have provided me with their valuable comments on the arrangements which were prepared for this research.

I would also like to present my special thanks to; my one and only sister Melisa Mutluşık who has been an immense support through the process of supplying international sources and has always been there spiritually, the people who have helped me become who I am today, starting with my deceased grandmother and father, along with my dear mother who still offers her support.

Finally, the dearest thanks to my beloved spouse and my lovely daughter, my everything, Rima Işık who have provided me with infinite understanding, support, love and respect all throughout this time period.

May 2010

E. Ceylan ÜNAL AKBULUT  
Music

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## **ARRANGEMENTS OF SELECTED TURKISH TUNES FOR EARLY-ELEMENTARY PIANO EDUCATION**

### **SUMMARY**

The subjects of the topic may vary, yet there is always an undeniable fact which remains; human beings can not proceed without education. In general, music education, to be more specific piano education, contains a vast majority of educational methods and scientific approaches. There is a direct correlation between the name of this thesis and the information it contains which was supplied by analyzing the educational process of the piano and the beginners methods which were constructed related to the subject from Turkey and internationally. The thesis which is named Arrangements of Selected Turkish Tunes for Early-Elementary Piano Education arose from the score called *Volkslieder für unsere kleinen*, which was also analyzed in the introduction section.

Under the title "The Piano Education", contains thorough information on the topics listed as; "The piano education for beginners", "The general rules for learning piano", "The concise historical background of piano ecoles", "The historical background of piano education in Turkey" and "The current piano education in Turkey". Detailed analyses of adult-young beginner differences and the technique of *legato-staccato-portato*, is also presented. As well as how the instructors go through the educational process with their students within the frontiers of piano pedagogy, the responsibilities of the students are also evaluated. Moreover, from M.Clementi to the psycho-technique approach from the beginning of the 20<sup>th</sup> century, the summary of the piano schools is included. The time segment; in which the period of the Ottoman Empire is included, when the piano was first introduced to Turkey was integrated along with information about the conservatories which were established during foundation of the Republic of Turkey. Timely information was provided on today's piano education from the interviews which were conducted with lecturers who are still at conservatories and ones who educated these lecturers.

Under the title "The Comparative Study of Elementary Piano Methods", the second part of the thesis briefly consists of; "The Piano Methods' Principles Used Until the Twentieth Century", "The Piano Teaching Methods in General", "Turkish Piano Methods for Beginners" written by both the composers and the piano educators, "The Piano Methods with Folk Tunes Arrangements", "The Foreign Piano Methods for Beginners" written by both the composers and the piano educators, "The Piano Methods with Folk Tunes Arrangements", "The General Outlook of Comparisons between Turkish and Foreign Piano Methods and Pieces".

In detail, the similarities between the first method that was written for the Keyboard, *Fundamentum Organisandi*, and the methods which were constructed in the light of this method up to this day and age were covered in these sections. The piano methods which are commonly used on a timely basis were also touched base on.

Afterwards, the Turkish and foreign piano methods and initial compositions of the piano were explicated.

The main purpose of the construction of the dissertation named "Arrangements of Selected Turkish Tunes for Early-Elementary Piano Education" is to elucidate the starter repertoires which were composed primarily in Turkey for ones who decide to become piano students. One must agree that the Turkish composers have contributed a vast number of compositions to the piano repertoire. Yet, it was brought to attention that, compositions which were constructed only for beginner piano students and comparatively less, almost close to none. Amongst the compositions which were presented, twenty-eight were verified. Those pieces can be played both by piano students who are the starting level and the ones who are close to the intermediate level. Along side the basic technique of playing the piano; *legato*, *staccato* and *portato*, these compositions also provide data on interval and triad techniques.

In general, along with the use of the area of the four-octave register, pedal tone, slurs, *accent*, *appoggiatura*, *acciaccatura*, repeat, *dal segno*, *prima volta-seconda volta* signs knowledge is also provided. At the same time as canon playing awareness is given to the student, s/he also gains the ability to play both in simple and in compound timing. While tonal knowledge with two sharps two flats major and minor scales is being provided for the student, makam and modal scale data is also gained by the learner.

Frequently, while constructing pieces *Hüseyni* and *Buselik* makams were used. Commonly the written pieces were inspired by folk songs. This way the students who are introduced to the Turkish composers also get to understand their local tunes that are harmonized. Instead of the third interval in the western music harmony, the pieces in which the fourth and fifth intervals weight heavier are introduced to the students. This results in the student acknowledging the fourth and fifth intervals as the deciding tone in these pieces.

Several methods were constructed for beginner piano students in Turkey by educators who specialize in piano.

It was observed that within these methods there are ones which were written by other composers along with ones that were composed by the educators their selves. It was also examined that other than the arrangements of the local tunes, different foreign country melodies are also used in these methods. Based on principle and structural significance, these methods can be evaluated at the same level as the pre-school beginner piano methods which were constructed in foreign countries. All the methods and pieces of composers, which are foreign sourced, that took place within the evaluation are indispensable all over the world in terms of the piano repertoire.

The idea of the arrangements of the local music tunes for the piano does not belong to one country. The context allows piano educators, composers and researchers to work on the matter. To further analyze the topic, along with the arrangements of the Turkish tunes, which were constructed in Turkey, various country tunes that helped put together an album intended for pre-school children was examined.

Finally, in the second section the comparison of examples of piano methods constructed by piano educators, which were written both in Turkey and in United States of America is shortly presented. Moreover, 5<sup>th</sup> piece *Melody* from R.Schumann's Youth Album and "İnci" from A.A.Saygun's *İnci'sBook* were

compared based on the fact that these two pieces are the most suitable ones in the process of teaching beginner piano students.

In the third section, the presentation of questionnaires which were applied in five different universities and interviews which were conducted in six different universities is obtainable. These questionnaires and interviews revealed the actuality that in Turkey the beginner students are educated with sources which are Western music based. In addition to the previous piece of information, the interviews and questionnaires also exposed the need and desire of a beginner's piano method that is put together using Turkish tunes.

In the fourth section, the outlook of the entire study is made available. The results of each examination are declared. Twelve arrangements of Turkish tunes are recommended for pre-school students as well as adults. The aspiration to make this study beneficial for all piano educators and students along with the hopes of international students using the arrangements constructed is situated.



## BAŞLANGIÇ PİYANO EĞİTİMİ İÇİN DÜZENLENMİŞ TÜRK EZGİLERİ

### ÖZET

İnsanoğlu, konu fark gözetmeksizin, eğitim almadan yaşamını sürdüremez. Genel anlamda müzik eğitimi özel anlamda da piyano eğitimi birçok yöntem ve bilimsel yaklaşımları içerisinde bulundurmaktadır. Bu anlamda tezin adı ile doğru orantılı olarak hem piyano eğitimi hem de piyano için yazılmış başlangıç metotları üzerinde Türkiye'de ve yurt dışında yazılmış çalışmalar hakkında bilgi verilmiştir. "Başlangıç Piyano Eğitimi için Düzenlenmiş Türk Ezgileri" isimli tezin çıkış noktası olan *Volklieders für unsere* isimli nota kitabı "Giriş" bölümünde incelenmiştir.

Giriş bölümünde ayrıca, "Piyano Eğitimi" başlığı altında, "Başlangıç Seviyesinde Piyano Eğitimi", "Piyano Öğrenmek için Genel Kurallar", "Piyano Okullarının Geçmiş Tarihi Özeti", "Türkiye'deki Piyano Eğitimi Tarihi" ve "Günümüzde Türkiye'deki Piyano Eğitimi" konularında genel bilgiler verilmiştir. Daha ayrıntılı olarak ifade etmek gerekirse, 'yetişkin-okul öncesi başlangıç' ayrımı, *legato-staccato*, *portato* piyano çalış tekniği açıklamalarına yer verilmektedir. Ayrıca, piyano pedagojisi içerisinde öğretmenin öğrenci ile ders işleyiş biçimleri anlatılmakla beraber öğrencinin piyano çalışma sorumlulukları da belirtilmektedir. M. Clementi'den başlayarak 20. yüzyılın başında ifadelendirilen psiko-teknik yaklaşımına kadar özet olarak piyano kuramları anlatılmıştır. Osmanlı İmparatorluğu dönemini de içine alarak Türkiye'de ilk kez piyano müzik aletinin çalınmaya başlanması ile cumhuriyetin ilanı sürecinde açılan konservatuarlar hakkında bilgiler verilmiştir. Bugün konservatuarlarda piyano eğitimciliği yapan ve de emekli olan piyano eğitimcileri ile görüşülmüş başlangıç piyano eğitiminin güncel bilgisi edinilmiştir.

Tezin üçüncü bölümünde, "Başlangıç Piyano Metotlarının Karşılaştırması" başlığı altında "20.Yüzyıla Kadar Kullanılan Piyano Metot Prensipleri", "Genel Olarak Piyano Eğitim Metotları", "Türk Başlangıç Piyano Metotları", "Bestecilerin Piyano Eserleri", "Piyano Eğitimcilerinin Metotları", "Halk Ezgileri Düzenlemeleri İçeren Metotlar", "Yurtdışı Kaynaklı Başlangıç Piyano Metotları", "Bestecilerin Piyano Eserleri", "Piyano Eğitimcilerinin Metotları", "Halk Ezgileri Düzenlemeleri İçeren Metotlar", "Türk ve Yurtdışı Kaynaklı Eser ve Metotların Genel Olarak Karşılaştırılması" konularına değinilmiştir.

Daha ayrıntılı olarak ifade etmek gerekirse, bu bölümlerde *Keyboard* için yazılmış ilk metot *Fundamentum Organisandi* ışığında bugünlere ulaşana kadar oluşturulan metot anlayışlarının benzerliğine dikkat çekilmiştir. Günümüzde benimsenen piyano metotlarına genel olarak bakılmıştır. Sonrasında Türk ve yabancı başlangıç piyano metotları ve piyano başlangıç eserleri açıklanmıştır.

"Başlangıç Piyano Eğitimi için Düzenlenmiş Türk Ezgileri" isimli doktora tezi piyano öğrencileri için öncelikle Türkiye'de yazılmış başlangıç repertuarları hakkında bilgi sahibi olmak adına planlanmış bir çalışmadır. Türk bestecilerinin piyano repertuarına çok sayıda beste kazandırdıkları muhakkaktır. Fakat, sadece

başlangıç piyano öğrencileri için yazılmış çalışmalar yok denecek kadar azdır. Varolan kompozisyonlar arasından yirmisekiz parça tespit edilmiştir. Bu parçalar hem başlangıç seviyedeki piyano öğrencileri tarafından hem de orta seviyeye yakın öğrenciler tarafından çalınabilirler. Temel piyano çalış tekniklerinden *legato*, *staccato* ve *portato* çalış bilgileri yanısıra, nüans, aralık ve akor çalma bilgileri de bu eserler de verilmektedir. Genel olarak, dört oktavlık bir alan kullanılmakla birlikte, bağlı nota çalma, vurgu, apojatür, çarpma, pedal ses, tekrar, dolap işareti bilgileri de verilmektedir. Kanon çalma öğrenciye kazandırılırken hem basit hem de bileşik zamanlarda parçalar çalması sağlanmaktadır. Tonal bilgi iki diyez iki bemollü major ve minor gamlarda öğretilmekle beraber, makam ve modal gam bilgileri de öğrenciye verilmektedir. Ağırlıklı olarak Hüseyini ve Buselik makamlarında besteler yapılmıştır. Yazılan eserler de halk türkülerinden esinlenenler de bulunmaktadır. Böylelikle Türk bestecileri ile tanışan öğrenci kendi yerel tınılarını çok seslendirilmiş durumu ile tanımaktadır. Fakat batı armonisindeki üçlü aralık duyurulmasının yerine dörtlü-beşli aralık duyularının ağırlıkta olduğu eserlerle tanışan öğrenci parçaların karar seslerinin de dörtlü ve beşli aralıklardan oluştuğuna şahit olacaktır.

Türkiye'de başlangıç piyano öğrencileri için piyano eğitimcileri tarafından birçok metot yazılmıştır. Bu metotlarda eğitimcilerin kendi yazdıkları parçalar bulunmakla beraber, başka bestecilerin parçalarına da yer verdikleri gözlemlenmektedir. Yerel tınların düzenlemeleri dışında farklı ülkelerin ezgilerinin de bu metotlar da kullanıldığı görülmektedir. Bu metotlar yurtdışında yazılan okul öncesi başlangıç piyano metotları ile kurgu ve prensip olarak eşdeğer düzeyde değerlendirilebilirler.

Değerlendirmeye alınan yurt dışı kaynaklı tüm metot ve besteci eserleri, piyano repertuarının vazgeçilmezleri olarak tüm dünyada kullanılan eserlerdir.

Halk müziği ezgilerinin piyano için düzenlenmesi fikri tek bir ülkeye ait olmayıp bu alanda gerek piyano eğitimcileri gerek bestecileri gerekse araştırmacılar tarafından çalışmalar devam etmektedir. Bu anlamda Türkiye'de yapılmış sadece Türk ezgilerinin düzenlenmesi çalışmalarının yanı sıra, çeşitli ülkelerin ezgilerinden oluşan okul öncesi çocuklara yönelik albüm çalışmaları da incelenmiştir.

Üçüncü bölümde son olarak, piyano eğitimcilerinin yazdığı piyano metotları Türkiye'de yazılan örnek ve Amerika Birleşik Devletlerinde yazılan örneklerle kısa olarak karşılaştırılmıştır.

Ayrıca R.Schumann'ın Gençlik Albümünden beş numaralı parça ile A.A.Saygun'un İnci'nin Kitabından "İnci" isimli parçası başlangıç piyano öğrencilerine öğretilebilecek en yakın iki parça olarak karşılaştırılmıştır.

Dördüncü bölümde beş ayrı üniversitede yapılan anket ve altı ayrı üniversitede uygulanan görüşmelerin sonuçlarına yer verilmiştir. Bu anket ve görüşmeler ışığında Türkiye'de başlangıç öğrencilerine çoğunlukla Batı müziği kaynaklı eğitim verildiği tespit edilmiştir. Türk ezgilerinden oluşan bir başlangıç piyano metodu ihtiyacı ve isteği de anket ve görüşmelerin sonucunda ortaya çıkartılmıştır.

Beşinci bölümde tüm çalışmanın sonucunda tespit edilen görüşlere yer verilmiştir. Yapılan analizlerin sonuçları açıklanmıştır. Okul öncesi ve yetişkinler için hazırlanmış oniki adet Türk ezgi düzenlemelerinden oluşan parça önerilmiştir.

Bu çalışmanın tüm piyano eğitimcileri ve öğrencileri için yararlı olması ve yapılan düzenlemelerin farklı ülke piyano öğrencileri tarafından da kullanılması dileği belirtilmiştir.

## 1 INTRODUCTION

Education and learning are both inseparable processes for the humankind. Learning which is informal starts in mother's womb and continues till the end of life. On the other hand, education is formal and starts in the kindergarten period and lasts until having a career after graduating from university.

Education has different kinds of explanations in various sources. Here are some statements: "Education, discipline that is concerned, in this context, mainly with methods of teaching and learning in schools or school-like environments as opposed to various informal means of socialization (The New Encyclopedia Britannica Vol.4: 327).

School is the most significant institution when education is considered. The education received in schools is the inseparable component of learning process. In another description education is defined as: "Education can be defined as the process of developing people for specific purposes" (Fidan, Erden 1993, as cited by Ata 2007:1).

Having an opinion on the definitions of education will be beneficial in evaluating the outcomes of the benefits gained by the individual in the learning process. Education is an absolutely indispensable element within the learning process. The following statement supports this idea: "It is the effort of increasing the harmony and productivity of people for the future of the society and creating diversity on their thoughts and behavior. The newly gained information, ability and behavior of the educated person increase the awareness of being an individual, develop personality and make him/her more valuable" (Barutçigil 2002, as cited by Ata 2007:1).

The individual should take the struggle with difficulties during the learning process, to proceed on his way, to show effort in meeting his target, and to look ahead with consistence as a principle. If these principles are fully met, then the person who has aimed to be an individual will be considered successful in the society. Therefore, in an advanced process the scholastic education comes up to including the master's degree and doctoral degree which enable one to become a preferable academician. Hitherto, there has been the explanation of the period starting from learning literacy to having a career. As a result, education which is

the foremost principle of becoming an individual will be adopted as a significant concept in having a career after having passed the levels of education, and meeting the future targets.

Education can also be in specific areas such as art, music, and sports, mathematics, physics, psychology, sociology. Music education can be formal in schools, conservatoires, music centers and private lessons for people who are willing to be both amateur and professional musicians. Receiving music education either in the professional or amateur sense means absolutely serious, exclusive, and indisputably selfless practice.

In a major pedagogical work *Essay on the True Art of Playing Keyboard Instruments* by C.P.E.Bach, William J.Mitchell (1982) quotes passages from a letter for music performists: "I divide all keyboard performers into two groups. In the first are those for whom music is a goal, and in the second, all amateurs who seek thorough instruction. My essay is intended for the first group..." (Mitchell 1949, as cited by Ko 2005: 21).

While showing interest in any branch of music, an individual can shift to professionalism with direct proportion to ability, ambition, and study. The decision to receive professional education will provide the individual with the general and specific details of music history as well as its technique and interpretation. This improvement stage will pave the way for professionalism.

The teaching of music, more than any other field, is difficult and challenging by reason of its complexity-because of the interplay of the physical, instrumental, and emotional aspects of the learning processes involved [ and the lack of pedagogical sequence] in the music to be learned. It is therefore necessary to give careful consideration to the choice of approach and methods that may yield the best results with the greatest satisfaction to both teacher and student (Raymond 1955, as cited by Freeman Albergo 1988:1).

Through the mid 20<sup>th</sup> century, as the studies which were previously carried out started to come into light, it was understood that several methods can be used in teaching music. These methods can both be mainly used in music education of children and support instrument education of adults. The music teaching methods adopted and used in the contemporary world are categorized in four sections worldwide. These are called Suzuki, Orff, Dalcrose and Kodály methods. All of the methods were created by these musicians initially to introduce music to students. The general purpose in these methods is to serve as a bridge between the student and music via different instruments and his own body while introducing him with music.

As we give brief information on each method; in Suzuki method children play their instruments by feeling the metric musical phrases. This is an imitative method.

Music education should start as early as possible, even right after birth in the Suzuki method. Sight reading is not a necessity. He does not allocate a separate place for technical practice and does not include *etudes* for this purpose. The repertory needs a solid commitment. The most criticized feature of the method is the importance given to listening. All people surrounding the child need to be actively involved in his education. Every child who can learn to speak can definitely develop musical skills such as playing an instrument (Kıvrak 1994, as cited by Ünal 2006: 15).

The most remarkable feature of the Suzuki method is that a child can receive music education starting in his mother's womb. Hence, the child who meets music in the womb will gain a musical ear by repetitively listening to the same works after birth. In this method which is programmed to be multi-system, the child will receive music education together with language acquisition. In the passing period to instrument education, the target is education without notes but with the ear. Thus, a strong bond free of physical barriers (notes) is formed between the instrument and the child at a very early age. Nowadays, musicians raised by this method are educating new students as professional Suzuki educators.

In Orff Method, the fundamental element in music is identified as "rhythm". The description of the method is stated as; "The most important characteristic of the Orff method is that children find it very interesting. The purpose is to encourage children in creative activities by singing, playing, and moving. Knowledge of music at the level of a grown-up is not given to children. Instead, music concepts are tried to be formed as results of musical activation" (Yıldırım 1995, as cited by Ünal 2006: 15-16).

Another significant feature of this method is that it is easily put into practice on preschool children. Since preschool children do not have the necessary physical strength to play any strings, keyboard, or woodwinds instruments, they can comfortably hold percussive instruments parallel with their own physical strength. In fact, starting from infancy, the child accompanies music by moving his body back and forth and later creates music instinctively by various objects in his natural environment before he meets percussive instruments. The child who produces sounds by hitting objects to each other can consciously play an instrument by meeting Orff instruments in the preschool period. The Orff instruments, also used at universities today, are among the most preferred music education methods.

In Dalcrose method, the main point is to focus the interest. The student has to place the music as he hears it. Afterwards, he should analyze and understand with his intelligence what he hears. Ünal confirmed that "Action comes in as the final step as the body starts to move. The degrees of joining in music with motion show the attention and interest levels of children. Thus, discovery and transfer of joy of action are realized in the child. Therefore, the child is provided with relaxation and enjoyment of the musical activity by the association of this

mental activity and body movements" (2006:16). In this method which is also used in the music education of adults, rhythmic movements are at the forefront. Expressing music by using one's own body paves the way for improvisation as well. Today, it is observed that the intelligence of children who are raised without any restriction of their elbow room improve more. The Dalcrose method is adapted by educators as a widely used method especially in the beginning of piano education for all children who enjoy discovering. This method contributes to sightreading and adopts note values rhythmically to the student before teaching a song or a short instrumental piece.

The last musical method that will be mentioned is Kodály. The last method which is known as Kodály can be acknowledged through the following statement: "Z.Kodály believed that national music culture would improve by taking folk songs as the basis in music education. The folk tunes he collected together with B. Bartók can be considered to have constituted the basic materials of music education of children" (Göğüş 2007:26). Z. Kodály revealed the positive effects of music education on children with the research he carried out. He emphasized that music education in schools should be based on fundamental principles. He further added that children who learn music in line with these principles will be more successful in other subjects. In this approach, that the encounter of the child with songs while learning his mother tongue has valuable contributions to language acquisition is adopted as the primary idea.

It will be beneficial for the culture to be transferred to future generations as a child meets his local tunes while learning to sing in his mother tongue. The child who learns notes by this method sightreads pieces in other scales by taking the scales of C Major and A minor as the base. Thus, the first pitch of a different major scale is expressed as C. Especially in voice training, several countries already give education by this method. Yıldırım gave an brief information about the method: "The Kodály method has the purpose of teaching children the musical language and make them use this language effectively; meet them with the works of their own language and cultural products (folk songs, folk dances); and enable them to love music and life with the confidence depending on the knowledge of music while they listen to and analyze the major works of the world" (1995, as cited by Ünal 2006: 17).

Some of the researches proved that familiar melodies, comparatively consonant sounds even for un-borned baby set off the musical learning process. Like the advantage of starting music with local tunes, starting of the individual to learn an instrument with local tunes will be encountered in the following sections of this study.

It is obvious that each of the four methods indicated above are studies that will serve as beneficial for an individual in the process of learning music.

There is one more learning method that mentioned by Denes Agay which is called Caracabone –Method. This method is identified as a sensory-motor method that is adapted from observations of Jean Piaget which prepares children to music by series of games. In this method, one child may be note C, another child E, and another G, and the three together will sound out a C-major triad. Thus, the idea of the triads is introduced to pre-school students. (2004: 251)

Related to the consideration of music education, one must consider both vocal and instrumental education which is a process involving instructor-pupil correlation which needs abundantly comprehensive practice and utter concentration together with self-discipline.

The essential dimension of musical education is instrumental education. As depicted by Ata; "Musical instrument is an important part of music and instrument education that combines people and music, gives opportunity to express people's feelings and makes people sociable" (Uslu 1998, cited by 2007: 4). The instrument (piano) education is the focusing subject matter of the research. While thinking of instrument education, it is possible to find information about the several ways of learning, adopting, playing, and using the possibilities of an instrument. During the learning process, keeping the motivation high, attending each lesson with enthusiasm, studying hard for repertory and improvement can be listed as the desired characteristics of a student. Definitely, these features will survive parallel to the works chosen by the teacher and the teaching approach of these works. It is mentioned that "Instrument education can be defined as the education of gaining the required behavior, individually or in groups, with one or more instruments. By this way, the individual is educated by the help of the instruments and s/he develops his/her skills. (www.muzikbilim.com , as cited by Ata 2007: 4)

The relationship and corelation between the brain and the music have been causes to conduct many researches. As stated in the article called *Startling New Discoveries About Music Effects on the Brain*: "There is a significant link between 'music' and 'early development of the brain'...Research shows that early music education, especially piano lessons develop the process centers in children's brains" (Beachwood 1997, as cited by Göğüş 2007:37). Research has proved that playing an instrument has different kinds of interactions in the human brain. Furthermore, today studies have assumed that there are seven different intelligences in the human brain. One of them is "Musical Intelligence". There also have been some studies for

instrument education that especially the early-aged piano learning evokes different changes in the human brain. Pre-school piano taught students are quite more successful in mathematics than the non-piano taught students in elementary school grade one. By all means, music always comprises mathematics in its structure. (Gedik 1998: 20)

There is numerous information provided by various sources on how piano playing affects the mind. Göğüş evaluated this situation as: "The piano, making the body and the mind work simultaneously, strenghtens the communication of the mind and the body; hence, it can be considered to provide the child with multilateral thought" (2007: 37).

In terms how a child is positively effected by piano lessons, another perspective was provided by Göğüş "A child who receives piano education is more successful in social relations and friendships. With the piano education, his creative thinking develops, which enables his musical sensitivity" (Arslan 2005, as cited by Göğüş 2007:37).

Playing an instrument is not solely moving the fingers; indeed, the functions of the mind must definitely be emphasized to have utmost significance. In daily life, since the determination of the left hemisphere working while right hand is in use and the right hemisphere working while left hand is in use, psychologists have suggested that children should receive especially piano education. When the equal work of both hemispheres of the brain in piano playing is taken into consideration, it will become clear that playing the piano increases sophisticated thinking. Definitely, the way each person uses their brain is different. A person who uses one side of his brain a little less will have the opportunity to work both hemispheres equally while playing the piano.

As Uzuner clarified in the thesis called *The Importance of R. Schumman's Youth Album in the Piano Education* "Gaining success over musical playing is possible through the continuation of cognitive, musical, artistic, and, as a result, of virtuosic development. Without these, it is impossible to completely reach the targeted conducts" (Neuhaus 1989, as cited by 2001: 7). Learning piano needs foremost commitment, sympathy for instrument and patience. As an opinion, without these three basic principals, the student can not achieve both an improvement and a progression no matter how long s/he practices. Certainly, by organized practice and limitless study, the talented person advances himself towards virtuosity. According to Camp, "Anybody studying the piano should discover to learn how to play it artistically. Otherwise, many students will quit music courses thinking that music is solely ability and practice" (Ercan, Ertem, 1999, as cited by Göğüş 2007: 37). Besides working hard and memorizing the piece, reaching maturity in musical expression is the highest level to be reached in instrument

playing. Rather than playing the notes, contributing to the world of the composer from his own world by reaching the power to interpret should be the target. Therefore, the person who learns to play the piano can set up a deep connection first with his teacher then between the audience and himself even though he seems alone while playing.

It is certain that several methods and techniques have been used throughout the history of piano education. Before the invention of the piano, the harpsichordists had used their fingers very differently from contemporary practice.

Typical of the kind of paired scale fingerings that were used in the 16<sup>th</sup> and 17<sup>th</sup> centuries were, for the right hand 343434 (ascending) and 323232 (descending) and for the left hand 43214321 (ascending) and 123434 (descending). A number of generalizations can be made for these fingerings. First, there is a common identification in the sources of 'strong finger' ... (Rowland 2001: 61)

In the 17<sup>th</sup> century, the clavinists used only the second, third and fourth fingers as fingering. In that period works were also composed and played according to this fingering style. " ..... Chopin's fingerings, included in the modern scholarly editions, suggest lightness in some these passages, with their use of the weaker fingers four and five on successive notes" (Rowland 2001: 112).

Later on, the fifth fingers were used equally as the other fingers in both hands. Together with this equal use, playing the keyboard, interpretations and opportunities developed in parallel with the composition of new works. In the 20<sup>th</sup> century, the use of the keyboard extended and the piano was also used as a percussion instrument. For instance, in some compositions, the unfamiliar materials were placed inside of it and the strings were plucked like a string instrument. However, the piano teaching methods were not affected by this situation.

The diversity of existence of the methods thorough the ages are stated below by Brubaker.

According to Brubaker (1996), keyboard methods have existed since the invention of the keyboard. But, just as the instrument has changed over last the last two hundred years, so have the methods designed to explain how to play it. The piano itself, players, teachers, and students of the instrument, cultural values, psychological research, communication media and styles, technological advances, educational trends, and the goals or perceived needs of pianists-y-they all have played a part in the formation and use of methods. (Ko 2005: 18)

Piano learning styles formed together with the emergence of methods. Some methods were monopoly for centuries and thus learning styles continued with the same pattern. The continuity of a method is in direct proportion with the efficiency. If elementary methods help the student improve and continue to the next level without much effort, then they are popular with both students and teachers. Today, surroundings, technology, and regional factors also play a significant role in forming a method.

Brubaker (1996) also added that: "The early eighteenth-century teaching materials for keyboard were generally treatises with a few pages outlining music fundamentals, followed by short sections on topics such as finger independence, hand positioning, realization of ornaments and skills required of a competent keyboardist" (Ko 2005:20). Today, the expectation from a method is score books that have a high level of explanation on definitions and symbols necessary for terminology, theory and musical expression together with playing technique. Most of them include a CD or a DVD, thus giving both aural and visual information. Today, worldwide, the beginner's piano methods start with an octave distance principle. In forward process, the student could use the keyboard's facilities and play pieces from various music history eras which have different sort of complexities for a pianist.

Uslzer (2000) wrote about the objectives or teaching goals of the first two years of piano study which students were supposed to attain by that time:

For most American piano teachers, the first two years of study are regarded as general preparation for teaching of the classics. "Classics" include music from the *Anna Magdalena Bach Notebook*; dances and other easy pieces of Beethoven, Mozart, Haydn, Schubert, and Schumann; Clementi *Sonatinas*; Bartók's *Mikrococosmos*; and Kabalevsky's easiest pieces. The majority of piano teachers base their instructional planning on that assumption..... (Ko 2005: 33).

Today, conservatories or music faculties in Turkey use the elementary piano repertory of composers listed above. These repertoires are incomparable works written for all students who want to study western music. Composers such as J. S. Bach, L.V. Beethoven, W. A. Mozart, J. Haydn, R. Schumann, M. Clementi, B. Bartók, and P. I. Tchaikovsky called "Classics" composed highly beneficial methods for the elementary and pre-intermediate levels in piano education. Although a student who receives education to be a pianist abandons this dream, the miniatures of these great works will be his benefit. A student who does not walk on the way of these works will always feel empty in proceeding to his target.

When examining piano beginners' methods, the pieces that the students become fond of are deeply useful whatever age piano student is or in which level she or he is.

The text book, *How to Teach Piano Succesfully* by James W. Bastien is a well-known standard reference for many piano pedagogues. He stated that:

It is immediately apparent that there are numerous ways starting beginners. No one music educator or one set of books has all the answers. It is up to the teacher to produce students who become musically literate in fundamentals within a two-or-three-year span. To accomplish this, the teacher has an immense amount of beginning materials from which to select an effective program for each student. An open mind should be kept toward new or innovative methods. However, this does not mean that one should blindly accept a new method simply because it is the latest publication available (1998: 47).

Since writing a method is solely a matter of experience and labour, choosing an effective and correct method is as hard. A teacher uses all his experience when he has a new student. While giving direction to these experiences, the learning pace and enthusiasm of the student has an effect on the teacher. The selection of method for the new student needs sheer attention. The age in starting the piano is another factor to be evaluated. Keeping the motivation of the student high, motivating him to learn new pieces are notions not only listed among the responsibilities of the teacher but also gained depending on the methods chosen. The teacher should facilitate all methods related to the syllabus and be able to make combinations among them on his initiative. Every piece that is played is beneficial unless it is the repetition of another. The period of learning to play the piano includes the repetition of knowledge before repeatedly playing the phrases and passages.

In a thesis called *Objectives for Elementary Piano Level Instruction: A Survey and Comparison of the Objectives of Eight American Children's Piano Method with the Objectives of Piano / Piano Pedagogy Teachers* by Cathy Freeman Alberg (The researcher of the thesis) teaching a piano is evaluated as; "The challenge of teaching an average piano student to play musically, sight-read skillfully, and learn independently, all within a reasonable time span without losing interest, is great-but so are the rewards" (Jacobson 1982, as cited by 1988: 2).

To keep the motivation is related to the pieces chosen as well as the teacher. The human being is a creature who is programmed to reach his targets. Naturally, as a difference from animals, he uses his mind. An individual who has musical ability becomes tied to his instrument with this awareness. This bond receives continuity as the result of logical thought when he reveals his interest and skills. The particularity of the individuals that are related to family and social environment will show diversity as well. Choosing the instrument, then pieces, and sometimes the teacher are factors determined to keep the musical interest.

In a dissertation called "*An Investigation of Beyer Piano Methods Used in Korea by Kyung Ah Ko*", a number of important questions of Camp is stated:

How can teachers keep their student interested? Which method series books are most effective? ...Are teachers still influenced by the old nineteenth century ideas on teaching musical interpretation? Has there been any change during the past few decades? Most definitely there has been a change, but many teachers continue to depend on the old nineteenth century imitative approach, thus ignoring many of the twentieth century ideas on developing a musician (1982, 2005: 11).

The variety of the contemporary piano methods is indisputable both in terms of quality and quantity. The search during the development of piano playing technique brought with it several ideas and the emergence of a method. Other than these methods, having strengthened

its role in the history of piano education, the numerous *etudes* written by C. Czerny still have their validity today. Among the elementary methods, F. Beyer's method *Scuola Preparatoria Del Pianoforte* was considered as a reference guide by almost all piano educators for at least two centuries. At the start of the 20<sup>th</sup> century and in the following period, art and music have witnessed diversity like other sectors in the world. Developing different perspectives for instrument education occurred as a natural outcome of this search. Various methods that aim at learning the piano in a –perhaps– easier way started to be written. In these methods, the fast acquisition of the technique and knowledge of the student were also aimed at. Deciding on the method by determining whether the purpose of the student is professional or amateur would be the most effective approach.

Elizabeth C. Axford who is the writer of a book "*Traditional World Music Influences in Contemporary Solo Piano Literature: A Selected Bibliographic Survey and Review*" wrote:

Music is universal and can be found in every society. Music plays many different roles in the societies of the world's music cultures. The meaning of music is derived from the way of life of a culture's people. A group's music culture refers to its complete involvement with music, including the beliefs and activities associated with it. Music is interpreted differently in different cultures as it is learned or transmitted from one generation to the next (1997, as cited by Lim 2004:1).

Music which is passed on from generation to generation formed the music of today called as folk music. There are no countries that exist without neither a native language nor their own folk music and instruments. There are several music styles emerging in the world. Naturally, countries exchange their music as they do in many other topics as a result of global communication. Therefore, mankind has the opportunity to listen to new musical genres.

The preferences in listening to music differ from person to person. Indeed, mostly the culture that the person belongs to, the environment that the person grows up and afterwards the socio-economic conditions are all related to choices in 'listening to music'. Culture is the most indispensable factor for every country can be defined as;

The integrated pattern of human knowledge, belief, and behaviour. Culture thus defined consists of language, ideas, beliefs, customs, taboos, codes, institutions, tools, techniques, Works of art, rituals, ceremonies, and related components; and the development of culture depends upon man's capacity to learn and to transmit knowledge to succeeding generations (The New Encyclopedia Britannica Vol.3: 784).

In our musical culture, there are two different musical types. One of them is called Turkish Folk Music and the other is called Turkish Makam Music. The title that the research has which is "Selected Turkish Tunes" will be chosen by these two genres.

The historical background of piano education in Turkey will be given in chapter two. The piano methods both in Turkey and generally in the United States of America and Europe will be evaluated in chapter three. The analysis for the statement of the problem will be held in chapter four by the results of the questionnaire and the interviews. Finally, the issue will be evaluated and the suggestions will be made in chapter five.

The study is a research for beginners who are willing to learn the piano by native tunes.

### **1.1. The Statement of The Problem**

Do the available piano methods include arrangements of selected Turkish tunes for early-elementary piano education?

As the history of the definition of folk music is not directly related to this study, only some brief information is given about its emergence. "Johann Gottfried Herder was the German cultural philosopher, theologian and writer who coined the term *Volkslied* (folksong). He wrote a collection *Volkslieder* through the years 1778 and 1779" (The New Grove Dictionary of Music and Musicians, Vol 8: 504).

In the world, all countries have a different definition of their folk music. In Turkey, one comes across definitions of 'Folk Music' and 'Local Music'. However, they have wider titles in the world. These titles are ordered on the basis of three European principles below.

In British elementary school books "Folk Songs, Song of the British Island, Song of Britten, National Songs, Folk and National Songs...", in German school books "Volkweise, Alte Weise, Alte Volkweise, Volkslied..", French books "Chanson Populaire, Melodie Populaire, AirPopulaire, Canon Populaire, Vielle Chanson, Air Ancien, Vielle Melodie, Vielle Chanson Francaise..."etc., we encounter the terms that all meant "Traditional Songs" (Yönetken 2001, as cited by Göğüş 2007:31).

In the world, for all countries, the priority in music education is to teach the child his local tunes. For this purpose, starting from infancy, the child who has met folk tunes will get familiar with his music. The adoption of his music brings together conservation of his culture. Societies in accordance with their culture can easily reach the power to synthesize cross-cultures while learning the cultures of other societies. This results in modern individuals at peace with their own culture. The status of learning ones own folk songs is identified through the following statement; "Folk songs are highly effective and beneficial means of education in shaping the national identity of the child as well as his music education with their lyrics, melodies, and the traditional values they carry. They are the fundamentals of the music education of children in all periods, including their preschool period" (Öztürk, 2001, as cited by Göğüş 2007: 33).

The idea of the project came from a unique source which is the piano starter's score called *Volkslieder für unsere kleinen* by Edmund Parlow.



**Figure 1.1:** Edmund Parlow, *Volkslieder für unsere kleinen "Gott Vater"*.

In this score, there are two parts of division that the early and late beginners deal with. In the first part, only the G clef is introduced starting with homophonic songs. Each song consists of four bar phrases. Later, polyphonic songs are followed by the knowledge of *staccato* and *legato* teaching. In the meantime, the opposite of melodic line and accompaniment playing are taught. In the second part, Bass Clef is introduced. The songs are all tonal and in major keys. The pieces are in C, G and F major introducing the student the diatonic scale. In the keyboard, three-octave distance is used in the entire score. The dynamics are represented in the very beginning of the score. The order of the pieces is not methodological both in the first and the second part.

Thus, one of the sub-problems is concerned with writing a methodological piano score that includes native tunes.

Starting from infancy, preschool children are met with folk songs and riddles by means of songs they learn. These songs set the musical base of children. During the process of learning an instrument, students try to play the familiar melodies on the keyboard of the piano by trial and error technique. Playing the piano by sounding the fourth-fifth intervals will not alienate the ear to local tunes after the period of playing according to principles of western harmony. The Turkish composer Sun mentioned that "Every student learns faster the riddles and folk songs he hears from his surroundings day and night. Teaching pieces from Turkish children melodies and the ones chosen from folk songs that have a modal unity is necessary for the purpose of enabling him to make music without irritation" (Sun 2001, as cited by Göğüş 2007:34).

Although the piano methods that are used in piano education differ according to the country and teacher, there are specific methods which are being used worldwide.

When examining piano beginners' methods, the pieces that students are fond of are deeply useful regardless of the age and level.

In a latter investigations, some of the thesis and the dissertations supported the statement of the problem. One of the related thesis is called "*Evaluation of Possibility of the Application of the Piano Works Which Are Originated from Turkish Folk Music to Piano Education in Our Country*" by Hamit Yokuş. In this research, he evaluated the thesis by Mehru Ensari, Simge İnce, Serpil Doğan, Feyza Sönmezöz, Damla Emen, Ferit Bulut. In these thesis, the writer pointed out that Contemporary Turkish Composers' scores should be introduced to the students more frequently and the related *etudes* should be composed.

In the same thesis by Yokuş, a list of conclusion has been put forward that states:

In piano education, the Turkish Folk Music based melodies are not used as frequently as needed by the academics;

The obvious gap between the levels in Turkish Folk Music based repertoire is found by the questionnaire;

The academics are not involved in writing new piano methods that include Turkish Folk Music based melodies as thought;

The final word is that the Turkish Folk Music based piano methods should immediately be written by both academics and composers to compensate for the lack of native methods. (2005: 96)

The second sub-problem is concerned with the need for composers to write native melodies for the piano beginners' repertoire.

Another thesis called "*Folk Music Of Sri Lanka: Ten Piano Pieces* by Harsha Abeyaratne affected the project and gave the encouragement of continuing process for the research. In Chapter I Harsha Abeyaratne points out the issue of the need for his Project.

The primary purpose of this study is to present original piano compositions based on folk music of Sri Lanka. Throughout history, many composers have written music for the piano and other instruments, which incorporate some aspect of folk music indigenous to a particular country. Liszt, Chopin, and Bartók, to name a few, are especially known for their compositions which accommodate folk elements. These composers have assimilated elements of folk music into a Western music format. Similarly, this study presents ten original piano pieces that incorporate folk music of Sri Lanka. (2001:1)

According to the expressions in the thesis paraphrased above, "Folk Music" tunes or familiar tunes have often been used by composers of classical western music. Since the idea of

harmonizing local music into western music has been supported for centuries, the application and idea of adapting tunes of Sri Lanka folk music to the piano in the same logic is explained.

In the direction of these views, the reality that each country can transfer some examples of its local music to the piano repertory should be considered.

The third sub-problem is concerned with introducing the newly-written material both to students and teachers.

Another related study is by Pei Sien Lim (2004) in the dissertation called "*Incorporating a Student's Native Folk Music in Piano Teaching: A Survey and Original Piano Arrangements of Traditional Malaysian Folk Music*". The importance of the unique opportunity that piano teachers have while introducing young children to the folk music of their country as well as other cultures' melodies is maintained. This definition has a supportive feature for the next steps of our project.

The fourth sub-problem is concerned with awareness in the lack of the native tunes in piano methods both in folk songs and the art songs in Turkey.

One of the articles looks for an answer to the question of teaching methods that are used most commonly. One of the questions is directly related to our research: "Is student appeal mostly musical- familiar tunes or pieces which can be learned easily and which feel good technically?" (Blickenstaff 1998, as cited by Ko 2005: 42).

The fifth sub-problem is concerned with the question of using Selected Turkish Tunes in early piano methods do have benefits for students.

This study has the idea of introducing selected Turkish tunes to the piano beginners' students and to move forward to their progression and development by native melodies while learning piano.

## **1.2. The Purpose of The Study**

The purpose of the study is to introduce the Turkish tunes to the early-elementary piano students to their music education context which includes both Turkey and foreign countries.

Believing that it is not possible to acquire universal music without an understanding of our own music, we must have the insight of from the vernacular to national, and from the national to the universal. Due to this reason, works of Turkish folk music and some Turkish Makam music whose structures are applicable to western classical music can be harmonized by using

several Turkish tunes for the purpose of teaching music to students who are new at playing the piano. By this way, they will acquire and perform music more comfortably. This is the basic purpose of this study. The idea is supported through the statement ,by the thought that; "The human being, as an individual, is kneaded with riddles, musical fairy tales and plays in his early childhood; and folk songs, songs, marches, and other various musics in late childhood and youth" (Uçan 2005, as cited by Göğüş 2007:32).

Even though the study is not an original concept for foreign countries as they have various methods in this idea, the method will be a unique sample in Turkey with its framework.

As a consequence, the history of piano education in Turkey will be described, the early piano methods both in Turkey and foreign countries will be defined, the selected Turkish tunes will be introduced, the related books, articles, dissertations will be interpreted, and methodologies such as questionnaire and interview will be used.

Finally, the arrangements for the piano method will be publicized hoping to shed light to the lacking portion of the piano starter's repertory.

### **1.3. The Need for the Study and the Significance of the Study**

The question of the need for the arrangements of selected Turkish tunes for early-elementary piano education is the subject matter of this study. The need of the project is related to the need for getting knowledge about our own music while learning the piano. Thus, the need to start from the works of folk music appeared. As affirmed in the following sentence; "The Turkish nation has a unique folk music and folk songs as every nation has its own folk music" (Sun 2002, as cited by Göğüş 2007: 33).

Because there are mostly Western scores for beginners, naturally the students firstly have information about Western music repertory and theory. The piano which comprises orchestral sound will be the project's laboratory. Like the acceptance of playing works of equal-temperament system on the piano, playing modal tunes on this instrument can be considered natural as well. Teaching Turkish tunes on the piano can be possible with plain interpretation. This education will reinforce the reality of playing Turkish tunes with a western music instrument.

The significance of the study has come from the issue that the pupil should learn to play the piano by the melodies of his/her home-land.

#### **1.4. Hypothesis**

This study will comprise both professional musicians who were early piano education students and amateurs in all ages who are interested in learning the piano. In this context, the hypothesis will build up in two headlines:

I- For professional music students, the field will be the department of music education of fine-art faculties'.

- 1) There are plenty of piano methods which were written both in Turkey and other countries.
- 2) There are plenty of "children pieces" both written in Turkey and other countries.
- 3) Turkish folk music and Turkish Makam Music collections are not arranged for early piano education.
- 4) The arrangements of selected Turkish tunes will be produced within the Project.
- 5) The participants of the questionnaire reinforce the lack of arrangements of selected Turkish tunes.
- 6) The participants of the interviews support the need and the significance of the study.
- 7) The arrangements will be useful when used for piano beginners in conservatoires, fine-art high schools, art and design faculties and fine-art faculties' music education departments.

II- For amateur music students:

- 1) The students who are willing to learn the piano in both music centers and private lessons do not come across with the selected Turkish tunes.
- 2) The arrangements will be worthwhile when used for the piano beginners in both music centers and private lessons.

#### **1.5. The Limitations of the Research**

The study called "Arrangements of Selected Turkish Tunes for Early –Elementary Piano Education" covers the first musical phrase of the original pieces. A random system is used while choosing the selected tunes. Because, the early piano education for older students are mostly given in music education departments of fine arts faculties in Turkey, the study is limited to those faculties. The conservatoires, fine-art high schools, art and design faculties are exclusively dealt with in this study. The piano students who are taking private lessons and

learning the piano in music centers are ignored in this study. The participants of the questionnaire and the participants of the interviews have been chosen in random system. Because the majority of the collections were pressed in the United States of America, in this study, merely the early piano folk music arrangements written in the United States of America will be evaluated. The dissertation called "*Incorporating A Student's Native Folk Music in Piano Teaching: A Survey and Original Piano Arrangements of Traditional Malaysian Folk Music*" will be evaluated in "Analyzing The Unique Data" section in chapter I.

## **1.6. The Definitions of the Terms**

The definitions of the terms are listed in alphabetical order.

Anatolia: Asia Minor, is a geographic region of Western Asia, comprising most of the modern Republic of Turkey.

Anatolian Folk Tunes: It is the ballads' and folk dances' music. It has the rhythmic and melodic assortment and the best performance of Turkish language.

The Elementary Level: The piano study that primarily concerned with acquiring the fundamentals of piano playing, that is , keyboard geography, sight reading, rhythm, technique, musicianship, theory, aural skills, and creative skills.

Folk Music: The music that occurred in rural sides by transforming from person to person without notations thorough the process of oral transmission.

Lullaby: It is the name of the music which is used to make the babies sleep.

Method: It's the style, manner, mode or way in the field of science or art.

The Method of Teaching Piano: It is the guide which gives information about the piano lessons combined with aims, instructions and teaching supplies.

Makam: A compositional rules in Turkish music. The definite scales which are governed by certain rules; these concern such features as the ascending and descending melodic flow, opening and final notes, range and prominent notes.

Piano Education: It is the process of teaching how to play the piano through the education method and developing the musical behavior and accumulation.

Piano Method: A set of piano course books written by the same author (s). A systematic, integrated, progressive piano course spanning the beginning and intermediate skill levels.

Repertoire: The stock of songs that a musician or a band prepared or worked on.

Turkish Makam Music: It is the unison and heterophonic music which is composed due to the tunes of the series of notes or the rhythm of the lyrics.

Turkish Folk Music: Sung in the different regions of Turkey predominantly heptatonic, but often concentrated around a tetrachord Turkish regional ethnic music.

### **1.7. Methodology**

Two different methods have been used for the accomplishment of the research: The questionnaire and the interview techniques.

Firstly, the questionnaire technique will be evaluated. More than hundred different piano students at elementary level were selected from different cities in Turkey for the questionnaire. These students were asked to answer the questions. In these questions, the comparative analysis of these students' interest in the piano starting methods during their piano education is used as a base. Then, their negative or positive interest in the elementary piano methods consisting of Turkish melodies, which form the basic subject of this research, is analyzed.

Secondly, the interview technique which is the other method is applied by asking five questions to nine instructors who teach at Music departments of Faculty of Fine Arts in different cities. The purpose of these interviews was to determine their level of interest to local piano methods and to find out whether they would use local arrangements or not. Moreover, to what extent the existing works are evaluated and whether a new piano method that generated the subject of the research would be employed or not were the other two issues. Their attitude towards arrangements consisting of world music which were collected to be used as a source and which were compiled with the new method has also been evaluated.

The comparative analysis of the participants' attitude to piano during their education is executed based on foreign or local works (pieces).

The number of pieces named as local and foreign is as follows:

In this research, elementary piano works composed by twenty-one different Turkish composers, elementary piano methods written by sixteen Turkish piano educators in total, the elementary piano works of fourteen different composers from various countries, eleven piano

methods written by academicians from various countries, and six piano methods consisting of arrangements of folk songs of several countries are analyzed.

The numbers which were listed above contain the sources that were used during the process of the research.

Although the other sources are known and acknowledged while conducting this research, they were not listed due to the fact that those sources can not be reached and used along the main sources for this thesis.

The names of these sources will be indicated in the section called Turkish Methods.

### **1.7.1. Collecting the Data**

The quantitative information used in this research is collected by scanning the sources. In collecting this quantitative information, foreign and local sources related to the subject have been used. These sources consist of books, theses, articles, internet, bulletin, scores and CDs. The foreign and local theses have been reached respectively via Ebsco database and Yüksek Öğretim Kurumu\* theses documentation center. In the case of not being able to find the theses to be reached via the internet, they have been reached through the libraries of their institutions. Thus, the theses and the dissertations were reached written in Ankara Hacettepe University Gazi Education Faculty. Two local theses have been obtained from the book archive of Prof. Filiz Kamacıoğlu. Merely the one thesis was evaluated for this study which was written by Yrd. Doç. Feyza Sönmezöz. Some of the foreign and local books related to the thesis were ordered via the internet; the others were obtained by browsing Borusan Music Library, Pan Publishing, Y.T.Ü. Vekom Library, and İ.T.Ü. Miam Library. The foreign and native scores were obtained either by ordering via the internet or by browsing the library of Mimar Sinan University State Conservatory, Atatürk Kitaplığı, Pan Publishing, Borusan Music Library, Marmara University Music Education Department Library, İstanbul University State Conservatory Library, Yıldız Technical University Vekom Library, İstanbul Technical University Miam Library, personal archives and my documents. Russian and Azerbaijani elementary piano methods were provided from the archive of Aytaç Rızaguluyeva, lecturer at Marmara University. Composer Kemal Sünder's score was provided by his wife, Prof. Ova Sünder for the thesis. The piano scores of Necati Gedikli, Nihan Atlığ-Simpson, Ayşegül Kostak, Hasan Uçarsu, and Evrim Demirel were conveyed in person. The elementary

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\* Board of Higher Education

piano score of J. Alex Burkard was conveyed via the archive of Ass. Prof. Dilek Yonat Batbay. In addition, local and foreign articles have also been collected via the internet.

Some of the questions that have to be answered through the research have been designed in questionnaire form, and some in interview form. Questionnaires and interviews have been performed both in and outside of Istanbul.

#### **1.7.1.1. Analyzing the Unique Data**

In this section of the thesis, the doctoral thesis called "*Incorporating a Student's Native Folk Music in Piano Teaching: A Survey and Original Piano Arrangements of Traditional Malaysian Folk Music*" written by Pei Sien Lim in 2004 at West Virginia University will be evaluated to find out the similarities with this Project. In this thesis, the researcher, being from a different country, has adapted her/his folk music to the piano and thus has contributed to both the international piano literature and his own nation in terms of using it in education. The Malaysian researcher has come across the search and idea of learning the piano by using local tunes in different countries. Consequently, the idea of playing his/her own music on the piano is supported. The reason why this thesis is explained as unique data is that even though a study has not been conducted in Turkey on this subject yet, it is searched and written by a Malaysian researcher in the United States of America. Thus, in forming the building block of the study, "*Incorporating a Student's Native Folk Music in Piano Teaching: A Survey and Original Piano Arrangements of Traditional Malaysian Folk Music*" has served as a guide in some way.

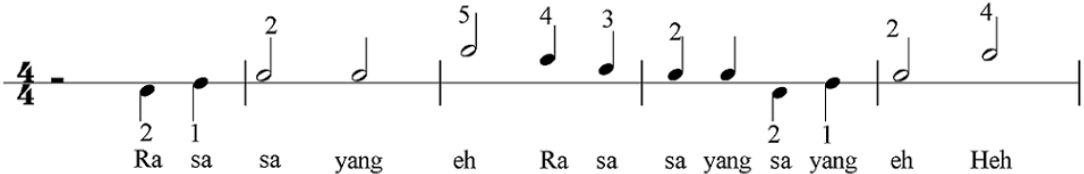
Mentioning the piano arrangements which constitute the title of this thesis will give an idea about this study. The dissertation includes twelve original piano arrangements of the folk music of Malaysia, both for elementary and pre-intermediate piano students. The writer's goal was to introduce Malaysian native folk songs worldwide by producing these arrangements.

Because this project is related merely with elementary piano level, the entire arrangements will not be the subject matter of the evaluation.

The arrangement of every folk song is categorized to its level whether written for elementary students or pre-intermediate students. The title and the lyrics of the folk songs are given both in English and vernacular language.

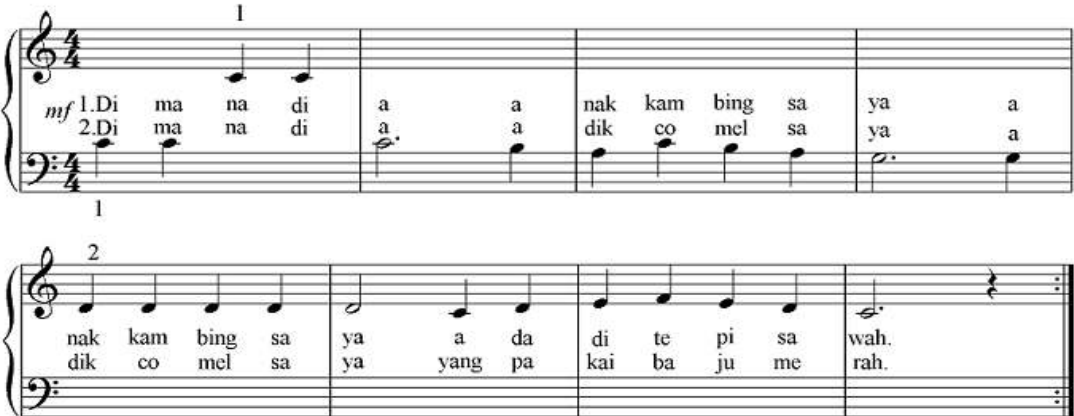
As an opinion, the two folk songs in the beginning of the arrangements are concerned with this project.

One of them is titled *Rasa Sayang* which the standardized notation is not used for the purpose of making the students concentrate on the rhythm and read the fingerings. The piece is written for both hands which share F<sub>4</sub> and cover B<sub>3</sub> on the left hand and C<sub>5</sub> on the right hand. All five fingers are used in the pieces in different order. The note values are designed respectively in quarter notes, half notes, and dotted half notes. The piece is written in nine bars overall, but the writer indicates that the original piece is in eight bars starting with pick-up notes. To avoid the encountering of beginners with pick-up notes, the writer has chosen to put rests in the beginning of the piece.



**Figure 1.2:** Pei Sien Lim *Incorporating a Student's Native Folk Music in Piano Teaching: A Survey and Original Piano Arrangements of Traditional Malaysian Folk Music "Rasa Sayang"*.

The second piece is titled *Can Malican* which is a famous song that one could encounter several times on television in the baby channels. The piece is much longer than the first piece which has sixteen bars with repetition sign built up on A-B form. The thumbs share the middle C using four fingers in both hands. The fifth fingers are not used in this song; however, the body percussion effect is recommended in the second part of the song. The note values are designed respectively in quarter notes, half notes, dotted half notes, and whole notes. The quarter rest can frequently be seen. The dynamics *mezzo forte* and *forte* are introduced to students in two parts. The student practices both hands while playing in the very end of the piece by using finger number four on the left hand and using finger numbers 1-2-3-4 separately on the right hand.



**Figure 1.3:** Pei Sien Lim *Incorporating a Student's Native Folk Music in Piano Teaching: A Survey and Original Piano Arrangements of Traditional Malaysian Folk Music "Can Malican"*.

## **1.8. The Piano Education in General**

### **1.8.1. The Piano Education for Beginners**

The piano education can be classified both for the young and the adult beginners. There have been different viewpoints for starting ages for both beginners'. Here are some statements for very young starters: Although the age to start the piano was considered to be between seven and nine depending on the formation of the nervous system and kinetic sense between these ages a decade or two ago, this age is pulled down to four and six by support from today's music education beliefs. (Agay 2004:247)

The varying thoughts on the starting age of the piano are a natural outcome since they have definitely emerged from research results. Today, there are two different considerations on the topic as to preschool age and age to start school. Another statement for the evaluation of the starting age in learning piano is mentioned below:

Full concentration period can be equaled with the age of starting primary school. Physiologic age should not be ignored as well. Parameters like both hands playing simultaneously, reading fingerings, placement of notes on the piano, dynamics, *legato* signs, playing in the exact tempo, even playing the piece from memory, most importantly, being able to give musical expression all develop around six years of age parallel to the effect of studying systematically and continuously. While educating a small child on the piano, the differing motor skills of each child should be kept in mind. From sightreading to playing a piece completely, realizing many functions at the same time is a complicated skill at a young age. A six-year-old child whose ability to use motor skills is in direct proportion to his age is considered to have reached the maturity to pay attention to the act of playing the piano.

Elements to be taught to a student of this age are listed in the book called *The Art of Teaching Piano*. The summarized order is as follows:

Firstly, maintain a steady beat, secondly, synchronize various simultaneous activities. Thirdly, recognize and classify sounds in terms of pitch, volume, duration, and tempo, fourthly, have a degree of digital dexterity and muscle coordination for keyboard contact. Finally, have a sense of direction, aural and spatial and a sense of distance.

The first entry will help the student practice stepping, clapping, singing, singing-clapping, and marching-singing. With the third entry, he will differentiate between high-low, soft-loud, long-short, and fast-slow notes. The fifth entry will teach him up-down, step, skip, and same note playing. Being able to realize many functions with relaxed muscles are definitely listed among these entries (Agay 2004: 247-248).

With this summarized order, both the student and the teacher will have the opportunity to proceed fast as the knowledge of the student is built on solid basis during the study of works.

For beginning age to piano Çalışır indicated that; "One of the instruments, even the first instrument to be played at the earliest age (six-ten) is the piano with the justification that pianists find the sounds to be played ready on the piano (1997, as cited by Göğüş 2007:36). Piano should be considered as an instrument that every child could play. There are many reasons for this such as: the lack of need to search for the correct pitch like in playing the strings, the opportunity to make both hemispheres of the brain function simultaneously, and the acquisition of thinking multidimensionally in social life by seeing both sides of the medallion.

Based on the observations on children who develop along with music, the following statement provides a better understanding on the topic; "Recent research has shown that music education has an absolutely positive effect on language learning. For instance, young pianists have been observed to be more successful than children with no music education in realizing feelings like melancholy, happiness, fear, or aggression from the voice of an individual. (Nitsch, Hüther (2004) 2008:192). Music education plays a significant role in the development of children. A baby who does not yet know to utter a sentence can accompany songs he hears with words. Ultimately, music appeals to emotions. The human being that expresses his emotions by speaking has the ability to express himself by means of music as well. A person who plays an instrument can feel more relaxed in expressing his emotions than a person who does not play an instrument.

It is also possible to start learning the piano at a later age. In terms of music education, starting at a later age is possible in the Fine Arts Faculties of several universities in the Departments of Music Education, Fine-art High Schools, Art and Design Faculties in Turkey.

Eskioğlu stated that; "Piano education has survived from the beginning to our day as an inarguable element of instrument education in all music institutions and has been designed as a compulsory course in educatory programs under several names such as....., assisting

instrument education, individual instrument education, basic piano education, and piano" (Eskioğlu1999, as cited by Uzuner 2001: 4). There are various studies throughout Turkey on examining the piano education in Turkish Universities. In addition, there are varying opinions on the approach to follow in educating adult piano learners. Since these opinions are not directly related to this thesis, they will not be mentioned here. The fact is that educating adult piano learners requires different expertise.

Bastien mentioned that: "Teachers who specialize in teaching adults enjoy the intellectual language used in teaching children. ...Adult beginners can derive a great deal of satisfaction from playing piano and the study of music in general, and their accomplishments will be rewarding for teachers interested in working with this age group" (1988:14). Studies continued with older children show very different features than the ones held with younger children. It is an undisputable fact that a small child has more flexibility in his movements than the adults. Furthermore, the understanding of an adult is more developed than that of a child. Therefore, when an adult starts learning the piano, he can proceed to the end of an elementary method in a short time. However, he has to practice fingering more compared to a child. In other words, he has to practice his hand muscles more. On the other hand, he can coordinate his hands much faster than a child. Considering that historical or theoretical knowledge given during a piano lesson is at the adult level, the adult has the advantage of playing a work with the accoutrement of his knowledge.

Piano education, on the other hand, can be defined as the period where the individual gains the habit of playing the piano as well as developing the musical attitude necessary for his profession.

Piano education can be realized through following and applying the basic rules of playing the piano.

Piano education starts with teaching the most fundamental technique, *legato* playing, and continues with *staccato* and *portato* techniques. Afterwards, information on using the keyboard completely, playing the *dynamics* and using the pedals should be given. It is extremely important for the individual to develop excellent interpretation habit by studying form analysis and music history as general music knowledge. (Koyuncuoğlu 2001:10)

In the direction of these rules, by learning to play the piano, a step is taken towards the world of professional piano education. The listing above is done for the purpose of determining the base of education. Inside of this frame is filled with different techniques when learning different works. In the reinforcement of interpretation phase, the pianist will have presented his own opinion while realizing the demands of the composer.

### 1.8.2. The Fundamental Piano Playing Techniques for Beginners

A student who will start piano education for the first time will learn the three basic techniques which are *legato* playing, *staccato* playing, and *portato* playing.

The candidate will first learn to play *legato*. The explanation is stated as; "The playing technique by which one stays in pitches till their full period of time and then leaves them after having played the next pitch is called "Slurred playing", and expressed as '*Legato*'. Playing two pitches without leaving any pause in between is named "*Legato* Technique" (Metz 2004:11-12). In other words, the period during which the finger stays in a static position until it goes to the next key can be explained as *Legato* playing. Not playing the other key before the task of a finger on one key finishes means that a finger departs from the previous key when the turn comes for the other key to be played. This process can be named as the ordering of fingers like in the "relay race". There is no disengagement between the pitches in *legato* playing. Fingers gain their independence by the relaxation of each finger as soon as having exerted its force in playing the key and the next finger in turn gathering strength. Once the basic playing technique, *legato*, is acquired correctly, acquiring the instrument will thus be much easier. The next step is a lot of practice and improvement of repertory.

The second piano playing technique is the *staccato* playing which is identified as; "The dots written above or below a note shows that it is to be played shortly and abruptly. This playing style is called '*Staccato* Technique' " (Metz 2004: 12).

This playing technique can be thought of as a technique students usually comprehend much more easily than *legato* playing. With this technique, they learn holding their fingers up after having stroke them on the keys. They will play different timbres of the piano by playing *staccato*. There are three *Staccato* playing techniques: finger, wrist, and arm *staccatos*. They are used depending on the period of the composer and the work. Small children are usually taught wrist *staccato*. This technique is often encountered in the piano literature.

The third basic piano playing technique is the *portato* technique. The explanation of which is that; "In this technique, pitches are played shorter than *legato* and longer than *staccato*. The wrist has to be flexible and the weight of the arm should be transferred to the keys for a more vibrant sound in applying this technique" (Tufan, as cited by Metz 2004:12). The student analyzes the difference between *legato* and *staccato* playing from a different perspective with this technique. The reason for this is that demanding a playing trial in their middle is a definitely suitable definition. A person who learns the *legato* and *staccato* playing techniques

on the piano applies the *portato* playing technique easily. In order to give expression while playing the piano, it is inevitable to learn these three techniques which support dynamics and pedalling.

Both *legato-staccato* playing and *portato* playing have their place in the piano repertory. Therefore, the student can master these technical studies which s/he will often encounter, benefiting from them in terms of shaping his/her own repertory.

Each composer who wrote works for the piano definitely included *legato*, *staccato* and *portato* techniques in their works. During the period starting from the first works of the piano up to this day, there have been composers from almost every country to write pieces for the piano. After the foundation of the Republic, a prominent piano repertory was formed in Turkey as well. Having vernacular melodies, syncopated rhythms and modal tunes, these works naturally have a different approach than those of composers from Europe and other countries.

There are several examples in the world related to the elementary piano repertory. Methods and works in which *legato*, *staccato* and *portato* playing techniques are taught to the student in detail as basic playing techniques and the student is prepared to learn different techniques when he is ready to proceed. In this manner, works were composed with the title "*For Children*" or with different titles by composers for students who are new on the piano. However, not all of them have been revealed yet. Unfortunately, it is considered that there are not enough studies in Turkey. These works will be presented in detail with the title "Turkish Methods". Researchers have been brainstorming that despite the shortcoming of works in which piano playing techniques are planned in detail, a compilation can be done with the existing ones.

In order to achieve all these purposes, the variety of works and *etudes* to be used in piano education has a significant role. This variety means both practicing works that belong to different periods and using works that are written in different tones, different rhythms and various harmonies. The works of both traditional and modern Turkish composers are benefited from in order to develop educational techniques in piano education. Almost all sources used in practicing *legato-staccato* techniques belong to universal music composers. Foreign sources in this level are too many to count. They have almost a two-hundred-year past according to their order of publishing (Pamir 1984, as cited by Koyuncuoğlu 2001:10).

Despite agreeing with the opinion above, elementary piano works of Turkish composers which include *legato*, *staccato*, and *portato* techniques have been found according to data gathered in the research. In the master thesis of Feyza Sönmezöz (1998) with the title *The*

*Suitability of the works of Contemporary Turkish Composers for Educatory Purposes*, there are recommendations for the first year students:

For *Legato* playing technique: İlhan Tonger's "*Tren*", and Ertuğrul Bayraktar's "*Söyleşi*", "*Yansım*" and "*O Kaş O Göz*", *Stacatto* playing technique: Seyyal Kara's "*Top Oyunu*", Ertuğrul Bayraktar's "*Seke Seke*", İlhan Tonger's "*Kör Ebe*", for melody and the balance of bridge: the first piece from İlhan Baran's album "*Piyano İçin Çocuk Parçaları*", for strengthening phrasing and expression and technical practice that supports wrist movement: Ertuğrul Bayraktar's "*O Kaş O Göz*" and "*Kaleden Kaleye*", for intervals to be played *Legato*: Necdet Levent's "*Koral*", İlhan Tonger's "*Köy Kızları*", for developing acceleration habits: İlhan Tonger's "*Kağrı'daki Çocuk*", "*Oyun*", "*Yağmur Damlaları*" and "*Dere*".

All the composers and works listed above can be appropriate for the first year. If all these works are thought to be compiled in one single album, then it can be estimated that a student will be familiarized with Turkish composers in his first year. The student who has started to learn the piano with the norms of western music will have the opportunity to play more than ten works composed in his country at the end of the first year.

When sources to be used in piano education are examined, the questions below are determined as the first ones to be asked:

- 1) To what extent is it important and necessary for a student to start his/her piano education with works of western music?
- 2) What are the advantages of starting piano education with elementary methods and works of contemporary Turkish music?

Although the answers to these questions are expected to come into light in the fourth section, the statement below will help in finding these answers.

Turkish composer Muammer Sun proves with his attitude that it is possible to gain success in music education by his mastery of western music which he blends with his native music. He mentioned that; "This society has to create new values that are unique and appropriate for a modern lifestyle in order to survive under modern standards among other societies and be accepted by these societies. In addition, these values have to both meet national needs and be internationally accepted "(Sun 1993, as cited by Koyuncuoğlu 2001:11).

### **1.8.3. The General Rules for Learning Piano**

A student who meets his instrument in the elementary piano course is responsible of meeting the requirements of this long term education no matter how old s/he is. There are varying opinions on the content of the first lesson.

In piano education, the first lesson never starts with the first page of the method used. The reason for this is that the first twenty minutes of the first lesson are allocated to examining the interest of the student in his instrument, doing an ear-test, and applying a series of tests combined with plays for this purpose. If the age of the student is young, then he is asked to sing his favourite song. The child who realizes this request eludes his shyness in the first lesson. Moreover, by this way, his vocal capacity is also examined.

Hence, it can be stated that the content of the first lesson should start with introducing the keyboard, fingering and some notes to the students and continue with bars, bar numbers and note values with a few examples before playing a tune on the piano.

This opinion is valid for the 2<sup>nd</sup> and 3<sup>rd</sup> lessons. In this phase, after the instructor makes the student go through phases of listening and singing, s/he should establish confidence between the student and the keyboard. The lessons should not consist of sight reading and playing the piano mechanically. Moreover, familiar riddles or songs should be made use of in order to reach the purpose. The basics of almost all piano methods include this principle. Consequently, the introduction given outside of the piano method and the method itself harmonize together and complement one another. (Halvaşı 1989: 72)

Based on another opinion from the same author "Since the child can feel irritated if s/he pays attention to hand-arm coordination and notation, s/he had better learn familiar pieces as an application of 'from the known to the unknown' principle." (Halvaşı 1989: 53-54) The little student who has understood that he has to pay attention to several subjects at the same time can feel relaxed via trying to play familiar tunes, songs, or riddles. The purpose of this is the application of the systematic choice of benefiting from previous knowledge while acquiring new information on children during instrument education. Therefore, the ambition to play his instrument will not fade away at least in the first lesson.

The description of the motivational succes can be found in the folowing statement; "Students can be motivated more easily when they come across with the melodies they already know. Therefore, students should be made to meet familiar melodies in instrument training" (Göğüş 2007: 96). In the education of all instruments, the motivation a teacher gives during the lesson is unquestionable, which facilitates the learning of targeted interpretation and technical perfection. It is possible to reach a faster improvement in the instrument education of a child when his local melodies, familiar tunes, lullabies, and songs he learnt at kindergarten are taught him on the piano via a method.

Together with modern piano education, a search started and approaches blended with earlier methods and education systems became prominent.

Franz Goebels evaluated the contemporary piano education as follows:

Pedagogy has discovered the childish character of the child, and piano pedagogy is within the same scope. Thus, the content and scope of the program is adjusted to the capacity and spiritual state of children. Piano lessons have transformed into a living and playing course. They make the student active and speak to his memory. As a source, it includes a 500-year-old musical development. In the course, the teacher focuses on ear-training and improvement. From the start, the two hands are independent. Based on the methods, two clefs are played together. Creativity is the motto of the teacher. The sounds are made tools and plays, and the teacher provides the making of music on the piano both instrumentally and spiritually by asking questions like "What?" and "How?" (Pamir 1984:16).

Books that had been used for centuries have left their place to an education system in which new approaches are adopted, student-teacher communication exists, and sophisticated thinking is aimed at. Obviously, educators should not ignore previous knowledge. The main point is to use methods which will help the student improve. The instructor provides an encouraging learning environment by obeying these rules by Franz Goebels.

Lessons should absolutely be explanatory, communicative, oriented at correcting the mistakes of the student, and appealing. In addition, they should be prepared by benefiting from most recent sources.

The instructor is for sure the inevitable element in any kind of education. There are numerous ways for a teacher to be beneficial for a student.

Pamir stated that "The instructor is as important as the method, even more than that" (1984:188). In teaching the piano, the approach of a teacher should be designed and detailed like a method. A teacher is the person who transfers all his experience to the student as he plays the piano. The student of a teacher who uses the material in his hand for compensating the errors of his student cannot be unsuccessful.

Halvaşı declared that "The instructor should adapt himself to the situation, prevent the student from strict methods, change his direction when in dead-end and be in good terms with the student" (1989:67). A teacher is the person to decide which practices to apply and which program to follow during the lessons. He should plan all stages of learning for his student. Therefore, he can make his student reach the targeted level.

In the citation below, there are opinions on the guidance of the teacher while he gives education to his student at the same time. The piano teacher has professional responsibilities in piano education. As for the qualities of a teacher: "Planning the teaching activities; Utilizing the techniques and methods of education; Establishing communicative competence; Using time efficiently; Assessing the previous content; Guiding can be listed " (Demirel 2000, as cited by Kıvanç 2005:10).

According to these opinions, a teacher should deal with his student in a detailed manner and be in continuous contact with him. Within a programmed education, there are some points to be considered. These points should start from a certain format of the lesson content, control of homework, transfer of new information and continue with review of the previous lesson.

"The Four-Ways of Piano Teaching" was mentioned by Walter Robert in a book called *The Art of Teaching Piano*

Walter Robert developed a four-step method to teach the piano, which are "Criticism, Demonstration, Analysis and Inspiration". As an opinion, these four steps constitute a beneficial approach in not only piano education, but also in infant education that generally starts at home and in applied and some theoretical subjects at school.

A-Criticism: In this study, the aim is to play a piece completely by indicating the necessary corrections while the student plays or finishes playing the piece. Writing notes on the score and writing the warnings and corrections of the day to the student's notebook during the lesson are the systems of this method. It is suggested that the student come to the lesson with a recorder if possible so that he can listen to the completed lesson at home and do his homework thoroughly. As an opinion, the statement that criticizing should stop at a point by considering the learner's psychology confirms the validity of this method.

B-Demonstration: Education by means of demonstration has been used in all fields for centuries. In music, based on the sources, coaches of *Bel canto* singing used this technique in the 18<sup>th</sup> century. However, it was started to be used in piano education in the 19<sup>th</sup> century. Today, several recordings of piano works can easily be found and students benefit from different interpretations by listening. However, in the 19<sup>th</sup> century, it was almost impossible to listen to two different interpretations of a musical work.

In piano lessons, the teacher can show all the details of the work to the student who is to play a new piece, play it in slow tempo and interpret the work in its original tempo right afterwards. On the other hand, it is claimed that in the learning phase of the piece, it should be played with the demonstration method when needed for musical interpretation together with technical gestures.

C-Analysis: It is stated that during the learning phase of a piece, especially if that piece is selected from the Romantic Period, while the melodic line and the accompaniment are expressed in a musical way, analyzing the piece when needed will be beneficial in terms of understanding it. This section includes not only the information of tonality in the middle of

the piece as well as the tonality at the start of the piece, but also examples of the simplest analyses.

D-Inspiration: The idea of teacher supporting the student who has reached the level of playing a piece perfectly by tapping the rhythm or singing the notes of the melodic line is suggested by Walter Robert as the last one of the four grades. It is supported that the knowledge of the teacher about the piece is beneficial for creating imagination in the musicality of the student. Obviously, it should not be forgotten that the piece is to be played in front of an audience, which makes it necessary to teach transferring music to listeners. (Agay 2004: 457-463)

Fenmen mentioned that: "A fresh student in piano might be discouraged with the irritation of the first contact with the instrument and the challenges. The complicated rules of music and boring exercises may make him weary. However, he will barely understand behind the scenes with the positive examples and comparisons the teacher gives" (1947:10). The student might feel uneasy at the first encounter with the instrument. The person to relieve this anxiety is the teacher. By mentioning the positive sides of playing the piano, the benefits of the student should be emphasized. Whether it be amateur or professional education, in order to be successful, consistency is necessary in any subject. There can be hesitations during the learning period, but this should not end in abandonment.

For R. Cousinet: "Teachers keep repeating that children are not attentive enough because they are not attentive towards children themselves" (Say 2001:41). The student can reach the targeted success with the help of the functional education the teacher gives. During piano education, presenting the information below as the way to follow for a teacher will be beneficial in terms of meeting a different approach.

In a daily lesson plan under the title of "Programmed Piano Teaching";

First of all, introduction is defined. In this section, "Attention", "Motivation", "Overview", and "Transition" headings are explained.

In the "Attention" section, the application of attention factor to lead the focus of the student, in the "Motivation" section, the benefits of the student as a result of the lesson and the reason to learn are explained. In the "Overview" section, target behaviors are presented to students so that the knowledgeable student can follow the lesson with more attention. In the "Transition" section, the lesson starts and the behaviors which are prerequisites of the following lesson are gained.

The second section is "Lesson Development". Some questions are directed to the student to search for the correct answer. The necessity to use the most suitable teaching and learning method for the behavior that the student adopts as a habit is emphasized.

The third section is the "Results" section. It is divided into three subtitles: The first subtitle is "Summary". "After all second thoughts are mentioned, the main point should be emphasized as a final word."

The second subtitle is "Remotivation". The students should be made to understand the significance of the behaviors they gained and to acquire what they learn is all for by uttering the prerequisite of the following lesson;

In the third subtitle "Closure", it is stated that by making use of the "Attention" section again, the teacher should determine the topics of the following assignments and motivate the student for the following lesson.

The fourth section is "Evaluation". Here, students are asked a question related to the targeted behaviors, and based on the results, the teacher evaluates himself on how well he conducted the lesson. (Otacıoğlu 2005: 43-48)

Fenmen stated that: "The main goal of the instructor is to endear music to the student, not the instrument. The piano is the tool; however, music is the target" (Fenmen 1947: 102). Departing from this quote, opinions related to piano teaching method which is the most significant element of piano education will be presented.

The piano pedagogy can be analyzed in three sections: "The first meeting with the student; Points to consider in lessons; Practice of the student and its control" (Fenmen 1947:102). After the first meeting, the student is seated in front of the piano. According to Fenmen, when the student sits in front of the piano, first the following issues should be checked: "General posture; The height of seat; Positioning of hands on the keys and feet on the pedals" (Fenmen 1947:102).

Sitting and position in front of the piano and the position of the wrist and hands will be clarified briefly: About positioning ones self in front of the piano, C. Czerny's opinion for the first lesson is as follows: "The first lesson teaches to hold the body and the hands in the correct position. The student must sit right in the middle of the keyboard" (Böhmova 1973, as cited by Mete 2004: 19).

That he has to center his body according to the E and F keys in the middle of the keyboard is told to the student everywhere in the world. There is a supportive statement on the situation that; "Clementi and Dussek also claimed the same. However, Dussek preferred sitting more to the right side so that he could have more strength on his left hand" (Uz (?), as cited by Özgün 1996:4)

With the adjustment of the angle of the arm depending on the way of sitting while lying the bass pitches of the piano, the equal amount of power given on the hands is provided.

The height of the piano seat is another basic topic that needs attention. The adjustment of the seat of a young child who starts playing the piano for the first time will be different from the adjustment of the seat of a professional pianist. Sometimes the height is determined according the work to be played. Elaborating on the idea of adjustment of the seat; "Czerny had the opinion of 'sitting neither low nor high'. On the other hand, Liszt, who aimed for more volume, told his students to sit a bit higher" (Uz (?), as cited by Özgün 1996:4).

About the position of the wrist and hands: "Wrists should not be positioned too high or too low, just held in a straight line from the elbow to the finger joints" (Böhmova 1973, as cited by Mete 2004:19)

Monique Déchausees who was a piano instructor in Paris believed that the ideal approach to the positioning of the hands is to open them to opposite sides with the same angle and then approximating them to the keyboard. Özgün mentioned that; "Ferhunde Erkin stated that the shape a hand takes when it is loose next to the body is the most correct position on the keyboard of the piano" (Uz (?), as cited by 1996:5).

F.Chopin indicated that the normal position of the hand is one when the fingers play E, F#, G#, A#, and B respectively. (Kochevitsky 1967: 6)

Naturally, the teacher cannot be sufficient on his own in instrument education. The student has his own responsibilities in piano education. Award and punishment have been used by educators for centuries as factors having an equal share in education. A student is evaluated at the end of his studies by means of both exams and concerts. The most important factor motivating the student is to receive the acclaim of his teacher. As well as negative criticism that will be beneficial for the student, positive criticism also supports his success.

Kıvanç stated that; "The best student is the motivated student for most teachers. The reason to this is that with a motivated student, disciplinary problems are a few and the necessities of the lesson are more comfortably realized" (2005:11).

According to Carl Czerny, an elementary piano student has to take at least a one-hour lesson on four days of the week. Besides, the student has to practice at least half an hour very day. (Metz 2004:20) Metz indicated that; "Contrary to this thought that supports the self-study of the student, Hummel and Couperin, who were before Czerny in the field, believed that it was not correct for the student to touch the piano in the absence of his teacher" (2004:19). This approach has already lost its validity since the student has the skill to study by himself after his teacher conditions him and transfers his knowledge. Repetition and practice are the fundamentals of studying.

Mithat Fenmen, who raised many students in Ankara, lists the studying principles of a student in a daily practice. "Getting used to the technique, working on the new pieces, improving the previous piece, sight reading for the purpose of getting to know music literature" (Fenmen 1947:106).

A student has to know what to do when he sits in front of the piano. As much as he pays attention to the piece which is his homework, he should practice previous pieces which are in a better position. However, first he has to do scale and *arpeggio* exercises in order to warm up his hands. When he practices a new piece, he should not start playing from the beginning at time, but determine problematic bars if any and primarily work on them. He should practice the weak parts until they reach the agility of strong passages. The idea that he should play an unfamiliar piece at his level is important in providing self-confidence for the works he will encounter in the future. Thus, sightreading an unknown piece should be considered as inevitable a step as learning a new piece in learning.

In another research, the responsibilities of a student are listed as follows:

Paying attention to sitting-position and fingering, studying regularly and attentively every day, approaching every piece with the same emphasis, turning practice into a habit, before beginning the piece to be played, determining the number of bars, notes, keys and register of the piece, paying attention to fingering, playing all the rhythms of the piece correctly, obeying the dynamics and musical terms in the piece as indicated by the composer, determining the challenging sections of the piece for practice and starting to practice from that section, focusing on the mistakes and not passing on to the other sections before correcting them. Finally, making the piece reach its indicated tempo. (Kıvanç 2005:18)

These rules can be explained as follows: Studying every day is essential for the coordination of fingers, hands, and eyes. Like a sportsman, every day should include a training session.

Even though every piece that is learnt is not equally popular, considering the high benefit of the student, it should be studied with the same attention and care.

A person who has started to learn music and an instrument should be aware of the fact that this is a lifelong situation. The large capacity of the repertory and the high number of works to be learnt causes the student to study continuously. Studying should be settled in the routine of a pianist's life.

It is possible to get familiar with a work without sitting in front of the piano. Examining the details from the score will facilitate playing for the student.

Another foremost and significant point which needs attention in elementary piano education is to gain the reading of correct fingering habit. Thus, while playing the piano, both using the complete keyboard comfortably and tackling technical difficulties will be accomplished. Selecting correct fingering not only supports musicality but also contributes to aesthetic appearance.

Rhythm is as significant a factor as sound in creating music. If there is a mistake, all the composition is spoilt without doubt.

The piano almost includes the sound capacity of an orchestra. Therefore, in order to bring its timbre out, the pianist should apply dynamics. Every gesture indicated on the score enables the musician to transfer the world of the composer to the audience by means of dynamics. Measures that are played with mistakes should be given priority so that the piece can be played as a whole.

In order to provide mastery, a pianist should be able to play all separate sections or phrases on their own, which is highly significant in terms of acquiring and interpreting the work.

After having applied all the studies above with care and having reached its original tempo, the piece is then ready to be presented to an audience.

All the rules of piano playing in the above list are indispensable rules that every student must follow. If one of these rules is violated, then the student may fail in learning the piano.

#### **1.8.4. The Concise Background of Piano Ecoles**

Before passing on to the section related to piano education in Turkey, to indicate varying piano teaching methods which emerged with the invention of the piano in order to have historical information on the road to the period of today's piano education.

As Fenmen stated; "The instrument piano, in its full name *Piano e forte* (i.e. can be played both softly and loudly), was invented by Bartolomeo Cristofori, an Italian, in 1711" (1947:5).

Piano pulled the attention of musicians at the end of 1700's. The facilities of the instrument in 'expressive playing' and sounding the *piano-forte* differences in volume made the way to use it in large concert halls. Piano pedagogy has created different teaching methods within approximately 250 years' time.

Kochevitsky mentioned that: "The first pianos that had harder keys compared to older instruments needed firm movement and balance of arm muscles. The early period technique depended on the individual movements and speed of fingers" (1967:2). Being a brand new instrument, although the piano resembles the clavichord with its outlook, due to the differences in its mechanism, it needed the use of a different technical energy for its player.

Gültek gave information on the different teaching ecoles: "Starting from its invention, 'the finger ecole' was adapted in the first century. This approach basically depended on movements of fingers. In the 19<sup>th</sup> century, Muzio Clementi became the technical founder of the piano. He wrote technical *etudes* and compositions only for the piano. He stated that the five fingers should play in equal strength." (Pruner 1997, as cited by 2004:9) Composing for the piano meant the opening of the way of interpretation on the piano. Within the scope of the opinions of his time, M. Clementi wrote works by using the potential of the instrument. Today, one of the composers whom elementary piano students encounter after completing basic beginner's methods is M.Clementi. Students who practice the pieces in Op.36 and Op.37 *Sonatina* Albums often meet dynamics that provide the colours of the piano together with *legato-staccato* playing. These beneficial works which present both the *sonata* form and the use of the piano within four octaves to the student are written in C major, G major, and F major.

Pruner gave an information about the technical approaches as;".....At the same period, Johann N. Hummel claimed that reaching a technical excellence is possible through having total control over fingers." (1997, as cited by Gültek 2004: 9) Being controlled is absolutely a major characteristic which people from all professions should have. However, playing an instrument means having control and technical excellence. In the absence of worries about technique, music comes into the open. Thus, the desired point is reached.

About the *Etudes* of C.Czerny, it is indicated that; "Carl Czerny composed numberless *etudes* for the piano, expressing that musical skill cannot be established without the development of fingering. In addition, he would continuously repeat the benefits of mechanical repetition" (Kochevitsky 1967, as cited by Gültek 2004: 10). C. Czerny wrote the book Op.599 *Etudes* for elementary piano students. There are numerous *etude* books besides this book. *Etudes* are

works which are composed sometimes in A-B form, sometimes in A-B-A form for the purpose of finger practice and occasionally include a melodic line. In the following centuries, composers such as F. Chopin, C. Debussy, and A. Scriabin wrote *etudes* as well.

C. Czerny prepared his Op.599 elementary book as a method. In its content, topics like determining accidentals, playing *staccato* and *arpeggio*, learning grace notes, being able to do chromatic crossings, playing at least in major tones with 4 flats, and using five octaves of the keyboard are given under various titles. This book cannot be said to be easily completed. The reason is that the target of the book is taking the student to a level which can be reached after three years of education although it starts with the elementary level. Hence, Op.599 can be considered as a reference book consisting of short *etudes*.

Being another representative of the fingering school, Charles L.Hanon asserted that the piano repertory would be played with ease provided that the five fingers are trained equally. His album "Il Pianista Virtuoso" is still being used all over the world. Therefore, M. Clementi, C. Czerny, and C. L. Hanon composed works that aim at reaching the fingers to equal power. Due to this utterly significant approach, the 4<sup>th</sup> and 5<sup>th</sup> fingers that are weak can reach the same power as the more powerful 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> fingers. Especially, C.L. Hanon wrote very useful pieces for the weak fingers.

In the second half of the 19<sup>th</sup> century, use of arm weight approach was brought forward. During research, information was gathered from a teacher who is one of the supporters of this technique in Turkey. İçten Erkin, who is the daughter of Ferhunde Erkin, piano teacher at Ankara State Conservatory, stated that her mother put great emphasis on "Arm Weight" practice, adding that piano players who are not aware of this technique have great difficulty.\*

This search emerged due to these reasons: People who did not have strong musical ability could not show musical expression despite their technical convenience. In addition, the tension in muscles of fingers resulted in injuries in students. Pianist Friedrich Wieck\*\* focused on musical content despite being loyal to the development of the technique, and told his students to pay attention to hear what they played.

In the same century, the famous pianist and composer F.Chopin refused starting to learn the piano with the traditional C major scale. He stated that the most suitable scale in the piano is B major, basing his reason on the neutrality of short fingers touching white keys and long

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\* Telephone conversation on October 21, 2009.

\*\* Father of Clara Schumann.

fingers touching black keys. (Gültek 2004: 10) "..... F.Chopin asserted that a pianist had to move his arm in a horizontal position while playing the scales, not twisting the hand in changeover of the thumb. Furthermore, he gave importance to playing *legato* and *cantabile*." (Sykora 1973, cited by Gültek 2004: 12) F.Chopin's 24 *Etudes* numbered as Op. 10 and Op. 25 are reference books for advanced piano students as much as the works he contributed to the piano literature.

Composer R.Schumann indicated that it was needless to do scale practices for long hours everyday. Instead, he proposed playing a complicated piece which included different technical challenges. He further stated that listening to what he played is the most significant feature a musician. R. Schumann's article "Advice for the Young Musicians" and suggestions for interpretation should be read by all people who learn music. (Fenmen 1991:76-80)

R.Schumann's Op.68 Youth Album is a beneficial source for teachers of elementary and intermediate piano students. These 40 pieces with titles can be considered as both easy and difficult in terms of piano education. This work will facilitate the playing of challenging pieces of the composer when the time comes to play his advanced works.

F. Liszt, being one of the most remarkable composers and piano virtuosi of the 19<sup>th</sup> century, put forward a very interesting opinion related to technique.

In the book *The Art of Playing Piano*, the statement by Liszt affirmed that: "Technique does not depend on exercise, but on the technique of exercise" (Kochevitsky 1967: 7). This ironic view shows itself in the thought that musical thought and imagination dominates the technical skills of the pianist. *Etudes*, which is related with technique, is a significant work he contributed to the piano literature. The three editions of *Etudes* which were written in 1826, 1837 and 1852 by F. Liszt are quite difficult pieces for even undergraduate students. Their last version was called *Etudes d'execution transcendante*. In these *Etudes*, a rich variety of new technical forms are observed. For Amy Way: "Piano virtuoso F.Liszt was not a professor of piano. He did not talk about technique. He left his students to their own conception. After that he made a criticism or played a passage. With a few words, the students had enough to think of all the rest of their lives" (Kochevitsky1967: 7).

At the end of the 19<sup>th</sup> century, German conductor and pianist Ludwig Deppe objected to independent finger idea which was supported by the old school, believing that a pianist had to use his arms and hands in free motion. In the book called *Klavir, Historie, Psychologie, Diskografie*, the idea of Deppe is clarified as; "He mentioned a cognitive route starting from

the brain, and emphasized that the mind had to practice as well as fingers and hands" (1999, as cited by Gültek 2004:13).

In the same century, the idea of playing with arm weight and relaxing was formed and anatomic-physiologic ecote was suggested. The fundamentals of this philosophy is to know the muscle and skeleton structure of the human being and then do mechanical exercises as needed. (Gültek 2004: 15)

At the start of the 20<sup>th</sup> century, psycho-technique school which was based on the significance of the brain for technical development (supporting "outer" technical practice with "inner" technical practice) emerged. The idea of "How to consider" and "How to organize" playing and practice was adapted by pianists like F. Busoni, G. Prokofiev, L. Godowsky, A. Schnabel, and W. Gieseeking.

The representatives of Psycho-Technique ecote regarded the musical content of the work to be played more important than the speed of fingers. (Kochevitsky 1967, as cited by Gültek 2004: 21-24)

Today's approach for German, French and Russian schools is that the all three ecotes conjoined both in musical and technical interpretations.

### **1.8.5. The Historical Background of Piano Education in Turkey**

It is beneficial to start with the period of the entrance of piano to the land of this country before looking at piano education in Turkey. Before the Turkish Republic, there was the Ottoman Empire which used to rule this land. Founded in 1299, the Ottoman Empire continued its presence until the establishment of the Turkish Republic on October 29, 1923. In the year 1599, Queen Elisabeth I gave a mechanical organ to the Ottoman Empire Mehmet III as a present.

This was a "cariyon org". This instrument was not only played like a keyboard, but also used as an automatic clock whose winding key set loose every six hours after touching it. The maker of this organ was British Thomas Dallam. Unfortunately, the son of Mehmet III, Ahmet I destroyed the organ because of the depictions on the instrument. (Mayes 1956, translated by Spatar 2008:8)

The period in which the sultans of the Ottoman Empire met with piano is described within the brief information; "The first presence of the piano in Turkey was during the reign of Sultan

Abdülmeccit V in the Ottoman era and the first royal pianos are predicted to have been purchased in the first half of the 19<sup>th</sup> century" (Özen 1998, as cited by Mete 2004:4).

Before meeting the piano as a profession, the Western music entered the Ottoman Palace. During the reign of Mahmut II, the Ottoman Empire established Muzika-i Hümayun instead of the janissary band thus officially introducing western music to the empire. The group which was under the direction of French Monsieur Manguel for two years showed a great improvement in terms of repertory, instrumentation, and performing with scores. The Italian musician Giuseppe Donizetti became the director in 1827 as the Concertmaster of Ottoman Royal Orchestra. In time, Muzika-i Hümayun\* changed its character due to the musical taste and approach of the emperor and the palace, especially improving during the reign of Abdülmecid and attracting Europe's famous musicians. The visits of important names such as Franz Liszt, Luigi Arditi, August van Adelburg, and Vieuxtemps are all in this era. (Aksoy1994: 206-211)

It is written in the sources that, starting with the reign of Ottoman Sultan Mahmut II, many valuable composers and performers came to Istanbul from abroad. Some of them lived in Istanbul for long years like G. Donizetti and some of them only visited Istanbul in order to give concerts like F. Liszt.

In Aracı's book it is stated that "Franz Liszt came to Istanbul in 1847 and stayed for five weeks. He composed a supplementary section to G. Donizetti's '*Mecidiye March*', which he had composed for Sultan Abdülmecid, with the title '*Grand Parafraze*'. He played his composition '*Grand Parafraze*' at his recital." (Aracı 2006:158)

The arrival of F. Liszt in İstanbul was considered to be a great occasion and is still remembered today. It is possible to visit the residence he stayed in. (Aracı 2006: 154). It is also possible to listen to the recording of this work from the interpretation of pianist Aydın Karlıbel.

In another source, the encounter of the Ottoman Palace with harmonized music is explained in the following text: (Fenmen 1947:137-138)

G. Donizetti, who composed several marches for the Ottoman palace, was the first musician to give piano lessons in the palace. The first pianist of the palace is Aranda Paşa, who had been among the inhabitants of the palace before the annunciation of constitutional monarchy.

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\* Having been transported to Ankara from Istanbul, Muzika-i Hümayun took the name of "Riyaseti Cumhuriyet Musiki Heyeti" on April 27, 1924.

The interest in learning the piano started at the end of Abdülmecit's reign. The detailed information is provided in the book called *Abdülmecit* as; "The son of Abdülmecid, Murat V also composed military marches and works of popular dance music forms of Europe like waltzes, polkas, polka-mazurkas, quadrille and schottische for the piano" (Aracı 2006:228). Leyla Saz and Nudiye Hanım were the best pianists raised in the palace. There are composers raised in the Ottoman palace as well as pianists.

Among the foreign teachers who tutored in Istanbul, Leopold Brassin who taught piano in Bern Hochschule, Max Jentsch, Hungarian pianist Hegyei, who was one of Liszt's last students, Furlani, Radeqlia, Adinolfi, Piotr Lunic and Mercenier can be listed.

Hegyei gave lessons in the royal ensemble, Turkish Hearth and Darülelhan during his 39 years' of service in Istanbul. Adinolfi was the teacher of pianist and teacher Verda Ün, and Piotr Lunic taught pianist and teacher Necla Tiner.

In İzmir, a Hungarian pianist called Alessandro Voltan used to raise students.

Yener summarized the Atatürk's idea about the musical revolution in his statement that; "With the establishment of the Republic, Atatürk, the leader of revolutions, had seen the significance of polyphonic Turkish music in the cultural and educational environment of the future. Therefore, he ordered the preparations in this field to be done fast and immediately" (Yener 1983, as cited by Tunçdemir 1996: 77). Western music completely entered the education policy of the nation with the announcement and foundation of the Republic. Schools were opened in Istanbul and Ankara to serve this purpose. First of these schools is "The House of Sounds" with its original name "Darül Elhan".

Information on conservatories which opened in Ankara and İstanbul in the first years of the Republic will be given below.

Darülelhan: Founded in Istanbul in 1917 to give education on Turkish Classical Music and closed in 1921. In 1923 it was opened again with departments of Turkish and Western music under the directorship of Musa Süreyya Bey. With the decision of Council of Culture met in 1926, this private institution became the Conservatory of Municipality by connecting to İstanbul Muicpality. The department of Turkish music was abolished.

Darülelhan's contribution to the Turkey's musical development mentioned with these words: "After the annunciation of the Republic, gifted children were sent to Europe to receive music education. İstanbul and Ankara became two important centers by means of music education. With the reopening of Darül-Elhan in 1923, teachers like Hegei, Sadri Bey, Nezihe Hanım

and Radeaglia started to teach as the staff" (Kodak, Demirbatır 2008: 91-109). This group formed the basis of future orchestras that played western music. However, there are two important names that first came into mind when piano education in İstanbul was considered. They were Cemal Reşit Rey and Ferdinand Statzer. Cemal Reşit Rey received his education in Paris and started to work with Debussy's student, Marguerite Long with the intermediacy of the principal of Paris Conservatory Gabriel Faure. Ferdinand Statzer studied with Friedrich Wührer and Franz Schmidt at "Hoch-Schule für Musik". He was invited to Turkey in 1932 to teach piano.

Ferdi first gives an elementary technique to his student within his own system, i.e. how he will use his hands on the keyboard, how he will deplace or change his fingers. Afterwards comes a valuable work like a Mozart or Scarlatti *Sonata*, naturally among the easy ones. Then he passes on Beethoven slowly from Mozart and Haydn, then to Brahms, Schumann, Mendelssohn and Liszt. This way, he would teach both the technique to the student whom he gradually improved and form by analyzing music at the same time" (Tarcan 1985: 2-10).

His teaching was very much appreciated during his stay in Turkey and he raised valuable students. While some of these names became valuable teachers, some of them became world famous virtuosos like Ayşegül Sarıca. Ferdinand Statzer adapted Turkey in such a way that he took Turkish citizenship and he was called with a Turkish name, Ferdi.

Other valuable teachers who taught at the Conservatory of İstanbul Municipality in Conservatory in 1947 are Rana Erksan, Necla Tiner, Ömer Refik Yalçınkaya and Verda Ün.

Ankara State Conservatory : In this period an institution was opened under the name of Music Teachers' School (Musiki Muallim Mektebi) in Ankara. Ferhunde Erkin and Mithat Fenmen taught there and raised very successful students. Fehunde Erkin studied with Otto Weinreich in Germany. In 1931, she was assigned to this school. Starting his piano education first Cemal Reşit Rey, Mithat Fenmen studied with Alfred Cortot at *Paris École Normal de Musique* in 1934. In the same year, the Municipality of Education asked Cevat Dursunoğlu, who was a student surveyor in Berlin those days, to find an expert to establish a conservatory in Ankara.

Hence, on March 27, 1935, an agreement was made with Paul Hindemith in Berlin. He administered the transformation of Music Teachers' School to a conservatory. Classes of state conservatory were formed by choosing the members among the students of Music Teachers School.

Prof. Karl Ebert, Eduart Zuckmayer, Ernst Preatorius, Lico Amar, and Heinz Schafrat were valuable teachers who came from abroad to teach in this institution. Some of the teaches in

1947 are Bedia Dölener, Saime Eren, Ferhunde Erkin, Mithat Fenmen, Fuad Turkay, and Tomris Yolaç.

At the end of 1970's, the student of Ferhunde Erkin and Alfred Cortot, Kâmuran Gündemir, started teaching piano at Ankara State Conservatory. (Kodak, Demirbatır 2008: 91-109)

### **1.8.5.1.The Current Piano Education System in Turkey**

In order to be informed about the previous and current system in piano education in Turkey, some interviews are held with piano teachers who taught at the conservatories of İstanbul and Ankara. Verda Ün, Ova Sünder, and Hülya Tarcan were interviewed directly in İstanbul. On the other hand, Nimet Karatekin from Ankara was interviewed online. In the light of these interviews, there raised an opportunity to gain information for the historical period of piano education in Turkey. A summary of these interviews can be read below:

An interview was conducted with Nimet Karatekin, who had taught piano lessons in Hacettepe University Ankara State Conservatory. During the course of the interview it came into sight that the first person to give piano lessons to Nimet Karatekin was the spouse of Ulvi Cemal Erkin, Ferhunde Erkin. The fact that her repertoire was very broad was also accredited. Karatekin declared that she started her education with O.Beringer Piano Method and uses the same method to teach her own students how to play the piano while using the knowledge she gained from her very first teacher. Unlike F.Beyer, she agreed that starting with the F clef helped the students gain the ability to play with both hands sooner than usual. Subsequent to using the O.Beringer method the learners were able to proceed to easy *Sonatinas* and other pieces at a relatively faster pace.

Karatekin also stated that pieces of Turkish composers were widely referred to during their studies. Some of these composers were noted as A.A. Saygun, U.C. Erkin, B.Tarcan, and N.Kodallı. At the end of the interview Nimet Karatekin declared that within her thoughts she had always wanted to put together a starter's piano method which contains Turkish tunes, but unfortunately was never able to follow through with it. She also added that using the folk music tunes would be the most appropriate but while deciding which tunes to include it is critical that they are suitable for the equal temperament system of the piano, plain, memorable along with being encouraging to children .

The summary of the interview that was conducted with Hülya Tarcan, who is still teaching at Mimar Sinan University State Conservatory, is presented below.

Right at the beginning she mentioned that her first teacher was Necla Tiner, who had been a teacher at İstanbul Public Conservatory. Necla Tiner, who was mother of Hülya Tarcan, started her piano education with Russian Piotr Lunic. Following her education with the Russian inspired N.Tiner; Hülya Tarcan continued her studies with Ferdi Statzer who also was from İstanbul State Conservatory. During their studies Tarcan was able to become skilled at the Mid-European stimulated styles. She accentuated that nowadays, at the conservatories, both Russian and European inspirations are dominating the education on piano.

In Ankara first Mithat Fenmen and then Kâmuran and Selçuk Gündemir were immense inspirations in terms of raising pianists that have become world wide. It was discussed that one must agree that nowadays students are not necessarily guided towards education in France like old days. This change is based on the fact that the under-graduate programs in Turkey are not equivalent to the ones which are in Europe.

Ones who would like to proceed into becoming professors after their careers as teachers are canalized to look into the United States of America or England. The universities in these countries are more suitable to serve such purpose.

Hülya Tarcan pointed out that the piece, *Ten Turkish Piano Pieces*, which was created by her father, composer Bülent Tarcan, is not suitable for beginners. She also added that although she does not prefer to use it as a source for beginners, A.A.Saygun's the book of İnci's notes are in accordance with starters. On the other hand she stated that she frequently uses the piece called *For Children* by E.Zeki Ün. Tarcan added that the piece was composed from a pianists point of view since the spouse of E.Zeki Ün, Verda Ün is a pianist herself. She did not comment on the subject that focuses on the methods which contain Turkish tunes.

The interview with pianist Verda Ün, who had taught in İstanbul Municipal Conservatory, lets one perceive that Ün started her piano education with private lessons. These lessons were given by Adinolfi, an Italian who lives in Turkey. Her mother and her aunt were also involved with music, which allowed her to develop in a family that included members with musical training.

Verda Ün remembers starting with F.Beyer's method and declares that after she began teaching at the Municipal Conservatory she applied the same technique and used F.Beyer method while teaching her students. Following F.Beyer, M.Clementi, *Anna Magdalena Bach Album*, R.Schumann Op.68 *Youth Album* were recurrently used by Ün. Especially J.S.Bach and F.Chopin were known to be very exceptional in her teaching process. She puts stress on

the actuality that students will evolve as much they practice. Ün adds to the former statement, confirming that her experience as a teacher has shown her that even to most talented ones can not succeed unless they practice and work on their skills as much as the others.

The pianist mentioned how she incorporated the pieces of the Turkish composers in the process of the education she provides, A.A.Saygun's pieces for beginners being her primary preference. She also noted that basic piano methods which contain Turkish melodies or arrangements of these tunes are not suitable for beginners due to the fact that the piano is also not a suitable instrument for those compositions. It is known that Ekrem Zeki Ün attempted to elaborate on the idea using a violin. Since the violin has the console which allows the musician to fabricate coma sounds, the attempt was finalized with success.

The interview ended with the use of an Italian phrase.

The content of the interview that was completed with Ova Sünder, who is a piano teacher in İstanbul University State Conservatory, revealed that she started her education on the instrument with Verda Ün. Ova Sünder also took lessons on *solfeggio* from another piano teacher in İstanbul, Rana Erksan. It was indicated that children around five years of age, if taken *solfeggio* lessons prior to receiving piano lessons, are more likely to succeed in terms of learning how to play the piano.

Under these circumstances, those who take the *solfeggio* lessons have minimal problems with the positioning of the fingers, hands, and arms. The most important advantage was stated as the ability to locate each key on the keyboard of the piano. Ova Sünder started learning how to play the piano by using the F.Beyer piano method and says that she applies the same method on the way she educates others. The new methods for starters, although some were constructed in the United States of America, progressed around the idea which allows the beginners to start by using both F and G clefs. Ova Sünder disagreed while adding that ones who intend to become pianists should not prefer to use of such methods. She emphasized the importance of technical studies being the strong base of any comprehensive instrument. At the conservatory, the use of the score, the *İnci's Book* by A.A. Saygun and the effort to include Kemal Sünder's *For Children* in the curriculum were also topics that were accented on.

At the end of the interview, Ova Sünder indicated that she also composes short pieces and studies for her students. Within the context, the pianist confirmed that if there were to be a

study which contains Turkish tunes arrangements, she would participate in showing positive approach and support along with the fact that she would make use of the study.

## 2 THE COMPARATIVE STUDY OF ELEMENTARY PIANO METHODS

Before looking at piano methods, information will be given about the methods that are a few in numbers but published before the invention of the piano.

### 2.1. The Piano Methods' Principles Used Until the Twentieth Century

Piano methods for sure have been advantageous in providing comfort in playing. Nevertheless, in the course of time covered with present methods, first methods of the clavichord that is the ancestor of the piano will be mentioned.

The oldest method written for keyboard was *Fundamentum Organisandi* by the organist Conrad Paumann around 1450's. (Sykora 1973, cited by Gültek 2004:3) The elements appropriate for the contemporary methodological and pedagogical approaches were seen in 1565 in the method called "*Arte de Taner Fantasia*". A Spanish clergyman named Tomas de Santa Maria was an educator with advanced pedagogical skills. In the first volume of his four-hundred-page work, he gives practical examples besides basic information, which is unusual for his time. In the first volume, eight important features of successful playing implementation are listed. The features are: "Playing in correct rhythm, positioning hands correctly, sitting in front of the keyboard in the correct way, playing clearly and with certainty, playing the accelerating and decreasing passages well, playing with correct fingerings, playing with the purpose of pleasing the audience, doing the ornamentations successfully" (Böhmova 1973, as cited by Gültek 2004: 4).

These eight rules are also indispensable for today's students in achievement while learning piano in every level. Even though the piano had not been invented in the 16<sup>th</sup> century, having these utterly correct pedagogical approaches can definitely be farsightedness. Even if only one suggestion is omitted from this list, it will cause a deficient interpretation of the piece.

Santa Maria also provides information on the subject of using the fingers in the clavier. This is a current manner for today's student to overtake the flexibility in fingers while playing a piano. "In the 15<sup>th</sup> section of the first volume, observations related to fingerings are stated. Santa Maria indicates that keys should be played with the soft part of the fingers. Only in this

way can softer and more beautiful tunes be achieved. Moreover, he suggests not touching the keys from a high place, keeping fingers close to the keys and not lifting them much after touching a key" (Böhmova 1973, as cited by Gültek 2004: 4). The text written to provide functionality of fingers on the keyboard should be considered the major rule to give to students by all piano teachers since playing the piano can be described as the departing of fingers from the keys and then again descending on them. Meanwhile, if all fingers do not descend from the same distance, there will be an imbalance. When the weakness of the fourth and fifth fingers is taken into consideration, it becomes obvious that these fingers cannot move up much. In this case, besides the fingers which can reach the farthest distance from the keys, the other fingers should descend on the keys from the same distance. Thus, absolute equality can be provided among the fingers.

Piano beginning student encounters with an unknown material which is called a method will probably effect his/her piano education life in further musical development.

Böhmova also mentioned that "François Couperin in his book '*Pieces de Clavecin*' he presents a parallel approach to today's methods" (1973, as cited by Gültek 2004: 5). According to the author, the best age to educate the hands is six. There is information gathered about the positioning in front of the keyboard and hand positioning. "Paying great attention to soft touch, Couperin advises to keep the fingers as close to the keyboard as possible" (Sykora 1973, as cited by Gültek 2004: 5). The view seems to support Santa Maria's view in the 16<sup>th</sup> century. Two centuries before the invention of the piano, both F. Couperin and S. Maria presented information which is so suitable to today's playing principles.

Detailed information on the piano methods will be given in the section related to methods written by both Turkish and foreign composers and piano educators.

About these methods brief information is provided as; "The elementary piano methods to be used should be as plain as possible, avoiding excessive definitions and confusions. Otherwise the student will stumble, and the teacher will have difficulty in attracting his attention" (Ercan 1994, as cited by Kaynak 2004:2). Several methods have been found for people, especially children, so that they can get used to playing the piano comfortably and can learn this long-living instrument easily. These methods have all been observed to have a shortcoming each.

The contemporary methods are significantly different from the first prototypes (methods written right after the invention of the piano). It is not possible to determine the best piano method in piano repertoire due to the individuality of education. Since each student has a varying potential, technical or musical problems may not be solved with generalization. A method not supported with other methods and books may not be adequate on its own. (Çimen 1995, as cited by Göğüş 2007: 52)

It is extremely important to attract a new piano student so that he likes his instrument. Thus, a longlasting bond with his –probably professional- instrument will be possible with the correct elementary method. In fact, there is no 'correct' method because new ideas will always emerge in piano education. A teacher should not settle with the material in his hands. In order to contribute to the development of his student, he should search for the new by skimming the sources appropriate for the student's level and choose pieces from every method suitable to the topic of the lesson. The approach to continue education with a single method will be insufficient. It should be a principle in education to make the student play as many pieces as possible from a wide variety of sources within a program that consists of similar approaches and prepares the student to the next level.

## **2.2. The Piano Teaching Methods in General**

The repertoire for the beginning students plays the important role. If the pieces in the method are appealing to students' ears and attractive to students, they might have more motivation to learn the piece. Çimen indicated that "In the methods which have the purpose of teaching the piano to primary school students, first the songs that the child is interested in and exist in his surroundings are used, forming a bridge between spoken language and musical language via the lyrics". (Çimen 1995, as cited by Göğüş 2007: 52).

A child who is competent in his mother tongue sympathizes with the instrument much more easily with familiar songs. As a consequence, the basis of future practices is set.

There are varying opinions on the first piano method, some of which are indicated below:

In the first piano methods, it is seen that both hands are made to practice especially in G clef and in C major, rarely in tones with a sharp or a flat; that the melodies are simple and monotonous; and the independent use of the hands and the left hand are ignored as well as cognitive development and creative thinking. (Çimen 1995, as cited by Göğüş 2007: 52)

Among the elementary piano methods, starting from C. Czerny and including F. Beyer, methods in which both hands practiced in G clef first separately and then together were more common. These methods argued that first the student should practice well enough in G clef. After passing on to F clef, different tonalities were also introduced in pieces. Short pieces leave their place to longer ones. The left hand is generally responsible of accompaniment. Due to this reason, the student should practice apart from methods to strengthen his left hand. In another point of view related to the approaches of the same methods, similar expressions were used.

In the first piano methods, generally, there were the following shortcomings: both hands were made to practice in G clef for a long time; melodies were too simple; the left hand was ignored; and the independent use of hands was not given importance. However, in this age of modern and contemporary living style necessitated the piano education to develop in a modern route together with the improvements in science and technology. (Tokcan 1998: 4)

These methods face negative criticism today but when searching for the suitable method, new approaches come to the forefront. There is now a notion named as the "Middle C Method". This approach has been quickly adopted by piano teachers and used especially with preschool children. Kıvanç stated that; "The Middle C method, harmonic melodies, improvement by repetition, use of words that represent rhythmic figures, and clean and well-written score pages are listed as the features of an elementary piano method in Ahrens and Atkinson" (2005: 9).

The ideas expressed above about the elementary piano methods are considered in relation to books that include the information they need when children sit in front of the piano for the first time. That different beginning methods are dealt with these elementary piano books dealing with different methods is mentioned in James W. Bastien's book '*How to Teach Piano Successfully*'. Gül Çimen, a Turkish academician continuing her studies in Ankara has emphasized an approach a rather different from J.W.Bastien. These learning methods are listed below.

These methods are called: Left Hand C-G Right Hand C-G Method, Middle C Method, Landmark Method, Multiple-Tone Method, and Progressive Multiple-tone Method.

These methods have the following properties in general.

Left Hand C-G Right Hand C-G Method: There are two types of approaches in this method. In the first one, hands are made to practice with separate exercises written in G clef before continuing with simultaneous pieces. Through the end of the book, one sharp and one flat are presented. The second approach suggests teaching G and F clef together; nevertheless, books written in this approach start with single hand etudes (Beyer, Beringer, Köhler, etc.). (Çimen 1995, as cited by Göğüş 2007:38)

J. W. Bastien did not indicate the first learning method that Gül Çimen mentioned in his book. Instead of explaining this teaching method, before mentioning the four different methods that have been used since 1940's, he wrote about obsolete methods adopted in 1850's and have still been used by some teachers.

Middle C Method: In this method developed by Burkhard, the thumbs of both hands lay on the middle C and this note acts as a bridge between G and F clefs. This method can be considered as a revolution since it served as a source for the books written later on. In this method, mainly C major, G major and F major are used. (Burkard, John Thompson, Denes Agay, etc) (Çimen 1995, as cited by Göğüş 2007:38)

"Middle C Method", indicated by Gül Çimen, has already been adopted worldwide with the same title. Especially, in the piano education of preschool children, J. Thompson mentioned

the utmost popularity of this method with the score "Teaching Little Fingers to Play" he wrote in 1936. Detailed explanations about this method which has taken the lead in the new teaching method will be given in "The Foreign Educator's Methods" section of this study.

Landmark Method: This method can be named as reading border signs. Having emerged from the middle C Method, this method takes as a border the F note in F clef, middle C note which both hands read in common, and G note in G clef. Later, this method continued to develop by expanding the borders. (Clark, Goss, Noona, etc) (Çimen 1995, as cited by Göğüş 2007:39)

The second item called "Landmark Method" was expressed as "Landmark Reading" in J. Thompson's book. In 1955, F. Clark explained it to be directional reading from given landmarks. In 1974, "Music Pathways" series was printed. In this book, the five C notes on the piano were formed with "Landmark Reading".

Multiple-Tone Method: This method significantly differs from the other elementary level methods. In the beginning of the education, the 12 major tones are taught with intensive harmony. Therefore, it is not appropriate for children. (Alfred's Basic Adult Piano Course, etc.) (Çimen 1995, as cited by Göğüş 2007:39)

"Multiple Key Method" was named by J .W. Bastien as the third teaching method. It joined the world of piano education in 1961 with "Music for Piano" method. This method is a study in which pieces with three flats or sharps are taught within a few months and therefore the tonic, sub-dominant and dominant chords are reinforced. Basically, the book helps the student play the piano by teaching the concepts of "Steps", "Skips", and "Repeated Notes".

Progressive Multiple- Tone Method: Based on the Multiple-Tone method, this method aims to teach all the tones in a few years. It is difficult to acknowledge the piano in this method since hands are so far apart at the start. Furthermore, adverse progressions are used instead of parallel progressions. Hence, it is not appropriate for children (Noona, Bastien, etc.) (Çimen 1995, as cited by Göğüş 2007:39)

"Gradual Multiple Key Method" is J. W. Bastien's last work mentioned in his book. In 1976, it joined the family of teaching methods under the title of "Bastien Piano Library" by James and Jane Smisor Bastien. In this method, short pieces are taught until the presentation of three sharps and flats, but this time the student proceeds gradually with theoretical information. (Bastien: 42-43)

Among the methods explained above, except for the first one, most piano educators have been using methods named "Middle C" and "Landmark" for preschool children. In addition, "Multiple-Tone" and "Progressive Multiple-Tone" methods are used for school children. Today, private schools which give piano education within club activities except the music lesson have been using the first four methods that have been indicated above.

Starting from 1930's and including 1980's, each new method introduced in the market launched a different teaching system and provided opportunity to teachers for new teaching

systems. In a short time span like 50 years, these approaches which have definitely been affected from one another are, in fact, very systematic and methodologically listed elementary piano methods.

There are numerous studies for both children and adults in the learning methods mentioned above. To decide for the most suitable learning method for the student is the most important action.

It cannot be considered right to continue studying with one single method in learning the piano. The student has to learn repertory within his development and to do so; he has to provide this repertory from various sources of information. Keeping this in mind, one can see that the variety in the selected methods is an inevitable period in the learning phase.

### **2.3. The Turkish Piano Methods for Beginners**

In this elementary level, it is essential for the student to get familiar with modal works close to the indigenous music of his country or formed by makam tunes besides the tonal works of Western music. A.A. Saygun's *İnci'nin Kitabı* is the first source to be used in elementary piano education to introduce Turkish composers. The first piece of the book, "*İnci*", is the most appropriate work to practice in elementary piano repertory.

The study of this piece should be put under the title "Works of Contemporary Turkish Composers for Children and Elementary Piano Students". In fact, it has been indicated above with foreign examples that despite the absence of the title *For Children*, there are works composed for children and elementary students under differing titles.

The works of contemporary Turkish composers such as Ahmet Adnan Saygun, Ulvi Cemal Erkin, Ekrem Zeki Ün, İlhan Baran, Necdet Levent, Sayram Akdil, Bülent Tarcan, Burhan Önder, Muammer Sun, Ertuğrul Bayraktar, Yüksel Koptagel, İleriş Sun, Erdal Tuğcular, Ermukan Saydam, Kemal Sünder, Çetin Işıközlü, Sayram Akdil, Selman Ada, Babür Tongür, Hasan Uçarsu, Evrim Demirel will be briefly examined in this section.

Cengiz Tanç's Op.2 work titled as *10 Little Piano Pieces* (1978), Nevit Kodallı's work *Ostinato-Five Pieces for Children* and Adnan Arif Kopuzlu's work *Piano Pieces for the Little Ones* (two pieces-each one-page) are pieces to be played by intermediate students rather than elementary ones. Furthermore, Ulvi Cemal Erkin's work titled *Seven Easy Pieces for Children* could not be reached by means of "Catalogue of Works of Turkish Composers" which was the book written by Ersin Antep. In the phone conversation with his daughter İçten Erkin, it was

learned that this work was in fact never existed, and that seven sections of *Duyuşlar* would be selected to be put in a separate album, but this was also never realized. In the literature, however, a work under this title has been mentioned. Cenan Akın's Op.4 work, *The World of the Little Ones* (1974) could not be reached as well. After the dialogue with his pianist wife Nazan Akın, it was learned that this work's level was too high for children to play.

Another composer, Faik Canselen, passes away in the continuation of the study, deleting the opportunity to reach his works titled *For Children and the Young* (1938) and *Album of Little Pieces* (1929).

The composers who wrote works for the intermediate level under the title "For the Young" and their works are: İstemihan Taviloğlu *For the Young* Op.11 (1978), *For the Young* Op.13 (1980) and Aydın Karlıbel *Youth Album, 16 Pieces for the Piano* (1993-1997).

The names of other composers whose works can be played by intermediate piano students and the titles of the works are: A. A. Saygun- *Sonatine* (1937) Nihan Atlıĝ- *Sonatine* (1983), Ayşegül Kostak –*Sonatine* (1997). Necati Gedikli's work *Album Pages for the Elementary Level* (1970) could be reached from İzmir. The list of the other composer's works that are related to the study such as Kemal İlerici's pieces "*For my daughter Dilek*" and "*Ülkü'ye Serçe Kardeşten Armağanlar*" can be seen in the catalogues.

The works of Turkish composers will be examined by taking the comparative explanation of the works of A.A.Saygun and R.Schumann as a reference. Thus, besides dates of composition and publishing information, information will be given on the use of keys, tonality, modality, makam use, interval use, use of *legato-staccato*, use of dynamics, accidentals, register, number of bars and fourths and eighths as note values.

In addition to the criterias mentioned above, F.Beyer *Op.101 Scuola Preparatoria Del Pianoforte* No:66 and the Easy *Sonatinas* will be evaluated as the target point in the methods and scores both written by the composers and educators.

F.Beyer's No:66 is a piece composed with both F and G clefs. The significance of this composition is that it provides an easy transition period for students, who do not have the proper knowledge of the F clef, while being educated on subsequent pieces; allowing them to understand and perform the F clef in a more comfortable manner. An additional reason can be stated as the fact that the piece was written in C major tonality and the concepts of I. IV. and V. progressions are allocated to the students. The movements of both the right and left hand

smooth the progress of moving away from the five finger pattern. The piece is effortlessly adopted by all students; both by ones who are in school and by adults.

In early-intermediate stages, students progress towards upper levels starting their journeys with primary *Sonatinas*, initially with the M. Clementi then *Anna Magdalena Bach* Album. The importance of playing *Sonatinas* is to both acknowledge the *Sonata* form and to achieve the success of completing a piece that is elongated and contains various features for the first time. The students obtain the opportunity to perform a piece with diverse tonality and assorted tempo along with different ways of expression within unity while gaining experience.

### 2.3.1. The Composers' Piano Pieces

Ahmet Adnan Saygun-*İnci's Book*



**Figure 2.1:** Ahmet Adnan Saygun-*İnci's Book* "İnci".

A.A. Saygun's work *İnci's Book* is an incomparable score composed for educatory purposes. There are seven pieces with titles in this methodological work which dates back to 1934. Published in 1952, "*İnci*" is the most suitable work for elementary piano students. Indeed, with its modal pattern, it should be acknowledged by all elementary piano students worldwide. In makam language, it can be labeled as La (A) *Hüseyni* as well. It starts with a down-beat and introduces fourth and seventh intervals smoothly to the student. It also reinforces pedal-sound acquisition often encountered in universal piano repertory and making the right hand heard melodically during the accompaniment of the left hand.

- A. The most important point is that it expresses the triad tonality whose third is silent, exposing modal tones. It has been a role model for the next generation of "Contemporary Turkish Composers" by making the first, fifth, and eighth pitches heard.
- B. Another piece from the book called "*Ninni*" (Lullaby) can be considered as a second work to be played by elementary piano students.

Ulvi Cemal Erkin-*Impressions*



Figure 2.2: Ulvi Cemal Erkin- *Impressions* "Little Shepherd".

Ulvi Cemal Erkin's work *Impressions* was composed in 1937. There are eleven pieces in this cycle. The seventh piece, "Little Shepherd", can be played by elementary adult piano learners in regard to texture, form, register, and fourth-fifth intervals. In addition, composed in "F sharp *Kârçiğâr*" makam scale, this work will soon find its place in world music history as having Turkish tunes. This score should be emphasized as one of the building blocks of early piano literature of the Republican period.

Ekrem Zeki Ün- *For Children*



Figure 2.3: Ekrem Zeki Ün- *For Children* "Şarkı".

Composed by Ekrem Zeki Ün in 1970 and published in 1993, this work has four pieces with titles. The piece named as "Song" has lyrics and twenty-three bars. The first phrase lasts for eight bars. Having F sharp in its system, the piece starts with E and ends in the same pitch. It is played *legato* throughout and has terminology on tempo. The term *poco rallantando* is taught to students besides dynamics. Written in canonic style, this work ends with the repetition of the main theme. The use of  $\frac{1}{4}$  rhythm helps the elementary piano student.

Ekrem Zeki Ün-*Short Pieces for the Piano*



**Figure 2.4:** Ekrem Zeki Ün-*Short Pieces for the Piano* "Şalvarlı Kız".

This work composed by Ekrem Zeki Ün was composed in 1960. There are four pieces in the work. The piece called "*Şalvarlı Kız*" can be considered as equal to A. Saygun's "*İnci*" in terms of texture, form, register and use of fourth-fifth intervals. Besides, it can be thought of as the most appropriate piece for elementary and adult piano learners. As it has Turkish tunes, it is highly possible for all the elementary piano students in the world to like it. This score should be considered as a masterpiece in the early piano literature of the young Republican period.

Bülent Tarcan-*Ten Turkish Piano Pieces*



**Figure 2.5:** Bülent Tarcan-*Ten Turkish Piano Pieces* "Gülnehal".

There are ten pieces with titles in this work which was composed in 1968. The characteristics that the title of this work implies can be clearly observed in the work.

The first piece is a harmonization of Hammamizade İsmail Dede Efendi's "*Gülnehal*" in *Rast* makam (which is thought to equal G major in Western music) with Bülent Tarcan's title "*Dede Efendi*" in C major. It can be considered equal to "*İnci*" by A. A. Saygun in terms of texture, form, register and use of fourth-fifth intervals. Furthermore, it can be thought of as the most suitable work for elementary adult and junior piano students. The piece titled as "*Efe*" should also be labeled as a work that can be played by adult piano students.

This work is a very suitable source for all elementary piano students who want to meet Turkish melody structure

Kemal Sünder -12 Children Pieces for the Piano Op.13



**Figure 2.6:** Kemal Sünder –12 Children Pieces for the Piano Op.13 "No:2".

Composed by Kemal Sünder in 1971, *12 Children Pieces for the Piano* consists of twelve pieces. There are no subtitles. This score has not been published yet. It is provided from the Library of İstanbul University State Conservatory.

Among these pieces, No: 2 and No: 5 are the most appropriate repertory for elementary piano students. Both pieces have a modal character and pitches of *Dorian* scale. With these two-octave pieces, students learn *legato-staccato* and *tenuto* techniques together with dynamic signs. The smallest note is the sixteenth, treated with various rhythms. The pieces consist of phrases of four bars that last for twelve or sixteen bars. The left hand moves within the melodic line instead of accompanying in the first chosen piece. Repeat sign and *segno* are also taught in the piece.

As an opinion, these are the two pieces that can be played by elementary piano students. The remaining ten pieces, however, are more suitable for intermediate piano students.

This work is classified methodologically.

Yüksel Koptagel- *Fossil Suite*



**Figure 2.7:** Yüksel Koptagel- *Fossil Suite* "Suite Antique".

There are six pieces in this score composed by Yüksel Koptagel in 1957 and published in 1963. The first piece, "*Suite Antique*", is the most appropriate piece to study for elementary piano students. It is composed in A minor and in  $2/2$  rhythm. The first phrase lasts for four bars. The piece goes on for eighteen bars and there is part-playing on the left hand. Both clefs are used besides accents on the down-beat and up-beat. Including dynamics as well, the piece ends with the term *poco rallantando* and *fermata*. The sixth intervals are often heard. The piece is especially useful in practicing fingering in piano education.

The most suitable works of the scores indicated below to be played by an elementary piano student are the closest and most parallel ones to "*İnci*" from A. A. Saygun's reference work *İnci'nin Kitabı* in terms of texture, rhythmic pattern, tonality and form, register and the use of fourth-fifth intervals.

İlhan Baran- *Pieces for Children*



**Figure 2.8:** İlhan Baran- *Pieces for Children* "Silent Morning".

Composed by İlhan Baran in 1970 for the piano or clavichord, *Pieces for Children* consist of nine pieces, each having their own title. The first edition is dated 1984, and the second edition is in 2006, by a different publishing company. The first piece, "*Silent Morning*", is the most suitable piece for the elementary piano repertory. Composed by using the *Buselik* scale, *legato* and its symbol can be learnt. Moving in two octaves, this piece also introduces *ritardando*. The first music phrase being two bars, it is seventeen bars in total. The following pieces in this score can be easily played by late beginners. Classified methodologically, this score is a significant source in terms of familiarizing piano students with Turkish Makam scales.

İlhan Baran-*Black and White*



**Figure 2.9:** İlhan Baran-*Black and White* "Lullaby".

This work composed by İlhan Baran was published in 1975 consists of thirteen piece. The fifth piece, "Lullaby", is utterly suitable for elementary adult and junior learners regarding texture, form, and register.

Composed in the makam scale of *Kürdî* and treated as including Turkish tunes, this piece is presumed to be played by all elementary piano students in the world with ambition.

Muammer Sun – *Colours of Homeland Volume III*



**Figure 2.10:** Muammer Sun – *Colours of Homeland Volume III* "No:1".

*Colours of Homeland Volume III* was composed through the years 1959 and 1977. The first piece in this album can be considered as equal to A. Saygun's "İnci" in terms of texture, form, register and use of fourth-fifth intervals. It appeals to both adults and children who start playing the piano with Turkish tunes. It is highly charming for all beginners in the world as well.

Muammer Sun- *Song Without Words for the Piano "Autumn"*



**Figure 2.11:** Muammer Sun- *Song Without Words for the Piano "Autumn"*.

*Song Without Words for the Piano "Autumn"* was composed through the years 1977-1979. It can be considered as equal to A. Saygun's "*İnci*" in terms of texture, form, register and use of fourth-fifth intervals. It appeals to both adults and children who start playing the piano with Turkish tunes. It is highly charming for all beginners in the world as well.

Muammer Sun- *Song Without Words for the Piano "Prayer"*



**Figure 2.12:** Muammer Sun- *Song Without Words for the Piano "Prayer"*.

*Song Without Words for the Piano "Yakari"* was composed through the years 1977 and 1979. It can be considered as equal to A. Saygun's "*İnci*" in terms of texture, form, register and use of fourth-fifth intervals. It appeals to both adults and children who start playing the piano with Turkish tunes. It is highly charming for all beginners in the world as well.

Yalçın Tura –Compositions for the Thesis called "*A Trial of Anthology Consisting of the Works of Contemporary Turkish Composers for Elementary Piano Students*"



**Figure 2.13:** Yalçın Tura – "A Piece" composed for the thesis called: *A Trial of Anthology Consisting of the Works of Contemporary Turkish Composers for Elementary Piano Students*.

There are a few pieces composed by the composer Yalçın Tura for Mehru Ensari's thesis titled *A trial of Anthology consisting of the works of Contemporary Turkish Composers for Elementary Piano Students*. These pieces do not have a title. The most suitable one for this study is written in eight bars, one and a half octaves and in  $\frac{3}{2}$  rhythm. In this work composed modally, the student meets  $\frac{3}{2}$  rhythm and dynamics. There are both G and F clefs on the left hand. The theme consists of the first four bars and its repetition is heard in the last 4 bars on the left hand. This work is suitable for the elementary piano students.

Babür Tongur -*Piano Twisters*



**Figure 2.14:** Babür Tongur -*Piano Twisters* "No:2".

Composed by Babür Tongur between 1962 and 1971 and revised in 2007, this work has thirteen pieces without titles. It has not been published yet.

The first piece can be perused for elementary piano students in terms of thesis study. It can be considered as equally easy to play as A.A. Saygun's "*İnci*" from *İnci's Book*. The piece

alternates between  $\frac{2}{4}$  and  $\frac{3}{4}$  measure values. The first pitch is middle C; and the whole work moves within six notes, without even reaching a one-octave range. It has fourteen bars in total, in which third and seventh intervals dominate, with both hands on the G clef. Having a pedal sign, this piece is available to be played by adults. It is *legato* until the end, and ends with *ritardando*, which enables the student to learn this term.

As an opinion, this work is appropriate for elementary and intermediate repertory and therefore should be described as suitable for students who want to base their repertory on the works of Turkish composers.

Selman Ada - Op.17" *Jeux de Piano (Piano Games), 24 Pieces for the Young*



**Figure 2.15:** Selman Ada - *Op.17" Jeux de Piano (Piano Games), 24 Pieces for the Young* "No: 2".

Composed by Selman Ada in 2000 and printed in 2001, this work consists of two volumes, each including twelve pieces. The third piece from the first volume is the most suitable work for the elementary piano repertory. The first sentence of this sixteen-bar work has four bars. It is written in  $\frac{5}{8}$  rhythm, which enables the student to learn compound rhythms. Both hands play in G clef. There are nuances and accidentals in one octave. Its makam is Hicazkar. It is very suitable for students who would like to start playing with Turkish tunes.

Ertuğrul Bayraktar- *First Steps on the Piano*



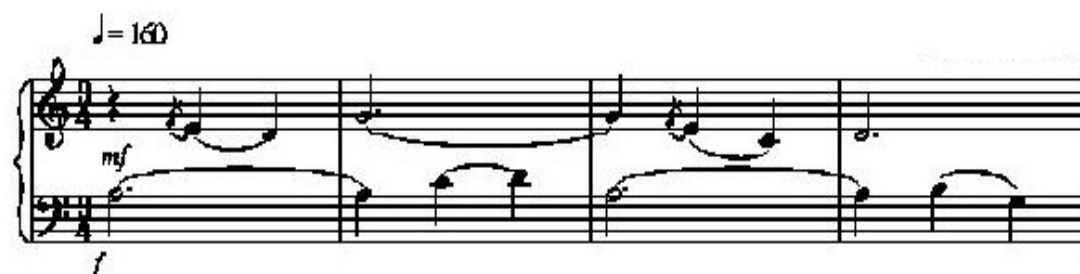
**Figure 2.16:** Ertuğrul Bayraktar- *First Steps on the Piano* "Yansıma".

Composed by Ertuğrul Bayraktar in 1980, this work includes nine pieces totally. The first piece, "Yansıma", is the most suitable work to be learned by elementary piano students. Written in  $2/4$ , this work starts with the right hand on G clef. The two hands imitate each other, thus making the student study canon style. On the left hand the student plays F clef and both hands have the accidental E flat on the score. The piece has twelve bars and the first phrase lasts for four bars. This is an easy elementary piece to be learned with its dynamics.

Ertuğrul Bayraktar-*Three Pieces for the Piano*



**Figure 2.17:** Ertuğrul Bayraktar-*Three Pieces for the Piano* "Kaleden Kaleye".



**Figure 2.18:** Ertuğrul Bayraktar-*Three Pieces for the Piano* "Salına Salına Gelen Kız".

*Three Pieces for the Piano* was composed thorough the 1976 and 1977. These three pieces are composed under the titles of "Kaleden Kaleye", "Salına Salına Gelen Kız", and "Salıncak".

The first two pieces can be considered as equal to A. Saygun's "İnci" in terms of texture, form, register and use of fourth-fifth intervals for beginners. Adult beginners can also play the

third piece with ease. It appeals to both adults and children who start playing the piano with Turkish tunes. It is highly charming for all beginners in the world as well.

Sayram Akdil - *Long Live Children*



**Figure 2.19:** Sayram Akdil - *Long Live Children* "Ali and Veli".

This score of two books written by Sayram Akdil with the title *Yaşasın Çocuklar Piano Pieces* includes seventeen pieces. Published in 1998, the first book of this work can be used by elementary piano students. The first piece with the title "Ali and Veli" is perfectly suitable for elementary students. It starts with the right hand and continues for twenty bars. The first phrase starts with presenting two different themes independently by the left and the right hand during eight bars. The student learns to present two different themes at the same time in the continuing measures with this piece. Its register is within one octave. It ends with seventh interval. Written in modal scale, this piece is useful to stay in the student's mind as a preparation to *fugue* form.

Sayram Akdil-*Six Piano Pieces*



**Figure 2.20:** Sayram Akdil-*Six Piano Pieces* "No:1".

This work was composed by Sayram Akdil through the years 1971 and 1979 and published in 1987. The first piece can be used in teaching adult piano students. Written in La *Hüseyni* scale, this piece can be considered as slightly more difficult than "İnci" by A. Saygun in terms of texture, form, register and use of fourth-fifth intervals. It should also be considered significant since there is a makam scale which meets elementary piano students with works close to Turkish tunes.

Necdet Levent-10 Pieces for the Piano



**Figure 2.21:** Necdet Levent- 10 Pieces for the Piano "Yarenlik".

Composed by Necdet Levent between 1978 and 1979, this work was published in 1999. It has ten pieces with titles. These pieces are written in *La* (A) *Hüseyni*, *Si* (B) *Buselik*, *Mi* (E) *Hüseyni*, *La* (A) *Buselik*, *Re* (D) *Hüseyni*, *Fa* (F) *Rast*, *Re* (D) *Buselik* and *Segah* scales. In my opinion, in this score, the fifth piece in *La* (A) *Buselik* titled as "Yarenlik" can be considered equal to "İnci" of A.A. Saygun from *İnci's Book* in terms of texture, form, register and use of fourth-fifth intervals. Furthermore, this piece can be thought of as the most suitable piece for elementary adult and junior piano students.

On the back cover, Necdet Levent's use of form, style, and makams of Turkish Folk and Classical Music in his own insight is emphasized together with his adoption of Kemal İlerici's "Quatro Harmony System". In this sense, including works connected to Turkish tunes, the contribution of this work to piano beginners is an undeniable fact.

Burhan Önder- *Song Without Words for the Piano* "Melancholy"



**Figure 2.22:** Burhan Önder- *Song Without Words for the Piano* "Melancholy".

*Song Without Words for the Piano* "Melancholy" was composed in 1977. It has a  $\frac{5}{8}$  syncopated rhythm and one section. It can be considered ideal for both junior and adult piano students regarding texture, form, register and use of fourth-fifth intervals. It is also very suitable during the adaptation of students into Turkish rhythm since it is composed in scale of *Buselik* makam and syncopated rhythm. It is highly possible for all piano students in the world to play this piece enthusiastically.

İlteriş Sun-*Pieces for the Piano*



**Figure 2.23:** İlteriş Sun-*Pieces for the Piano* " No:1".

*Pieces for the Piano* was composed through the years 1975 and 1979. This work consists of 11 pieces. The first piece of this score can be considered as equal to A. Saygun's "*İnci*" in terms of texture, form, register and use of fourth-fifth intervals for easy playing. It appeals to both adults and children who start playing the piano with Turkish tunes. It is highly charming for all beginners in the world as well.

Erdal Tuğcular-*The Color of 'Türkü'/ 11 Pieces for the Piano*



**Figure 2.24:** Erdal Tuğcular-*The Color of 'Türkü'/ 11 Pieces for the Piano*"Al Mendili".

*The Color of Türkü "11 Pieces for the Piano"* was composed in 1995 by Erdal Tuğcular.

Each of the eleven pieces has a title. The most significant feature of this work is its original arrangements of samples from Turkish Folk Music, thereby successfully introducing Turkish tunes to piano students.

The second piece of this work, "*Al Mendili*", is a folk song arrangement from Hatay region. It can be considered as equal to A. Saygun's "*İnci*" in terms of texture, form, register and use of fourth-fifth intervals for easy playing. The other original piece, "*Bar*", is also suitable to be used in piano education. This score as a whole is appealing to both adults and children who aim to start playing the piano with Turkish tunes. It is highly possible for all piano students in the world to play this piece enthusiastically.

Ermukan Saydam-*Titled Pieces for the Piano*



**Figure 2.25:** Ermukan Saydam-*Titled Pieces for the Piano* "Innocent Child".

This work was composed by Ermukan Saydam. The composition year of the score was not found. It can be found in the market. It consists of twenty-four pieces, all of which are original. In the foreword of the work, the composer indicates that he aims to familiarize performers with his imaginary world with the pieces he composed in 50 years' time.

In this work, the third piece titled as "*Innocent Child*" can be considered as the only piece that can be used for adult beginners at the end of the first year in term of texture, form, register and fourth-fifth interval use. It is a short piece which is worth to be included in the universal repertory for children.

Çetin Işıközlü- *Child's World – From Turkish Children to the Children of the World Op.21*



**Figure 2.26:** Çetin Işıközlü- *Child's World Op.21*"Aç Kapıyı Bezirgan Başı".

It is composed by Çetin Özışıklı in 1982 with the title *Child's World – From Turkish Children to the Children of the World Op.21 Piano Album* and published in 2007. There are nineteen pieces with their own titles in this work.

There is a foreword by Çetin Işıközlü in the album. Briefly, he states that if Turkish makams and rhythmic patterns are learned primarily, then the consonant and dissonant sounds of polyphonic music will be more easily acquired by Turkish piano students.

It is emphasized that while preparing this method children's games were utilized and the arrangements were ordered from easier to more difficult. It is also added that these pieces were both for children and for advanced students.

As a piano technique, *glissando*, pedalling, *arpeggio*, fingering, scales, *dissonant* sounds and chords, third-fifth chords and octave studies are included. There is also a Compact Disc recording of the album. The piece to be considered for elementary piano students in regard to this study is the seventh piece titled "*Aç Kapıyı Bezirgan Başı*". Written in  $\frac{3}{4}$  rhythm, right hand starts playing solo on B<sub>5</sub>. Both hands play in G clef until the end. Twenty-three bars in total, the first phrase of the work lasts for five bars. As for the note value, dotted fourths and triplets are introduced. In a two-octave register, dynamics, embellishments, grace notes, *trills*, *accents*, *signo*, and fermata information is reinforced. The works in the score can be considered to have been methodologically ordered.

#### *Hasan Uçarsu- Three Little Pieces for the Piano*



**Figure 2.27:** Hasan Uçarsu-*Three Little Pieces for the Piano*.

The works of Hasan Uçarsu composed under the title of *Three Little Pieces for the Piano* in 1984 were later completed to seven. To be printed in 2010, the first piece of this work can be considered appropriate for elementary piano students. Within a one octave range, it starts in G clef and the left hand also uses the F clef. Composed in  $\frac{4}{4}$  rhythm and twenty-five bars, the first phrase of the piece has four and a half bars. The student has the opportunity to use both hands equally. Besides grace notes and *legato*, he will learn *ritardando* and *fermata* terms. He will also learn to play fourth intervals on the right hand; third, fifth, and seventh intervals on

the left hand. The piece has a three and a half octave register. It is a suitable piece to learn on the way to becoming intermediate on the piano.

Evrım Demirel-*Meltem's Piano Album*



**Figure 2.28:** Evrim Demirel- *Meltem's Piano Album* "Ha Gayret Meltem".

The three short pieces of the score that Evrim Demirel started to compose in 2009 for elementary piano students have been completed during this study. Overall, the score will consist of ten pieces and is planned to be published in 2010. These three pieces can all be used for elementary piano students. Each has been composed to start in both G and F clefs with both hands. The first piece is considerably easier than the third one, "*Ha Gayret Meltem*", which is more extensive. Seventeen bars in total, the first phrase of the piece lasts for four bars. Starting from the first measure, the student meets false relation and learns terms of *staccato*, *portato*, and *legato*. Dynamics are included as well. The widest interval is fifth in both hands. It has a three octave register and *Dorian* mode.

### 2.3.2. Piano Educators' Methods

In the research carried out for this thesis, thirteen elementary piano methods written by Turkish educators have been reached. The Borusan Library in Istanbul, The Library of Boğaziçi University, Atatürk Library and Pan Publishing are a few places that provided these methods. On the other hand, personal archives were also used.

Most of these methods have "Piano" and "Method" in their titles, among which "*My Friend Piano*" and "*10 Short Pieces for the Piano*" can be labeled as original works that lack a methodological perspective. Nevertheless, one of the reasons why these two scores are dealt with under the title of piano methods written by educators is that the writers of these scores are in the forefront with their educator identities rather than composer identities. These scores are composed for adult learners as well as children.

The information with regard to these methods includes the writer (s) of the method; the date of publishing, its availability, and the number of pages. Afterwards, a summary of the foreword, the number of sections and their titles are mentioned. The technical explanation of

methods is related to piano teaching methods, tonal knowledge target, and whether the pieces have been selected methodologically or not.

Examples from folk tunes of the World and Turkish folk and traditional music have been searched in the methods as it is directly related to the subject of the thesis.

The final consideration is the level of the student who studies this method and the possible album or work of a composer to be played.

### *I'm Learning to Play the Piano*

Written by Didem Gezek and Elvan Gezek sisters and published in 2008, the method named as *I'm Learning to Play the Piano* has two sections. 128 pages in total, the method includes coloured pictures and tables.



**Figure 2.29:** Didem Gezek and Elvan Gezek *I'm Learning to Play the Piano*"Mini Mini Bir Kuş".

In the foreword of the method, the writers put forward the elementary period of piano studies in a joyous manner and add that they build the base for advanced studies. In addition, they aim for an easy and comprehensible teaching and learning with written and visual explanations in the method.

The first section includes Let's Meet the Piano, Let's Learn the Alphabet of the Piano, Time in Music, Tempo in Music, and the Volume of Voice in Music under the title of "Let's Get Prepared for Piano Studies".

In the second section, on the other hand, sixty short pieces are aimed to be taught under the titles of "Elementary Studies, *Legato* Study, and Scale Study".

In this method, from the very beginning, together with G and F clef, middle C is considered as a main tool; so, the first exercise starts with middle C. There are no pieces composed by the writers. To teach tonality, scales with two sharps and two flats are included with sample pieces.

Three American folk tunes among International Folk Tunes, and eleven tunes take place. The arrangements of four short pieces composed by B. Bartók and Z. Kodály for practice are also included.

This method includes neither any scores by a Turkish composer nor a Turkish melody. As an opinion, this method is organized methodologically so that students working with this method can start playing the *Sonatina* albums in a short time.

*Piano Method 1 /Students of Anatolian Fine Arts High School and Students over 9 Years"*

Written by Z. Gülnur Sayar in 2007, this method has two sections and eighty-five pages. It consists of black and white tables and a DVD. The second book of this method has been scheduled, but not published yet.



**Figure 2.30:** Z. Gülnur Sayar *Piano Method 1 /Students of Anatolian Fine Arts High School and Students over 9 Years* "No:7".

In the foreword of the method, the writer emphasizes that every person can play the piano well as long as "Ergonomics" and "Grade System", which are now being used worldwide, are applied during the learning period. The exercises in the book that resemble Turkish Makam Music are mentioned to have been prepared by taking Arel-Ezgi-Uzdilek system into consideration.

In the first section, titles of "Basic Attitudes in Piano Technique, the Position of Hands in the Piano, the Keyboard of the Piano and Middle C, the Black-White Relation in the Keyboard, Chord-Playing Technique, the *Staccato* Technique, and New Positions in the Keyboard" are treated.

In the second section, "Fingerings of Right and Left Hands and Makam Scales, Thumb Turns, and the Position of the Wrist" are treated.

In this method, from the beginning, G and F clefs are considered with "the Usage of the Middle C". The first exercise of the book composed by the writer starts with "D" in the right hand and "B" in the left hand. The writer explains the reason to start with these notes as not disturbing the balance of the hands technically. Exercises starting with the middle C take place later in the book. Short pieces of the writer often emerge in the method.

In teaching tonality, the last stage is with E major sample pieces. There are no pieces with flat notes. There are *Rast* and *Nihavend* makams with sample pieces. In Western music, *Rast* can be thought of as G major and *Nihavend* as g minor.

As a World Folk Music sample, only a piece with a chromatic transition, named as "Black and Blues", is included without mentioning the origin.

As a piece composed of Turkish melodies, while introducing two makam scales, the arrangement of "Gülnehal", which is a work of traditional Turkish music composer Hammamizade İsmail Dede Efendi, is included.

In introducing Nihavend scale, on the other hand, the piano instructor of Anatolian Fine Arts High School Naci Madanoğlu's "Tusser" is included.

As an opinion, a student who finishes this methodologically prepared book cannot play an elementary *Sonatina* album. It will be logical to evaluate the other levels of the book before making any further judgment.

#### *Piano Method for Children Under 10 Years of Age*

Written by Yalçın İman and published in 2000, this method has one single section, 95 pages, colored tables and pictures, but no foreword.



**Figure 2.31:** Yalçın İman *Piano Method for Children Under 10 Years of Age* "Küçük Şarkı".

In this method that uses the middle C system as a beginning, contrary to other methods, the right hand starts with E and left hand with A, both hands using the third finger.

For tonality, besides C major, G major and F major are learnt and other accidentals take place in pieces composed by Yalçın İman himself. These short pieces are both chromatic and chordal works which almost teach twelve half tones.

This method includes two Russian and one Israeli folk song arrangements.

As a piece consisting of Turkish tunes, arrangements of one Turkish Dance, two folk songs and four riddles are included.

As an opinion, a student who finishes this methodological book can play F.Beyer No: 66. It does not seem possible for any beginning *Sonatina* albums to be played.

### *The Piano Method*

Published first in 1990 and written by Yalçın İman, this method had its fifth edition in 2008. It consists of only one section and 150 pages, including black-white tables and pictures.



**Figure 2.32:** Yalçın İman *Piano Method* " Kâtibim".

In the foreword of the method, in short, it is indicated that a well-written method which includes popular foreign and native melodies will make the learner enjoy piano playing.

The method starts with middle C in the first exercise composed by the writer. There are several compositions of the writer in this method.

In teaching tonality, major and minor scales in two sharps and two flats are taught.  $\frac{4}{4}$  "The Turkish National Anthem" is arranged in g minor and takes its place as the final piece in the book.

As an example of folk music, four German folk tunes, three French folk tunes, and one American folk tune are printed. Besides, two B.Bartók pieces are used for teaching the piano.

Two Turkish folk music arrangements are printed for pieces with Turkish melodies.

It is appropriate to use this method for adult elementary students. One might agree that the first exercises are methodological, but the continuation diverges from methodological writing. Yet, a student who finishes this book can easily play beginning *Sonatina* albums and then pass on to simple Mozart *Sonatas*.

### *Basic Piano Education 6-12 years*

Written by Nail Yavuzoğlu, this method has one single section, and 70 pages of colored pictures. There is no foreword.

This work is written for school children who are aged six to twelve years by using middle C system. There are no accidentals, only short pieces written in C major.



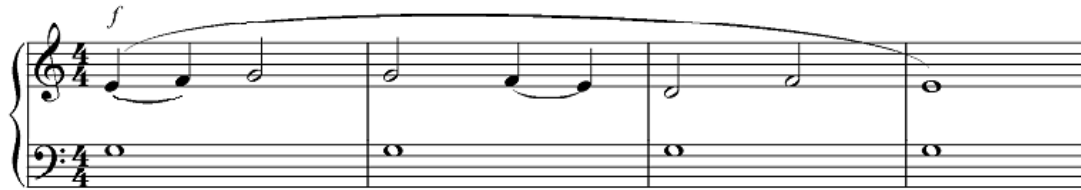
**Figure 2.33:** Nail Yavuzoğlu, *Basic Piano Education 6-12 years* "Bandoneon ve Neşeli".

There are neither examples of World folk music nor arrangements of Turkish music.

As an opinion, a student who finishes this methodologically-proceeding book can be said to have reached the middle section of F.Beyer. It is not possible for this student to play beginning *Sonatina* albums.

#### *Easy Piano*

Written by Sevinç Ereren and published in 2007, this method has 172 pages with black-white tables and pictures. It had the second edition in 2009.



**Figure 2.34:** Sevinç Ereren, *Easy Piano* "Boran Geldi Kış Geldi".

In the foreword of the method, the writer emphasizes that she aims to teach preschool children of three to six years to play the piano. The lessons are mentioned to be short and combined with play. Next to plays, children's success is considered to be improved by making them color the pictures in the method. The aim is to motivate children to play "repeatedly" by especially giving them studies under the title "homework".

The first few exercises of the method that starts with middle C system is in middle C. Short arrangements that reinforce C major and G major scales are often used.

When the existence of world tunes is examined, we come across arrangements of one Palestinian, one Chilean, one Puerto Rican, one Japanese, one German, one French, and five American folk tunes. This method is the only method that allows variety among the methods that use international folk melodies. There is also an arrangement of B.Bartók's Folk Dance.

Among Turkish melodies, arrangements of seven folk songs and a nursery rhyme arrangement take place.

As an opinion, a student who finishes this method can be considered in F.Beyer No: 66. It does not seem possible for this student to be able to play beginning *Sonatina* albums.

#### *Piano Beginning Method and Repertory*

Written by Tülay Ülkü and published in 2001, this method has one single section, 137 pages and black-white images.



**Figure 2.35:** Tülay Ülkü, *Piano Beginning Method and Repertory* "Alıştırma 4".

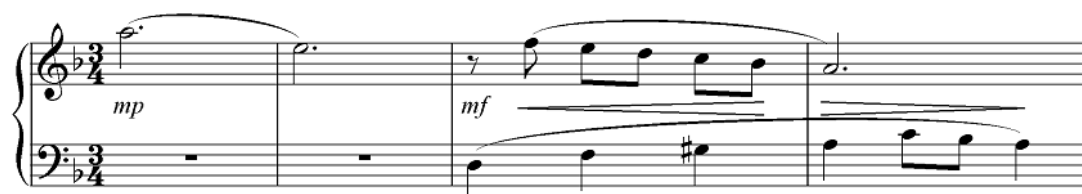
It starts with middle C system, with exercises using middle C in both hands. Throughout the method, C major, A minor, G major, F major and d minor scales are taught together with pieces that establish these scales.

Among international folk tunes, American, Dutch, Ukrainian, and German folk tunes have one arrangement each. There are no Turkish folk tunes.

A student can be thought of to improve in a methodological order upon learning this method. As an opinion, upon its completion, a student can easily play beginner *Sonatinas*.

#### *Self-learning the Piano*

Written by Nuri Mahmut and published in 1997, this method has two sections and their subtitles. In addition, there is a section of thirty pieces which are mostly piano works of classical western music. It has 163 pages in total with black and white tables.



**Figure 2.36:** Nuri Mahmut, *Self-learning the Piano* "Şehnaz Buselik".

In the foreword, the writer mentions that he aims to popularize piano playing, adding that the short etudes he prepared from Turkish motifs will motivate the students.

The first section has the title of "About the Piano". It classifies the definition of the piano, piano notation rules and fundamentals in playing the piano. The second section has the title of "Piano practicing technique and Etude Practice". It has the subtitles of "Pre-Practicing Method and finger exercise", "Important points in the technique of detached playing and etudes", "*Legato* playing techniques and *etudes*", "Important points of fingering in the piano and *etudes*", "Harmonics-octave-chord playing technique and *etudes*", "Basics of fugue playing and *etudes*", and "Using the pedal and *etudes*".

The method does not start with the middle C system. A five-measure piece of the writer directly teaches staccato as the first piece. The method uses both clefs.

Tonality is taught without any order. After a scale with one sharp, there is a piece with four sharps.

Among international folk tunes, there is an example of a Chinese folk tune. As a Turkish tune sample, there is an arrangement of a piece in *Şehnaz Buselik* makam.

The pieces in the method are definitely not classified methodologically.

As an opinion, students who finish this method prepared for adults can easily play a Mozart *Sonata*.

#### *Piano Education*

This method is written by Sevda Askerova in 2002. It has two sections and 201 pages with black-white tables.



**Figure 2.37:** Sevda Askerova, *Piano Education*"Egzersize".

The foreword is written by another Azeri pianist, Zöhrab Adıgüzelzade. In short, the positive reinforcement of teacher-student relationship is mentioned, adding that a student will be more successful in learning the pieces he is familiar with. The method is mentioned to be written for children.

The first section of the method includes thirteen lessons, each having a separate explanation and sample notes, together with different suggestions for the instructor and the learner. The

second section consists of 77 pieces, most of which are original works of Azeri and Turkish composers.

In this method, the skills of two hands are practiced, starting from C<sub>4</sub> in G clef first for the right hand, then for both hands in F clef within an octave.

The continuation of the method has a different system. The accidentals and the sixteenth note value appear too soon, making the student play complex rhythmic structures.

Regarding the international folk tunes, arrangements of one Azeri and one Slovakian folk song are included. There is no Turkish folk tune.

Although it has a methodology of its own, this method can be considered as challenging to complete within a year even for an adult learner.

One might agree that with the completion of this method, a student can easily play the first period *Sonatas* of Beethoven.

#### *Ten Little Pieces for the Piano*

*Ten Little Pieces for the Piano* by Hazar Alapinar was composed in 2002. Twenty-paged-score has been published in İzmir. In the preface it was specified that as well as the piece *Mini Dialogs* which was composed for the piano and violin, the composers other than *Ten Little Piano Pieces* were also generated, for educational purposes.



**Figure 2.38:** Hazar Alapinar, *Ten Little Pieces for the Piano* "No:2".

Each piece is an original work composed in makams. The first piece in Rast makam can be used for elementary piano repertory. It is natural that there are no examples from world folk music. As it is not a score of tonal compositions, there is no intention of teaching scales. Some information on accidentals is given by some chromatic passages and accidentals within makams used in the score. A student can comfortably play from easy *Sonatina* albums on the completion of this methodologically written work.

The importance of this score can be noted as the simplicity it held on to while being formed as a modal, as well as the basic techniques it provides throughout the learning process of piano

playing. As an opinion, it is highly probable for elementary piano students to study this book with enthusiasm.

### *My Friend Piano*

Written by İlhan Tonger and published in 1990's, this book should not be considered as a beginner's piano method even though its title *My Friend Piano* is intended for children. Fourteen pages in total, the black-white sketches provide a visual accompaniment almost for every piece.



**Figure 2.39:** İlhan Tonger, *My Friend Piano* "Tren".

In the foreword of the book, in short, the composer indicates that he planned to write this book so that piano playing can turn into an enjoyable activity.

Having two sections, this work entirely consists of İlhan Tonger's original pieces. The first section includes five pieces which resemble traditional melodies under the title of "Exercises for the Fingering". Each one is to be played with both hands in G clef. On the other hand, the second section consists of eight short pieces -maximum two pages each- written by the composer. In pieces that the composer created by using Turkish melodies, both G and F clefs are observed to have been used.

It should be considered natural that there are no arrangements of either universal or Turkish melodies in this score book using three sharps and three flats. Upon the completion of this score book consisting of İlhan Tonger's own works, a student can easily play beginner *Sonatina* albums.

### *Easy Piano Method*

Written by Filiz Kamacıoğlu in 1994, this method has one single section, 109 pages and black-white tables.



**Figure 2.40:** Filiz Kamacıoğlu\*, *Easy Piano Method* "Yine bir Gülnihal".

In the foreword, the writer emphasizes that this work facilitates the music teacher candidates to accompany students while teaching them school songs.

The method starts with the middle C system and the first exercises start with E in the right hand.

Tonality is limited with C major and a minor within the method, but the last pages have the arpeggios of twenty-four scales. Furthermore, there are pieces in E and C minor in the method. A French tune is included in terms of international folk tunes. Arrangements of six Turkish folk tunes also take place with the arrangement of "*Gülnihal*", the famous piece of traditional Turkish music composer Hammamizade İsmail Dede Efendi.

In general, the book has a methodology that aims to teach the student the concept of piano accompaniment. It is written for adult piano learners.

As an opinion, a student who completes this method can play the simplest *Sonatina* albums.

#### *Piano Method for Adults*

Written by Hilal Dicle and published in 1999, this method has one single section and 197 pages with black and white tables.



**Figure 2.41:** Hilal Dicle\*, *Piano Method for Adults* "Yenice Yolları".

\* An interview with F.Kamacıoğlu can be found in Appendix B.

\* An interview with Hilal Dicle can be found in Appendix B.

In the foreword of the method, the writer mentions that she decided to work on this book after noticing the lack of a method for adults even though there are several foreign methods for children.

Exercises that start with C<sub>5</sub> in the right hand continue with C<sub>3</sub> in the left hand. Afterwards, how to play with the left hand one octave lower is taught while the right hand is on middle C. Regarding tonality, scales with one sharp and one flat are taught with short pieces in these tones.

An arrangement of an Austrian Folk tune is included as World Folk Tunes. Among Turkish melodies, four Turkish Folk Songs are arranged.

The book is very methodological and can be comfortably used in teaching piano to children although it has been considered for adults.

As an opinion, a student who finishes this method can play a simple *Sonatina* album.

### 2.3.3. The Piano Methods with Folk Tunes Arrangements

#### *9 Folk Songs for the Piano*



**Figure 2.42:** Naci Madanoğlu, *9 Folk Songs for the Piano* "Kaleden Kaleye".

This work written by Naci Madanoğlu in 1999 and published in the same year should not be considered as a method. Consisting of nine pieces in total, each being original arrangements, this score is determined as a "Folk Song Album" by Naci Madanoğlu. It also has a cassette included.

The writer talks about short introduction phrases; bridges that transfer large musical phrases to another register; a free harmony approach; and adds that he wrote this album by his individual expression in the foreword of the score. As an opinion, the arrangements of the first folk song "*Kaleden Kaleye*" and the second folk song "*Ağrı Dağından Uçtum*" are pieces that can be played with ease at the end of the first year in piano education.

This method can be accepted as the only directly-related work to the topic of this thesis. As an opinion, it is therefore very exciting and should be in the hands of learners who want to learn the piano with Turkish tunes or of all children who want to know the repertory of Turkish Folk Music.

*Children Pieces for the Piano*



**Figure 2.43:** Ali Küçük, *Children Pieces for the Piano* "Halay".

Written by Ali Küçük and published for a second time in 2005, this method has two sections and thirty-three pages. In the *Children Pieces for the Piano*, there are no pictures or tables. In the foreword of the method, it is explained that students can easily comprehend music with the help of authentic Turkish melodies.

In this method in which both hands start to use both G and F clefs, the learning of Turkish Folk melodies is the aim. Instead of introducing the scales one by one, developing the students' repertory by these pieces is planned.

There are seven originally composed pieces in the first section of the method, and nine in the second section.

Due to the purpose of the book, naturally, examples of world folk tunes are not included. On the other hand, the five examples of Turkish tunes are authentically well-arranged. This methodological source is one that can be played by students who can also play F.Beyer No: 66.

As an opinion, a student finishing this method can play beginner *Sonatina* albums.

*Günlerde Makamlar-Makams on Days*



**Figure 2.44:** Enver Tufan, *Makams on Days*"Çarşamba".

Thought as "*Etudes with Makams for the Piano*", *Günlerde Makamlar* album was published by Enver Tufan in 2003 in Ankara. In the foreword, the composer indicates that *etudes* have an inevitable role in instrument education, which led him to write *etudes* with makams for the piano. He also adds that this is the first *etude* book written with makams. It is emphasized that during piano education, if the technical knowledge that is aimed for the student to gain is realized by means of *etudes* formed in makam patterns, the contribution to Turkish music education will be meaningful. The seven days of the week are written by using the makam scales of *Hicaz*, *Hüseyni*, *Segah*, *Hüzzam*, *Zirgüleli Hicaz*, and *Suzinak*. At the end of the album, makam scales are listed together with cadences that are formed by using the first, seventh, third, and first pitches of that makam.

Pieces are written in both clefs in a rather wide register. Both simple and compound rhythms are used. The primary purpose is teaching the *legato-staccato* playing technique. The technical knowledge to be gained via these seven pieces are chords, hybrid chords, 32<sup>nd</sup> note value, octave playing, dynamics, playing an octave higher or lower, sustained notes, *accents*, ornamentations, *ritardando*, and the fermata sign. The terms *Moderato*, *Allegro*, and *Vivace* are determined as tempos at the start of the pieces. The album is organized methodologically. Since the titles of the pieces are days of the week, they are labeled by considering the difficulty level of the piece. None of the pieces are easy enough to play for elementary piano students. No.3 "Wednesday" can be considered for a student who is proceeding to intermediate level. It is written in  $\frac{5}{8}$  rhythm and in *Moderato* tempo. It starts in A on the left hand and ends in A through the *Hicaz* scale. B flat and E flat are used as accidentals. In addition, there is F sharp in the piece. If the frequent use of fourth and fifth intervals in Turkish melodies is taken into consideration, it can be clearly observed that this piece has the same intervals. It starts with a beat's rest on the right hand and includes passages where the two hands play equally. Having a four-octave register, this piece can be played by elementary students when they perceive the middle section of elementary methods. As an opinion, together with C.Czerny Op.599 *Etude* book, the album *Günlerde Makamlar* can be used for intermediate students.

*Ten Original Works*



**Figure 2.45:** Aytekin Albuz, *Ten Original Works* "Türkü".

Another academician who is involved in a highly original study is Aytekin Albuz. His score named *On Özgün Eser* is composed in 2004 and published in 2005. In the foreword, Albuz emphasizes that the piano teacher is the only instrument in terms of realizing polyphonic music. It is stated that the twentieth century music is affected by six different musical styles which can be listed as serial system, "Neo-classical" and "Neo Baroque" concept, "Post – Romantic" and "Post-impressionist" concept, "Nationalist" movement, "Aleathoric" movement and "Electronic" music. The music called "Contemporary Turkish" music is usually formed by works which are composed under the effect of nationalism. These works are mentioned to be composed in intervals of seconds, fourths and fifths with the impact of our folk music. The four sections of the book are titled as "Modal Works Originating from Traditional Music", "Tonal Works Originating from Traditional Western Music", "Tonal works Originating from Popular Music", and "Tonal-Modal-Mixed Works on the Way to Modern Music Search". Under these titles, there are nine original compositions in total, each in the intermediate level which does not have the facility to be played by elementary piano students.

*Çağrışımlar (Connotations) Piano Album*



**Figure 2.46:** Özer Kutluk, *Connotations Piano Album* "Haylim Yar".

*Çağrışımlar* was composed by Özer Kutluk and published in 2003. In this album, there are thirteen pieces, ten of which are formed by arranging folk melodies for the piano. Six of them are original works written by utilizing rhythmic and melodic features of Turkish music. The

author states that scales of "*Hüseyni, Kürdi, Hicaz, Kârcığar* and *Nikriz*" in the original pieces written by inspiring from Turkish music, therefore applying harmony of fourths in the foreword. Only "Yol" is tonal and composed in harmony of thirds.

In the album, the third piece is an arrangement of the folk song "I have a dream" and is the most suitable piece to be selected for elementary piano students. It has an introduction of four phrases, the theme of which is heard on the left hand in the same register in the following four bars. The same melodic phrase is repeated in each system, but the notes of the hand that create the second pitch are changed. It is thirty-four bars in total. A student playing this piece will learn imitation, intervals, B flat accidental, signs of dynamics and reinforce *legato-staccato* playing. If the student can play easy Mozart *Sonatas*, he can complete this album with ease.

#### **2.4. The Foreign Piano Methods for Beginners**

When mentioning elementary piano methods, short pieces for students who will start to learn the piano for the first time should be considered. With these pieces, apart from giving information on piano playing techniques, the purpose is to provide compatibility of the student with his instrument and lead the way for him to improve. In this path towards improvement, the main responsibility belongs to the instructor. The piano instructor should select the elementary piano works which are titled as classical repertory in such a methodological way that the student will proceed from the easiest to the most challenging. The word methodological can be explained as the learning of information step by step in piano education. For example, not starting to play with both hands before learning to play with separate hands; not learning to play *staccato* before studying to play *legato*; not starting to play tones with one sharp or one flat before playing in C major are all explanatory examples to methodological piano education.

In that case, it is necessary to compose an elementary piano methodology. This methodological order which will also be used in the following sections of the thesis is comprised by scanning J.Bastien's first two years' of piano playing.

In the first two years, J.Bastien aims to teach:

Posture and hand position; arm drops, large muscle motions; *legato* touch; *staccato* touch; balance of melody and accompaniment; down-up wrist motion for phrasing; *legato* thirds; *legato* and *staccato* combined; part playing; scales; triads and inversions; *Alberti bass*; dynamic shadings.

The methodological order created in this study is listed below.

Familiarization of the piano keyboard; familiarization of keys; register acquisition; being able to play with the right and the left hand with key cognition; playing with two hands; playing *legato*; playing *staccato*; playing *portato*; playing in skipping octave; playing chords; playing with dynamics; playing in simple and compound rhythms; playing in C major and possible chromatic modulations in the scale; playing works with one sharp or one flat; playing *staccato* in one hand and *legato* on the other hand; playing by skipping two octaves; playing a piece in sixteenths.

According to this order, the methodological composing of works can be considered as the most significant sign of that particular work as an educational material. This has become a remarkable topic in the twentieth century.

The scores of F.Beyer, O.Beringer, and J.Alex Burkard, which were the essentials of elementary piano repertory at least until the last quarter of the twentieth century, are not listed methodologically from the beginning to the end. In fact, the works listed above are not written under the title of "Piano Method".

On the other hand, the title "For Children" is used in one or several volume of different composers. It is Hungarian composer Belá Bartók's three volume wide range piano starting method which includes Hungarian folk tunes and goes from the simplest to the most difficult. German composer R.Schumann's work titled "For the Young" and P.I.Tchaikovsky's work "For the Young" are incomparable works that are written for piano education and have been used all around the world for centuries. There are many composers who composed for children to be used at the start of their piano education. N.Kabalevski- *Thirty Children's Pieces Op.27* and *Twenty-four Pieces for Children Op. 39*, A. Gretchaninov-*Children's Book Op.98*, A. Khachaturian- *Twenty-four Easy Pieces For Children*, V. Kossenko- *Twenty-four Pieces for Children Op.15*, A.Gedike- *Sixty Simple Piano Pieces for Beginners Op.36*, A. Arensky- *Six Children's Pieces Op.34* E. Bloch- *Enfantines*, E.Grieg- *Lyric Pieces*, S. Prokofiev- *Twelve Children Pieces Op.65*, C. Franck- *Les Plaintes d'une Poupée*, Alfredo Casella- *Undici Pezzi Infantili Op.35*, F. Mendelssohn- *Sechs Kinderstücke, Op.72* are the first ones that come to mind among these names and works. The album of the composer of the Baroque Era, J. S. Bach's *Anna Magdalena Bach Album* or with its other name *Der Erste Bach Album* is an indispensable source for elementary piano students in terms of getting familiar with the Baroque Era. In the beginning of the twentieth century, after schools started

to be established, *Sonatina* albums took their place in literature as a secondary source for elementary piano students in general.

However, today and starting from the mid-20<sup>th</sup> century, sources started to be searched for both for students and teachers in piano education, and the United States of America took the lead in 1980's. On the other hand, in Europe, B. Bartók's five-volume work *Microcosmos* took its place in literature as a methodologically composed essential work in 1945. These series not only give information on tonality, modality, harmony, and counterpoint, but also texture and form; thus, they help the student proceed in the way to become a pianist. In general, all repertoires will include sixteenth notes and their various combinations, complexities in voicing, articulation, pedaling tone color and technique, and more complex form and chord structures.

#### 2.4.1. The Composers' Piano Pieces

In this section, F.Beyer, O.Beringer, J.Alexander Burkard methods will be evaluated as basics. Then the scores from Europe and Russia will be introduced which were written mostly under the title of "Childen Pieces".

F.Beyer *Op.101 Scuola Preparatoria Del Pianoforte*



**Figure 2.47:** Ferdinand Beyer, *Op.101 Scuola Preparatoria Del Pianoforte*"No:66".

The method written by Ferdinand Beyer in 1830's is still used as an elementary piano method in the world including Turkey. The most significant feature of this method is the listing of pieces appropriate for both children and adult piano learners. There are 106 pieces in the book. Up to the piece no. 54, both hands play in G clef. The activeness of two hands is expected in a short time, left hand being in C<sub>4</sub>, right hand in C<sub>5</sub> position. The first interval playing occurs in no. 18, but playing chords is thought in no. 81. *Legato* playing continues for a while until *staccato* playing is taught in no. 80. However, it is practiced beforehand in no. 78. The G position starts in no. 30, but the student does not meet F sharp yet. High G position and A position are taught in pieces numbered with 30's and 40's. The first eighth note appears in no. 44. The first dynamic information in the book is in no. 60. At the same time, this piece

is a beneficial study to see the relation of C Major and A minor. Compound rhythm first appears in no. 50. The piece numbered 66 and written in  $\frac{6}{8}$  rhythm is both a start for the F clef and a sign to start the second half of the method. Beginning with this piece, scale information is given in the order of C Major, G Major, D Major, A Major, E Major, A Minor, F Major and B flat Major. The sixteenth note value is introduced in pieces starting with number 90. A student can easily play from *Sonatina* albums after the completion of this method.

J.Alexander Burkard *Neue Anleitung für das Klavierspiel*



**Figure 2.48:** J.Alexander Burkard, *Neue Anleitung für das Klavierspiel* "Alles neu macht der Mai".

Written by J. Alex Burkard, this method is prepared for elementary piano students. In this method, the primary focus is on playing *legato*, *staccato*, and *portato*. In addition to these, accidentals, dynamics, tempo and musical terms are taught. It starts with the Middle C position and uses both clefs. The outstanding point of this method is its system of playing with two hands immediately, though with forefingers only. Afterwards, playing with two hands and index fingers follows. The student meets the tonalities of F major and G major too soon. Exercise no. 16 teaches playing legato in middle C position to the student who has started playing with fourth fingers in two hands. Not only intervals but also chord playing is demonstrated in the method. Before the middle section, playing in  $C_5$  and  $C_3$  are taught to the student. Now being able to playing in two-octaves, the student can play short pieces of twenty-four bars by using accidentals and passing among octaves within the same piece. Often referring to German melodies, this method gives room to simplified arrangements of Western music. The student who has completed this method will have learnt to play the scales with two sharps in eighths in both simple and compound rhythms within four octaves.

As an opinion, a student will have reached the level of playing easy *Sonatinas* on the completion of this method.

Oscar Beringer- *A Complete Pianoforte Tutor –Practical and Theoretical*



**Figure 2.49:** Oscar Beringer *A complete Pianoforte Tutor –Practical and Theoretical* "Hop Pony Hop".

This elementary method was written and organized by Oscar Beringer. It has 123 pieces in thirty-one sections. These pieces not only consist of a selection of folk tunes, but also include examples from classical masters. In addition, there are duets next to solo pieces. In its foreword, O. Beringer indicates that positions of the hand, wrist and arm are taught and reinforced before teaching notes. He composed late-beginner pieces as well as early elementary pieces. As an opinion, the most important feature of this elementary method is to start G and F clef concurrently. In this method, the student plays G and D positions in different registers in both hands instead of the middle C method. Playing the piano with two hands starts together with eighth note value without losing time. The techniques of *legato* – *staccato* and *portato* also take place in the first sections of the book.

Intervals and chord playing are taught before the middle of the book, which enables the student to acquire scales while playing pieces in different tones. Before the student proceeds to the end of the book, he learns major scales with three sharps and three flats together with minor scales with two flats and two sharps. Chromatic scale is also taught. Grace notes are taught in the last section. On the completion of this method, a student will have played works of Baroque, Classical, Romantic, and early twentieth century, having learnt the *sonata* form. Consequently, as an opinion, a student having the level to easily play beginner *Sonatinas* and elementary works of J. S. Bach will be raised. Another contention is that students with intermediate level will be raised.

Elena Gnesina.-*Muzikal'naya Azbuka*



**Figure 2.50:** Elena Gnesina, *Muzikal'naya Azbuka* "No:1".

This is a Russian method including forty-four short pieces. First of all, it is essential to indicate that this method has a very unique style of starting to teach the piano. The most important property of this book in which both hands play in G clef is that it makes the student play the different notes with middle finger while it divides the melody in two hands. Not starting the piano with the thumb is a spectacular method. In addition, in the third exercise, it teaches *staccato* playing. Afterwards, flat keys are practiced again with only middle fingers in G clef separately. *Legato* playing is given in the tenth piece. The emerging of the forefinger is with these exercises. The practice of F sharp is realized concurrently with fifth interval playing. Playing eighths and fifth interval is taught in the sixteenth piece. Short pieces that include third, sixth, eighth, even tenth intervals are taught while the student practices two-hand playing. The book also includes transposed pieces and scale practice which are utterly important techniques that a student must practice. With various modifier signs, playing twenty-four bar piece, and dynamics, the student completes this method. It should be considered a very useful elementary piano score for the learner who is to meet Russian composers in the following phase of his piano education.

Dimitry Kabalevski-*Album of Pieces for Children*



**Figure 2.51:** Dimitry Kabalevski, *Album of Pieces for Children* "The First Piece".

Compiled by Irina Spiegel in the order of increasing difficulty, the album consists of forty-five titled short pieces.

In the beginning of the book, there are pieces to be played in G clef with both hands, the shortest of which is eight bars and the longest of which sixteen bars. There are four pieces written in F clef among the first ten pieces.

A new piano student can comfortably play no.1 on the piano after s/he learns the notes.

These pieces written in simple rhythm both include information on *staccato* and *legato*. As there are pieces written in D major, there are pieces in C major as well. The register contains a two an a half octave interval. In these first ten pieces, the biggest note value is eighth notes.

The remaining thirty-five pieces are more difficult in terms of their texture. It is observed that chord playing is excessively used, playing two different parts on one hand is taught and there are pieces with compound rhythm. These pieces which also contain scales with four sharps and four flats have such a quality that the student can comfortably reach the level of playing *Sonatinas*.

Belá Bartók -*For Children Vol.1*



**Figure 2.52:** Belá Bartók, *For Children Vol.1*"Play".

Based on Hungarian Folk Tunes, the album was revised and arranged in 1945. In addition to having a second volume, it is written by using folk melodies. Different from the first volume, the second album was based on Slovakian Folk Tunes.

Volume 1 consists of 40 pieces in total, most of which have a title. As an opinion, there are suitable pieces for elementary piano students among the first twenty pieces. The most suitable of these are no.1 "Children at Play" and no. 3. Both pieces, which are written in G clef, teach not only *legato-staccato* playing, dynamics and tempo terms to students, but also act as ideal pieces in practicing the ear for dissonant sounds. In this way, the student prepares himself for the atonality of the twentieth century repertoire by the modal harmony of B.Bartók. These two works written in two and a half octave register have extremely melodic right hand tune. There is *Alberti bass* and interval playing on the left hand which provides the student to discover the hidden melodies on the left hand while it accompanies the right hand. The remaining eighteen pieces of the first twenty pieces are suitable for students who have at least met the elementary works of J. S. Bach.

Felix Bartoldy Mendelssohn– *Op.72 Six Pieces for Children*



Figure 2.53: Felix Bartoldy-Mendelssohn, *Op.72 Six Pieces for Children* "No.1".

In this six-piece book written by F. Mendelssohn, all pieces are composed to suit the level of late-beginners or early-intermediate students. Despite the title "For Children", there are no pieces to be indicated for elementary piano students related to the subject of the thesis. These are highly challenging pieces for elementary piano students in terms of both texture and tonal knowledge. Only a student who completes an elementary piano method and plays one of the easy *sonatinas* can play the first piece in G major, which can be considered as the simplest among the six. Starting with an off-beat, the piece is written in  $\frac{3}{4}$  rhythms. Dynamic symbols, *sforzando*, chords, *staccato* playing, pedal, playing sustained sounds and grace note are taught to the student in this forty-four bar piece. The student who uses the five octave register can be said to have met the laconism of F. Mendelssohn, the composer of the Romantic period.

César Franck- *Les Plaintes d'une Poupée*

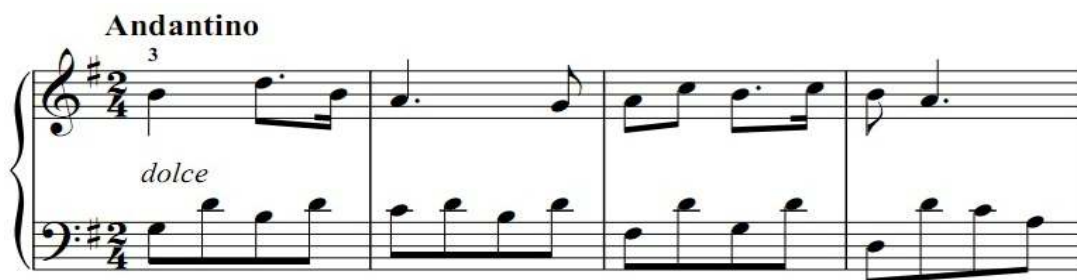


Figure 2.54: César Franck- *Les Plaintes d'une Poupée*.

This one-piece work was composed by the French composer César Franck. This sixty-two bar G major piece can be easily learned by elementary piano students after they proceed to the middle of elementary methods. The students who meet the *Alberti* bass on the left hand meet dynamics, playing 32nds, altered sounds, changing fingers on the same key and the term *rallantando* at the same time. Although the length of bar number is a challenging period for teachers to constantly keep the attention of the student, this length will serve as training for

ones who are to start playing six-page easy *Sonatinas*. As an opinion this work is highly suitable for children and elementary piano students.

S.Prokofiev-*Op. 65 Twelve Children Pieces*



Figure 2.55: Sergei Prokofiev, *Op. 65 Twelve Children Pieces* "Promenade".

There are twelve pieces for children composed by the Russian composer S. Prokofiev. All these pieces are suitable for intermediate piano students except one. They are not convenient enough to be played by elementary piano students in terms of both texture and tonality. The "Waltz", number six, is the most played one among these twelve pieces. The last piece, number twelve, is written in D major. Except for the short section where there is B flat Major for eight bars, this piece of eighty-two bars is suitable for elementary students after they complete the middle part of the elementary methods. In this piece written in six-octave register, the student learns dynamics, playing themes on not only right hand but also left hand, syncopation, triad playing, *ritardando* and *Alberti* bass. This album, which includes pieces that should definitely be played by piano students, should be considered as a beneficial work for potentially intermediate students.

A.Casella-*11 Children Pieces*



Figure 2.56: Alfredo Casella, *11 Children Pieces* "Valse Diatonique".

All of the eleven children's pieces written by the Italian composer A. Casella were composed in 1920 and dedicated to M. Tedesco. They all have a title and are composed for the level of intermediate piano students except for one. The most suitable piece for both infant and adult elementary piano learners is no. 2, titled as "Valse Diatonique". This piece lasts for 127 bars

and has *Vivacissimo* tempo. A student who is to complete an elementary piano method can improve himself in terms of preparing to play at least six-page-long pieces by studying "Valse Diatonique" before playing *sonatinas*. Thus, interpreting and memorizing such a long piece will improve the memory of the student.

This piece in C major can be taught to practice  $\frac{3}{4}$  waltz tempo by making the student play *Vivacissimo* tempo a little slowly. Written in five octaves, it teaches grace note, dynamics, triad playing, pedal use, and playing *legato-staccato*. In the final of the *basso continuo* piece, the first, fourth, fifth seventh, and eighth pitches of the C major scale are played by two hands in chords while C is on the left hand as. This creates an unusual tune for the piano student who has played it for one or two years. This piece can be easily learned by students who have reached the end of the elementary piano repertory.

Dimitri Shostakovich-*Dances of the Dolls*



Figure 2.57: Dimitri Shostakovich, *Dances of the Dolls* "Lyrical Waltz".

Composed by the Russian composer D. Shostakovich, this work does not include a subtitle that indicates it is composed for "children". Consisting of seven pieces in total, a sample printed in 1965 has been examined. No. 1 "Lyrical Waltz" is often played by students who aim to build up a piano repertory. As an opinion, none of these seven pieces is suitable for a student who is about to complete the elementary piano repertory. However, intermediate students can definitely play them. In fact, when no. 1 "Lyrical Waltz" and no. 2 "Gavotte" are evaluated by means of their level, they can be included in the list of easily-learned pieces.

Dimitri Shostakovich –*Kinderheft*



Figure 2.58: Dimitri Shostakovich, *Kinderheft*, "Walzer".

In this book written by D. Shostakovich, there are six pieces with titles. The first piece in this book which the Russian composer wrote by considering children, "Marsch" is the most appropriate work for elementary piano students to play. It is twenty-four bars in total and written in two octaves in C major. A student who has reached the end of F. Beyer's method can comfortably play this piece which starts with an off-beat, includes both *legato* and *staccato* technique, teaches *accent*, dynamics, *tenuto* signs and has altered pitches.

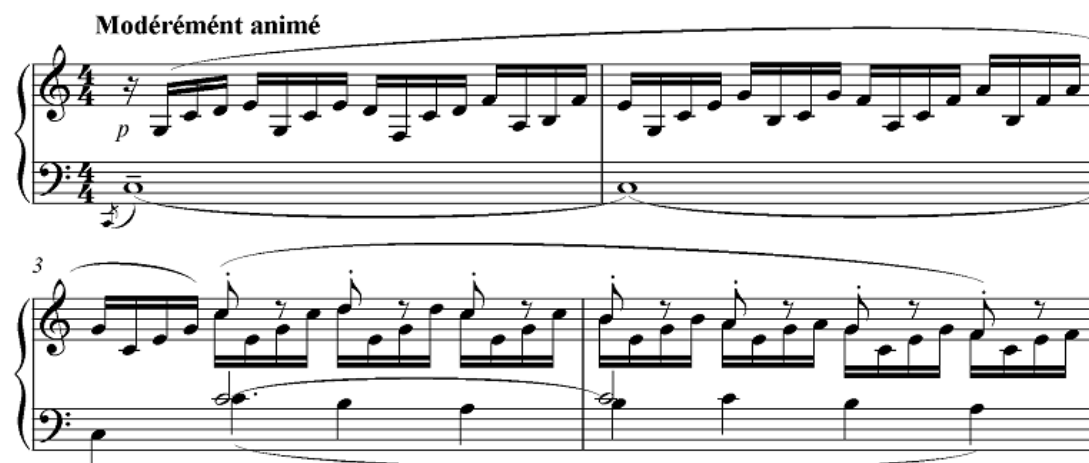
Alexander Gretchaninoff – *Das Kinderbuch Op.98*



**Figure 2.59:** Alexander Gretchaninoff, *Das Kinderbuch Op.98* "Fairy Tale".

This book written by a Russian composer for children includes fifteen pieces with titles. "The Little Traveler" in C major is the most suitable piece for elementary piano students. In addition to teaching the *legato-staccato* technique, it gives dynamics, musical terms and altered pitches. It is written in two octaves and seventeen bars. There are several short pieces used by piano teachers written in major and minor tones. Each of them is beneficial and formative repertory for the student during his piano education.

Claude Debussy- *Children's Corner*



**Figure 2.60:** Claude Debussy, *Children's Corner* "Doctor Gradus and Parnassum".

Written by the French composer, this work consists of six pieces in total. Even though there is "children" in its title, this book is suitable for students who have completed the intermediate

level. Each of the pieces which are titled as "Doctor *Gradus* and *Parnassum*", "Jimbo's Lullaby", "Serenade for the Doll", "The Snow is Dancing", "The Little Shepherd", "Golliwogg's Cake-Walk" are utterly original works which reflect the characteristics of the Impressionist era.

A. Webern- *Kinderstück for Piano*



**Figure 2.61:** A. Webern- *Kinderstück for Piano*.

The piece was composed in 1924 by A. Webern. It was premiered by nine-years-old Caren Glasser in Stravinsky Festival in 1966. Amongst the representatives of the twelve-tone music, A. Webern's piece is based on the tone-row which is stated below:



**Figure 2.62:** Tone-Row of the *Kinderstück for Piano*.

In "Prefatory Note" of the score, the statement for the row is mentioned as; "These twelve tones, always retained in their basic sequence, can be traced, horizontally or vertically, throughout the piece all twelve notes of the chromatic scale had to be introduced before any of them could be sounded second time, with one exception: a tone could be repeated immediately" (Boosey& Hawkes? :2).

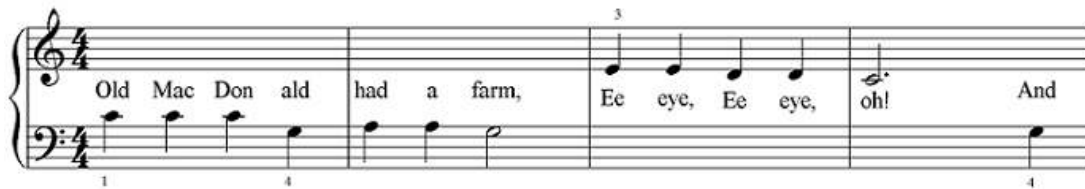
As an opinion, this piece is not suitable for early piano education. It is a selective piece in terms of introducing this significant twentieth century composer to an intermediate student due to the absence of both textural and tonal expression.

#### **2.4.2. The Piano Educators' Methods**

During the evaluation of the methods of foreign piano educators, variety in countries was taken into consideration. A selection has been made from the methods used in the United States, Russia, the United Kingdom, France, Germany, and Azerbaijan. The common characteristic of these methods is that they are designed for preschool children who start piano

education. All methods start teaching the F clef immediately. It is possible to state that all of them were organized and written in parallel with their purposes.

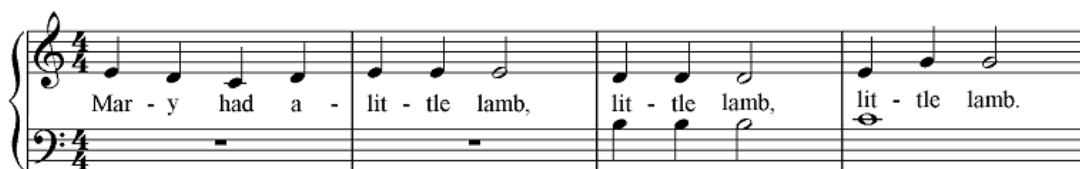
J.Thompson- *Easiest Piano Course Part One*



**Figure 2.63:** John Thompson, *Easiest Piano Course Part One* "Old MacDonald".

This elementary piano method was written by John Thompson for small children. Having a "Part Two" section as well, these books are utterly suitable in endearing the piano to little children and introducing them with instruments. It starts with Middle C method and has thirty-eight pages, some of which include pictures and diagrams. Each piece has a title. Most of them are eight bars. The longest piece is the last one with sixteen bars. Most of these short pieces are written to be played with accompaniment. By this way, the student meets polyphony. This method can comfortably used with four-years-old students. J.Thompson's *Easiest Piano Course Part One* should be determined as a milestone in the United States of America among methods with pictured and titled short pieces written for small children.

Edna Mae Burnam- *Piano Course Step by Step Book One*



**Figure 2.64:** Edna Mae Burnam, *Piano Course Step by Step Book One* "Mary Had A Little Lamb".

Written by Edna Mae Burnam, this book has various series. It is organized for little students who will start playing the piano for the first time. It starts with the middle C method. It consists of forty-five pages including diagrams and pictures. Each piece has a title. Some of them have a teacher's part. Therefore, the student experiences his first playing duo and learns the polyphonic keyboard of the piano by hearing it. Indeed, the first pieces are formed by practicing the right and the left hand separately and always mono. In both hands, after the reinforcement of the middle C, using the second finger is taught as the right hand plays D and the left hand B. By this way, all five fingers are trained by reaching F in left hand and G in

right hand. The most important and beneficial feature of this elementary method is to immediately teach the student playing in two hands. As soon as the right hand learn E, playing in two hands is realized by playing D in right hand and B in left hand at the same time. The method also teaches,  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$  rhythm and reinforces *legato* playing technique. *Staccato* playing technique is not included in this series. This elementary book which also teaches slur line and rests can be extremely useful for young elementary piano students if it is used with other methods. A student who finishes this method should still be considered pre-elementary.

Michael Aaron-*Piano Course- Grade One*



**Figure 2.65:** Michael Aaron, *Piano Course Grade One* "The Swing".

Written by Michael Aaron for children, this book has five series. Aaron who is from Canada also wrote an Adult Piano Course series for rapid and satisfactory progress. This method which is mostly used in France consists of sixty-one titled pieces and diagrams and pictures. It directly starts with a piece that teaches C-D in right hand and C-B in left hand. Thus, middle C system is introduced. The book continues with C, G, F beginner systems in right and left hand. There are small exercises with the titles of "Finger Study", "Scale Study", "Chord Study", "Double-Note Study", and "Trill Study". In this way, the student who meets these subject titles becomes prepared to play the classical repertory. The last piece is an arrangement of "Jingle Bells" in G major. Through the method, the student is thought pieces in A major and C minor. As an opinion, a student who finishes this method which can be comfortably used for adults as well can start playing F.Beyer no. 66 and onwards.

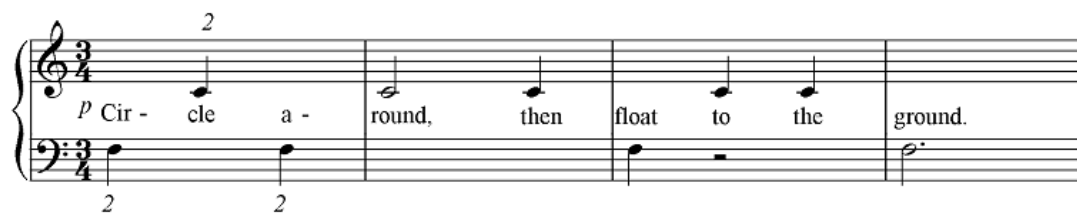
James Bastien -*Bastien Piano Basics Piano Primary Level*



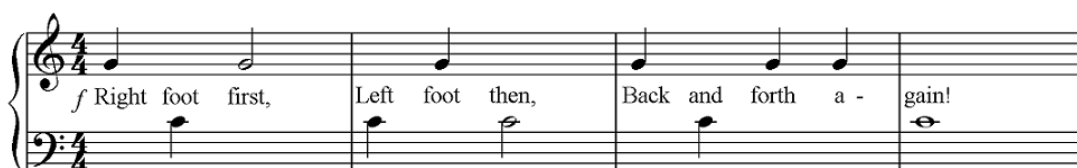
**Figure 2.66:** James Bastien, *Bastien Piano Basics Piano Primary Level* "Birthday Fun".

This is a beginner's method written for pre-school children. In the beginning of the book, the target is to start the piano with black keys. As an opinion, the idea of playing two black keys and three black keys is taken from F.Chopin's E-F#-G#-A#-B position. In this way, the hand of the small child will acquire the desired position on the piano keyboard. On both hands, after using second, third, and fourth fingers, again on the black keys, the use of first and fifth fingers is taught. White keys are presented through the middle of the book. Besides the middle C method, G position and F position are presented to the student. Playing eighths, *staccato*, triads and accidentals are taught in this sixty-two page book. A student who completes this method should be considered still at the elementary level. Most sections of this book are written by getting support from technical and theoretical books.

Frances Clark, Louise Goss, Sam Holland-*The Music Tree*



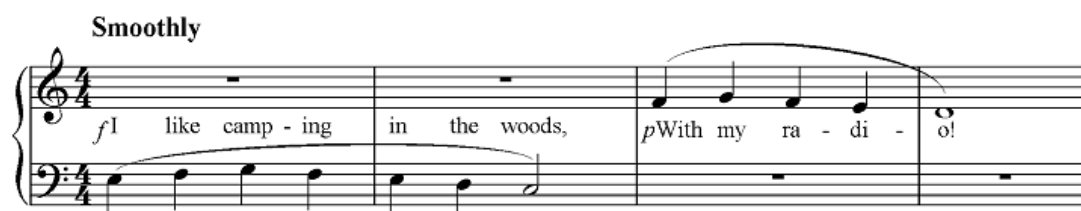
**Figure 2.67:** Frances Clark, Louise Goss, Sam Holland, *The Music Tree* "Walking On Stilts".



**Figure 2.68:** Frances Clark, Louise Goss, Sam Holland, *The Music Tree* "Tumbleweed"

Published first in 1955, this score book is written for preschool children. There is only training with black keys almost to the end of the book, but the thumb is not mentioned. On the other hand, there is information on dynamics and practice on both clefs. The keyboard of the piano is introduced without stave line. The student also practices playing one octave higher (8 va..). At the end of the score, G clef is taught with G and C pitches and F clef is taught with F and C pitches. The second line of the stave G clef is painted orange and the fourth line of the stave where F clef is painted blue. With the difference in color, teaching G on the right hand and F on the left hand is facilitated. This score book which has four volumes is for the elementary level.

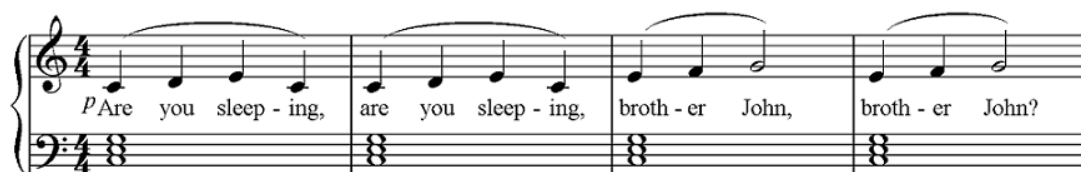
Cherly Finn, Eamonn Morris -*Beanstalk's Basic for Piano Lesson Book Preparatory Level A*



**Figure 2.69:** Cherly Finn, Eamonn Morris, *Beanstalk's Basic for Piano Lesson Book Preparatory Level A* "A Camping Song".

This book is written with the consideration of preschool piano education and published in 1998. The prize of tagging a sticker after the completion of each piece makes the method extra attractive for little children. It starts with black keys and stave is not used for a long period. It teaches C position and using five fingers on white keys before introducing the students with the stave. On the score, dynamics, stops and repeat sign are taught. This score is designed to reinforce playing in G and F clef with separate hands respectively. A student who completes this method should be considered at the elementary level. This method consists of six series and includes books on theory and technique as well.

Keith Snell, Diane Hidy -*Piano Town-Primer Level Lessons/ The perfect to Learn to Play the Piano*



**Figure 2.70:** Keith Snell, Diane Hidy, *Piano Town-Primer Level Lesson The Perfect to Learn to Play the Piano* "Brother John".

Published in 2004, this book has four levels. Each level has its own supportive theory, technique and performance sections. It gives elementary piano education with black keys. Afterwards, white keys are presented to the student with the middle C method. However, the staff is not introduced to the student yet. Education with the staff first starts with F clef and then G clef is taught. Playing pieces in F and G clefs with different hands continues for a long time. Then, announcing the melody with the right hand while the left hand is playing intervals is taught. Before passing to playing with both hands, eighth note value is taught and included in different pieces for separate hands. Upon the completion of this method, a student learns to play *staccato* and triads, dynamics, accidentals and playing in G position. This book is for elementary piano students, which makes the completion of the remaining levels necessary for improvement.

John W. Schaum-*Wir Musizieren am Klavier-Heft 1*



**Figure 2.71:** John W. Schaum, *Wir Musizieren am Klavier-Heft 1* "Mondfahrt".

This forty-page book is an elementary method with pictures and diagrams. This book first introduces middle C to five fingers in both hands before it teaches to play with notes. Then, the right hand plays C-D and the left hand C-B again starting from thumb and moving on to other fingers.

Later on, the playing of C-D-E with the right hand and C-B-A with the left hand is repeated with all fingers.

Playing the piano with notes starts in middle C separately in two hands for the first time and half notes are used. Afterwards, other beats and notes are taught within the middle C system. In this method the outstanding point is the teaching of dynamics rapidly.

The short piece written in G major is in the middle of the book. The melody is divided into two hands and the concurrent use of the hands is provided with the forefingers. The student meets C<sub>5</sub> and C<sub>3</sub> right after playing with two hands. Through the end of the book, there are short pieces that introduce eighth notes, G position, accidentals and a piece including B flat. In the end the student practices the *staccato* technique. *Wir Musizieren am Klavier-Heft 1* should be considered a highly beneficial method for preschool piano education.

Maykapar 1, 2, 3- *Biryul'ki (Small Pieces)*



**Figure 2.72:** Samuel Maykapar 1, 2, 3, *Biryul'ki* "Menuet".

This book, having twelve pieces in total, has been considered for piano students above the elementary level. In my opinion, no. 11 "Menuet" has a level to be played comfortably by students at the end of F. Beyer's method. This work in F major can be quite beneficial for the student in terms of learning the menuet form before he meets J. S. Bach's "Menuet" in his album *Anna Magdalena*. These pieces which include both simple and compound rhythms, sixteenth notes, and accidentals, besides *staccato-legato* playing techniques, dynamics, chord playing, playing with right pedal and 8va... are taught as well.

E. Turgeneva, A. Malyukov- *The Pianist Who Fantasize*



**Figure 2.73:** Turgeneva, Malyukov, *The Pianist Who Fantasize* "We Were Only Cropping".

This is a Russian method printed in 1990. This method starts to teach piano by *non-legato* technique. It teaches by dividing the melody in two hands and with both clefs; on page seventeen, the right hand plays D-G-B. The thumbs of both hands are used by playing the middle C on page twenty-three in eighths. In addition, the student meets accidentals on the same page. Playing by both hands is taught by a piece in F major. The education of *staccato* playing closely follows by a piece in D major. This book can be considered as a study based on developing the creative skills of the student to familiarize with transposing. This method, which also includes the teaching of sixteenth note value, has an absolutely suitable methodology for elementary piano students. As an opinion, a student can easily play *sonatina* albums on the completion of this method.

L.Yegorava, R. Siroviç- *The First Lesson Book for Playing Piano-Forte*



**Figure 2.74:** Figure L.Yegorava, R. Siroviç, *The First Lesson Book for Plaing Forte-Piano* "The Little Shepherd".

The Azerbaijan method printed in 1963 includes 212 pieces, all of which are written with accompaniment. The first pieces start with G clef and third finger on the right hand. Pitches of G, E, and A are used. Not starting to learn piano playing by the thumb makes this method extremely unique. Immediately in the fifth piece, the melody is distributed in both hands to make the student use his two hands in the G clef. Teaching high pitch also starts in the first pieces around C<sub>5</sub>. The student learns about the keyboard of the piano by putting his fingers of both hands on different keys in every piece. The middle C note of the right hand is given in the number twenty-one by using the thumb. Playing by both hands is first given in the number twenty-five piece. While the left hand plays only intervals of fifths, the right hand plays skip and step notes.

*Staccato* playing education is first given in the number thirty-two. G major, D major, F major, a minor, pieces in eight measures and short pieces in *Dorian* mode are taught in number thirty's. Playing one octave higher and related pieces start through the 40<sup>th</sup> piece. Eighth note value and rests start in the number forty-three. The F clef is presented first in the sixth piece. In addition, the book teaches compound rhythm and sixteenth note value as well. It includes the works of Russian and German composers. Through the end of the book, the first section of L. V. Beethoven's G Major *Sonatina* from "Six *Sonatinas*" takes place. As an opinion, on the completion of this book, a student can comfortably play easy *sonatinas*.

### 2.4.3. The Piano Methods with Folk Tunes Arrangements

Printing scores of original arrangements of world folk music samples is definitely beneficial by means of getting to know vernacular music. Moreover, arranging these scores for elementary piano students is obviously a sign of creating a source that can contribute to the learning process of the piano.

It is natural for an elementary piano student to receive western music education. It can be considered a different taste for the student to play his familiar and local music pieces on an instrument that he wants to learn.

It is a clear fact that a student who meets musics of the world at the start of his learning process will broaden his musical horizon. In addition, his awareness level will probably increase.

Among these scores, only one Turkish melody is observed as an arrangement. In general, all scores are a piano beginner's repertory which are appealing and attention-rising works with original ideas. In the world, various countries have elementary piano scores compiled from their own local folk music samples. For the purpose of getting more information on the titles of countless examples and the countries they were printed can be found in Elizabeth Axford's book " *Traditional World Music Influences in Contemporary Solo Piano Literature*"

In this study, the scores of six original examples of world folk music arranged for the piano will be examined.

*20 Little Piano Pieces from Around the World* by David Patterson (Traditional Pieces adapted for the Beginning Pianist)



**Figure 2.75:** David Patterson, *20 Little Piano Pieces from Around the World* "Arpa".

In a preface, the author mentions the aim of the score which serves an introduction to music from all around the world. The ethnic and ancient instruments of the selected countries are also introduced while the tunes (songs) are presented. Canada, Japan, China, Africa, England, North America, Vietnam, Iceland, The Caucasus, Australia, United States, Eastern Europe, Ireland, South America, India, Indonesia, Mexico, Turkey and Spain are the countries that the selected songs are chosen. The lyrics of the songs are both written in original and translated languages. Both G and F clefs are used to introduce the tunes. Except the countries Canada, Japan and China's songs, the both hands are used in the pieces. This collection is the only excerpt that used the Turkish tune with the lyrics by famous thirteenth century poet Yunus Emre.

*Sight Reading Folk Songs from Around the World* by Paul Sheftel.



**Figure 2.76:** Paul Sheftel, *Sight Reading Folk Songs from Around the World* "Hora".

This collection correlates with Alfred's *Basic Piano Library Level 1B*. In a preface, the goal of the score is indicated as introducing folk songs from around the world for all ages piano beginner students. Also the purpose of the material is identified both for developing reading skills and improving practice. Twenty-eight songs are introduced in all over the score. The lyrics of the songs are not given in the study. The music is taken from Czech, American, Israeli, German, French, Australian, Latvian, Norwegian and Swiss folk songs. Both hands are used in the score indicating the positions of the each songs as; C position, G position, F position and D position.

*A World of Folk Songs Book Two* by Victor Galindo



**Figure 2.77:** Victor Galindo, *A World of Folk Songs Book Two* "Kookaburra".

Preface starts with a quite definitive sentence about the score. "Learning a familiar folksong can be very motivating for a student" is the description that explains the goal of the score. English, Yugoslavian, American, Australian, Spanish, Canadian, Japanese, French, Norwegian, in total ten folksongs are introduced to the students. Every song has translated English lyrics in the score. As a different aspect, all the songs have a teacher duet part so that these songs could also be performed as a duet. Experiencing the learning of both tonal and modal tunes are quite a diversity for a piano player.

*The World in Harmony –A Global Collection of Folk Music* by Jay Stewart (Primer)



**Figure 2.78:** Jay Stewart, *The World in Harmony –A Global Collection of Folk Music* "The World in Harmony".

Although the score has a four level, the study is concerned with the primer level. In a preface, the author mentions the need of understanding the unfamiliar melodies, while the player encounters the native excerpts. Thus, eleven songs from United States are chosen which also includes Navajo and Indian songs. Other 14 songs are chosen from England, Bohemia, Alsace, Sweden, Mexico, Ireland, Wales, Poland, France and Russia. The piece are both arranged for separate hand and both hands playing. There exists a unique excerpt of G major in Eskimo Lullaby as a last piece of the collection.

*Folks and Favorites* by Cappy Kennedy Cory



**Figure 2.79:** Cappy Kennedy Cory, *Folks and Favorites* "Row, Row, Row Your Boat".

Preface is not given in the book. Except the two French songs excerpts this book includes mostly the American folk tunes. All of the fourteen folk songs are arranged with wide font written notation. The score gives a player the opportunity of learning American folk songs.

*Songs of Man – The International Book of Folk Songs* by Luboff Norman and Win Stracke.



**Figure 2.80:** Luboff Norman and Win Stracke, *Songs of Man – The International Book of Folk Songs* "Mi Caballo Blanco".

In a preface, the author gives a crucial information about one of the folk songs collection. This is a collection which is consisted of eleven volumes covering all the countries of Europe and the British Isle. The collection was put together by Danish folklorist A.P.Berggreen in 1863.

The authors reminds that the folk songs do not need to be accompaniment so the arrangements of the piano accompaniment were written simple not to loose the spirit of the tunes.

The book is the thickest excerpt that have 368 pages with fifteen different parts. Each part has its own title such as; Men and Woman at Work, Love Songs Tender, The Cuckoo, Blues and Complaints, Sagas Ancient and Modern, Magic, Mysteries, Mermaids and such, Folk Hymns and Spirituals.

Each section has at least eighteen songs from England, Scotland, British Isles, Wales, United States, Ireland, Chile, Venezuela, Poland, Japan, Germany, France, Canada, Bulgaria, Switzerland, Finland, Poland, Bahamas, Israel, Indonesia, Sweden, Mexico, Denmark, Italy, Nigeria, Spain, Slovakia.

The score can be identified as Intemediate level for its complexity for a beginner student. These complexities can be described as the two –line melodies in the right hand, densed texture, advanced tonality knowledge for a piano player.

Whole of the six scores include *legato*, *staccato*, dynamic, triads, C, G, F, D Major, usage of both hands in the clefs of G and F and the value of eighth notes information which are fundamental for the first year piano education.

## 2.5. The General Outlook of Comparisons between Turkish and Foreign Piano Methods and Pieces

Since this study aims for introducing Turkish tunes to piano students abroad, almost all elementary piano methods based in Turkey and elementary piano works written by Turkish composers are observed with their brief details above. Besides, detailed or summarized studies based abroad are sufficiently examined in master and doctorate theses belonging to both Turkey and foreign countries. All students who want to be informed about these studies can comfortably reach the sources via the internet.

The information to be given in this section is the brief comparison of foreign based and widely used elementary piano methods with methods written by instructors in Turkey. This comparison is about the approximate publishing year, approximate number of pages, use of tables with or without pictures, use of scoring method, giving information on tonality, theory and the aim of the method.

John Thompson's *Easiest Piano Course –Part One*, James Bastien-*Piano for the Young Beginner (Primer A-B)*, Edna Mae Burnam-*Piano Course-Step by Step Book One*, M. Aaron-*Piano Course Grade One* are some of the most preferred foreign elementary piano methods in Turkey. In the United States, in addition to the four methods stated above, *Alfred's Basic Piano Library Level 1 A-B*, *Beanstalk's Basic for Piano* by Cherly Finn and Eamonn Morris, *The Music Tree –Time to Begin* by Frances Clark, Louise Goss, Sam Holland and *Piano Town- Prime Level Lessons* by Keith Snell and Diane Hidy are some of the most preferred elementary piano methods.

The short comparison of eleven foreign, mostly American elementary piano methods mentioned above with the thirteen methods written by Turkish academicians is as follows:

**Table 2.1:** The Brief Comparison of the Turkish and Foreign Methods

Foreign Methods	Turkish Methods
Started to be written at the end of 1920's	Started to be written at the end of 1980's
Approximately fifty pages	Approximately ninety pages
Mostly includes color or picture tables.	Mostly includes color or picture tables
Mostly starts with Middle C system	Mostly starts with Middle C system
Mostly scales with one sharp and one flat	Mostly scales with three sharps and flats given

given	Additionally makam scales included
Intervals and chords, degree determination	Intervals and chords, degree determination
Playing Beyer No: 66 as the target	Playing from <i>Sonatina</i> albums as the target

In the 1900s, with the increase of the integrated schools (ecoles) multiple methods began to arise. These methods are international source based; they concentrate on the main principles of piano playing for the learning students and are studies that contain mostly single page pieces. The appliance of the studies in Turkey similar to the ones in foreign countries helps complete the absence of sources alongside the opportunity provided for students to be introduced to their local tunes as well as pure foreign ones.

It will be more beneficial to evaluate polyphonic tonal elementary piano repertory with contemporary Turkish polyphonic modal elementary repertory by briefly comparing works of R. Schumann Op.68 *Youth Album* No:5 Short Study and A.A. Saygun's *İnci'nin Kitabı* "İnci".

These compositions are the closest works by means of Western and Middle East elementary piano repertory in terms of texture, form, and register.



**Figure 2.81:** Robert Schumann Op.65 *Youh Album* No:5 "The Little Piece".

It is apparent that the need to compose pieces for the piano began with the exploration of the instrument itself. In the 19<sup>th</sup> century it is observed that the western composers had a tendency to generate pieces for children and late-beginners. R.Schumann's Op.68 from 'Album for the Young' was a piece the creation of which was intended for young ones. It can be thought as the preparation step in order to be able to play upper level pieces of R.Schumann.



**Figure 2.82:** Ahmet Adnan Saygun-*İnci's Book "İnci"*.

In Turkey, after the foundation of the Republic, there was an increase of interest and it became popular to encourage children and late-beginners to start getting educated on the piano. Compositions which were evaluated as modal structured were arising rapidly in this time period. A.A.Saygun's art work *İnci's Book* can be noted as one of the most important works which were composed in Turkey. An increasing awareness was observed alongside the importance that is given to national music throughout the world. Within the European countries there was a settlement of the regional tunes, and modal approaches in their compositions.

**Table 2.2:** The Comparison of A.A.Saygun's *İnci'nin Kitabı* No:1" İnci" and R.Schumann's Youth Album Op.68 No.5 "Short Study"

A. A.Saygun <i>İnci'nin Kitabı</i> "İnci"	R. Schumann <i>Youth Album</i> Op.68 No: 5 "Short Study"
Turkish composer	German composer
Composed in 1930's	Composed in 1860's
Modal, La Hüseyini	C Major
Starts with down beat note	Starts with pick-up note ( <i>Auftakt</i> )
Both hands start in G clef	Both hands start in G clef
Four-bar theme	Four-bar theme
Fourth intervals heard often	Third intervals heard often
One page	One page
Twenty bars	Twenty-four bars
Dynamics	Dynamics
Use of keyboard in three octaves	Use of keyboard in two octaves
Using pedal pitch in left hand fifth finger	Using pedal pitch in left hand first finger
No <i>appoggiatura</i> since not tonal	<i>Appoggiatura</i>
No accidentals	Accidentals (F sharp, C sharp)
Fermata	No fermata
No ritardando sign	Ritardando sign
Mostly crotchets, some eighths in right hand	Only crotchets, a few half-notes in right hand
Melodic line Melodic line in right hand, accompaniment in left hand	Melodic line in right hand, accompaniment in left hand
Melodic line Only tonic and fifth of the chord heard in the end	Tonic and the third determining tonality-heard in the end

### **3 THE INDICATIONS AND COMMENTARY**

#### **3.1. The Results of the Questionnaire**

The survey has been collectively applied to students selected randomly from music teaching departments of education faculties of universities in six different Turkish cities. These cities are, Denizli, Tokat, Muğla, Erzincan, Samsun and Van. As a consequence of this survey conducted on students, their knowledge regarding native and foreign methods they studied in their elementary piano education is revealed. In addition, responses have been noted on an elementary piano method consisting of Turkish melodies. Six multiple-choice questions were asked in the survey in total besides essay-type questions. The questions have been mentioned below:

In the current education program, are elementary piano works of Turkish composers used?

In the current education program, are elementary piano methods written by academicians used? If so, please specify academician or method:

In the current education program, are elementary piano methods consisting of universal folk tunes used? In the current education program, are elementary piano works of foreign composers used? In the current education program, are elementary piano works which are composed by western music composers used? Would you prefer playing a piano method which consists of arrangements of Turkish tunes for elementary students?

Please explain your reason briefly.

The answers have been mentioned below.

As a result of the survey conducted on twenty-three students of the Music Teaching Department of Pamukkale University Fine-Arts Education Faculty;

The "A" option of the first question was not marked by any student. The "B" option was marked by two; "C" by seven, and "D" option by twelve. One person did not mark the question.

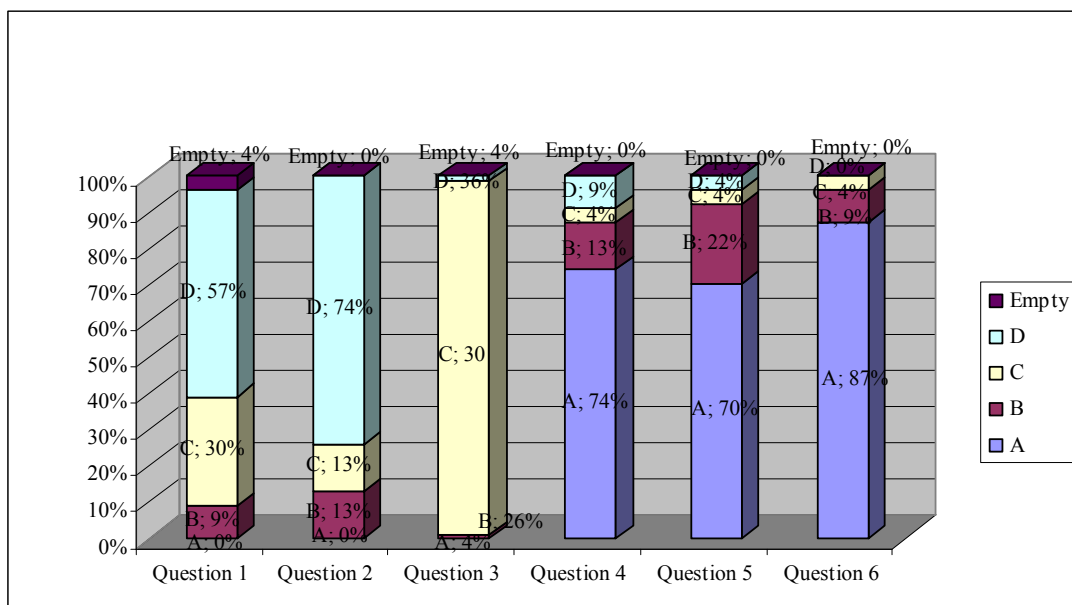
The "A" option of the second question was not marked at all. The "B" option was marked by three; "C" by three, and "D" by seventeen.

The "A" option of the third question was marked by one; "B" by six; "C" by seven, and "D" by eight people. One person did not answer the question.

The "A" option of the fourth question was marked by seventeen; "B" by three; "C" by one, and "D" by two people.

The "A" option of the fifth question was marked by sixteen; "B" by five; "C" by one, and "D" by one people.

The "A" option of the sixth question was marked by nineteen people; "B" by two; "C" by one, and "D" by none.



**Figure 3.1:** The Results of the Questionnaire Conducted with Twenty-Three Students From Denizli Pamukkale University of Education Faculty of Fine Arts Education Department, Music Teaching Division (According to Percentages).

As a result of the survey conducted on twenty-three students of Music Teaching Department of Samsun Ondokuz Mayıs University Fine-Arts Education Faculty;

The "A" option of the first question was not marked by any student. "B" option was marked by four; "C" by nine ; and "D" by ten people.

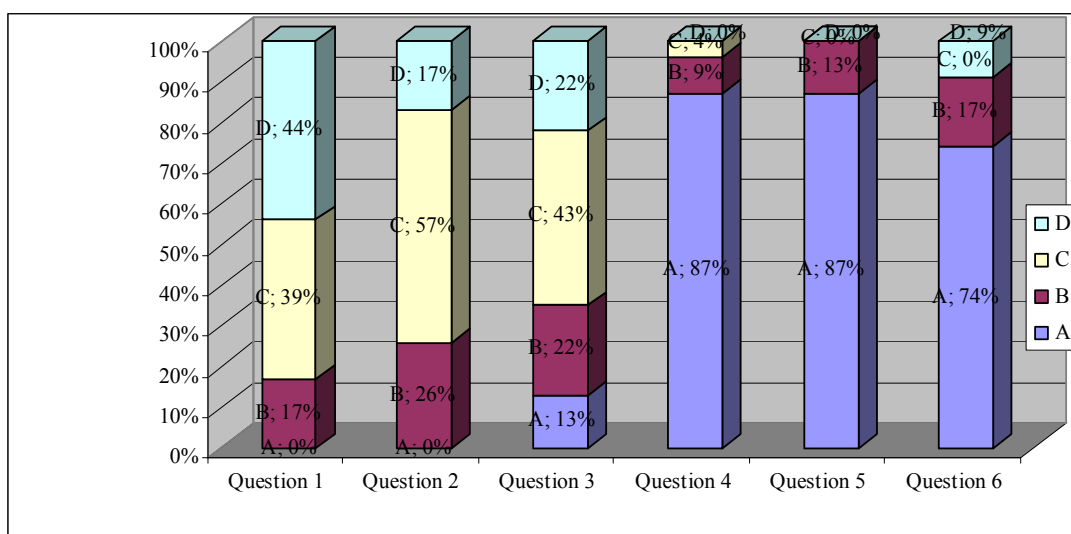
The "A" option of the second question was not marked by any student. "B" option was marked by six; "C" by thirteen; and "D" by four people.

The "A" option of the third question was marked by three; "B" by five; "C" by ten; and "D" by five people.

The "A" option of the fourth question was marked by twenty; "B" by two; and "C" by one people. "D" was not marked at all.

The "A" option of the fifth question was marked by twenty, and "B" by three people. The "C" and "D" options were not marked at all.

The "A" option of the sixth question was marked by seventeen; "B" by four; and "D" by two people. The "C" option was not marked at all.



**Figure 3.2:** The Results of the Questionnaire Conducted with Twenty-Three Students From Samsun Ondokuz Mayıs University of Education Faculty of Fine Arts Education Department, Music Teaching Division (According to Percentages).

As a result of the survey conducted on twenty-one students of Music Teaching Department of Van Yüzüncü Yıl University Fine-Arts Education Faculty;

The "A" option of the first question was marked by only one student; "B" option by three; "C" by four; and "D" by thirteen.

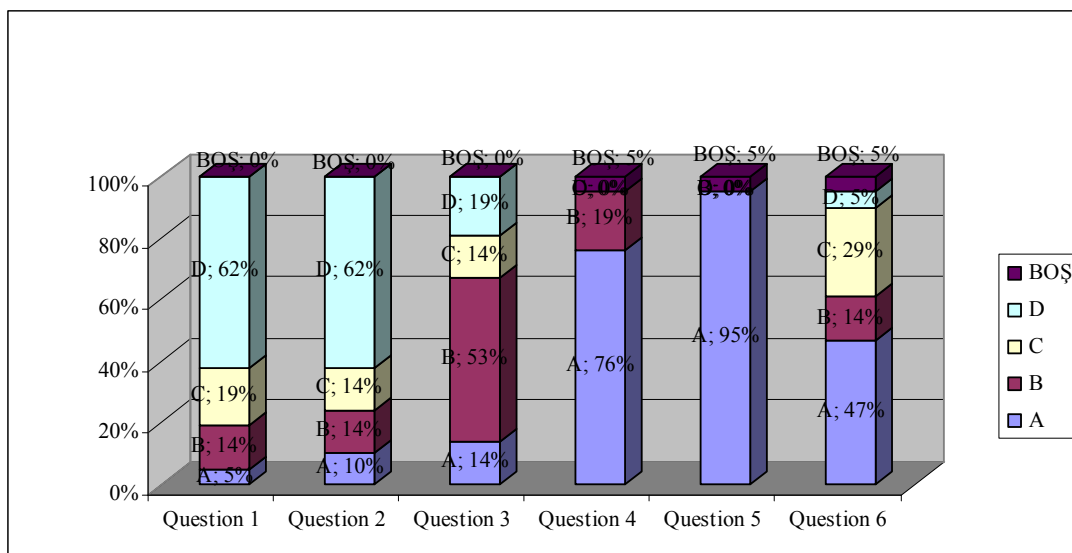
The "A" option of the second question was marked by two students; "B" by three; "C" by three; and "D" by fourteen.

The "A" option of the third question was marked by three; "B" by ten; "C" by three; and "D" by four people.

The "A" option of the fourth question was marked by sixteen students; "B" by four; and "C" and "D" were not marked at all. One student did not answer this question.

The "A" option of the fifth question was marked by twenty people. "B", "C", and "D" options were not marked at all. One student did not answer this question.

The "A" option of the sixth question was marked by ten students; "B" by three; "C" by six; and "D" by one student. One student did not answer this question.



**Figure 3.3:** The Results of the Questionnaire Conducted with Twenty-One Students From Van Yüzyıl University of Education Faculty of Fine Arts Education Department, Music Teaching Division (According to Percentages).

As a result of the survey conducted on twenty-eight students of the Music Teaching Department of Muğla University Fine-Arts Education Faculty;

The "A" option of the first question was marked by three students; "B" option by six; "C" by eight; and "D" by eleven.

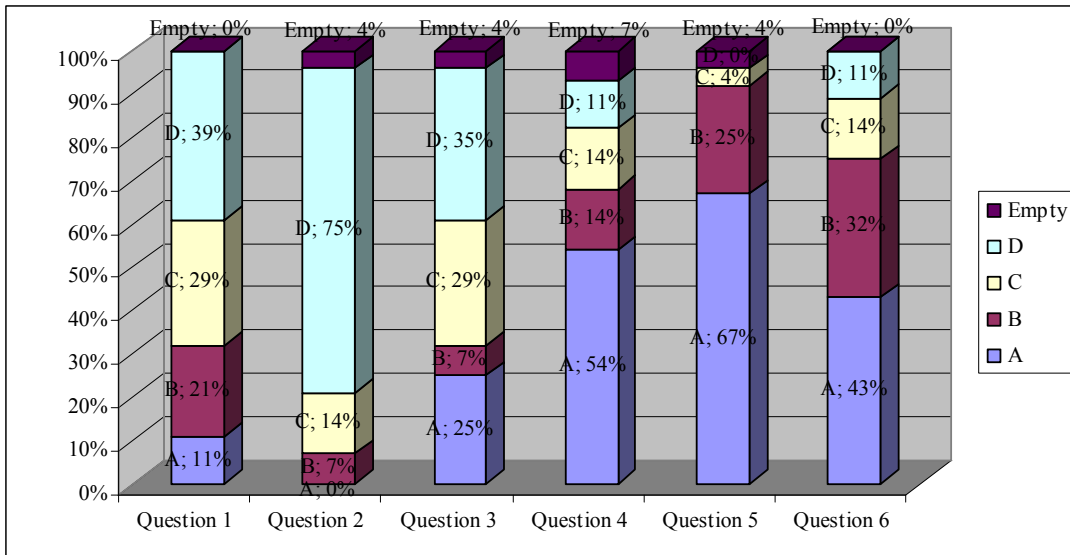
The "A" option of the second question was not marked at all; "B" was chosen by two; "C" by four; and "D" by twenty-one students. One student did not answer this question.

The "A" option of the third question was marked by seven; "B" by two; "C" by ten; and "D" by eight people. One student did not answer this question.

The "A" option of the fourth question was marked by fifteen students; "B" by four; "C" by four; and "D" by three. Two students did not answer this question.

The "A" option of the fifth question was marked by nineteen people; "B" by seven; and "C" by one person. "D" was not marked at all. One student did not answer this question.

The "A" option of the sixth question was marked by twelve students; "B" by nine; "C" by four; and "D" by three students.



**Figure 3.4:** The Results of the Questionnaire Conducted with Twenty-Three Students From Muğla University of Education Faculty of Fine Arts Education Department, Music Teaching Division (According to Percentages).

As a result of the survey conducted on thirteen students of the Music Teaching Department of Erzincan University Fine-Arts Education Faculty;

The "A" option of the first question was marked by four students; "B" option by eight; "C" by one and "D" by none.

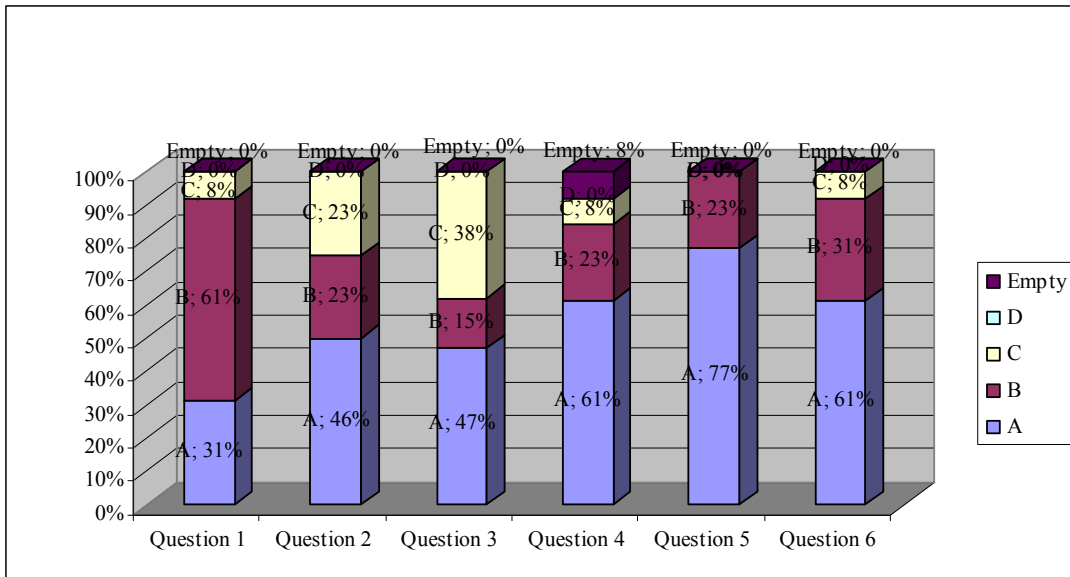
The "A" option of the second question was marked by six students; "B" was chosen by three; "C" by ; three and "D" by none. One student did not answer this question.

The "A" option of the third question was marked by six students; "B" by two; "C" by five; and "D" by none.

The "A" option of the fourth question was marked by eight students; "B" by three; "C" by one; and "D" by one. One student did not answer this question.

The "A" option of the fifth question was marked by ten and "B" by three people. "C" and "D" were not marked at all.

The "A" option of the sixth question was marked by eight students; "B" by four; and "C" by one. "D" was not marked at all.



**Figure 3.5:** The Results of the Questionnaire Conducted with Thirteen Students From Muğla University of Education Faculty of Fine Arts Education Department, Music Teaching Division (According to Percentages).

As a result of the survey conducted on seven students of the Music Teaching Department of Tokat University Fine-Arts Education Faculty;

The "A" and "C" options of the first question was not marked by any student. The "B" option of the first question was marked by three students; "D" by four.

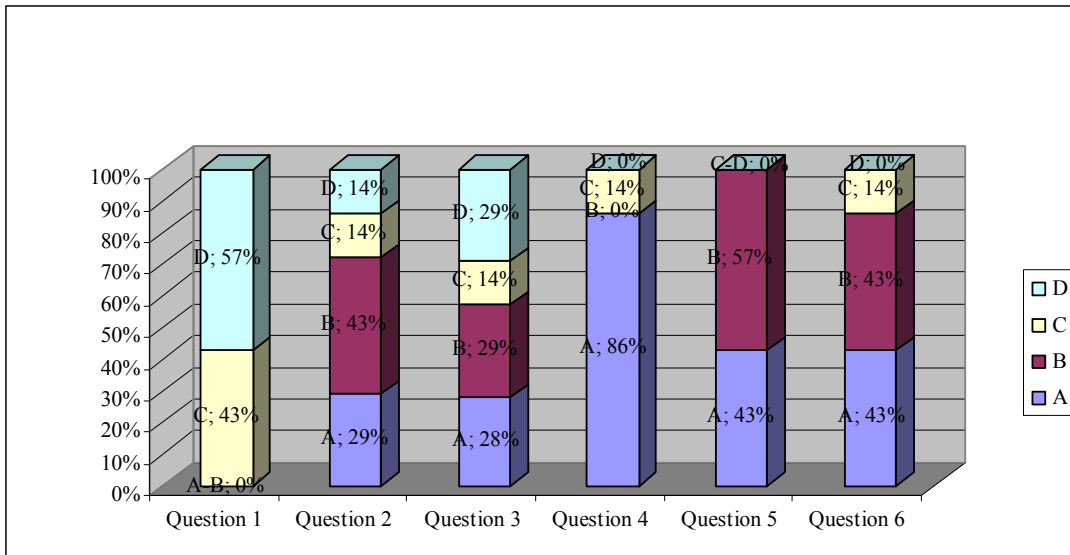
The "A" option of the second question was marked by two students; "B" by three; "C" by one; "D" by one .

The "A" option of the third question was marked by two students; "B" by two; "C" by one; "D" by two .

The "A" option of the fourth question was marked by six students; "C" by one. "B" and "D" options of the fourth question was not marked by any student.

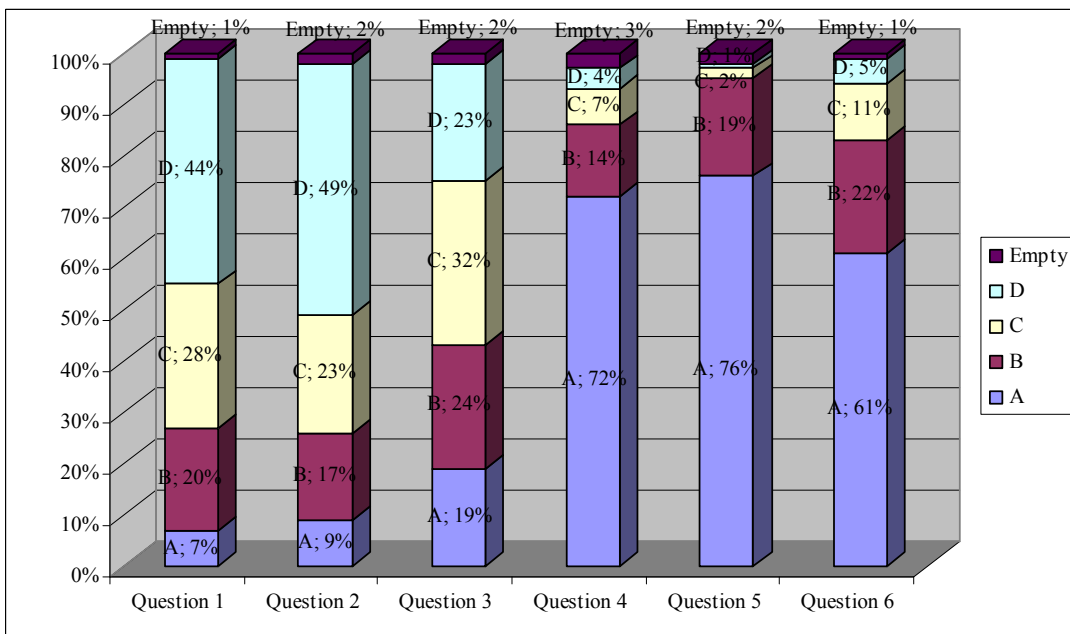
The "A" option of the fifth question was marked by three students; "B" by four. "C" and "D" options of the fifth question was not marked by any student.

The "A" option of the sixth question was marked by three students; "B" by three; "C" by one. "D" options of the sixth question was not marked by any student.



**Figure 3.6:** The Results of the Questionnaire Conducted with Seven Students From Tokat University of Education Faculty of Fine Arts Education Department, Music Teaching Division (According to Percentages).

### 3.1.1. The Commentary of the Questionnaire



**Figure 3.7:** The Results of the Questionnaire Conducted with 110 Students of Six Universities of Education Faculty of Fine Arts Education Department Music Teaching Division (According to Percentages).

In this case, most students of the Music Teaching Department of Pamukkale University Fine-Arts Education Faculty answered "Never Used" for the first and second questions. While one person answered the third question as "Often Used", most of the students marked as "Never Used". The other candidates equally marked as "Sometimes Used" and "Rarely Used". Most

people answered questions fourth and the fifth as "Often Used".The sixth question was answered mostly as "I would prefer".

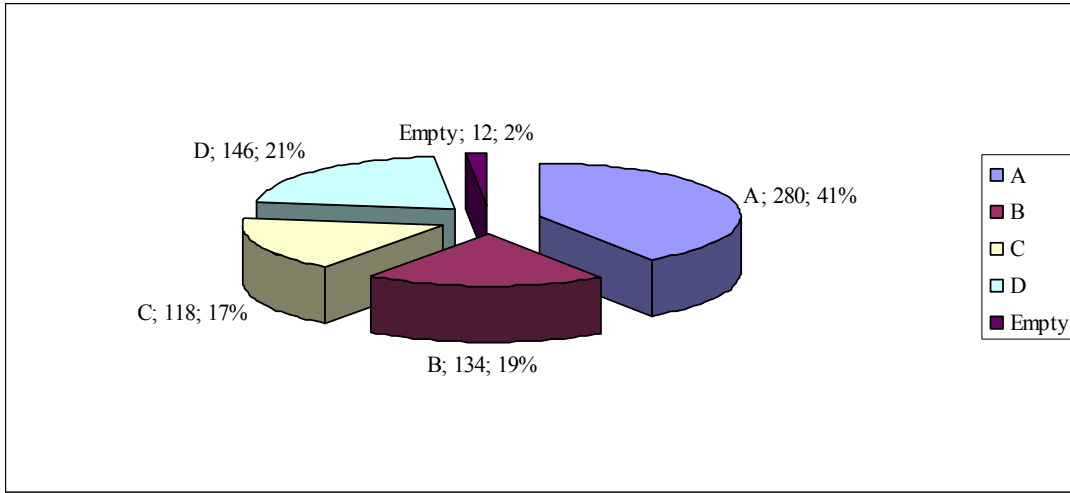
Consequently, in the Music Teaching Department of Samsun Ondokuz Mayıs University Fine-Arts Education Faculty, the first question was mostly marked as "Never Used". The second and third questions were mostly marked as "Rarely Used" and questions fourth, and the fifth were mostly marked as "Often Used". The sixth question was mostly marked as " I would prefer".

To sum up, in the Music Teaching Department of Van Yüzüncü Yıl University Fine-Arts Education Faculty, the first and second questions were mostly answered "Never Used". The third question received "Sometimes Used" from most of the students; fourth and fifth questions were mostly marked as "Often Used"; the majority labeled "I would prefer" as an answer to the sixth question while a minority selected "I would not prefer".

As a result, in the Music Teaching Department of Muğla University Fine-Arts Education Faculty, the majority marked "Never Used" as an answer to the first and second questions. The third question was answered as "Rarely Used" by most of the students. "Sometimes Used" and "Never Used" were marked by almost an equal number of students. The majority marked "Often Used " for the fourth and the fifth questions. The sixth question was marked as "I would prefer" by the majority of the students.

In this case, in the Music Teaching Department of Erzincan University Fine-Arts Education Faculty, the first question was marked as "Sometimes Used" by the majority. The second, fourth and the fifth questions were also marked as "Often Used". The third question was marked equally "Often Used" and "Rarely Used" by the students. The sixth question was mostly marked as "I would prefer".

In this case, in the Music Teaching Department of Tokat University Fine-Arts Education Faculty, the first question was marked as " Never Used" by most of he students. The second question was marked as "Often Used" and "Sometimes Used" almost an equal number of students. The third question was marked "Often Used", "Sometimes Used",and "Never Used" by an equal number of students. The fourth question was mostly marked as " Often Used" by students. The fifth question was marked as "Often Used" and "Sometimes Used" almost an equal number of students. The sixth question was marked as "I would prefer" and "I would partially prefer" almost an equal number of students.



**Figure 3.8:** The Results of the Questionnaire Conducted with 110 Students of Six Universities of Education Faculty of Fine Arts Education Department Music Teaching Division (According to the Selected Multiple Choice Responses).

### 3.2. The Results of the Interviews

Within the borders of Turkey, the interview forms of academicians selected randomly in the music teaching departments of education faculties of universities in five different cities were applied separately. These cities are Muğla, Van, Erzincan, Samsun and Denizli. As an outcome of these interviews held with eight people, information on elementary piano education has been revealed together with the application percentage of native and foreign methods. In addition, answers have been gathered for the idea of an elementary piano method consisting of Turkish tunes. In the interviews held with academicians, five were asked totally.

The Questions have been given below:

Do you find elementary piano compositions written in our country sufficient? Would you please comment on the elementary piano works composed by academicians in Turkey? Which foreign piano method (s) do you prefer to use in piano education? How often do you include elementary piano works of Western music composers in your syllabus? Would you prefer to use a piano method consisting of arrangements of Turkish Folk tunes for elementary piano students?

Samsun: M. Sun -Yurt Renkleri, E. Tuğcular - Türkünün Rengi, are the main Turkish composers and pieces that are used by the piano educators. The albums which were written in Turkey are identified as “quotation” albums. As for foreign piano methods D. Agay, H. Schüngeler, C.Czerny Op.599 J.Alex Burkard, J. Bastien, and M. Aaron; C.Czerny Op.599,

299, 139 *etudes*, A. Haughton in "The Associated Board of the Royal Schools of Music" publishing, The Library of Children's Piano Pieces are preferred.

Abandoning monotony and one-sided perspective, the participants think that a method with selected Turkish tunes will be very beneficial in terms of providing a versatile point of view.

Van: A.A.Saygun's work titled as *İnci'nin Kitabı* for the elementary is used for beginning students. *Türkünün Rengi* by E. Tuğcular is another score that is made useful for the students as a Turkish composer. Among the Western composers, C.L.Hanon, F. Beyer, E.Gnesina, A.Gedike and Yegorava-Sirovich's methods are the necessary scores for the educators. Arrangements of Turkish tunes for elementary piano students are not preferred.

Muğla: A.A.Saygun, *İnci'nin Kitabı*, E. Tuğcular, *Türkünün Rengi*, İ. Baran, *Çocuk Parçaları* are identified as creative works that are frequently used by the educators as Turkish Composers scores. Increasing the methods by means of quantity and quality are recommended. O.Beringer, F.Beyer, C.Czerny, C. Debussy, B. Bartók, R.Schumann, A.Khachaturian, and N.Kabalevski's scores are exemplified as sufficient materials for beginners. The methods which were written by piano educators are also used as references by the piano educators. The methods by E. Tufan, S. Tufan, N. Ercan, G. Çimen, S. Ereren are exercised quite frequently.

The idea of arrangements appears affirmative to the participants in Muğla.

Denizli: A. A. Saygun, U. C. Erkin and M. Sun pieces are for students who have reached a certain level. Borrowings from existing works can not form any beginning methods. The methods that are written in Turkey are mostly references from present methods. F.Beyer, C. Czerny, *Der Erste Bach*, Hanon, B.Cesi, B.Bartók, , M.Clementi, L.V.Beethoven, W.A.Mozart, and A.Diabelli *Sonatina* Albums are the excerpts that the participants used in their classes.

One of the participants of the interview declared that; techniques such as sitting position, holding, posture, playing *legato*, *staccato*, *portato*, and phrasing must be given by a method which lectures a Turkish tune. The second participant mentioned using the method that she approves of.

Erzincan: A participant asked why a foreigner has not played our elementary piano work. F. Beyer, J.Alex Burkard, C. Czerny Op. 599, C.L.Hanon exercises are the main sources that are used by the educators. The participants clarified that s/he would not use a method that consists of only Turkish melodies. The reason they provided for this conclusion was that the Western music piano works are better-written in comparison to Turkish piano works.

### **3.2.1. The Commentary of the Interviews**

The answers of three participants from Samsun two participants from Muğla, two from Van, two from Denizli and one from Erzincan are listed below:

Three academicians from Samsun were interviewed:

At the end of this interview, it was revealed that they thought the existing elementary piano methods written in Turkey were a few and insufficient. Besides, these methods are not very suitable for beginners and that most of them cannot be considered as a method since they consist of compilations. They further added that they used Western methods and preferred works of classical music. Related to an elementary piano method consisting of Turkish tunes, they stated that unless it is completely designed for beginners, it will not be suitable on its own.

Two academicians from Van were interviewed. In the interview, there were two differing perspectives on the piano methods written in Turkey: The first view is that they are not sufficient enough and the ones written by academicians cannot be considered as methods. On the other hand, according to the second view, the piano methods written in our country are sufficient and there are successful works among these methods. Both academicians stated that they used Western methods and works of classical music. There were both positive and negative opinions on the piano method consisting of Turkish tunes.

An interview was held with two academicians from Muğla. As a result of the interview, they stated that the elementary piano methods published in Turkey were insufficient in terms of their quality and quantity. It was determined that they used works and scores of Turkish composers and academicians. They further indicated that they most often benefited from foreign elementary piano methods and works of foreign composers, adding that an elementary method which consists of Turkish tunes might be beneficial and that they might use it depending on its methodology.

Two academicians from Denizli were interviewed. In the interview, it was stated that the question related to piano methods written in Turkey could not be understood. It was added that all Turkish elementary piano methods consisted of borrowings. This academician also used foreign methods and works of classical music excessively. Related to the piano method consisting of Turkish tunes, the candidates mentioned that a well-organized method consisting of arrangements could be used for beginners.

One academician was interviewed from Erzincan. As a consequence, it has been specified that piano methods written in Turkey were insufficient and scores of Turkish academicians were not used. He mentioned that he often used foreign elementary piano methods and works of classical music. About using a method consisting of Turkish tunes, he indicated that it could not be used on its own. However, he indicated that it would be beneficial to teach both western and Turkish tunes concurrently.

#### 4 THE CONCLUSION AND RECOMMENDATIONS

In this study, Turkish and foreign sources which provide elaborate information on beginners studies, pieces and methods were examined as well as the composers of these pieces. The creations of the ones who have the experience of educating others were primarily researched.

The pieces from Ahmet Adnan Saygun's work *İnci's Book*, Kemal Sünder's work *12 Children Pieces for the Piano*, İlhan Baran's work *Pieces for Children*, Babür Tongur's work *Piano Twisters*, Yalçın Tura's work which took place in the thesis called *A trial of Anthology consisting of the works of Contemporary Turkish Composers for Elementary Piano Students*, Çetin Özışıklı's work *Child's World – From Turkish Children to the Children of the World Op.21 Piano Album*, Selman Ada's work *Op.17" Jeux de Piano 24 Pieces for the Young*, Ekrem Zeki Ün's work *For Children*, Ertuğrul Bayraktar's work *First Steps on the Piano*, Sayram Akdil's work *Long Live Children*, Evrim Demirel's work *Meltem's Piano Album*, Hasan Uçarsu's work *Three Little Pieces for the Piano*., Yüksel Koptagel's work *Fossil Suite*, Necdet Levent's work *10 Pieces for the Piano*, Sayram Akdil's work *Six Piano Pieces*, Bülent Tarcan's work *Ten Turkish Piano Pieces*, Ulvi Cemal Erkin's work *Perceptions*, İlhan Baran's work *Black and White*, Ekrem Zeki Ün's work *Short Pieces for the Piano*, Burhan Önder's work *Song Without Words for the Piano*, Muammer Sun's work, *Song Without Words for the Piano*, Muammer Sun's work, *Colours of Homeland Volume III*, Ertuğrul Bayraktar's work *Three Pieces for the Piano*, İlteriş Sun's work *Pieces for the Piano* , Erdal Tuğcular's work *The Color of Türkü- 11 Pieces for the Piano*, Ermukan Saydam's work *Titled Pieces for the Piano* were analyzed.

Based on these research studies, it was uncovered that the pieces that were previously mentioned above could be played by students who haven't reached the intermediate level and the pieces were perfectly suitable for those who are at that level. Since these pieces are not directly involved with the contents of this research, they are not sorted according to how and in which order they would be taught.

As a result it was determined that there were twenty-eight pieces which were composed by Turkish composers. As an opinion, one might agree that these pieces are highly appropriate for those who are beginning to learn how to play the piano at any age, from pre-school

students to ones who are at older ages. In addition, these pieces are suitable to order based on their methodologies.

The Piano Educator's methods called; *I'm Learning to Play the Piano, Piano Method 1 /Students of Anatolian Fine Arts High School and Students over 9 years, Basic Piano Education 6-12 years, Easy Piano, Piano Method for Children Under 10 Years, Piano Beginning Method and Repertory, Self-learning the Piano, Piano Education, Hazar Alapınar-Ten Little Pieces for the Piano, My Friend Piano, Easy Piano Method, Piano Method for Adults* were analyzed. The research revealed that the majority of the methods and scores which were put together by the piano educator were certainly suitable for the use of pre-school beginners and their educational period. Since adults are the ones who start their education later, it might be found useful for their progress to incorporate some of these pieces as short examples.

*9 Folk Songs for the Piano, Children Pieces for the Piano, Makams on Days, Ten Original Works, Connotations.* Piano Album named pieces were observed. As an outcome, five pieces were attained which include Turkish Makam Music makams and were arranged to become appropriate for the piano from Turkish Folk Music tunes. It was uncovered that within these studies one can easily attain examples which can be instructive for those who are adults and are approaching intermediate level.

F.Beyer-Op.101 *Scuola Preparatoria Del Pianoforte* J.Alexander Burkard- *Neue Anleitung für das Klavierspiel* O.Beringer- *A complete Pianoforte Tutor –Practical and Theoretical,* Gnesina-*Muzikal'naya Azbuka,* Dimitry Kabalevsky-*Album of Pieces for Children,* Belá Bartók-*For Children Vol.1,* Felix Bartoldy-Mendelssohn-*Op.72 Six Pieces for Children,* César Franck- *Les Plaintes d'une Poupée* S.Prokofiev-*Op. 65 Twelve Children Pieces,* A.Casella-*11 Children Pieces,* D. Shostakovich-*Dances of the Dolls and Kinderheft,* A.Gretchaninoff –*Das Kinderbuch Op.98,* C. Debussy- *Children's Corner,* A.Webern "*Kinderstück for Piano*" scores were analyzed as an foreign scores that were written for children. Scores were analyzed using the methods and pieces for starters which were created by foreign based composers. Within this research, examples attained from these sources of which the majority is intended for children were provided in detail.

In addition, many examples which are considered appropriate for intermediate level adults and pre-school students are included.

Edna Mae Burnam- *Piano Course Step by Step Book One*, Michael Aaron-*Piano Course Grade One* , J.Thompson's- *Easiest Piano Course Part One*, James Bastien -*Bastien Piano Basics Piano Primary Level*, Frances Clark, Louise Goss, Sam Holland- *The Music Tree*, Cherly Finn, Eamonn Morris- *Beanstalk's Basic for Piano Lesson Book Preparatory Level A* , Keith Snell, Diane Hidy -*Piano Town-Primer Level Lessons/ The perfect to Learn to Play the Piano*, John W. Schaum-*Wir Musizieren am Klavier-Heft 1*, Maykapar *1, 2, 3- Biryul'ki*, Turgeneva,Malyukov- *The Pianist Who Fantasize* which are the methods that were produced internationally were analyzed.

There are numerous sources that are internationally based. Eleven of which are observed on a research basis. Almost all throughout the world these studies are applied to pre-school children and are composed by ones who teach piano. These methods have more than one volume. The research consists of examples from each method.

*20 Little Piano Pieces from Around the World* by David Patterson (Traditional Pieces adapted for the Beginning Pianist), *Sight Reading Folk Songs from Around the World* by Paul Sheftel, *A World of Folk Songs Book Two* by Victor Galindo, *The World in Harmony –A Global Collection of Folk Music* by Jay Stewart. (Primer), *Folks and Favorites* by Cappy Kennedy Cory, *Songs of Man – The International Book of Folk Songs* by Luboff Norman.and Win Stracke are the six piano methods with folk tunes arrangements.

During the process gathering the sources which the research is based on, the ones that are most unique were provided with these methods. The methods were put created for pre-school piano students and they contain the arrangements of world-wide folkloric tunes and include pieces which can be played by adult piano students. For this study, an example from each score was presented.

The reason for the comparison of works which are known as starters' piano pieces and methods from both the world and from Turkey is primarily based on determining the target of the teaching procedure.

Even though the consideration of the locals might differ, the multiple similarities which were observed between Western beginners' piano repertoire and Turkish repertoire have shown that these two are at the same level in terms of the educational aspect of the piano.

There were two techniques which were used in order to gather information; one of which being questionnaires and the other being interviews.

In this research, the questionnaires were applied to more than one hundred students from six different provinces. The survey consists of six multiple choice questions along with an essay question. At the end of the process, the results revealed that the students agree on the absence of the use of starters piano methods which are Turkish source based. In addition they pointed out that the classical western music based sources are widely preferred.

Based on the results of the questionnaires, the majority responded in a positive manner when they were asked about the possible use of beginners piano method sources which were constructed based on Turkish tunes. They also agreed on the notion which concentrated on the lenience of learning how to play the piano with the use of local melodies.

In the content of the research the interviews were conducted with ten piano educators in five different provinces.

The outcome of these interviews provided different perceptions about the starters piano methods which were put together in Turkey in the past few years. They were concerned about the educators being too inspired by western pieces in music while conducting these methods.

How the western style was adapted in these efforts is the base for them to not consider these attempts as actual methods. It was also determined that the general percentages of the ones who use these sources are significantly low.

It was indicated that the Turkish composers are deficient in educational sources that are used for the purpose of teaching beginners as well as the frequent use of the pieces which were crafted by Turkish composers which already exists.

It was affirmed that the methods which are constructed by classical western music composers and are internationally based are recurrently used.

In terms of having aspects to be concerned about the matter, it was stated that the arrangements of Turkish tunes may not be applicable to the equal temperament system. Secondly, the respondents were concerned about the low probability of assembling an educational approach for beginners which is only based on Turkish tunes.

The encouraging responses about the arrangements aroused another question which concentrated on how these methods should be. As a result, all agreed on the positive outcome of the use of the method, composed with Turkish tunes, within the education curriculum of the beginners.

Interviews which were conducted with five teachers in Istanbul, along with one who is teaching piano both in a conservatory and in the music department in Ankara, revealed that in Istanbul F.Beyer and in Ankara O.Beringer were used as primary resources in teaching students who are starters. Furthermore it was discovered that compared to the Classical western music composers the Turkish composers were preferred at minimal rates.

Based on the title of the study, twelve Turkish melodies have been arranged for the piano. Eleven of these twelve pieces are folk songs from various regions of Turkey and the remaining one belongs to the repertory of Turkish classical music. The original four-bar notation of each piece has been added to the appendix. The lyrics of these pieces have been written on the scores as well. Each piece has two arrangements. The first arrangement has been written for preschool children so that they can get familiar with both F and G clefs. In this sense, when Turkish melodies are played by being divided on two hands, the timbre of the folk songs becomes audible. In these arrangements, *legato* playing technique is the only piano playing technique to be applied. In addition, the use of all five fingers on both hands is reinforced as much as possible. Differing rhythms and note values are included. The smallest note value in these scores is the eighth note. The works whose originals are in compound rhythms are written in simple rhythms. Teaching dynamics is one of the purposes. There is not a separate explanation for each folk song arrangement. Rather, the arrangements done for preschool elementary piano students are juxtaposed. The twelve pieces are presented below:



**Figure 4.1:** Atem Tutem Men Seni (Region: Bitlis).



**Figure 4.2:** Telgrafın Tellerine (Region: İstanbul).



**Figure 4.3:** Yine Bir Glnihal (İsmail Dede Efendi).



**Figure 4.4:** Ktibim (Region: İstanbul).



**Figure 4.5:** Saray Yolu (Region: Elazığ).



**Figure 4.6:** Tren Gelir (Region: Bozyk).



**Figure 4.7:** arşıya Vardım (Region: Kayseri).



Figure 4.8: Yenice Yolları (Region: Adana).



Figure 4.9: Bülbülüm Altın Kafeste (Region: Rumeli).



Figure 4.10: Manastırın Ortasında (Region: Rumeli).



Figure 4.11: Vardar Ovası (Region: Rumeli).



Figure 4.12: Aman Avcı (Region: Iğdır).

The secondary set of arrangements has been planned for adult elementary piano students. It also includes pitches, intervals, chord playing, *staccato* and *portato* piano playing techniques except the information given to preschool children. In the pieces which are written within the range of three octaves, the smallest note value is the sixteenth. In both sets of arrangements, playing with repeat sign is taught besides compound rhythm and syncopation. Chromatic passing is one of the topics covered in these arrangements. The student is aimed to be knowledgeable on hearing the fourth interval and other dissonant intervals. In the pieces, the formation of tonic by using mostly intervals of fourths or fifths has been remarked.

Below there are twelve examples provided for those who are adult beginners.



**Figure 4.13:** Tren Gelir (Region: Bozüyük).



**Figure 4.14:** Manastırın Ortasında (Region: Rumeli).



**Figure 4.15:** Atem Tutem Men Seni (Region: Bitlis).



Figure 4.16: Yenice Yolları (Region: Adana).



Figure 4.17: Vardar Ovası (Region: Rumeli).



Figure 4.18: Aman Avcı (Region: İğdır).



Figure 4.19: Saray Yolu (Region: Elazığ).



Figure 4.20: Bülbülüm Altın Kafeste (Region: Rumeli).



**Figure 4.21:** Telgrafın Tellerine (Region: İstanbul).



**Figure 4.22:** İsmail Dede Efendi Yine Bir Gülnihal.



**Figure 4.23:** Çarşıya Vardım (Region: Kayseri).



**Figure 4.24:** Kâtibim (Region: İstanbul).

It is recommended for pre-school and adult beginner students to also use methods which are arrangements of Turkish tunes and are listed through out this research along with western based sources which are applicable to the equal temperament system as well as the classical western music repertoire.

As a result of the research, both in the light of the interviews and the questionnaires, in addition to sources that were used, it became clear that the utilization of ones own local

melodies, while learning how to play the piano can be embraced. The idea of the sources for starters which were constructed based on Turkish tunes received positive approach in majority.

In terms of the presence of the arrangements of Turkish melodies for the pre-school and adult students who are starters, one might agree on the availability of the twelve arrangements that are within the content of this research.

Therefore, the main and most appropriate sources for students who are beginners, which were generated in Turkey and internationally, were revealed.

In the light of the questionnaires and interviews which were conducted the results revealed that international piano sources are more likely to be preferred compared to the ones which are in Turkish in terms of the educational process of the piano.

In addition to the statement, the results revealed that a piano method which is constructed based on Turkish melodies is perceived positively by students along with people who are involved with the educational process of the piano.

The use of the local tunes in polyphonic compositions since the innovation of the piano within the history of music worldwide; it has been widely accepted and becoming increasingly admired through time. Following the emergence of ethnomusicology, researchers and ones who are interested in each country's local music in detail have been able to provide information through a great variety of sources. The part that acquires attention from Turkey is that; in 1945, B.Bartók came to Turkey for the purpose of producing compilations which lead to the research that revealed the similarities between Hungarian and Turkish local melodies.

Piano is the most suitable instrument for the purposes of learning polyphonic music. One being familiar with the melodies that s/he has known since childhood, will be positively motivated while discovering a new instrument and during the process of learning. This allows the students to stay in touch with their local music while learning sources which are internationally based. As a result, the foreign feeling towards the instrument will be replaced with intimacy due to the familiarity one feels towards their own culture.

We are hoping that this study will be efficient for those who are interested in learning how to play the piano making use of the Turkish tunes, along with ones (educators) would prefer to use Turkish melodies as well as the western repertoire in the process of teaching.

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## **APPENDICES**

**APPENDIX A.1** Instructions for the Questionnaire and Interviews

**APPENDIX A.2** Anket ve Görüşme Yönergeleri

**APPENDIX B.** Interviews

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**APPENDIX D.** The List of the Tracks Used in the Research

## **APPENDIX A.1 Instructions for the Questionnaire and Interviews**

### **Instructions for the questionnaire**

A questionnaire has been prepared for the PhD thesis titled as "Arrangements of Selected Turkish Tunes for Early –Elementary Piano Education".

This questionnaire will be applied to elementary piano students who study at Faculty of Fine Arts or Faculty of Education, Teaching Music. The answers you provide for which methods you started your piano education will be finalized in relation to the research.

Since your answers are not directly related to individuals, they will only be used for this research: they will not be open to any person or institution.

Please do not write your name or surname on the answer sheet. Read and appraise the questions carefully.

Thank you for your interest and collaboration.

Dear Researcher,

The questions below will be applied to elementary piano students who are considered to have started their piano education in the same institution.

Please answer each question below by ticking only one choice. In the case of a question about a composer or work, only answer if you know the name/title. Otherwise, please leave the question unanswered.

1-In the current education program, are elementary piano works of Turkish composers used?

a) Often b) Sometimes c) Rarely d) Never

If so, please specify the work/composer:

2- In the current education program, are elementary piano methods written by academicians used?

a) Often b) Sometimes c) Rarely d) Never

If so, please specify academician or method:

3- In the current education program, are elementary piano methods consisting of universal folk tunes used?

a) Often b) Sometimes c) Rarely d) Never

4- In the current education program, are elementary piano works of foreign composers used?

a) Often b) Sometimes c) Rarely d) Never

5- In the current education program, are elementary piano works which are composed by western music composers used?

a) Often b) Sometimes c) Rarely d) Never

6- Would you prefer playing a piano method which consists of arrangements of Turkish tunes for elementary students?

a) Yes, I would. b) I would partially prefer. c) I would not. d) I have no idea.

Please explain your reason briefly.

### **Instructions for interview**

This interview has been planned to collect data for my PhD thesis within the body of Istanbul Technical University, Center for Advanced Research in Music, titled as "Arrangements of Selected Turkish Tunes for Early –Elementary Piano Education".

The interview will not include personal information, and will be applied to only piano instructors. The questions to be asked are related to native or foreign elementary piano works and methods. In order for this research to accomplish its aim, it is expected that all participants answer the questions fully and sincerely. The data collected will be used only for this research.

There are five questions. Please use the back side at times of insufficient space. Do not write your name or surname to the answer sheet.

Thank you for your interest and collaboration.

- 1) Do you find elementary piano compositions written in our country sufficient?
- 2) Would you please comment on the elementary piano works composed by academicians in Turkey?
- 3) Which foreign piano method (s) do you prefer to use in piano education?
- 4) How often do you include elementary piano works of Western music composers in your syllabus?
- 5) Would you prefer to use a piano method consisting of arrangements of Turkish Folk tunes for elementary piano students?

## **APPENDIX A.2 Anket ve Görüşme Yönergeleri**

### **Anket Yönergesi**

"Arrangements of Selected Turkish Tunes for Early –Elementary Piano Education" isimli doktora tezi araştırması için bir anket hazırlanmıştır.

Bu anket ülkemizde çeşitli illerde piyano eğitimi gören Eğitim Fakülteleri Güzel Sanatlar Eğitimi Bölümleri Müzik Öğretmenliği Anabilim Dalı başlangıç piyano öğrencilerine uygulanacaktır. Piyano eğitiminiz sürecinde hangi metotlarla başladığınıza dair vereceğiniz cevaplar araştırma ile ilgili olarak sonuçlandırılacaktır.

Vereceğiniz cevaplar bireylerle doğrudan ilgili olmadığından sadece bu araştırma için kullanılacak, hiçbir kişi veya kuruma açık kullanılmayacaktır.

Cevap kağıdına adınızı soyadınızı yazmayınız. Soruları dikkatle okuyup, değerlendirmenizi özenle yapınız.

Gösterdiğiniz ilgi ve işbirliği için teşekkür eder, saygılarımı sunarım.

Araştırmacı,

Ceylan ÜNAL AKBULUT.

Aşağıdaki sorular piyano başlangıç eğitimi almış öğrencilerine uygulanacak olup, bu öğrencilerin öğrenim gördükleri kurumlarda piyanoya başladığı varsayılmıştır.

Aşağıdaki soruların her birine tek şık işaretleyerek cevap veriniz. Ayrıca besteci veya eser adı sorulduğunda hatırladığınız takdirde cevap veriniz. Aksi halde boş bırakınız.

1-Şu anda uygulanan öğretim programında Türk Bestecilerinin yazdığı başlangıç piyano eserleri kullanılmakta mıdır?

a)Sıklıkla Kullanılmaktadır b) Bazen Kullanılmaktadır c) Çok Az Kullanılmaktadır d) Hiç Kullanılmamaktadır

Kullanılmakta ise besteci veya eser isimlerini yazınız:

2-Şu anda uygulanan öğretim programında akademisyenlerin yazdığı başlangıç piyano metotları kullanılmakta mıdır?

a)Sıklıkla Kullanılmaktadır b) Bazen Kullanılmaktadır c) Çok Az Kullanılmaktadır d)Hiç Kullanılmamaktadır

Kullanılmakta ise akademisyen veya metot isimlerini yazınız:

3-Şu anda uygulanan öğretim programında Dünya Halk ezgilerinden oluşan başlangıç piyano metotları kullanılmakta mıdır?

a)Sıklıkla Kullanılmaktadır b) Bazen Kullanılmaktadır c) Çok Az Kullanılmaktadır d) Hiç Kullanılmamaktadır

Kullanılmakta ise metot isimlerini yazınız:

4- Şuanda uygulanan öğretim programında yurt dışı kaynaklı başlangıç piyano eserleri (metotları) kullanılmakta mıdır?

a)Sıklıkla Kullanılmaktadır b) Bazen Kullanılmaktadır c) Çok Az Kullanılmaktadır d) Hiç Kullanılmamaktadır

Kullanılmakta ise besteci ve eser isimlerini yazınız:

5-Şuanda uygulanan öğretim programında klasik batı müziği bestecilerinin yazdığı başlangıç piyano eserleri kullanılmakta mıdır?

a)Sıklıkla Kullanılmaktadır b) Bazen Kullanılmaktadır c) Çok Az Kullanılmaktadır d) Hiç Kullanılmamaktadır

Kullanılmakta ise besteci isimlerini yazınız:

6-Başlangıç piyano öğrencileri için "Türk Ezgileri " düzenlemelerinden oluşan bir piyano metodu çalmayı tercih eder misiniz?

a)Tercih Ederim b) Kısmen Tercih Ederim c) Tercih Etmem d)Hiç düşünmedim.

Lütfen nedenini kısaca açıklayınız:

## **Görüşme Yönergesi**

Bu görüşme İstanbul Teknik Üniversitesi Müzik İleri Araştırmalar Merkezi bünyesinde yapmakta olduğum "Arrangements of Selected Turkish Tunes for Early –Elementary Piano Education" isimli doktora tezi için veri toplamak üzere düzenlenmiştir.

Görüşme kişisel bilgiler içermeyecek olup, sadece piyano öğretim elemanlarına uygulanacaktır. Sorular yurtiçi ve yurt dışı kaynaklı başlangıç piyano eser ve metotlarla ilgili olup, araştırmanın amacına ulaşabilmesi için sorulara eksiksiz ve içtenlikle yanıt verilmesi beklenmektedir. Görüşmeden elde edilecek veriler sadece bu araştırma için kullanılacaktır.

Sorular beş adet olup, yeterli cevap yazma alanı olmadığında lütfen arka sayfayı kullanınız.

Cevap kağıdına adınızı ve soyadınızı yazmayınız

Gösterdiğiniz ilgi ve işbirliği için teşekkür eder, saygılarımı sunarım.

Araştırmacı,

Ceylan ÜNAL AKBULUT.

1)Ülkemizde yazılmış başlangıç piyano eserlerini yeterli buluyor musunuz?

2)Ülkemizde yazılmış akademisyenlere ait başlangıç piyano eserleri hakkındaki yorumlarınızı alabilir miyim?

3)Yurt dışı kaynaklı piyano metotlarından hangisi veya hangilerini eğitiminde kullanmayı tercih ediyorsunuz?

4)Klasik Batı Müziği bestecilerinin yazdığı piyano başlangıç eserlerine eğitim programınızda ne sıklıkla yer vermektedir?

5)Başlangıç piyano öğrencileri için Türk Ezgileri Düzenlemelerinden oluşan bir piyano metodu kullanmayı tercih eder misiniz?

## **APPENDIX B. Interviews**

### **Samsun**

#### **The first participant**

- 1) No. I find it neither sufficient nor inclusive.
- 2) I don't think there are elementary piano works composed in Turkey since I don't consider albums that consist of foreign works as "Composed". I use albums that include polyphonic folk songs (such as M. Sun -Yurt Renkleri, E. Tuğcular - Türkünün Rengi, etc.). However, these albums are not written as elementary methods.
- 3) If we mean using them for "beginners", I use methods written for all levels. Some of these are the elementary methods of J.Alex Burkard, J. Bastien, and M. Aaron; C.Czerny Op.599, 299, 139 *etudes*, etc.
- 4) I directly use them because it seems impossible to find an elementary piano method of a Turkish composer which follows a pedagogical order.
- 5) Of course I can consider it on condition that it is supported with other sources. Indeed, I believe it is wrong to give education based on a single foreign method, too. I think a pedagogically sufficient and intensive piano method consisting of Turkish tunes and encouraging the student to play the piano will overcome the deficiencies and be beneficial.

#### **The second participant**

- 1) Unfortunately we have limited literature. Nonetheless, I congratulate teachers who have worked and put all their effort in the subject.
- 2) Some of the elementary piano works do not belong to academicians (At least among what I have). Some music teachers who are piano tutors have prepared various elementary methods as well. As far as I am concerned, usually foreign pieces are randomly compiled in these methods, or some of them include the teaching methods of their author developed by their experiences.
- 3) The methods I use are: M. Aaron- books for beginners, D. Agay – *Learning to Play the Piano*, A. Haughton in "The Associated Board of the Royal Schools of Music" publishing, H.

Schüngeler - *Das neue kinderliederbuch für klavier*, The Library of Children's Piano Pieces, C.Czerny Op.599 etc.

4) I often use it.

5) I think using a single method is not good. I believe using various methods in such a way to support one another, getting rid of monotony and one-sidedness provide a multifaceted point of view.

### **The third participant**

1) I don't find it sufficient.

2) All the methods in our country are written considering that students know the notation. However, in the beginner level, students neither know notation nor have control over their fingers. Piano methods should be based on an extensive teaching of notation. At the same time, piano playing technique should have a solid basis pedagogically. Both titles have their own significant subtitles which should be considered and transformed into a book.

3) I prefer starting with J. Bastien – *Premier*. At the same time, we practice with the books of Associated Board of Royal School of Music publishing.

4) In my opinion, every student should play a piano work of a Classical Western music composer appropriate to his level every semester. My students always have works of Classical music composers in their program.

5) Why not? It can be very comprehensive. If there is a goal-oriented regulation, I'll use it. I believe it will be a very beneficial work if it is written by developing the fundamentals I mentioned in my answer to the second question

## **Van**

### **The first participant**

1) I don't think it is sufficient. I don't generally prefer playing them since they are arrangements of folk songs and not arranged compatibly for the piano. In fact, I did not come across that many pieces to choose from.

2)The works I have encountered so far are works which have a very low level Turkish music harmony, usually easy to play but far from being beneficial to the student in terms neither

technique nor musical expression except for a few syncopated rhythms. They are solely written just for the sake of completing the academic credit scale by publishing a work. I mostly believe that they are inferior works which do not obey the rules of composing for the piano and the use of the keyboard.

3) I use C.L.Hanon, F. Beyer, J.Alex Burkard and the *etudes* of C. Czerny and Cramer.

4) In the institution I work at, the students who register generally start their piano education for the first time. Therefore, we can use elementary methods for two and three years in the four- year programme. That is why I often refer to elementary piano works of Western music.

5) I will obviously prefer it if I encounter a fine method, or a short work can be studied in a term depending on the interest of the student. Moreover, I use A. A Saygun's work titled as *İnci'nin Kitabı* for the elementary level. However, I find it challenging to suggest a work for a student of a higher level.

### **The second participant**

1) There are fine piano methods, but there is a need for more exclusive books.

2) In general, benevolent works are composed for education. I especially use *Türkiinin Rengi* by E. Tuğcular.

3) E.Gnesina, *Forte Elementary Piano Method*, F.Beyer, Yegorava-Sirovich's method, A.Gedike, *Sixty Easy Pieces for the Piano*

4) I constantly have room for that.

5) I do not prefer using arrangements of Turkish tunes for elementary piano students. Instead, I prefer pieces that involve basic technical practice in order to provide the correct position of the hands in the first year.

### **Muğla**

#### **The first participant**

1) I believe there is a need for more exclusive books/editions in terms of repertory. They should be increased in number and quality. There will always be a need for newer and more original methods as preschool education keeps accelerating in the contemporary education concept.

2) A.A.Saygun, *İnci'nin Kitabı*: creative work

E. Tuğcular, *Türkünün Rengi*: Very interesting arrangements of folk songs

İ. Baran, *Çocuk Parçaları*: There are considerably successful pieces and examples of contemporary music with tonal and almost atonal pieces.

3) O. Beringer and F. Beyer elementary piano methods and C. Czerny Op.599, 299 *Etudes*.

4) I often have room for that. C. Czerny, C. Debussy, B. Bartók, R. Schumann, A. Khachaturian, and N. Kabalevski are my pioneer composers whose work I use in my classes.

5) My answer to this question will vary depending on how arrangements are made and how melodies are selected. I may prefer arrangements that use scales such as Kürdi and Acemaşiran instead of playing tampered scales on the piano. As a result, arrangements that preserve the authenticity of Turkish tunes might be preferred since they will attract students as well.

### **The second participant**

1) Unfortunately I don't find it sufficient. I think that they just compile the methods of O. Beringer, F. Beyer, etc. and publish them. Thus, they are not sufficient for elementary piano education.

2) E. Tuğcular, E. Tufan, S. Tufan, N. Ercan, G. Çimen.

3) For the elementary level Chester Piano Method, S. Ereren's "Easy Piano Method". Afterwards I use O. Beringer, C. Czerny Op. 849, and F. Beyer.

4) I very often use it.

5) Yes. At the same time, I believe it to be very fruitful.

### **Denizli**

#### **The first participant**

1) I did not understand what is meant by "elementary piano work written in our country". The piano methods written in our country usually consist of excerpts. We study the works of A. A. Saygun, U. C. Erkin and M. Sun with students who have reached a certain level. We cannot start to teach the piano with these pieces.

2) As I mentioned in my answer to the first question, methods of Enver Tufan, methods written for fine arts high schools, etc. already have borrowings from existing works. The main problem in these methods is that you cannot change the order of technical exercises. You have to obey the order of Ministry of Education Board of Education and Discipline. Otherwise, the book will not be published. How can you own a book that consists of works of C. Czerny, Hanon, J.S.Bach and various sonatinas? For instance: the score of *The Best Sonatinas for the Piano* prepared by Belir T. Kasap.

3) There are too many options. The level of the student and his inadequacies in main principles make up the important criteria. I use F.Beyer, C. Czerny, *Der Erste Bach*, Hanon, B.Cesi, B.Bartók, *Microcosmos*, M.Clementi, L.V.Beethoven, W.A.Mozart, and A.Diabelli *Sonatina* Albums.

4) I mostly use the works of Western music composers.

5) Of course I will accept a Turkish method that I believe to be accurate. In this questionnaire, the incomprehensible point is that you cannot arrange Turkish tunes and write a method. When we examine elementary methods, none of them start with a German or American tune in principle. I prefer a Turkish tune in passing on to studying a piece after the method teaches several playing techniques such as technique (sitting position, holding, posture), (playing *legato*, *staccato*, *portato*), and (phrasing). We try to teach the repertory of "School Songs" and the techniques of the accompaniment of Turkish tunes to music teacher candidates in these institutions. For example, the piano method of Y. İman is written mostly for preschool piano students. Methods like this have to be scientifically examined.

### **The second participant**

1) The existing piano methods of our country were compiled by attributing to original methods. We study the works of composers like A. A. Saygun and U. C. Erkin with piano students who have reached a certain level. They cannot be used for the elementary period.

2) Among the works of academicians, when the methods written for the fine arts schools are examined, as I said before, we see that they are compiled by quoting from present methods. The problem with these is that the instructor cannot make his own list.

3) There are numerous piano methods. The purpose should be to determine the most suitable one for the level of the student.

- 4) Usually, I include elementary piano works that belong to the composers of Western music.
- 5) I use the method that I approve of.

## **Erzincan**

### **A Participant**

- 1) No, I don't. It's a fact that academicians don't make an effort in this sense. We have been raised with foreign works for years, why won't a foreigner play our elementary piano work?
- 2) I don't find it sufficient.
- 3) I give my students who are graduates of high school or general lycee pieces of F. Beyer and J. Alex Burkard. We proceed concurrently in both methods. I start with C. Czerny Op. 599 piano method with graduates of fine arts high school. In addition, I definitely give Hanon exercises.
- 4) I use it exceedingly. There are a number of reasons for this. We were raised this way. I guess it becomes a habit after a time. We don't have enough works of our own. Besides, I think that no matter how many elementary pieces are written by one of our pianists, it will not be as melodious as works of M. Clementi and W. A. Mozart because there are very well-written piano works in Western music.
- 5) I will not use a method that consists of only Turkish melodies. I'd like my students both to enjoy Western music and to embrace works that belong to our entity. In fact, I make my students play a different Turkish piece in every exam. In this department, the system requires two midterms and a final exam. Consequently, students play at least three Turkish works during a semester.

**An interview was held on the telephone on November 2009 at 2 p.m. with the retired piano teacher of Ankara State Conservatory, Nimet Karatekin. A summary of this interview can be read below:**

**Researcher:** Good afternoon Ms. Nimet Karatekin. I would like to interview you for my doctorate thesis study. I wonder if you could accept my request.

**Nimet Karatekin:** Sure. You can start asking.

**Researcher:** Where and with whom did you start your first piano education?

**N. Karatekin:** I first started to learn the piano with Ferhunde Erkin at Ankara State Conservatory.

**Researcher:** If we consider your education as a master-student relationship, what was Ferhunde Erkin like?

**N. Karatekin:** It was a marvelous relationship. She was a knowledgeable, intelligent, and at the same time a very beautiful person. She played almost all the concertos. I studied with her for ten years.

**Researcher:** Which method did you start the piano with?

**N. Karatekin:** Ferhunde Erkin used to start her students with Oscar Beringer.

**Researcher:** Which methods do you use for your students?

**N. Karatekin:** I also use O.Beringer.

**Researcher:** Didn't you use F. Beyer for beginners?

**N. Karatekin:** No, I didn't use F.Beyer. O.Beringer teaches both keys at the same time and quickly passes on to two hands.

**R:** Which works would you teach after O. Beringer's method?

**N. Karatekin:** C.Czerny Op.599, *Der Erste Bach Album*, M.Clementi *Sonatinas*, R.Schumann and P.I.Tchaikovsky *Youth Albums* are the first ones that come to my mind.

**R:** Then would you mention works of Turkish composers in your lectures?

**N. Karatekin:** Yes. Again the first ones that come to my mind are A. A.Saygun, *İnci's Book*; U. C. Erkin, *Five Drops*; Necil Kazım Akses, *Miniatures*; İlhan Baran, *Black and White*.

**R:** If there were an elementary piano method consisting of Turkish melodies, what would you think about it?

**N. Karatekin:** I wish there were. It must be written. I've thought of it, but I could not realize it.

**R:** In your opinion, what will this method be like?

**N. Karatekin:** It might consist of folk songs. It should start with the simplest, and make the child improve that way.

**R:** In your opinion, which of our folk songs would be appropriate?

**N. Karatekin:** It is not possible to arrange all of them. The ones closest to the piano should be selected. We have beautiful melodies, and they should be made use of.

**R.:** Thank you so much, madam. It has been a beneficial talk for me.

**N. Karatekin:** You're welcome.

**An interview was conducted with Verda Ün who is a pianist and retired piano instructor of İstanbul University State Conservatory (with its former name Conservatory of İstanbul Municipality) in her house in İstanbul, Moda on October 9. A short excerpt from this interview can be read below:**

**Researcher:** Hello madam. I would like to thank you first for accepting me.

**Verda Ün:** You're welcome. My pleasure.

**Researcher:** I would like to ask you some questions about your tutorship, which is the focus of my doctorate thesis.

**V.Ün:** Please do.

**Researcher:** Who did you receive your first piano education?

**V.Ün:** There was always music at home. My aunt was a pianist. She had graduated from Leipzig Conservatory in Germany. My mother played the violin. I grew up listening to them. In fact, I entered to the world of music intuitively. I took my first lessons from my aunt.

**Researcher:** Which conservatory did you study at?

**V.Ün:** I had an Italian teacher whose name was Adinolli, and then I took private piano lessons from Ferdi Statzer. Later on, we continuously played chamber music with my husband Ekrem Zeki Ün. We used to sight read.

**Researcher:** Which method or score books did you start playing the piano with?

**V.Ün:** I started with F.Beyer.

**Researcher:** Which method did you use to teach the piano?

**V.Ün:** I used F.Beyer as well.

**Researcher:** What are the significant points to consider in piano education?

**V.Ün:** Related to the ability of the student, the position of the hands is extremely important. However, gifted students unfortunately used to underwork. Families wanted their children to be pianists but every student could not be a pianist.

**Researcher:** What should be done to be a pianist?

**V.Ün:** In order to be an excellent pianist, one has to play, has to be able to play F.Chopin *etudes*. The students should be informed from the start about musicality. Music is solely important.

**Researcher:** Who was your most popular composer to teach your students?

**V.Ün:** J. S. Bach was my God.

**Researcher:** What do you think about foreign, especially American elementary piano methods?

**V.Ün:** Americans call to the level of children with familiar melodies, thus attracting them.

**Researcher:** If there were an elementary piano method consisting of Turkish tunes, would you confirm it?

**V.Ün:** Our music is not suitable for the equal-temperament system. There are komas, so it cannot be applied on the piano. Ekrem Zeki Ün had similar studies on the violin.

Researcher: May I have your last word?

**V.Ün:** "*Chiva piano vassano*": This is an Italian statement which means " One who does it slow does it correctly".

**Researcher:** Thank you very much.

**An interview was held on December 15, 2009 with the retired piano teacher of İstanbul University State Conservatory, Prof. Ova Sünder at the Beşiktaş Campus of Bahçeşehir University.**

**R:** Where and with whom did you start playing the piano?

**O:** I started with pianist Verda Ün, but in fact, I started learning music at the age of 6 by Rana Erksan. For me, she was an incomparable ecote. She had her own system. Children used to queue for studying *solfege* education with Rana Erksan. They did not realize that they were learning. They would learn naturally by games.

**R:** How would she start the student to music?

**O:** We used to write the notes to our scorebook and then orally repeat them in front of the blackboard. Suppose she would teach  $\frac{4}{4}$  rhythm. Each of us had a ball. We would throw the ball to the ground on the first beat and hold it back in our hands on the 2<sup>nd</sup>, 3<sup>rd</sup>, and 4<sup>th</sup> beats for quarter notes. For semi notes, we would throw and hold it back. For one beat, we would constantly throw it to the ground like a yo-yo game. Afterwards, she would write the beats mixed on the blackboard and make us repeat them. The child who misses the ball would leave the game. Then we would line up and play the train game. We would take one step for  $\frac{4}{4}$  rhythm and count up to four. We would practice other rhythms in this way. The one who makes a mistake would leave the game. The prize of the most successful student was colored cards. Children would hardly wait for the following week.

**R:** So you started music with *solfege* before the piano while you were in kindergarten.

**O:** Yes, I started the piano this way. A small child looks at his hand while sightreading and loses his place. He cannot pay attention to the position of his hands. Through the years, we have observed that students who start *solfege* education first are more successful in learning the piano than students starting both piano and solfege education at the same time.

**R:** Where did Rana Erksan receive her education?

**O:** I presume she took private lessons from tutors living in the neighborhood since there hadn't been a chance to study abroad before the foundation of the conservatory. With the establishment of the republic, education started at conservatories and musicians had the opportunity to be music school graduates.

**R:** Can you please talk about the foundation of the conservatory?

**O:** In 1923, Atatürk charged Cemal Reşit Rey with the foundation and sent him to Istanbul since Istanbul had a more systematic order than Ankara at the time. In fact, before the proclamation of the republic, in 1916 Darül Bedai, and then Darül Elhan (House of Melodies) had already been established. In other words, the foundations of a music school had already been laid.

**R:** Which method did you start the piano with?

**O:** Verda Ün used to start with F.Beyer. I also start with F.Beyer. Although it is really an old method, I believe in its efficiency. It is a method that first starts both hands in G clef with similar pieces and then passes on to F clef with technical preparation. I also examined the elementary American methods published later on. There are pictures, titles and shapes on each page. If desired, the student can name the pieces in F.Beyer, even paint them with colored pencils.

**R:** I named F.Beyer No: 66 "Spring".

**O:** How nice! It is among the children's most favorite pieces. In  $\frac{6}{8}$  rhythm, like a waltz...children like it.

Foreign children, especially American children, go to "Sunday Schools". They have "Hymn"s in front of them and they grow up with musical notes. There is a piano in almost every house. They don't grow up with ignorance to music. Therefore, they don't find it odd to start with both G and F clefs at the same time in American methods. I believe that to start with F.Beyer is appropriate in piano education. Otherwise, for families who find it enough for their children to play the piano a little, pictured methods can be suitable.

**R:** Raising a pianist should require a different methodology, then?

**O:** Becoming a pianist is not possible through playing pictures of flowers and the like. It is an extensive education. Every child plays football in the street, but a child who will be a professional football player knows that he should warm his muscles and do exercises to open up his breath for at least an hour. F. Liszt's piano teacher was C. Czerny. He made him play only C.L.Hanon for two years. Today, it is not easy to reach the piano technique of the Russian ecole. Being a pianist can be possible through working a lot and not neglecting technical practices.

**R:** The importance of technical study cannot be ignored for sure.

**O:** If the teacher explains that whenever there is a work to be played, these studies will facilitate for example arpeggiated passages, *tierces*, octaves, and agility, then the student will work.

**R:** What do you think of O. Beringer method?

**O:** *Solfeggio* is our subsidiary subject. It is more beneficial to start with G clef in solfege. Indeed, a skillful student learns by any means, either with F.Beyer, or O.Beringer.

**R:** Are the works of Turkish composers played by elementary students?

**O:** There has been an obligation to play such a work every two years. Saygun's "İnci's Book" is played.

**R:** I examined Kemal Sünder's score "For Children". There are two very suitable pieces for elementary piano students. They are composed in highly melodic tonal harmony. I believe they should be included in the curriculum.

**O:** His works for the trumpet, flute and percussions are already in the curriculum. I'm thinking of making my students play his piece "For Children".

**R:** May I learn your opinion on the writing of an elementary method that consists of Turkish tunes?

**O:** It will be great. I know that there are methods written by piano teachers who worked at music teachers' schools. I haven't had an opportunity to examine them. Unfortunately, the number of methods written in our country is fewer than the examples abroad. I prepare exercises for my piano lessons. I compose short pieces as a preparation to the main piece. Fingering is very important in playing the piano. Fingering should make the student feel comfortable since the student plays with kinetic skills, with hand skills. Therefore, when he is excited, he should have a well-established fingering to prevent mistakes.

**R:** Thank you so much.

**O:** My pleasure

**An interview was held on December 30, 2009 with the piano teacher of the State Conservatory of Mimar Sinan University Prof. Hülya Tarcan in her house.**

**R:** Hello. Composer Bülent Tarcan is your father, and Necla Tiner, the retired piano teacher of the Municipality Conservatory –with its previous name-, is your mother. You are a child of a musician family. Who gave your first piano education?

**Hülya Tarcan:** My mother Necla Tiner. She studied with Ferdi Statzer. He was also my teacher at the conservatory. But my mother only studied with Ferdi Statzer at graduate level. She first studied with a Russian teacher, Piotr Lunic, and continued her studies with him until she started the conservatory. There were many Russians who fled from 1917 revolution and settled in Turkey. There were piano teachers among them. Piotr Lunic was a student of Anton Rubinstein. As a result, both my mother and I started the piano with Russian ecole at a very early age.

**R:** How do they start the student to study?

**H:** First of all, I started with freeing the arm and maximum wrist flexibility. Passing to D from C in legato playing, the complete energy of the arm is pulled by gravity and then the hand rises completely. They teach the student to hold the hand in the E-F#-G#-A#-B position. Knowing to swim is very important. I make them realize the keyboard like water similar to releasing their body in water without giving it a certain shape while swimming. I'm against practicing each finger separately like clockwork.

**R:** What is your first method in piano education?

**H:** I start with F.Beyer, but I don't solely use it. I have a philosophy that even in a very simple and short children's piece, dynamics and hand, wrist, and arm movements to be used in the future should be taught. I definitely give the simplest details of F.Chopin *Mazurka* or J.S.Bach *Prelude and Fugues*. If we think of a technical method, I don't use Hanon much but make the student play a lot of C.Czerny. I use J.B.Cramer *etudes* for upper intermediate level. I owe my methodology to the Russian ecole. At the conservatory, Ferdi Statzer, who gave us Central Europe ecole, softened my extremes resulting from the Russian ecole. Afterwards, when I went to France for my education, I came across an A. Cortot ecole and Isodore Philippe and Margurite Long ecole. I was lucky to study with the teachers of A. Cortot ecole who did not limit themselves with a certain repertory. Getting my education in an ecole which adopts the German composers who were not under the impact of the 17<sup>th</sup> century music helped me in

raising my students. In France, my teacher was Blanche Bascourret, who had been the assistant of Lazar Levy.

**R:** How did you decide to work with Blanche Bascourret?

**H:** Mithat Fenmen chose my teacher. He thought she would be very beneficial for me.

**R:** Can you please talk about Mithat Fenmen as a teacher?

**H:** In those years, Mithat Fenmen raised very successful students at Ankara State Conservatory under limited facilities. Metin Öğüt, who taught at the State Conservatory of Mimar Sinan, was his student.

**R:** Can you please give information about the other piano instructors in Ankara?

**H:** Kamuran and Selçuk Gündemir raised very valuable students. Fortunately, Fazıl Say and Muhiddin Dürrüoğlu-Demiriz studied with Kamuran Gündemir. The fingers of his students played like hailstones.

**R:** In this part of the conversation I like to ask you about Turkish composers who composed piano pieces for children. In my opinion, "*Dede Efendi*", the first piece from your father's work "*10 Turkish Piano Pieces*" and "*Efe*" are composed for elementary piano students.

**H:** For me, only students who complete B.Bartók's "*For Children*" and D.Kabalevski's "*For Children*" albums can play these pieces. Although they seem simple, since they are highly modal and in makam scales, students might have difficulty playing them as their ears are not used to this style. From a pedagogical aspect, it's true as there is the harmonization of Turkish tunes and contrapuntal writing in addition. However, if you want a new piano student to play a work of Turkish composer, Bülent Tarcan's "*10 Turkish Piano Pieces*" is not appropriate.

**R:** Which Turkish composers do your students play?

**H:** I find the works of İlhan Baran appropriate. Ekrem Zeki Ün has a fine piano writing as his wife Verda Ün is a pianist who contributes to his compositions. He has works where he combines French impressionism with Turkish tunes. There are surprising dynamics and pleasing stops. I find his works very artistic. He used to play the piano although he was a violinist.

**R:** Would you please name the works of Ekrem Zeki Ün that your students play?

**H:** I prefer my elementary students to play "*Short Etude*". "*Güzelleme*" and "*Kaşık Oyunu*" are his other works that I teach my students.

**R:** When did you start teaching at the State Conservatory of Mimar Sinan?

**H:** In 1976. Its name was Istanbul State Conservatory at that time.

**R:** Can you please list the names of your colleagues who taught the piano?

**H:** In that period, I used to work with Metin Öğüt, Suna Erel, Judith Uluğ, and Ergican Saydam.

**R:** Which ecole do the students raised at the conservatory in Istanbul receive?

**H:** In the beginning, education was given in Central Europe ecole. Now, there is the dominance of Russian ecole together with Central Europe ecole.

**R:** Which countries do you suggest for your students?

**H:** In the past, they used to go to France to Ecole Normale de la Musique. In recent years, we have very successful students. For sure, they will all go abroad for master's degree. However, there is no accreditation of the French schools in YÖK. For this reason, students prefer to go to Germany, England or the United States of America.

**R:** Thank you so much for the information you've provided.

**H:** You're welcome.

**There was an interview held with Hilal Dicle, the Director of Marmara University Faculty of Fine Arts on November 9, 2009 in her office. She has written an elementary piano method for adults.**

**R:** Where and with whom did you start your piano education?

**H.D.:** I started the piano in Ankara with Rıfat Akaltan, who was a graduate of music teachers' school and a violin teacher in fact. Later on, I had to continue with a piano instructor and therefore went on studying with Nimet Karatekin.

**R:** What was your first method?

**H.D.:** I first started to study F.Beyer.

**R:** What was your level when you started to study with Nimet Karatekin?

**H.D.:** I had started playing *Sonatinas*. She would teach B.Bartók's *Microcosmos* series as well. In fact, she would start teaching the piano with O.Beringer.

**R:** What is your elementary method?

**H.D.:** If the student is too young, then I use F.Beyer for a short time. However, since it does not start teaching both keys, I make the student play samples from O.Beringer. At those times, we did not have any other source in our hands in Gazi Institute of Education. Afterwards, A. Burkard started to be taught. I used this method although I did not like it much. Since our students at Gazi learned to play the piano at undergraduate level, it would not be appropriate to use very simple methods with pictures designed for children.

**R:** You have written a method for adults. Can you please give information about it?

**H.D.:** Despite the three elementary methods that I mentioned, I thought that there was a need for a method for the elementary adult piano student. For an eighteen and nineteen years old new piano student, it would be a disappointment to start with pictured methods. Therefore, I started to search for some methods and reached Jane Tan's method which was announced as "the piano method of the year" in the beginning of 1980's in the United States of America. The idea of the method to start the piano was parallel to mine. However, when I examined the method, I noticed that the melodies were too contemporary for the educational concept of our students. I determined the needs of the students as a result of long years work with them and formulated the method accordingly. Unfortunately, I don't have any statistics on how much the method is used throughout the country.

**R:** When I examined the method, I saw that you put folk song samples. What was your criterion in selecting these?

**H.D.:** In fact those are examples of riddles. When I examined other methods written in Turkey, I preferred to use unfamiliar ones. I arranged the rhythmic ones in order to teach rhythm to the student.

**R:** What is your opinion on the methods written by Turkish instructors?

**H.D.:** Most of them are written for the little ones. I only know of Filiz Kamacıoğlu's method for the adults. Unfortunately, there aren't many works.

**R:** If there was an elementary piano method both for adults and children consisting of Turkish melodies, would you prefer using it?

**H.D.:** It might be fine to play familiar melodies. However, my hesitation is at the point of what if an ear used to hearing Turkish melodies would reject western minor and major chords? And have difficulty in starting the classical Western music repertory? Still, I presume it can be used right at the beginning.

**R:** I don't have any further questions. Thank you so much.

**H.D.:** You're welcome.

**On December 5, 2009, an interview was held with Prof. Filiz Kamacıoğlu in her house. She has written an elementary piano method for adult learners.**

**Researcher:** Hello dear teacher. Before my questions related to your method, may I learn where and with whom you first started to play the piano?

**Filiz Kamacıoğlu:** I first started with Verda Ün at İstanbul Municipality Conservatory.

**Researcher:** Which method did you start with?

**F.K.:** I started first with F.Beyer, then with F.Frey.

Researcher: Which method do you use in starting to teach the piano?

**F.K.:** It depends on the age of the child. If he is young, I use J.Thompson and similar methods. With children starting at the age of nine and ten, I use my own method.

**R:** Can you please talk about your method?

**F.K.:** My aim in writing this method was to provide students of faculty of education with the ability to accompany school songs when they became teachers.

Until fifteen years ago, our students did not have any piano knowledge. At those times, a material was needed to form the base for the students who took accompaniment course. For instance, they were learning to play cadences in *solfeggio* courses, but they needed to be taught the cadences inside the piece when playing a work or accompanying a school song. This method was used in various cities of Turkey. I constantly received feedback.

**R:** In my opinion, a student who has finished your method can play simple *Sonatina* Albums with ease.

**F.K.:** Yes, they can.

**R:** In your method you harmonized one French melody, six Turkish folk songs and Hammamizade İsmail Dede Efendi's work "Gülnehal". Would you please explain your reason for this selection?

**F.K.:** We were never taught examples of our own music on the piano. During my studentship at the conservatory, it was believed that our ears would not get used to tonal music if we listened to works of Turkish music with komas. For this reason, our teacher limited the listening of our own music. In my opinion, although we are raised according to Western norms, if we don't adopt our culture and learn our music, we will be "rootless". Our country is

neither in the west nor in the east, right in the middle. We should definitely use western music for the improvement of our students. However, if the piano student sees an example from his country from the start, he takes it in ease. For example, I prefer starting with the school song "Mini mini bir kuş".\* In fact, starting the student with a familiar piece or a school song and proceeding to universal piano education is a teaching philosophy.

**A:** Was there an important point in selecting the folk songs for your method?

**F.K.:** My point of attention is the order according to subject titles. I used them in either teaching a new rhythm or a new note value. In Western music, rhythms are formed within measures of simple rhythms. Yet, in Turkish melodies there are complex rhythms mainly including compound times such as syncopated rhythm. In this manner, it would be meaningful to include a folk song from the Black Sea Region.

**A:** If there were an elementary piano method consisting of Turkish melodies, what would you think about it?

**F.K.:** Of course there can be. But if the title will be "method", then the principles of the method should be well-defined and the pieces should be selected accordingly. I wrote consonant accompaniment for the Turkish folk tunes in my method according to equal-temperament system because my aim was to teach "I-IV-V –I" perfect cadence pattern. In this manner, makam music should be harmonized by forming a methodology.

Music educators and our composers wrote pieces departing from "*Hüseyni*" makam. In addition, they formed cadences in makams. However, until this day, none of them has been completely established, therefore systemized. In fact, makam music emerged from modal music. The continuation of modal music is the equal-temperament system. Especially, I believe that the background should definitely be consonant in music education.

**A.:** I thank Prof. Filiz Kamacıoğlu.

## APPENDIX C. The Scores of the Turkish Tunes



\* The song "Mini Mini Bir Kuş" was composed by Saip Egüz.

### C.1 Saray Yolu

$\text{♩} = 138$



Ti ren ge lir hoş ge lir Ley ley— li mi li mi ley

### C.2 Tren Gelir



A tem tu tem men se ni Şe ke re ga tem men se ni

### C.3 Atem Tutem Men Seni



Çar şı ya var dım e rik den al dım

### C.4 Çarşıya Vardım



Tel gi ra fin tel le ri ne kuş lar mı ko nar

### C.5 Telgrafın Tellerine



Üs kü da ra gi de ri ken al dı da bir yağ mur

### C.6 Kâtibim



Ye ni ce yol la rı bü kü lür gi der

### C.7 Yenice Yolları



Yi ne bir gül ni fal al di bu gön lü mü  
 Gör me dim kim se de böy le bir dil rü ba  
 gön lü mü  
 dil rü ba

### C.8 Yine Bir Gülnihal



Ma nas tı rın or ta sın da

### C.9 Manastırın Ortasında



Ma ya dağ dan kal kan kaz lar

### C.10 Maya Dağdan



Bül bü lüm al tın ka fes te

### C.11 Bülbülüm Altın Kafeste



A man av cı vur ma be ni

### C.12 Aman Avcı

## APPENDX D.The List of the Tracks Used in the Research

- Track 1 Edmund Parlow-Volkslieder für unsere kleinen "Gott Vater"  
Pei Sien Lim-Original Piano Arrangements of Traditional Malaysian Folk Music
- Track 2 "Rasa Sayang"  
Pei Sien Lim- Original Piano Arrangements of Traditional Malaysian Folk Music
- Track 3 "Can Malican"
- Track 4 Ahmet Adnan Saygun - İnci's Book "İnci"
- Track 5 Ulvi Cemal Erkin – Impressions "Little Shepherd"
- Track 6 Ekrem Zeki Ün - For Children "Şarkı"
- Track 7 Ekrem Zeki Ün - Short Pieces for the Piano "Şalvarlı Kız"
- Track 8 Bülent Tarcan - Ten Turkish Piano Pieces "Gülnihal"
- Track 9 Kemal Sünder - 12 Children Pieces for the Piano Op. 13 "No: 2"
- Track 10 Yüksel Koptagel - Fossil Suite "Suite Antique"
- Track 11 İlhan Baran - Pieces for Children "Silent Morning"
- Track 12 İlhan Baran - Black and White "Lullaby"
- Track 13 Muammer Sun - Colours of Homeland Volume III "No: 1"
- Track 14 Muammer Sun – Song Without Words for the Piano "Autumn"
- Track 15 Muammer Sun – Song Without Words for the Piano "Prayer"
- Track 16 Yalçın Tura - "A Piece" from a thesis
- Track 17 Babür Tongur - Piano Twisters "No: 2"
- Track 18 Selman Ada - Op.17" Jeux de Piano (Piano Games), 24 Pieces for the Young "No: 2"  
Ertuğrul Bayraktar - "Yansıma",
- Track 19
- Track 20 Ertuğrul Bayraktar - "Kaleden Kaleye"
- Track 21 Ertuğrul Bayraktar - "Salına Salına Gelen Kız"  
Sayram Akdıl - Long Live Children "Ali and Veli"
- Track 22
- Track 23 Sayram Akdıl - Six Piano Pieces "No: 1"
- Track 24 Necdet Levent - 10 Pieces for the Piano "Yarenlik"
- Track 25 Burhan Önder - Song Without Words for the Piano "Melancholy"
- Track 26 İteriş Sun - Pieces for the Piano "No: 1"
- Track 27 Erdal Tuğcular - The Color of "Türkü" - 11 Pieces for the Piano "Al Mendili"
- Track 28 Ermukan Saydam - Titled Pieces for the Piano "Innocent Child"
- Track 29 Çetin Işıközlü - Child's World Op. 21 "Aç Kapıyı Bezirgan Başı"
- Track 30 Hasan Uçarsu-Three Little Pieces for the Piano Piano Method
- Track 31 Evrim Demirel - Meltem's PianoAlbum "Ha Gayret Meltem"
- Track 32 Didem Gezek and Elvan Gezek I'm Learning to Play the Piano "Mini Mini Bir Kuş"
- Track 33 Gülnur Sayar - Piano Method 1: "No: 7"
- Track 34 Yalçın İman - Children Under 10 Years of Age "Küçük Şarkı",
- Track 35 Yalçın İman - Children Under 10 Years of Age "Katibim"
- Track 36 Nail Yavuzoğlu - Basic Piano Education 6-12 years "Bandoneon ve Neşeli"
- Track 37 Sevinç Ereren - Easy Piano "Boran Geldi Kış Geldi"
- Track 38 Tülay Ülkü - Piano Beginning Method and Repertory "Alıştırma 4"
- Track 39 Nuri Mahmut - Self-Learning the Piano "Şehnaz Buselik"
- Track 40 Sevda Askerova - Piano Education "Egzersize"
- Track 41 Hazar Alapınar - Ten Little Pieces for the Piano "No: 2"
- Track 42 İlhan Tonger - My Friend Piano "Tren"
- Track 43 Filiz Kamacıoğlu - Easy Piano Method "Yine bir Gülnihal"
- Track 44 Hilal Dicle - Piano Method for Adults "Yenice Yolları"
- Track 45 Naci Madanoğlu - 9 Folk Songs for the Piano "Kaleden Kaleye"
- Track 46 Ali Küçük - Children Pieces for the Piano "Halay"
- Track 47 Enver Tufan - Makams on Days "Çarşamba"
- Track 48 Aytekin Albuz- Ten Original Works "Türkü"

- Track 49 Özer Kutluk - Connotations Piano Album "Haylim Yar"
- Track 50 Ferdinand Beyer - Op.101 Scuola Preparatoria Del Pianoforte "No: 66"
- Track 51 J.Alexander Burkard - Neue Anleitung für das Klavierspiel "Alles neu macht der Mai"  
Oscar Beringer - A complete Pianoforte Tutor - Practical and Theoretical "Hop Pony  
Hop"
- Track 52 Elena Gnesina - Muzikal'naya Azbuka "No: 1"
- Track 53 Dimitry Kabalevsky - Album of Pieces for Children "The First Piece"
- Track 54 Belá Bartók - For Children Vol. 1 "Play"
- Track 55 Felix Bartoldy - Mendelssohn, Op. 72 Six Pieces for Children "No: 1"
- Track 56 Cesar Franck -Les Plaintes d'une Poupee
- Track 57 Sergei Prokofiev - Op. 65 Twelve Children Pieces "Promenade"
- Track 58 Alfredo Casella - 11 Children Pieces "Valse Diatonique"
- Track 59 Dimitri Shostakovich - Dances of the Dolls "Lyrical Waltz"
- Track 60 Dimitri Shostakovich - Kinderheft, "Walzer"
- Track 61 Alexander Gretchaninoff - Das Kinderbuch Op. 98 "Fairy Tale"
- Track 62 Claude Debussy- Children's Corner "Doctor Gradus and Parnassum"
- Track 63 Anton Webern - Kinderstück for Piano
- Track 64 Tone-Row of the Kinderstück for Piano
- Track 65 John Thompson - Easiest Piano Course Part One "Old MacDonald"
- Track 66 Edna Mae Burnam - Piano Course Step by Step Book One "Mary Had A Little Lamb"
- Track 67 Michael Aaron - Piano Course Grade One "The Swing"
- Track 68 James Bastien - Bastien Piano Basics Piano Primary Level "Birthday Fun"
- Track 69 Frances Clark- Louise Goss-Sam Holland - The Music Tree "Walking On Stilts"
- Track 70 Frances Clark- Louise Goss-Sam Holland - The Music Tree "Tumbleweed"
- Track 71 Cherly Finn- Eamonn Morris- Beanstalk's Basic for Piano Lesson Book "A Camping  
Song"
- Track 72 Keith Snell, Diane Hidy- Piano Town-Primer Level Lesson "Brother John"
- Track 73 John W. Schaum-Wir Musizieren am Klavier-Heft 1 "Mondfahrt"
- Track 74 Samuel Maykapar - 1, 2, 3, Biryul'ki "Menuet"
- Track 75 Turgeneva-Malyukov-The Pianist Who Fantasize "We Were Only Cropping"
- Track 76 L.Yegorava- R. Siroviç-The First Lesson Book for Playing Forte-Piano "The Little  
Shepherd"
- Track 77 David Patterson-20 Little Piano Pieces from Around the World "Arpa"
- Track 78 Paul Sheftel-Sight Reading Folk Songs from Around the World "Hora"
- Track 79 Victor Galindo- A World of Folk Songs Book Two "Kookaburra"
- Track 80 Jay Stewart- The World in Harmony –Aglobal Collection of Folk Music"The World in  
Harmony "
- Track 81 Cappy Kennedy Cory- Folks and Favorites "Row, Row, Row Your Boat"
- Track 82 Luboff Norman- Win Stracke-Song of Man- The International Book of Folk Songs  
"Mi Caballo Blanco"
- Track 83 Robert Schumann- Op. 65 Youh Album No: 5 "The Little Piece"
- Track 84 Saray Yolu (Region: Elazığ), Tren Gelir (Region: Bozüyük)
- Track 85 Atem Tutem Men Seni (Region: Bitlis),Çarşıya Vardım (Region: Kayseri)
- Track 86 Telgrafın Tellerine (Region:İstanbul), Kâtibim (Region: İstanbul)
- Track 87 Yenice Yolları (Region: Adana), İsmail Dede Efendi -Yine Bir Gülnihal
- Track 88 Manastırın Ortasında (Region: Rumeli),Vardar Ovası (Region: Rumeli)
- Track 89 Bülbülüm Altın Kafeste (Region: Rumeli), Aman Avcı (Region: Iğdır)
- Track 90 Tren Gelir (Region: Bozüyük), Manastırın Ortasında (Region: Rumeli)
- Track 91 Atem Tutem Men Seni (Region: Bitlis), Yenice Yolları (Region: Adana)
- Track 92 Vardar Ovası (Region: Rumeli), Aman Avcı (Region: Iğdır)
- Track 93 Saray Yolu (Region: Elazığ), Bülbülüm Altın Kafeste (Region: Rumeli)
- Track 94 Telgrafın Tellerine (Region: İstanbul), İsmail Dede Efendi Yine Bir Gülnihal
- Track 95 Çarşıya Vardım (Region: Kayseri), Katibim (Region: İstanbul)

## CURRICULUM VITA

- Candidate's full name** : E. Ceylan ÜNAL AKBULUT
- Place and date of birth** : İstanbul, 19/10/1972
- Permanent Address** : Soyak Yenişehir Şelale Evleri A2 Blok Daire: 38  
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Ceylan Ünal Akbulut was born in 1972 in Istanbul. She finished the high school of Istanbul University State Conservatory, piano division being a part-time student of Prof. Ova Sünder.

She graduated from Private Kadıköy College for girls. She graduated from Marmara University Atatürk Educational Faculty, Musical Training Department in 1993 with uppermost success; earning the title "Faculty's First Place". Then, at the Science Institute of the same university, she completed the graduate program of higher education with achievement presenting her thesis on "The Use of the Second Viennese Classical Composers Pieces for the Purpose of Education". Between the years 1993-1996, she worked at Marmara University Science Institute, Musical Training Department as a research officer. At the graduate programme of Marmara University, she studied piano with Doç. Dilek Yonat Batıbay. Later she continued her studies on piano with pianist Hülya Saydam for a short period of time. In 1993, she began her studies with composer and piano educator Ali Darımar. In 2001, at Istanbul Technique University Social Sciences Institute Music Advanced Research Center( MİAM), she got accepted to the graduate program which did not require a thesis. In 2004, she began her education at the same establishment in the doctorate program. In this institution, she continued her studies on piano

with the State Artist, Ayşegül Sarıca. She attended the master-classes of Muhiddin Dürrüoğlu-Demiriz in MIAM.

Starting from the period when she was a student at the conservatory, throughout her academic career she played the piano at class concerts and performed solo recitals several times. She took part in ensembles. Since 2001, she has been working as a lecturer at Yıldız Technique University Art and Design Faculty Music and Performing Arts.