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UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

THE STATUS OF UNDERGRADUATE SECONDARY PIANO INSTRUCTION IN SELECTED DEPARTMENTS OF MUSIC EDUCATION IN TURKEY WITH RECOMMENDATIONS FOR TEACHING FUNCTIONAL PIANO SKILLS IN GROUPS

A Dissertation

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

Doctor of Philosophy

By

BELIR T. KASAP

Norman, Oklahoma

1999

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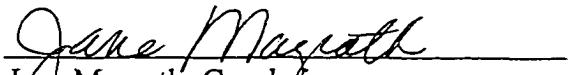
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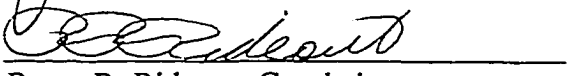
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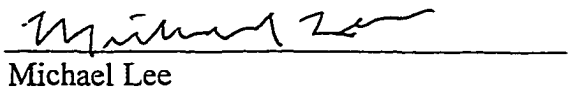
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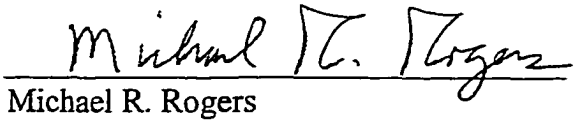
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ABSTRACT

This study was primarily concerned with the improvement of piano training of prospective music teachers in the secondary piano programs of departments of music education at Turkish universities. The purpose of the study was

1. to determine the current status of undergraduate secondary piano programs in departments of music education at Turkish universities, and
2. to develop a comprehensive group piano curriculum for four semesters to teach functional piano skills to secondary piano students in such institutions.

The research was conducted by means of a survey sent to all piano instructors at eight departments of music education in Turkey. These schools were at the Colleges of Education of Atatürk University in Erzurum, Dokuz Eylül University in İzmir, Gazi University in Ankara, İnönü University in Malatya, Karadeniz Technical University in Trabzon, Marmara University in İstanbul, Selçuk University in Konya, and Uludağ University in Bursa. The questionnaire sought to obtain accurate and detailed information about the status of undergraduate secondary piano instruction at each institution. The questionnaire consisted of four sections: the profile of piano instructor, piano instruction for secondary piano students, course content of the secondary piano programs, and the teaching of performance and functional piano skills. The results of the survey were based on thirty-eight piano faculty members'

responses (81%) from seven (88%) institutions.

The outcome of the study revealed significant information on the existent secondary piano programs in the selected Turkish departments of music education. The data collected about the current status of the secondary piano instruction aided in developing the recommended group piano curriculum for all music teacher training institutions in Turkey. To design the comprehensive group piano curriculum, the secondary piano program requirements and the currently used piano curricula in Turkish departments of music education were also consulted. American group piano programs were used as models. The recommended group piano curriculum was developed for four semesters to teach functional skills to beginning level secondary piano students at Turkish departments of music education. The curriculum included sight-reading, transposition, improvisation, harmonization, ensemble playing, accompanying as well as solo repertoire and technical skills that are essential for music teaching. Since both Turkish music and Western music systems are essential in the training of music teachers in Turkey, elements from both were presented in the recommended group piano curriculum.

CHAPTER I

INTRODUCTION

Schools of music at colleges and universities have long recognized the fact that the piano is an indispensable tool for music students. This is clearly shown by the general acceptance of the piano as a regular part of music curriculum (Vernezza, 1967). The piano is the most universal and indispensable medium of music. It is the complete instrument, useful for solos, accompaniments, and ensemble playing. It is one of the few instruments that can encompass harmony and polyphony (Robinson & Jarvis, 1967).

Piano training is also credited as the most practical and rapid means of building skills in listening and reading music, developing knowledge and understanding of music, and supplying a foundation for other musical studies. Many leading music educators consider piano study an essential foundation for the training of public school music teachers. According to Buchanan (1964)

> Playing the piano is an accepted criterion for a teacher of...music... Recognition is being given by music educators to the value of keyboard skills that are functionally suited to the teaching needs of public school situations... Graduates in music education...find themselves dependent on the piano either for personal benefit in becoming familiar with choral, band, or orchestral literature or for direct classroom use (p. 134).

Prospective music educators need to gain something more than performance and technical skills that are usually included in a college private piano lesson. They

must develop a comprehensive musicianship that will enable them to address themselves to any music they encounter (Teacher education in music, 1972). Musicianship is the subject knowledge one must possess to be a professional music educator (Elliott, 1995). The teaching of school music actually necessitates the acquisition of functional piano skills such as transposition, sight-reading, improvisation, harmonization, accompanying, ensemble playing, score reading, and repertoire (Graff, 1984; Johnson, 1987; McDonald 1989; March, 1988; Redfern, 1983).

According to Timmons' study (1980), however, many music education graduates are experiencing difficulty meeting keyboard expectations in public school teaching. Therefore, the college piano preparation of school music teachers has been of concern to music educators for many years. Numerous research studies, journal articles, and recommendations of professional organizations have explicitly stated that all music education majors should be required to demonstrate functional keyboard facility. Teachers in the field also have repeatedly asserted the need for competent functional piano skills in their teaching (Smith, 1979). Buchanan (1964) strongly suggested that "functional piano skills should constitute the goals of college and universities functional piano courses... for music education majors so that they will be able to use the piano effectively in their professional teaching careers" (pp. 136-137). The National Association of Schools of Music (NASM) (1995) also finds functional piano skills essential for music education majors' future teaching needs in classrooms.

In fact, many music schools at American universities and colleges include comprehensive keyboard musicianship not only for music education majors but also for piano majors, other non-piano music majors, and non-music majors in group settings (Lyke, Enoch, & Haydon, 1996). Group piano has been shown to be a most effective way of developing and improving the general musicianship and functional piano facility of the music education major (Sonntag, 1980). In group piano, functional piano skills such as sight-reading, harmonizing, transposing, improvising, ensemble playing, accompanying, score reading, and analysis receive equal emphasis along with the study of repertoire and technique (Lyke et al., 1996).

The piano is one of the most frequently used instrument tools in public school music classrooms in Turkey (Tuğcular, 1994). Prospective music teachers are trained in the traditional private piano lessons at departments of music education at Turkish universities. Private piano lessons, however, tend to emphasize only the development of technical facility toward a final product of performance (McDonald, 1991). As a result, music education majors in Turkey may have little or no opportunity to experience functional piano skills prior to teaching in music classrooms. Clearly, they may need extensive training in functional piano skills that are essential for music classroom teaching.

Since group piano instruction has been identified as a beneficial method of providing basic functional piano skills in American colleges and universities, similar programs for groups were also designed by Sabry (1965) for the Egyptian educational system, Sung (1984) for the colleges in Republic of Korea, and Kou (1985) for the

colleges and universities of the Republic of China. It seemed to be relevant to consider group piano teaching for Turkish teacher training institutions. After determining the requirements in the secondary piano programs at music teacher training institutions, the researcher undertook the design of a group piano program that will be beneficial in providing prospective music teachers with usable functional skills. These skills will allow Turkish music teachers to perform at the piano in practical situations and use the piano efficiently as a teaching tool.

Purpose of the Study

The purpose of this study was

1. to determine the current status of undergraduate secondary piano programs in departments of music education at universities in Turkey, and
2. to develop a comprehensive group piano curriculum for four semesters to teach functional piano skills to beginning level undergraduate secondary piano students in such institutions.

Need for the Study

This was the first study to investigate secondary piano programs in departments of music education at Turkish universities. This researcher did not find any national studies or reports on the secondary piano programs in such institutions. The need for developing a new group piano program grew out of a concern for improving the secondary piano programs for music education majors who are going to be responsible for the teaching of music in public schools. Turkish music educators' concerns surrounding the training of music education majors at the piano

was a factor that aided in identifying the problem. The researcher's several years of teaching experience at one of the departments of music education and her studies and exposure to music teacher training programs, group piano teaching, and literature in the United States also contributed to the identification of the problem which this study addresses.

Several studies in Turkey also supported the idea that piano programs of Turkish departments of music education do not meet educational demands of public music teaching. According to Şentürk (1994), student-teachers at one of the departments of music education had difficulty in using the piano efficiently as a tool in music classrooms. It was reported that music education majors needed more training and experience in accompanying school songs during their training. Şentürk suggested that departments of music education re-evaluate their programs to fulfill music teachers' needs and give more emphasis on the accompanying skills.

Similarly, Tuğcular (1994) conducted a study on practicing public school music teachers. His study also revealed that music teachers could not use their major performing instruments (including the piano) effectively in the music classrooms. Music teachers reasoned that departments of music education did not train them adequately to use functional skills. Consequently, Tuğcular suggested that music teacher training institutions need to revise their programs to train prospective music teachers to use their tool instruments more effectively.

Gülhan (1990) found the skills of accompanying school songs at the piano as

a necessary competency for school music teachers. He suggested that departments of music education in Turkey should develop piano curricula incorporating the teaching of accompanying skills so that prospective music teachers have opportunities to gain the skills prior to their teaching.

A study by Kutluk (1996) surveyed the views of the piano instructors at seven Turkish departments of music education and revealed that playing the piano and accompanying school songs at the piano were the most important skills for teaching music. However, he reported that music education majors failed to accompany school songs at the end of the piano programs in departments of music education. Kutluk suggested that students should be given the opportunity to gain accompaniment skills through their studies at such schools.

This researcher strongly supports the idea that music teacher training programs should be closely related to the needs of public school music teachers. Because private piano lessons usually do not adequately prepare students in the area of functional skills (McDonald, 1991), piano instruction in Turkish teacher education programs may not equip future classroom teachers to fulfill the role as teachers of music. Prospective music teachers need extensive training in functional piano skills that are essential for classroom teaching. This situation points up the need for a change in the piano standards for music education majors in Turkey. Data collected about the current status of the secondary piano instruction in the selected departments of music education aided in developing the recommended group piano curriculum for all music teacher training institutions in Turkey. With the implementation of group

piano instruction as proposed here, secondary piano students at Turkish teacher training institutions may benefit from the development of functional skills that group piano teaching offers.

Limitations

This study was limited to the piano programs in the departments of music education at the colleges of education of the seven universities in Turkey. These universities were Atatürk University in Erzurum, Dokuz Eylül University in İzmir, Gazi University in Ankara, İnönü University in Malatya, Karadeniz Technical University in Trabzon, Marmara University in İstanbul, Selçuk University in Konya, and Uludağ University in Bursa. The study was not concerned with the total course offerings in piano, but rather with only the secondary piano program for undergraduate music education majors whose major instruments were something other than the piano. The basis for determining the current status of the secondary piano instructions in Turkish departments of music education was also limited only to the data collected from practicing piano instructors and the currently used secondary piano curricula at such institutions.

Definitions of Terms

The following definitions were established for the terms that are used throughout the document.

Bağlama: The most important Turkish folk music instrument especially used by the aşık (epic singer). The long-necked lute is built in various sizes and with a varying

number of strings. It has a pear-shaped body with gut frets tied on to it and is played with a plectrum, with characteristic plucking of one or two drones (Sadie, 1980).

Digital Piano: An electronic device that uses digital technology to create sounds which imitate an acoustic or electric piano (Lyke et al., 1996).

Functional Piano Skills: Practical piano playing abilities that allow the prospective music educators to use the piano as a functional teaching tool. These functional piano skills are sight-reading, transposition, harmonization, improvisation, playing by ear, ensemble repertoire, accompanying, analysis, and score reading (Skroch, 1991).

Group Piano/Class Piano: Synonymous terms referring to an approach used for teaching piano to a group rather than on an individual basis (Skroch, 1991). It is generally designed to provide a foundation in functional piano skills for secondary piano majors or non-music majors to cope with practical situations at the piano (Lancaster, 1978).

Kanun: A type of zither mainly used in Turkish art music. Its nylon strings are plucked with metal plectra attached to the index fingers (Sadie, 1980).

Makam: Compositional rules in Turkish music. Specific scales are governed by certain rules. These concern features such as ascending and descending melodic flow, opening and final notes, range and prominent notes (Sadie, 1980).

MIDI: An acronym for "Musical Instrument Digital Interface". MIDI is a data communications protocol, an agreement among manufacturers of music equipment, computers, and software that describes a means for music systems and related equipment to exchange information and control signals (Rothstein, 1992).

Piano Laboratory: A classroom that may contain a number of acoustic pianos or electronic keyboards for students as well as a keyboard with an audio control panel for piano instructor. In the case of an electronic piano laboratory, each piano is equipped with a headset containing an earphone and a microphone. Currently, electronic piano laboratories including from six to twenty four instruments are the common settings in American colleges and universities (Skroch, 1991).

Secondary Piano Student: Any music major whose principal instrument is something other than the piano (Skroch, 1991).

Ud: Another Turkish instrument used in Turkish art music. It is a type of unfretted short necked lute (Sadie, 1980).

Visualizer: The visualizer, developed by Wurlitzer, is attached to the teacher control center and is programmed to light up notes on a large staff. This is accomplished by simply touching the teacher piano keys (Lyke et al., 1996).

Organization of the Study

This study includes eight chapters. Following the introductory chapter, Chapter II consists of a review of literature relevant to this study. Chapter III describes the higher education system and music teacher training institutions of Turkey. Chapter IV discusses group piano teaching in the United States. Chapter V presents the procedures of the study while presentation and analysis of the data appears in Chapter VI. A recommended group piano curriculum for the secondary piano programs at Turkish departments of music education is presented in Chapter VII. The final chapter includes a summary, conclusions, and recommendations.

CHAPTER II

RELATED LITERATURE

This chapter presents related literature on the piano skills necessary for public school music classroom teaching. Numerous studies on value and positive results of functional piano skills on prospective music educators can be found. Many researchers have attempted to ascertain which piano skills are the most important and actually used by teachers in classroom teaching. Meanwhile, others have studied whether or not these skills were emphasized properly in the college piano training of music teachers. The studies both in the United States and Turkey from last fifty years are presented chronologically in this chapter.

In a 1952 study, Freeburne surveyed 315 public school music teachers and 308 college music teachers in nineteen north central states asking them to identify the most valuable and necessary competencies for their respective professions. Both groups agreed that sight-reading, keyboard harmony, accompanying, improvising accompaniments, transpositions, and knowledge of how to practice effectively were the most valuable piano skills. However, memorization, reading alto and tenor clefs, and playing piano solos were judged as the least valued skills. His study concluded that the piano training of most public school and college teachers was not adequate. Freeburne stressed that there was a need to adopt effective piano teaching procedures to fulfill the needs of prospective music teachers.

In an effort to assess minimum piano requirements for music education majors, Webber (1958) conducted a nationwide survey of 224 teacher training institutions. The study revealed that sight-reading, harmonization, and transposition were the most frequently emphasized and required functional skills. Webber recommended especially playing by ear, improvisation, transposition, and sight-reading as valuable skills for music education majors. She strongly supported group piano instruction as the most effective way of developing these functional piano skills and made the following recommendations for the administrators of music education programs regarding piano instruction. A music department should

1. re-evaluate its philosophy and procedures of piano instruction for the music education major,
2. incorporate as a definite part of its required standards for music teacher training functional piano requirements for all music education majors,
3. state minimum piano requirements in terms of competencies or critical tasks needed by the well-qualified school music teacher,
4. use as a guide for those requirements... the National Association of Schools of Music (NASM), the Music Educators National Conference (MENC) standards of training and findings of research studies,
5. require evidence of proficiency through the use of carefully administered proficiency examinations which must be passed at least in part before student teaching,
6. evaluate piano proficiency at entrance, each semester of study, before entrance to student teaching, and before graduation,
7. re-evaluate, re-define, and re-organize piano courses for music education majors in terms of providing functional piano experiences and the use of the piano as a basic tool,
8. select properly qualified piano teachers who understand the basic philosophy and objectives of piano instruction for the music education major and who know how to get results in the shortest time possible,
9. use every available means to secure faculty and student understanding of the importance of functional piano facility for the music education major,
10. plan for the future by encouraging music education majors to introduce keyboard experiences and class piano instruction into their own future music programs (pp. 124-125).

Buchanan (1964) conducted a survey of the attitude of music educators working as choral, band and orchestra directors, elementary music teachers, music supervisors, and college music educators toward basic piano skills essential to the teaching of school music. Accompanying, harmonizing, sight-reading, improvising, playing by ear, and score playing skills were reported as the most essential piano skills needed for effective music teaching in the music classrooms. On the other hand, music educators ranked playing solo repertoire as the least valuable skill.

In another study, Rast (1964) investigated the degree and adequacy of piano requirements for elementary education majors in forty-four schools and colleges of music in Illinois. He obtained the data through personal visitations to thirteen schools, a questionnaire, and interviews with persons in charge of music education and student teaching in elementary education. All schools visited offered a secondary keyboard program for elementary education majors. Rast reported that, although secondary keyboard instruction stressed the development of functional skills that have direct relevance to the teaching of elementary general music, instruction in creativity and improvisation was almost completely ignored. The piano textbooks used by the majority of schools were also unrelated to the future use of the piano in classrooms. He recommended that one or two semesters of a functional piano program based on group instruction be included in the curriculum as a part of the professional training of prospective elementary teachers. The following skills were specifically recommended as an integral part of functional piano instruction:

1. Play single melodies at sight.

2. Play blocked chords to single line melodies at sight.
3. Play the I, IV, V7 chords in major and minor keys.
4. Play major and minor triads in all keys.
5. Play major and minor scales in all keys.
6. Play varied accompaniments to single line melodies.
7. Play prepared accompaniments and prepared transposed accompaniments from standard classroom music series.
8. Transpose single line melodies at sight.
9. Improvise and harmonize short melodic phrases (pp. 128-129).

Lyke conducted a study in 1968 to determine the relative importance of keyboard skills to music education majors. He surveyed piano teachers and music education instructors at six universities in Illinois. Both groups agreed that harmonization, sight reading, accompanying, critical listening, playing by ear, chord progressions, analysis, transposition, technical development and improvisation were the most valuable skills. Piano instructors felt that repertoire study was important, while music educators placed it near the bottom of the scale. On the other hand, both groups rated instrumental score reading, memorization, and figure bass playing as the least important skills. Lyke recommended that a minimum of two years of class piano instruction should be required of music education majors who have little or no piano training background. He believed that class piano should be organized around practical keyboard harmony skills, sight-reading, easier piano literature from Baroque to contemporary periods, and the development of enough technical skill to handle the music with ease. He also recommended that piano classes should be limited in size for more effective instruction--six students for a beginning class and four students for a second year class meeting twice a week.

Fisher's study of 1969 evaluated music teacher preparation at Oklahoma State

University. Graduates as well as music faculty of the institution were surveyed. Fisher strongly believed that course offerings in music teacher training programs should be more closely related to the needs of public school music teachers. However, he reported that the music education course offerings at Oklahoma State University were not related to the needs of public school music teachers. It was revealed that the students were not given enough learning opportunities to develop especially accompanying and improvisation skills.

Bastien (1973) valued the functional skills as the most useful skills for music education majors. He echoed other researchers' studies by emphasizing that the ability to sight-read, score-read, harmonize, transpose, and improvise best serves the practical needs of choir and instrumental directors, and general music teachers.

In an effort to identify which functional piano skills were taught to prospective public school teachers, Hunter (1973) studied class piano instruction at twenty-five accredited four-year colleges and universities. The data were collected through a series of on-campus interviews with functional piano instructors who were teaching in the music departments of these institutions. He reported that sight-reading, technical development, critical listening, analysis, and chord progression skills were taught by the piano instructors. A rank order of skills considered most important were sight reading, playing by ear, harmonization, transposition, improvisation, critical listening, accompanying, technical development, chord progressions, and analysis. Of these, harmonization, accompanying, transposition, improvisation, and playing by ear were being taught to undergraduate music

education majors. Hunter especially recommended that "studies be initiated to develop criteria and evaluative procedures which would indicate what levels of performance are necessary to attain before piano can be used as a functional tool in public school music instruction" (pp. 113-114).

In 1974, Lofgren developed a set of musical and extra-musical competencies for school music teachers. He reported that the most valuable teacher competencies were the ability to accompany on the piano, directing singing and playing the piano simultaneously, and providing piano accompaniments to standard music texts.

In a 1975 study, Goltz investigated 224 colleges and universities. Of these, the majority of the schools included class piano in their curricula. Functional skills taught by the piano class instructors were, from the most to the least, sight-reading, harmonization, transposition, technical development, chord progression, critical listening, playing by ear, analysis, improvisation, and accompanying.

Case (1977) surveyed 184 North Carolina public school music teachers to discover whether or not the most used piano skills in their teaching had been stressed in their college training. Case observed fifty-eight teachers in all areas of music teaching as well. The findings revealed that the five most emphasized piano skills in the college training were note accuracy, fingering, rhythm, scales, and technique. The five skills least emphasized in the college training were score reduction, improvisation, sight reading, open score reading, and transposition. However, the five skills most emphasized in the classroom teaching were different from those included in the college training. The skills most emphasized in the classroom teaching were

chords, note accuracy, rhythm, accompanying, and sight-reading. The five skills least emphasized in the classroom teaching were score reduction, ensemble playing, open score reading, composition, and pedaling. Case concluded that little relationship existed between the piano skills stressed in the college preparation and those demonstrated by the music teachers. Equally important, the literature that the public school music teachers indicated as having performed in colleges was unrelated to their teaching situations.

Stegall, Blackburn, and Coop (1978) developed a list of music teacher competencies in the areas of basic musicianship, applied music, and music education methods. Performing on the principal instrument with sufficient technique, accompanying classroom singing, singing in tune, and improvising were rated as the most valuable teacher competencies in the area of elementary general music.

Smith (1979) surveyed Virginia music educators who were classified as teachers of elementary vocal, junior/senior high choral, and instrumental positions. Based on the returns of 176 teachers, six functional keyboard skills were identified as being the most important and useful in their teaching: sight-reading of a four-part arrangement, sight-reading of an accompaniment, transposition of a simple song, harmonization of familiar melody at sight, harmonization of a melody using chords designated by chord letter symbols, and improvisation of a two-hand accompaniment.

Sonntag (1980) investigated the current practices and procedures of class piano programs required of music education majors in twenty-four responding teacher training institutions in the state of Ohio. The study revealed that all of the

participating institutions offered class piano instruction. The most frequently required functional keyboard skills were sight-reading of hymns and community songs, harmonization of melodies, and transposition. On the other hand, playing by ear, sight reading vocal accompaniments, and improvisation were required less frequently. Sonntag recommended that each teacher training institution continually re-evaluate the requirements and procedures of piano instruction for the music education major, based on skills needed by music teachers in classrooms.

Timmons' study (1980) reported that the keyboard training program for music education majors at the University of Washington was not adequate. In this study, faculty members, recent graduates, and district personnel indicated that the Western European traditional approach to keyboard training did not provide music education majors with the kinds of keyboard skills needed in public school teaching. Besides, they felt that sight-reading, improvisation, harmonization of melodies, familiarity with a broad range of repertoire (including jazz, rock, pop, etc.), transposition, accompaniment skills were the competencies that should be included in keyboard training for music education majors to satisfy their special needs.

Redfern (1983) conducted a study on the most frequently skills used by public music teachers. Chords and chord progressions, accompanying, improvising simple accompaniments, sight-reading, and harmonizing were used more often by public school music teachers. Nevertheless, the following piano skills had little value in the teaching of public school music: principles of pedaling, principles of fingering, playing piano solos, reading alto and tenor clefs, and reading open score. Redfern

concluded that college requirements for piano proficiency were unrelated to the piano skills music teachers used regularly in the real world of music teaching.

In a similar study to that of Redfern, Graff (1984) surveyed music educators in northern New England concerning their perceptions of the importance of twenty piano skills and the relationship of those skills to their teaching. All respondents chose the following piano skills as the most valuable for music educators: playing accompaniments, sight-reading, knowledge and playing of chord progressions, harmonization of melodies, transposition of melodies and/or accompaniments, and critical listening. They suggested that piano classes should include moderate preparation in score reading, modulation, playing by ear, patriotic songs, improvisation, technique, and ensemble playing. Memorization, performing piano literature, and realization of figured bass were, however, cited as the least valuable skills. Graff concluded that many music educators were unable to use their functional skills effectively. In addition, the materials studied in the secondary piano classes often had little relationship to the actual demands of teaching. Moreover, Graff established guidelines for the content of a piano class manual for music education majors. According to these guidelines

1. piano classes for music education majors should emphasize the skills music educators identified as most necessary: accompaniments, sight reading, chord progressions, harmonization, and transposition,
2. piano classes should include a moderate amount of preparation in other skills also used by music teachers: score reading, modulation, playing by ear, patriotic songs, improvisation, technique, and ensemble playing,
3. less emphasis should be placed on playing piano literature, memorization, and realization of a figured bass,

4. piano classes should reinforce concepts traditionally taught in other music classes, analysis, critical listening, and performing for others,
5. materials used in the college piano classes for the preparation of music educators should pertain to actual teaching situations and should be presented in a progressive order of difficulty (pp. 112-113).

Another study by Johnson (1987) indicated that secondary piano instructors emphasized more artistic skills such as the study and performance of solo repertoire, memorization, interpretation, scales, arpeggios, and technique than functional skills in their teaching. He observed that functional skills needed most by music education majors were missing in curriculum.

> ...the emphasis placed upon certain skills in keyboard training appears to have little relation to future use, especially by public school music educators... Memorization, repertoire study, and scales are emphasized much more in teaching and testing than their actual use by in-service music educators would warrant. At the same time, however, skills such as analysis, playing by ear, and score reading are emphasized less in class, but are utilized more by music educators. The literature reviewed indicates that much of what is taught and tested in colleges throughout the country is not necessarily that which is deemed to be of greatest importance to music educators (p. 54).

March (1988) investigated the status of piano proficiency requirements at six colleges and universities in the state of Oregon as they related to the reported needs of music educators in the state. Music teachers were asked to determine which specific piano skills they used frequently in their teaching. Those skills identified as "used frequently" or "used daily" were harmonizing melodies, improvising accompaniments, sight-reading accompaniments, and sight-reading of vocal and instrumental parts. The skills "rarely" or "never used" by the teachers were transposing instrumental parts to concert pitch, sight reading alto or tenor clef parts, playing piano solos, memorizing piano solos, and devising modulations. When asked

to prioritize nine piano skills in order of importance for school music teachers, two skills, accompanying and harmonizing were given high rankings by the music teachers. Playing piano repertoire was, however, ranked the lowest.

Studies by Turkish music educators also exist on the training of music teachers at the piano. Gülhan (1990) considered the ability of writing and playing accompaniment parts to school songs at the piano as a necessary competency for school music teachers. He supported the idea that prospective music teachers should be given the opportunity to experience accompanying school songs before they start teaching. Gülhan recommended that Turkish departments of music education develop piano curricula implementing such skills so that music education majors can use the piano effectively.

According to a survey given to forty-six student-teachers after the internship experience (Şentürk, 1994), music education majors felt that they lacked training in accompanying school songs at the piano. Students pointed out that the teaching of keyboard harmony skills should be given more emphasis in the teacher training programs. Consequently, Şentürk suggested that teacher training schools should re-evaluate their programs to fulfill music teachers' future needs.

Tuğcular (1994) conducted a survey of practicing public school music teachers who graduated between 1982 and 1990. He reported that music teachers failed to use their major performing instruments (including piano) functionally in music classrooms. Music teachers reasoned that departments of music education did

not train them adequately with functional skills. Tuğcular suggested that departments of music education need to revise their programs to train music teachers to use their tool instruments more efficiently.

A 1996 study by Kutluk, based on the views of piano instructors at seven departments of music education in Turkey, revealed that playing piano and accompanying school songs at the piano were the most important skills for prospective teachers. It was, however, reported that music education majors failed to prepare accompaniment parts to school songs at the end of the programs. Therefore, he suggested that students should be given more opportunity to gain accompaniment skills in Turkish teacher training schools. He also made some suggestions on ways to write accompaniment parts to the songs at the piano.

CHAPTER III

MUSIC TEACHER TRAINING INSTITUTIONS IN TURKEY

This chapter presents preliminary information about the Turkish higher education system and the departments of music education at Turkish universities selected for this study.

The Turkish Higher Education System

Before the 1981 university reform, the Turkish higher education system consisted of three types of institutions: the universities, the academies that specialized in engineering and economic studies, and vocational schools and teacher training institutes. The academies, vocational schools, and teacher training institutes were affiliated with the Ministry of National Education. However, the tripartitate system of higher education began to show signs of failure during the 1960s and 1970s. The reasons for failure centered on the absence of efficient and coordinated central planning in higher education as well as the rapid growth in the numbers and variety of higher education institutions and in the student population. Moreover, political, social, and economic problems during the same period of time contributed to the deterioration of higher education. Thus, at the end of the 1970s, the need for a thorough reform became inevitable and a reform was put into effect in 1981.

With the 1981 Higher Education Law, Turkish higher education system underwent a major academic, institutional, and administrative re-organization. This

reform was the most important one since the Great University Reform of 1933. According to the provision made in the Law and according to the Articles 130 and 131 of the Constitution of the Republic, the supreme authority for higher education in the country is the Higher Education Council, a fully autonomous and a national board of trustees without any political or governmental affiliation. With the reform, a unified system of higher education was introduced and a coherent, and interrelated pattern of institutional diversity created. All the academies, vocational schools, and teacher training institutions were re-organized. When viable, these schools were amalgamated to form new universities. Others were transformed into new colleges and affiliated with the universities in their own regions. Therefore, with the establishment of eight more state universities in 1982 and one private university in 1984, the total number of the universities rose from nineteen to twenty-eight. At present, there are sixty-nine universities--fifty-three state and sixteen private universities. The Article 130 of the Constitution and the Article 3 of the Higher Education Law explicitly stipulate that the universities are autonomous and degree-granting corporate institutions of higher education with recognized rights and functions (Turkish Higher Education Council, 1997, 1998).

Departments of Music Education at Turkish Universities

The first music teacher training school in Turkey, the School for Music Teachers, was established in 1924 in Ankara. After a period of time, the teaching emphasis shifted to the teaching of performing artists. As a result, the music teacher training program was transferred to form a music branch at Gazi Institute of

Education during the 1937-1938 academic year. Starting in the late 1960s, other music branches were established at the Institutes of Education in İstanbul in 1969, İzmir in 1973, and Nazilli in 1977 (closed down three years later). These schools with three-year programs were upgraded to four-year programs during the 1978-1979 academic year and their names were changed to the "Departments of Music at the Higher Schools for Teachers" in 1980. The next year, another department of music was established in Bursa. With the 1981 Higher Education Law, the higher schools for teachers were transformed into colleges of education affiliated with universities in their own regions. Music departments then were named as the "Departments of Music Education" in the next year (Uçan, 1994a, 1994b). As of today, there are fourteen departments of music education at colleges of education of universities in Turkey that currently offer music instructions.

Departments of music education are responsible for training prospective music teachers for public schools. All institutions offer required and elective courses for four years. In general, courses range from music courses and education courses to general studies. In music courses, both Turkish and Western music systems are being taught. The piano is considered by Turkish music educators as one of the music teacher's most important tools (Tuğcular, 1994) and students of these institutions are required to enroll in the piano programs either as a major or as a secondary.

All applicants seeking admission to an undergraduate program are required to take a central examination called the "University Entrance Examination." This nation-

wide examination is conducted by the "Student Selection and Placement Center" (ÖSYM) which was established in 1974 and affiliated with the Higher Education Council in 1981. The University Entrance Examination is primarily concerned with the selection and the placement of students in higher education programs. It is given annually in two consequent stages; the first examination is the "Student Selection Exam" (ÖSS) and the second is the "Student Placement Exam" (ÖYS). Only those who obtain the required score are eligible for admission according to their order of preference among the study programs. However, after passing ÖSS, the candidate may apply to fine arts programs or departments of music education at universities without taking the second examination, ÖYS. Each department of music education gives a music aptitude test to its music candidates. This aptitude examination tests aural perception, singing a song and playing an instrument on the individual level. Starting in 1994, participating departments of music education select the students through the "Central Special Aptitude Examination" (MÖZYES), conducted by ÖSYM. This examination tests students' aural perception prior to schools' aptitude examinations (Uçan, 1994c).

Students of Turkish departments of music education enter the program with little or sometimes no previous music experience. This problem comes from the fact that students may not gain proper training in the general music classes of public schools. Moreover, music classes are either elective or not offered at all in some schools. Since 1989, the "Anatolian Fine Arts High Schools" have been established to

prepare their students for higher education in music and fine arts. In 1994, the number of these high schools reached eleven.

Because there was no university catalog available, the departments of music education selected for this study were asked to send their current general music curricula. Other schools that have been recently established are not included here. Curricular information on the selected departments is provided below.

Atatürk University, The Department of Music Education

Atatürk University was established in 1957. There are campuses in the cities of Erzurum, Ağrı, and Erzincan offering curricula for around 21,000 students. Educational institutions include twelve colleges, two higher schools, five institutes, and thirteen vocational schools. The colleges are centered in medicine, dentistry, arts and sciences, fine arts, education, economics, administration sciences, engineering, law, theology, and agriculture (Turkish Higher Education Council, 1997).

The Department of Music Education was established under Kazım Karabekir College of Education in 1992. The bachelor of music education program requires 176 credit hours for graduation. The following list includes the required courses and credit hours (Atatürk University).

Table 1. The Bachelor of Music Education in Atatürk University

	I. semester	II. semester
First Year		
Required courses in general studies		
Atatürk's principles and history of revolution	2	2

Turkish	2	2
Turkish folklore	2	
Required courses in education		
Introduction to education	2	
Sociology in education		3
Required courses in music		
Introduction to music	2	
Ear training/solfege	5	5
Voice training (in group)	2	2
Recorder	2	
Accordion		2
Applied music	1	1
Piano	1	1
Voice training	1	1
Secondary instrument	1	1
Second Year		
Required courses in general studies		
Foreign language	2	2
Required courses in education		
Educational psychology	3	
Methodology		3
Required courses in music		
Turkish folk music		2
Ear training/solfege	4	4
Musical forms	2	
Harmony	2	2
Voice training	1	1
Chorus	3	3
Piano	1	1
Applied music	1	1
Secondary instrument	1	1
Bağlama	2	2
Guitar	2	2
Instrumental knowledge	2	
Third Year		
Required courses in general studies		
Rhythmic gymnastics and games	1	
Required courses in education		
Measurement and evaluation	3	
Technology in education		2
Principles and techniques of research in music education		2

Required courses in music		
Ear training/solfege	4	4
Traditional Turkish art music		2
Music history	2	2
Harmony	2	2
Chorus	3	3
Orchestra/Accompaniment	3	3
Applied music	1	1
Piano	1	1
Secondary instrument	1	1
Fourth Year		
Required courses in education		
Supervising	3	
Administration in education		2
Required courses in music		
Turkish music harmony	2	2
Turkish music history	2	2
Counterpoint	2	2
Orchestra/Accompaniment	3	3
Applied music	1	1
School music repertoire	2	2
Principles of voice training		2
Chorus	3	3
Conducting	2	

Dokuz Eylül University, The Department of Music Education

The Dokuz Eylül University was established in 1982 in İzmir and has over 32,000 students. The number of the units of the University comprises ten colleges, five higher schools, nine institutes, and six vocational schools. The colleges offer curricula in the areas of arts and sciences, fine arts, medicine, education, engineering, architecture, economics and administration sciences, law, management, and theology (Turkish Higher Education Council, 1997).

The Department of Music Education, originally established in 1973, has been under Buca College of Education since 1982. The bachelor of music education

program requires 179 credit hours. Students are required to take piano, voice, and one of the instrumental courses in the first two years of the study. They choose their major performing instruments in the third year of the program. Students must fulfill the following courses for the degree (Dokuz Eylül University).

Table 2. The Bachelor of Music Education in Dokuz Eylül University

	I. semester	II. semester
First Year		
Required courses in general studies		
Atatürk's principles and history of revolution	0	0
Turkish	0	0
Foreign language	0	0
Physical training/Fine arts	0	0
Required courses in education		
Introduction to education	3	
Sociology in education		2
Required courses in music		
Strings-I, II	2	2
Piano-I, II	2	2
Private voice training-I, II	2	2
Voice training in group	2	2
Ear training/ solfege-I, II	4	4
Fundamentals of music	2	2
Bağlama-I		2
Recorder-I	2	
Second Year		
Required courses in education		
Educational psychology-I, II	2	2
Required courses in Music		
Strings III, IV	2	2
Piano-III, IV	2	2
Voice training-III, IV	2	2
Ear training/solfege-III, IV	4	4
Chorus-I, II	2	2
Bağlama-II, III	2	2
Turkish folk music-I, II	2	2

Ensemble-I, II	2	2
Music theory-I, II	2	2
Music history-I, II	2	2
Third Year		
Required courses in general studies		
Computer-I, II	3	3
Required courses in education		
Methodology	3	
Measurement and evaluation	3	
Technology in education		2
Required courses in music		
Applied music-I, II	3	3
Secondary instrument-I, II	1	1
Ear training/solfege-V, VI	2	2
Chorus-III, IV	3	3
Orchestra-I, II	3	3
Music theory-III, IV	2	2
Chorus (Turkish folk music)-I		2
Accompaniment	1	
Musical forms		2
Fourth Year		
Required courses in education		
Methodology in music	4	
Electives in education	2	
Administration in education		2
Internship		2
Required courses in music		
Applied music-III, IV	3	3
Secondary instrument-III	1	
Chorus and conducting-I, II	3	3
Ear training/solfege-VII, VIII	2	2
Orchestra-III, IV	3	3
Music analysis-I, II	2	2
Chorus (Turkish folk music)-II	2	
School songs		2
Traditional Turkish art music		2
Accompaniment-II, III	2	2

Gazi University, The Department of Music Education

Gazi University was founded in 1982 in Ankara. With a large number of academic staff, over 44,000 students, and its sizeable physical capacity, it is one of the largest universities in Turkey. The University has twenty-three colleges, six institutes, four higher schools, and ten vocational higher schools located in the campuses in the cities of Ankara, Çorum, Kastamonu, Kırşehir, and İnebolu. The colleges offer curricula in the areas of medicine, dentistry, pharmacy, veterinary, engineering, arts and sciences, economics and administration sciences, education, technical education, vocational education, vocational diffuse education, architecture, engineering, trade and tourism education, theology, industrial arts, law, communication, forestry, agriculture, and fisheries (Turkish Higher Education Council, 1997).

The Department of Music Education, originally established as the "School for Music Teachers" in 1924, has been a part of Gazi College of Education since 1982. The bachelor of music education program requires at least 168 credit hours to graduate. Students in the Department select one of the three music education emphases in music theory, instrumental, and voice.

The bachelor of music education with music theory emphasis requires 168 credit hours for graduation. The following list includes required courses and distribution of credit hours (Gazi University).

Table 3. The Bachelor of Music Education with Music Theory Emphasis in Gazi University

	I. semester	II. semester
First Year		
Required courses in general studies		
Atatürk's principles and history of revolution	2	2
Turkish	2	2
Foreign language	2	2
Physical training/ Fine arts	0	
Required courses in education		
Introduction to education		3
Required courses in music		
Piano	1	1
Chorus	3	3
Ear training/solfege	5	5
Introduction to music	2	
Sound systems in music		2
Voice training	1	1
Accompaniment	1	1
Second Year		
Required courses in general studies		
Atatürk's principles and history of revolution	2	
Turkish	2	
Foreign language	2	
Turkish Folklore		2
Required courses in education		
Educational psychology	3	
Sociology in education		2
Required courses in music		
Piano	1	1
Chorus	3	3
Ear training/solfege	3	3
Harmony/Counterpoint/Harmonization	2	2
Sound information of musical instruments	2	
Music recording systems		2
Voice training	1	1
Accompaniment	1	1
Musical forms		3
Third Year		
Required courses in general studies		
Methodology	3	

Measurement and evaluation		3
Electives (Techniques of research)		2
Required courses in general studies		
Piano	1	1
Chorus	3	3
Ear training/solfege	2	2
Harmony/Counterpoint/Harmonization	2	2
Music analysis	2	
Evolution of music		2
School instruments-I, II	1	1
Turkish folk music	3	1
Maintenance of instruments	2	
Elective courses (Ensemble-I, II, Chorus-I, II, Turkish folk dance-I, II, and Maintenance of instruments)	2	2
Fourth Year		
Required courses in general studies		
Methodology in music	3	
Supervising		2
Internship		0
Required courses in music		
Piano	1	1
Chorus	3	3
Conducting	1	
Principles of music theory teaching		2
Harmony/Counterpoint/Harmonization	2	
Harmonization		1
Traditional Turkish art music	3	1
History of world music	3	
History of Turkish music		3
Harmonization of Turkish music-I, II	2	2
Contemporary Turkish art music and popular music	2	
World music and popular music		2
Project	2	
Seminar/Thesis		2
Elective courses (Techniques of composing school music-I, II, Analysis of school music-I, and Chorus-III)	2	2

Students in the music education program with applied music emphasis select one of the following instruments as a primary instrument: piano, strings, flute, guitar, ud, bağlama, and kanun. The program requires 169 credit hours to graduate and the courses are distributed in the following manner.

Table 4. The Bachelor of Music Education with Applied Music Emphasis in Gazi University

	I. semester	II. semester
First Year		
Required courses in general studies		
Atatürk's principles and history of revolution	2	2
Turkish	2	2
Foreign language	2	2
Physical training/Fine arts	0	
Required courses in education		
Introduction to education		3
Required courses in music		
Piano*	1	1
Chorus	3	3
Ear training/solfege	5	5
Introduction to music	2	
Applied music	1	1
Voice training	1	1
Accompaniment	1	1
Second Year		
Required courses in general studies		
Atatürk's principles and history of revolution	2	
Turkish	2	
Foreign language	2	
Turkish Folklore		2
Required courses in education		
Educational psychology	3	
Sociology in education		2
Required courses in music		
Piano*	1	1
Chorus	3	3

Ear training/solfege	5	5
Harmony/Counterpoint/Harmonization	2	2
Applied music	1	1
Voice training	1	1
Accompaniment	1	1
Musical forms		3
Electives		2
Third Year		
Required courses in general studies		
Methodology	3	
Measurement and evaluation		3
Electives (Techniques of research)		2
Required courses in general studies		
Piano*	1	1
Orchestra**	3	3
Ear training/solfege	2	2
Harmony/Counterpoint/Harmonization	2	2
Applied music	1	1
Accompaniment	1	1
School instruments-I, II	1	1
Turkish folk music	3	1
Maintenance of instruments	2	
Elective courses (Ensemble-I, II, Chorus-I, II, Turkish folk dance-I, II, and Maintenance of instruments)	2	2
Fourth Year		
Required courses in general studies		
Methodology in music	3	
Supervising		2
Internship		0
Required courses in music		
Orchestra**	3	3
Conducting	1	
Principles of Instrumental teaching		2
Applied music	2	2
Accompaniment	1	1
Traditional Turkish art music	3	1
History of world music	3	
History of Turkish music		3
Harmonization of Turkish music-I, II	2	2
Contemporary Turkish art music and popular music	2	
World music and popular music		2

Project	2	
Seminar/Thesis		2
Elective courses (Techniques of composing school music-I, II, Analysis of school music-I, Chorus-III)	2	2

*Piano: Students who choose piano as an applied instrument do not take this course. Instead, these students choose another instrument as a secondary instrument.

** Orchestra: Piano, guitar, bağlama, ud, and kanun students do not take this class. Instead, they take an accompaniment course.

The bachelor of music education with voice emphasis requires 168 credit hours to graduate. The following list includes the required courses and credit hours.

Table 5. The Bachelor of Music Education with Voice Emphasis in Gazi University

	I. semester	II. semester
First Year		
Required courses in general studies		
Atatürk's principles and history of revolution	2	2
Turkish	2	2
Foreign language	2	2
Physical training/ Fine arts	0	
Required courses in education		
Introduction to education		3
Required courses in music		
Piano	1	1
Chorus	3	3
Ear training/solfege	5	5
Introduction to music	2	
Applied music	1	1
Diction		2
Accompaniment	1	1
Second Year		
Required courses in general studies		
Atatürk's principles and history of revolution	2	
Turkish	2	
Foreign language	2	

Turkish Folklore		2
Required courses in education		
Educational psychology	3	
Sociology in education		2
Required courses in music		
Piano	1	1
Chorus	3	3
Ear training/solfege	3	3
Harmony/Counterpoint/Harmonization	2	2
Applied music	1	1
Chamber chorus	1	
Accompaniment	1	1
Musical forms		3
Electives		2
Third Year		
Required courses in general studies		
Methodology	3	
Measurement and evaluation		3
Electives (Techniques of research)		2
Required courses in general studies		
Piano	1	1
Chorus	3	3
Ear training/solfege	2	2
Harmony/Counterpoint/Harmonization	2	2
Applied Music	1	1
Accompaniment	1	1
School instruments-I, II	1	1
Turkish folk music	3	1
Maintenance of instruments	2	
Elective courses (Ensemble-I, II, Chorus-I, II, Turkish folk dance-I, II, Maintenance of instruments)	2	2
Fourth Year		
Required courses in general studies		
Methodology in music	3	
Supervising		2
Internship		0
Required courses in music		
Piano	1	1
Chorus	3	3
Conducting	1	
Principles of voice training		2
Applied Music	1	1

Accompaniment	1	1
Traditional Turkish art music	3	1
History of world music	3	
History of Turkish music		3
Harmonization of Turkish music-I, II	2	2
Contemporary Turkish art music and popular music	2	
World music and popular music		2
Project	2	
Seminar/Thesis		2
Elective courses (Techniques of composing school music-I, II, Analysis of school music-I, Chorus-III)	2	2

İnönü University, The Department of Music Education

İnönü University was founded in 1975 in Malatya. There are six colleges, three institutes, and eight vocational schools offering education for around 9,000 students. The University has College of Arts and Sciences, College of Education, College of Economics and Administration Sciences, College of Engineering, College of Medicine, and College of Theology (Turkish Higher Education Council, 1997).

The Department of Music Education was established under the College of Education in 1989. However, information on the Department is not available.

Karadeniz Technical University, The Department of Music Education

Karadeniz (Black Sea) Technical University was founded in 1955 in Trabzon. The total student enrollment is over 21,000. The University has twelve colleges, three institutes, and seventeen vocational schools. Its campuses are in Trabzon, Ordu, Giresun, Gümüşhane, Rize, Sürmene, Ünye, and Fatih. The Colleges offer curricula in medicine, arts and sciences, education, engineering, economics and administration

sciences, agriculture, forestry, marine sciences, and theology (Turkish Higher Education Council, 1997).

The Department of Music Education was established under Fatih College of Education in 1989. Applied music courses include piano, strings, voice, bağlama, kanun, and ud. The bachelor of music education program requires 196 credit hours for graduation. Students must fulfill the following courses for the degree (Karadeniz Technical University).

Table 6. The Bachelor of Music Education in Karadeniz Technical University

	I. semester	II. semester
First Year		
Required courses in general studies		
Atatürk's principles and history of revolution-I, II	2	2
Turkish-I, II	2	2
Foreign language-I, II	4	4
*Physical training/Fine arts	(2)	(2)
Required courses in education		
Introduction to education	3	
Educational psychology		3
Required courses in music		
Applied music-I, II	2	2
Secondary piano/secondary instrument-I, II	1	1
Bağlama/secondary instrument-I, II	1	1
Voice training-I, II	1	1
Ear training/solfege-I, II	4	4
Voice training in group-I, II	2	2
Turkish folk music-I, II	2	2
Turkish art music-I, II	2	2
Chorus (Turkish folk music)-I, II	2	2
Chorus (Turkish art music)-I, II	2	2

Second Year		
Required courses in general studies		
Foreign language-III, IV	4	4
Required courses in education		
Methodology	3	
Measurement and evaluation		3
Required courses in music		
Applied music-III, IV	2	2
Secondary piano/secondary instrument-III, IV	1	1
Voice training/secondary instruments-III, IV	1	1
Ear training/solfege-III, IV	4	4
Voice training in group-III, IV	2	2
Turkish folk music-III, IV	2	2
Turkish art music-III, IV	2	2
Chorus (Turkish folk music)-III, IV	2	2
Music theory	2	
School instruments	1	
Maintenance of instruments	1	
Harmony-I		2
Musical forms and styles		2
Third Year		
Required courses in education		
Supervising	2	
Sociology in education		2
Methodology in music		3
Required courses in music		
Applied music-V, VI	2	2
Ear training/solfege-V, VI	2	2
Chorus (Western music)-I, II	2	2
Harmony-II, III	2	2
Chorus (Turkish folk music repertoire)-V, VI	2	2
Chorus (Turkish art music repertoire)-V, VI	2	2
Music history	2	
Turkish music history		2
Orchestra/Chamber music-I, II	2	2
Conducting	1	
Educational music repertoire	2	
Fourth Year		
Required courses in education		
Internship		6
Seminar in methodology		2

Required courses in music		
Applied music-VII, VIII	2	2
Chorus (Western music repertoire)-III, IV	2	2
Chorus (Turkish folk music repertoire)-VII, VIII	2	2
Chorus (Turkish art music repertoire)-VII, VIII	2	2
Orchestra/Chamber music-III, IV	2	2
Harmony-IV	2	
Use of computer in music	2	
Harmonization of Turkish music		2

*Not required.

Marmara University, The Department of Music Education

Marmara University is located in İstanbul and is geographically distributed into seven different campuses on both the Asian and the European sides of the city. The University was officially established in 1982 although its roots go back 113 years. With its total student enrollment of over 44,000, Marmara University is the third largest university in Turkey, after İstanbul and Gazi Universities. An important characteristic of the university is the diversity of language instruction. The main language is Turkish, but in some colleges, departments, and units the medium is English, French, or German (Marmara University, 1997). The University has thirteen colleges, three higher schools, six vocational higher schools, and ten institutions offering curricula in the fields of economics and administration sciences, arts and science, communication, theology, fine arts, education, technical education, engineering, health education, medicine, dentistry, pharmacy, and law (Turkish Higher Education Council, 1997).

The Department of Music Education was originally founded in 1969. As a part of Atatürk College of Education, the Department offers the bachelor of music education degree. Students must complete a minimum of 189 credit hours of coursework. Students choose one of the following instruments for applied study: piano, strings, guitar, and flute. The following list includes the required courses and credit hours (Marmara University).

Table 7. The Bachelor of Music Education in Marmara University

	I. semester	II. semester
First Year		
Required courses in general studies		
Atatürk's principles and history of revolution	2	2
Turkish	2	2
Foreign language	3	3
Required courses in education		
Introduction to education	3	
Sociology in education		3
Required courses in music		
Applied music	2	2
Piano	2	2
Voice training	2	2
Ear training/solfege	4	4
Chorus	4	4
Second Year		
Required courses in general studies		
Atatürk's principles and history of revolution	2	2
Required courses in education		
Developmental psychology	3	
Educational psychology		3
Required courses in music		
Voice training	1	1
Ear training/solfege	4	4
Chorus	4	4
Applied music	2	2

Secondary instrument	1	1
Harmony	3	3
Musical forms and styles	2	2
Turkish folk music and bağlama	2	2
Recorder		2
Third Year		
Required courses in education		
Measurement and evaluation	3	
Supervising		3
Principles and techniques of research		2
Required courses in music		
Ear training/solfege	2	2
Applied music	2	2
Harmony	3	3
Chorus	4	4
Music history	2	2
Orchestra/Accompaniment	4	4
Ensemble	2	2
Fourth Year		
Required courses in education		
Methodology	3	
Methodology in music	2	2
Principles and techniques of research/Project	2	
Internship		3
Administration in education		3
Required courses in music		
Applied music	2	2
Harmony	3	2
Chorus	4	3
Orchestra/Accompaniment	4	4
Ensemble of school music instruments	2	
Traditional Turkish art music	2	2
Use of computer in music	2	
Harmonization of Turkish music		2

Selçuk University, The Department of Music Education

Selçuk University was established in 1975 in Konya. The University has thirteen colleges, two higher schools, four institutes, and twenty-eight vocational schools. The colleges offer curricula in the fields of medicine, dentistry, veterinary,

arts and sciences, education, vocational education, economics and administration sciences, engineering and architecture, law, theology, communication, and agriculture for around 28,500 students (Turkish Higher Education Council, 1997).

The Department of Music Education was established under the College of Education in 1987. A minimum of 231 semester hours of undergraduate study is required and distributed as following (Selçuk University).

Table 8. The Bachelor of Music Education in Selçuk University

	I. semester	II. semester
First Year		
Required courses in general studies		
Atatürk's principles and history of revolution	3	2
Turkish	2	3
Foreign language	2	2
Required courses in education		
Introduction to education	3	
Sociology in education		2
Required courses in music		
Introduction to music-I, II	2	2
Ear training/solfege (Turkish sound sys.)-I, II	4	4
Ear training/solfege (Western music sys.)-I, II	4	4
Voice training-I, II	1	1
Diction-I, II	2	2
Physical foundations of music-I, II	1	1
Piano-I, II	1	1
Applied music-I, II	3	3
Second Year		
Required courses in general studies		
Foreign language	2	2
Turkish folklore	2	
Required courses in education		
Educational psychology	3	
Supervising		2

Required courses in music		
Musical forms-I, II	1	1
Ear training/solfege (Turkish sound system)-III, IV	2	2
Ear training/solfege (Western music system)-III, IV	2	2
Voice training	1	1
Chorus (Turkish music repertoire)-I, II	2	2
Chorus (Western music repertoire)-I, II	2	2
Physical foundations of music-III, IV	1	1
Harmony/Counterpoint-I, II	2	2
Turkish folk music		2
Analysis of lyrics	2	
Diction		2
Piano-III, IV	1	1
Applied music-III, IV	3	3
Bağlama and percussion-I, II	3	3
Secondary instrument-I, II*	1	1
Third Year		
Required courses in education		
Measurement and evaluation	3	
Techniques of research	2	3
Methodology		3
Required courses in music		
Ear training/solfege (Turkish sound system)-V, VI	2	2
Ear training/solfege (Western music system)-V, VI	2	2
Chorus (Turkish music repertoire)-III, IV	2	2
Chorus (Western music repertoire)-III, IV	2	2
Chorus (Turkish folk music repertoire)-I, II	2	2
Harmony/Counterpoint-III, IV	2	2
Music history-I, II	3	3
Turkish music theory-I, II	2	2
Applied music-V, VI	3	3
Bağlama and percussion-III, IV	3	3
Secondary instruments-III, IV	1	1
Ensemble-I, II	2	2
Accompaniment-I, II	1	1
Fourth Year		
Required courses in general studies		
Rhythmic gymnastics and games	2	

Folk dancing		2
Required courses in education		
Methodology in music	3	
Internship		0
Electives		4
Required courses in music		
Ear training/solfege (Turkish sound system)-VII, VIII	2	2
Ear training/solfege (Western music system)-VII, VIII	2	2
Chorus (Turkish music repertoire)-V, VI	2	2
Chorus (Western music repertoire)-V, VI	2	2
Chorus (Turkish folk music repertoire)-III	2	
Turkish music harmony-I, II	2	2
Turkish music history-I, II	2	2
Analysis-I, II	2	2
Maintenance of instruments		2
Applied music-VII, VIII	2	2
Recorder	2	
Ensemble-III, IV	2	2
Conducting-I, II	1	1

*Secondary instrument I-IV: Piano and voice students choose a Turkish instrument as a secondary.

Uludağ University, The Department of Music Education

Uludağ University, with a current enrollment of 30,000 students, was established in 1975 in Bursa. The University has eleven colleges, three institutions, and ten vocational schools. The colleges are in the areas of medicine, dentistry, veterinary, law, arts and sciences, fine arts, education, economics and administration sciences, engineering and architecture, theology, and agriculture (Turkish Higher Education Council, 1997).

The Department of Music Education was established under the College of Education in 1981. A minimum of 166.5 credit hours of undergraduate study is

required and is distributed in the following manner (Uludağ University, 1996).

Table 9. The Bachelor of Music Education in Uludağ University

	I. semester	II. semester
First Year		
Required courses in general studies		
Atatürk's principles and history of revolution	2	2
Turkish	2	3
Foreign language	2	2
Physical training/Fine arts*	(2)	(2)
Required courses in education		
Introduction to education	3	
Sociology in education		2
Required courses in music		
Applied music	2	2
Secondary instrument	2	2
Ear training/solfege	5	5
Voice training	1	1
Introduction to music	3	2
Music theory	2	3
Electives	2	2
Second Year		
Required courses in education		
Educational psychology	3	
Methodology		3
Required courses in music		
Applied music	2	2
Secondary instrument	1	1
Ear training/solfege	4	4
Voice training	1	1
Music theory	6	6
Chorus	3	3
Third Year		
Required courses in education		
Measurement and evaluation	3	
Supervising		2
Introduction to music education		2
Required courses in music		
Applied music	2	2

Secondary instrument	1	1
Ear training/solfege	2	2
Traditional music	4	
Chorus	3	3
Orchestra/Chamber music	3	3
Turkish music harmony	2	
Music history		4
Fourth Year		
Required courses in education		
Administration in education	2	
Methodology in music	3	
Research in music education		2
Internship		3
Required courses in music		
Applied music	2	2
Chorus	3	3
Orchestra/Chamber music	3	3
Turkish folk music and bağlama	2	2
Conducting	2	
Accompanying of school music	1	
School music repertoire and accompaniment		2
Electives		1.5

*Not required.

Overall, general curricula of various departments of music education in Turkey include both Turkish and Western music systems. Music courses are offered in the areas of applied study, secondary instruments, voice training, history and theory of traditional and contemporary Turkish music and Western music, chorus, orchestra, conducting, and music technique. Education courses range from sociology to psychology, measurement and evaluation, research, administration, supervising, internship, and methodology. General studies include Atatürk's principles and history of revolution, Turkish, foreign languages, folklore, and rhythmic gymnastics and games. Slight differences in course offerings and credit hours, however, exist among

the schools' programs.

Applied music studies are offered in instrumental, voice, and piano areas. Only one department of music education offers a music theory program for its students. Instrumental majors choose an instrument from Western instruments such as strings, guitar, and flute or Turkish instruments such as bağlama, ud, and kanun. All students whose major performing instruments are not the piano are required to enroll in the secondary piano programs. In general, departments of music education offer from four to eight semesters of secondary piano studies for voice and instrumental majors. Only one school offers eight semesters of secondary piano study for voice and theory majors.

CHAPTER IV

GROUP PIANO TEACHING IN THE UNITED STATES

The topics included in this chapter are a history of group piano teaching, organization of group piano classes, piano laboratories and teaching aids, class piano textbooks, the group piano instructor, and advantages and disadvantages of group piano instruction.

History of Group Piano Teaching

Richards (1962) traced the history of group piano teaching to the beginning of the 1800s and cited Johann Bernhard Logier (1780-1846), a German by birth, as the first known teacher of group piano. Logier started group piano teaching in 1815 at his academy in Dublin. His system became so famous that in less than three years twenty-eight academies were established in Ireland, Scotland, and England.

> The piano classes had as many as thirty students per group. The classes contained a recognized wide variance of level of attainment and background, ranging from the beginner to the more advanced pianist, all studying in the same class, and all generally playing simultaneously. The plan was to allow the beginner to play in strict rhythm a simple given melody. The more advanced student would play intermediate or advanced given variations on the tune... The piano students were sometimes heard individually, in small groups, or simultaneously with the entire group, within a single class period (pp. 8-10).

Logier was also a pioneer in establishing training for prospective group piano instructors. His popular system attracted many teachers from England as well as other countries. Even Friedrich Kalkbrenner, for instance, with whom Chopin had limited

study, had a studio in London promoting classes in piano (Richards, 1965). Furthermore, Frederick (1801-1867), Logier's son, carried his father's group system to South Africa around the mid-century. According to Weil (1978), adoption of group instruction in other European countries has been very slow due to limited space and the expense of piano labs or multiple acoustic pianos.

Group teaching may have existed in Canada before the United States because of Canada's closer relationship with England. Keyboard classes were introduced in Canadian public schools, but not private studios (Lecroy, 1976). According to Richards (1962) violin classes in England played a significant role in establishing instrumental group instruction in the United States. Class violin teaching began as early as 1859 in the private schools of Arkansas (Uszler & Larimer, 1984). Violin classes were so successful that, group instruction in other instruments was established in many cities (Wagner, 1968). American pianists visited Logier's classes and introduced group piano teaching to the United States. Piano classes existed in the mid-nineteenth century, but were not fully accepted by the general public or even by other musicians. How long group piano teaching existed before the mid-nineteenth century, however, is not known. The first schools known to introduce group instruction were "female schools" in the South around 1860. Professor Calvin Bernard Cady, father of piano class instruction in the United States, began advocating class piano instruction in 1887. He especially stressed the development of musicianship through the group piano approach (Lecroy, 1976).

Between the years of 1918 and 1930, 873 cities and towns reported the

presence of piano classes. According to Robinson and Jarvis (1967), the tremendous growth of piano class instruction between 1926-1931 was due largely to the leadership of the "National Bureau for the Advancement of Music". This agency fostered the class piano movement throughout the United States and made piano teachers aware of the potentialities and advantages of this type of instruction. Several other teachers were also credited with developing practical plans for teaching piano classes in the public schools. Monsour (1959) reported that

> ... the training of teachers... became the particular job of the handful of specialists who had themselves developed systems of piano class teaching. These persons were T. P. Giddings, Hazel Kinscella, Otto Miessner, Helen Curtis, and Gail M. Haake, all of whom traveled around the country demonstrating their respective teaching approaches (p. 46).

In 1963, the "Research Division of the National Education Association" found that thirteen percent of the elementary schools offered piano class instruction. Since 1930, an increasing number of private studios have been conducting group instruction (Robinson & Jarvis, 1967).

The number of students in a class changed through the years. Although Cady recommended not more than three students per class (Lecroy, 1976), Richards' study (1962) reported that classes with twenty students were the general rule in the public schools in 1916. A national survey revealed that the number was less than twelve students by 1929. In 1936, the "Piano Committee of the Music Teachers National Association" recommended that classes be limited to eight or ten students (Richards, 1978).

The focus of the materials designed for class piano programs indicated that

goals for piano study were different.

> Playing the piano as a means of self-expression began to mean things other than playing in a recital. Being able to provide simple harmonization for melodies, to accompany social singing, to create original variations and small pieces, to play popular music were skills neither disdained nor neglected. Teachers able to guide such activities often first needed to acquire these skills themselves in addition to learning how to present them in the classroom (Uszler & Larimer, 1984, p. 7).

Public schools in the United States, however, faced significant problems in the beginning of 1930s. Instruction was often provided by vocal music specialists or general classroom teachers who had little or no piano background, or by piano instructors who had no experience in handling a group. In addition, schools usually could not fund more than one piano. Consequently, students' learning depended largely on a rotation between the piano and silent wooden or cardboard keyboards at their desks. Furthermore, financial depression forced the piano classes in the public schools to decline after 1931.

Raymond Burrows laid the groundwork for establishing piano classes for adults at the Teachers' College, Columbia University, in the 1930s and 1940s. His own materials for adults included singing, playing by ear, analysis and harmonization of folk melodies. Burrows' successful work at the Teachers' College made it a center for piano education especially during the years following World War II. Robert Pace continued the work of Burrows after his death in 1952. Pace also published extensive piano instructional materials for both children and adults. In his books, functional skills such as reading, harmonizing, and improvising received equal emphasis with repertoire and technique. His students, placed in important colleges and universities

throughout the United States, developed model programs in group piano for adults as well as children (Lyke et al., 1996).

The emergence of electronic piano laboratories in the late 1950s increased group keyboard offerings at the college level (Uszler & Larimer, 1984). Many colleges purchased these labs to use their features for a generalized instructional format and for individualization within the group framework. Piano instructors and music educators in higher education viewed the group piano program as a practical and effective means for the development of musicianship skills. Content for group piano courses gradually expanded to include repertoire and technical instruction as well as functional keyboard skills. Although keyboard classes usually originated as courses for the secondary piano majors whose major performing instruments were different than the piano, classes were also instituted for the keyboard majors and the beginning non-music majors (Uszler, 1992).

As a result of the success of group piano programs, colleges began to offer class piano teacher training program as an individual course or as an emphasis or major (Uszler, 1992). These programs focused on adult piano study in groups and the needs of the contemporary college group instructor. Many schools now offer pedagogy courses, workshops, and seminars to acquaint future group piano instructors with group piano teaching techniques and materials, and electronic piano lab techniques.

A recent study by Skroch (1991) fills a need for a comprehensive report on the nature and scope of class piano instruction in four-year degree-granting institutions of

higher education accredited by the "National Association of Schools of Music" (NASM). The data showed that most institutions offered piano classes most frequently to music education, music theory and/or composition, and performance majors and over one-half offered specialized classes for non-music majors or hobby students. Specialized classes for senior citizens, adults over the age of fifty-five, were offered only by small number of the institutions.

Organization of Group Piano Classes

Organization of piano classes is an essential aspect for successful teaching. To minimize the disadvantage of unbalanced piano classes, students are classified into more homogeneous groups. If students are grouped in class sections according to their physical and mental capacity, and musical experience they can advance at approximately the same rate.

> Piano students work best in groups whose members have equal ability and background and can advance at the same rate. Ideally, all members would have similar degrees of mental and physical maturity, musical sensitivity and knowledge, and muscular dexterity. Inequality of ability can cause problems. A slow student tends to become discouraged or to occupy too much teacher-time in a fast group and, conversely, a fast student becomes bored in a slow group, and his presence undermines the morale (Robinson & Jarvis, 1967, p. 23).

Many non-piano majors have never studied or have a limited piano background when coming to the university. To accommodate these varying differences in ability, diagnostic exams are administered prior to enrollment and serve as placement auditions. In the United States, three-fourths of higher education institutions are able to place students in piano classes according to their varying

ability and background. Students may be grouped in the following levels:

1. beginning-students with little or no background in piano
2. elementary-students who have studied for one or two years
3. intermediate-students who have studied for three or four years
4. advanced-students who have studied five or more years (Page, 1973, pp. 20-21).

A group piano teacher should devise comprehensive tests for each level. These tests provide an opportunity for students to be placed in a proper level or section. There are always students with prior piano experience who want to "test out" of easy levels. Proficiency credit is generally granted to those students who are able to pass competency exams at the various levels. The teacher also frequently encounters students whose prior training enables them to perform pieces, but whose musicianship is lacking in areas such as sight-reading and harmonization. These students should be placed in a level appropriate for "catching up" on functional skills and yet sufficiently challenging from a performance standpoint (Enoch & Lyke, 1977; Lyke et al., 1996).

College piano classes in the United States generally meet two or three times per week for fifty-minute periods. A fifty-minute instructional period permits the instructor to plan several activities within any one period (Enoch & Lyke, 1977; Nagode, 1988). According to the most recent research in the area (Skroch, 1991), students majoring in music history were required to take an average of three years and one semester of class piano; students of music theory, music therapy, and voice were required to take from two to two and a half years; instrumental students (music education or performance) and students majoring in sacred music were required to

take one and a half to two years. Depending upon the particular school, course credit varies from one to two credits per semester (Nagode, 1988).

Class enrollment is determined by room size, the number of available pianos, budgetary considerations, level of study, and teacher preference (Nagode, 1988). According to Skroch (1991), American universities generally offer piano classes for four to thirty students. The majority of schools hold classes for six to ten students. Enoch and Lyke (1977) suggested that first-year classes be held to maximum of ten. Second-year classes of six to eight students allow ample time to cover complex assignments and longer repertoire pieces.

Piano Laboratories and Teaching Aids

Although keyboard instruction on both conventional and electronic pianos has proved successful in teaching basic piano skills to the beginning college-age pianist (Pounds, 1975), the number of American colleges and universities using an electronic piano lab has increased tremendously (Skroch, 1991). The electronic piano is, however, never intended as a substitute for the acoustic piano, but rather to serve as a practical vehicle for use in the group learning setting (Nagode, 1988).

The electronic piano laboratory was first introduced in 1957 by the Wurlitzer Corporation. The laboratory, with its multimedia and group usage, has been increasingly accepted as an aid to the development of functional piano skills in a group (Curt, 1970). During the 1960s and 1970s American college piano classrooms with acoustic pianos were replaced by electronic piano laboratories (Lyke, 1996). Since then, manufacturers have been developing pianos as well as supplementary aids

for use in class piano instruction. In electronic piano laboratories, digital pianos now have the ability to closely approximate the sound and feel of the acoustic piano. Synthesizers have the ability to imitate traditional sounds and to create totally new sounds. Portable electronic keyboards possess features that have direct applications for teaching basic musicianship skills and have become the most affordable of all keyboard instruments (Renfrow, 1991b). The teaching lab console provides teachers with the necessary communication tools to teach comfortably from two to around six students. Connections between teacher and students include both keyboard and microphone communication. The rear-panel has inputs for tape, phono, and AUX, allowing cassettes, records or CDs to be played to the class. Students can play along with the recordings and tape output jacks allow student performances to be recorded. (The music technology guide, 1998).

In a study by Pounds (1974), majority of the respondents from schools of music indicated that they approved of the electronic piano as an educational device. In a survey of class piano labs, Goltz (1975) also found out that more schools were using electronic labs rather than conventional or combination labs. He thought that this could be due to electronic pianos being more effective teaching instruments than conventional pianos, the smaller capital outlay, or due to the fact that less space was required. Goltz indicated that another reason might be that manufacturers, dealers, and instructors were constantly holding workshops and demonstrations on electronic piano labs that not only promoted the product, but also trained instructors in more effective uses of the product. His study also revealed that the supplementary aids

most widely used with electronic pianos were, from the most to the least, earphones, communication console, tape machine, overhead projector, metronome, turntable, television, keytone visualizer, lightpanel inventions, screen and projector, transparencies, blackboard, tempo machine, charts, and a conventional piano.

Skroch (1991) found that the number of American colleges and universities using an electronic, multiple-piano laboratory increased tremendously over the years. The average number of instruments in electronic piano laboratories was thirteen (including one acoustic). The ten institutional resources that instructors considered the most important were, in order, maintenance of instruments, practice facilities, instructional space, number of instruments, the blackboard, supplementary books and materials, storage space for materials, the metronome, listening facilities, and visualizer.

Over the years, the advantages of electronic piano laboratories have been delineated by professionals. According to Rezits (1964), the cost of the electronic pianos may be half or less than that of the conventional pianos and they do not require tuning. The electronic pianos are portable and can be conveniently carried to temporary locations. Because of the small size of the instruments, more units may be housed in a given space, enabling the instructor to teach a considerable number of students at one time.

According to Lyke

1. electronic piano labs solved many problems associated with the early use of multiple acoustic pianos,

2. the noise problem with many acoustic pianos disappeared with the use of headsets,
3. elaborate teacher control centers improved instructor communication with students,
4. audio aids operated directly from the teacher control center,
5. visual aids were also developed for lab teaching and included visualizers, TV monitors, overhead projectors, and accompanying transparencies of scores and text pages,
6. digital piano labs were outfitted with high quality teacher control centers, keyboards with sampled sounds, such as piano, harpsichord, organ, etc., sequencer and in many cases computers interfaced with student pianos (in Lyke et al., 1996, pp. 417-418).

For Page (1973) the piano lab provides an effective way to teach piano literature as well as functional skills. The lab changes the conventional piano class into a learning center where not only pianistic problems are solved but also positive attitudes are developed. It enables a good teacher to reach many more students than he is able to reach in a private lesson.

Rast (1968) supported the idea that teacher must insure active participation by each student, at his own level, and during the entire period of each class.

> Such total participation is virtually impossible with the use of conventional pianos. With the electronic piano lab, individual needs are met through closed circuit without disturbing the activities of the other students in the class. Moreover, these needs can be discussed through earphones by the instructor and a single student, or a group of students, at the point where the need occurs, thus insuring good learning. Group activities can take place with only a part of the class while the remainder of the students may practice individually or participate in programmed lessons (p. 37).

Renfrow (1991b) pointed out that recent advances in music technology enabled more teachers to explore many new options for teaching, learning, and performing music in the electronic keyboard laboratories.

> Computer and keyboard technology holds great promise for piano teachers. Computer software, sequencers, sound modules, and MIDI technology allow teachers to expand their range of ability in the studio and allow students to drill many aspects of music while keeping accurate records of progress. Many publishers currently market keyboard methods and repertoire collections for use with electronic keyboards. Computer and keyboard technology is a wonderful tool for motivating students to begin or continue piano lessons (pp. 3-4).

Class Piano Textbooks

A variety of texts are currently used in the group piano programs in the United States. According to Kowalchyk and Lancaster, group piano textbooks usually contain a variety of materials that focus on a comprehensive musicianship approach to learning.

> Class piano textbooks present theoretical concepts as well as repertoire, sight-reading, and creative activities. You will find useful material for teaching sight-reading, harmonization, transposition, score-reading, solo and ensemble repertoire, modes, improvisation, accompaniment styles, technique, and analysis of musical form. Class piano textbooks are usually written for college-age beginners who have had little or no previous piano experience. Although intended for classroom use, they work equally well with beginning students in a private situation. Most provide a systematic approach to instruction that encourages intellectual growth as well as performance skills (1987, p. 34).

Skroch's study (1991) revealed that the following group piano textbooks were utilized most by the majority of colleges and universities in the United States:

Piano for the Developing Musician, Vol. 1 by Hilley and Olson,

Keyboard Musicianship, Vols. 1 and 2 by Lyke, Elliston, and Caramia,

Progressive Class Piano by Heerema, and

Keyboard Strategies, Master Text 1 by Stecher, Horowitz, Gordon, Kern, and Lancaster.

Since Skroch's study, several new adult piano methods have been published for use in college piano lessons and classes. Such materials generally include solo and ensemble repertoire, sight-reading, harmonization, improvisation, score reading, and others. Several adult piano methods are supported by Standard MIDI File disks, compact discs, cassette, or software, adding musical interest to motivate students when they practice or play in the lesson or classroom. Belwin Complete Adult Keyboard Course (Feldstein, 1996) offers compact discs, MIDI disk, and software. The CD and MIDI accompaniment disks contain orchestrated and arranged tracks for play-along performances. The computer software, available in both Windows and Macintosh format, plays music theory games and note reading games with immediate feedback from the computer.

Play by Choice Adult Piano Method (Kern, 1993) offers accompaniments and backgrounds on MIDI disk, CD, and cassette. The series features choice classic, pop, folk, and religious melodies arranged to coordinate with specific levels.

Alfred's Group Piano for Adults (Books 1 & 2) (Lancaster & Renfrow, 1995a, 1996) is the first group piano textbook fully supported by Standard MIDI File (SMF) disks. Compact discs are also available. Accompaniments range from simple drum patterns to full orchestrations.

The availability of additional supplementary materials is also useful for instructional purposes. Many group piano programs in the United States maintain a library of multiple copies of wide variety of selections to supplement the textbooks. These materials include collections of solo and technical studies and functional piano

skill materials as well. These collections are used during class time or for individual practice if the piano lab is open during non-teaching hours (Nagode, 1988).

To promote the students' musical understanding and growth, appropriate teaching materials are essential. The success of piano instruction depends largely on the teacher's choice of music for each student.

> Well-chosen music can spur interest; develop good taste; establish skill in note-reading, technique, and interpretation; and promote an understanding of form and structure. Ill-chosen music, on the other hand, fails to satisfy the student's interest and retards his musical growth (Robinson & Jarvis 1967, p. 37).

According to Skroch's study (1991), supplementary materials used most frequently in American colleges and universities include

Harmonization at the Piano by Frackenpohl,

Classics to Moderns by Agay, and

Mikrokosmos by Bartók.

The Group Piano Instructor

The demand on the instructor changes greatly when moving from private teaching to class teaching. The teaching of functional piano skills requires an amount of preparation and planning not often needed in private lessons (Sheets, 1983). Therefore, American college and university keyboard pedagogy programs are increasingly training prospective piano teachers in group teaching techniques. If teacher is fully equipped with a comprehensive musicianship approach, he or she may contribute toward the student's total musical growth and development of creative thinking (Lee, 1986). According to Uszler and Larimer (1984, 1986), schools are

offering majors in pedagogy at both undergraduate and graduate levels bearing titles such as major in piano pedagogy, group piano pedagogy, performance with a pedagogy emphasis, music education with a piano pedagogy emphasis, concentration in piano pedagogy and literature, etc. Uszler and Larimer provided information and guidelines to establish objectives for piano pedagogy programs in the United States for the "National Conference on Piano Pedagogy " (NCPP). According to these guidelines, American colleges and universities offer piano pedagogy courses that generally include some of the following:

1. Study of the teaching and performance of standard literature at intermediate through early advanced levels.
2. Beginning approaches to reading, technique, rhythm, musicianship, theory, practice procedures
3. Instructional techniques appropriate for small group, large class, and individual instruction at collegiate as well as pre-college levels.
4. Internship in piano teaching.
5. Evaluative study of methods, materials, and equipment.
6. Observations of experienced teachers in both group and individual lesson settings
7. Learning and teaching theories with application to piano teaching and performing
8. Lesson planning: sequencing of concepts and materials
9. Use of an electronic piano laboratory and audio/visual equipment
10. Group piano teaching procedures and group dynamics.
11. Master class teaching and performance studio classes.
12. Curriculum planning for and evaluation of college piano classes for both music and non-music majors.
13. Attention to professional development and management techniques.
14. Business aspects of piano teaching.
15. Establishing an independent piano studio.
16. Careers options and resume preparation.

In addition to training programs, teacher's character plays a very important role in the success of the group piano instruction. Lowder (1975) points out

characteristics of group piano instructors as following:

> The teacher must be a good musician, capable of demonstrating and explaining clearly every skill expected of his students. He must understand and utilize the principles of group psychology and group dynamics in the classroom. He should be able to make skillful use of various teaching aids... in order to make his teaching more interesting and effective (p. 42).

According to Webber (1958), the piano teacher for music education majors specifically needs

1. a general understanding and sympathy for the program of public school music at various levels,
2. a thorough understanding of the goals of piano instruction for the music education major and of how piano can function in typical school situations,
3. wide familiarity with public school music materials that may be used in piano instruction for music education majors to help them become acquainted with actual professional uses of piano,
4. ability to select the essentials and in the time available to develop individual capacities and abilities to the highest possible level of accomplishment,
5. ability to handle class piano work successfully through knowledge of how to keep group interest at a high level at all times and yet care for individual differences and how to balance the various functional abilities being developed and how and when to individualize assignments,
6. familiarity with special methods of motivation for music education majors
7. ability to demonstrate the functional skills he is teaching (pp. 139-140).

Advantages of Group Piano Instruction

Numerous studies have been conducted to investigate the effectiveness of group piano instruction on student learning. As early as 1955, Hutcherson investigated the relative effectiveness of group and individual piano instruction at the beginning level. Two experimental studies involved groups of seven- to nine-year old children and college students. She reported that economy of teacher's time and of pupils money can be affected through group piano instruction for both children and

college students. Group piano instruction also was more effective than individual lessons in developing rhythmic proficiency in the sight-reading of easy piano music by college students.

In another study, Rogers (1974) investigated the effects of group and individual instruction on selected aspects of music achievement. Young beginners, aged seven to nine, who received group instruction scored higher than students who received individual instruction on all five variables measured. These variables included aural discrimination, knowledge of musical symbols, sight-reading, transposition, and improvisation.

In a similar study, Diehl (1980) investigated the relative effectiveness of group and individual piano instruction on young beginners in an independent music studio utilizing an electropiano laboratory. The major findings of the study revealed that beginning students, ages ranging from six and a half to nine and a half, who received piano instruction in groups showed equal results with subjects taught individually in four of the five posttest measures: (a) aural discrimination, (b) knowledge of musical symbols, (c) public performance, and (d) transposition. Subjects who were taught in groups achieved significantly higher levels than subjects taught individually on a post-test measure of sight-reading.

Many music educators delineated the advantages in support of class piano study. In his book Group Piano Teaching, Mehr (1965) addressed the aspect of group dynamics. According to him, group approach allows the operation of a powerful force in learning "group dynamics" whereas the individual lesson must ignore this. Group

dynamics removes inhibitions, heightens our feelings and reinforces our mental process to facilitate learning.

For Shockley (1982) musicianship seems to develop quite naturally in a group setting. As students play for each other, listen, and respond, they gain performing experience and develop critical listening ability. Ensemble playing and other group activities improve rhythmic precision and sensitivity to dynamics, balance, and phrasing.

> Students hear many ways of playing a passage and become aware of the different aesthetic effects of each other. They learn a great deal of repertoire and concepts and principles are clarified as they are transferred to different situations throughout the lesson... Students and teachers discover aspects of each other and of themselves. Awareness of individual differences and similarities helps students to deal with the problems they may encounter later in their own students... Communication skills are exercised continually in a group lesson as students share ideas and try to relate their experiences (pp. 106-107).

According to Webber, group piano has advantages especially for prospective music educators. Group piano

1. provides a ready-made laboratory situation for the testing of the functional skills being developed,
2. provides confidence in playing before others and develops rhythmic security through keeping going,
3. provides a wide variety of experiences and contact with many materials,
4. provides a chance for supervised practice and a chance to compare individual accomplishments with those of other students,
5. provides experience with a type of class teaching with which the prospective music teacher should be familiar,
6. provides opportunities to see how the same concept may be approached in different ways and to understand how individual differences may be cared for in a group stimulates more intense listening through experiences in following the printed score while others perform (1958, pp. 135-136).

Locke's study (1986), which determined the status of piano classes at twenty-nine selected universities, concluded that class piano is the most efficient, practical, and economical use of the keyboard faculty's time and is the best way to provide keyboard experiences for large number of students. According to Hooper (1977), because all facets of the class lesson become more interesting and challenging for students, the teacher will find that the work will go faster. Group instruction enables the teacher to present the fundamentals of music in a pleasant and meaningful way. It is much easier to demonstrate a teaching principle to eight to ten students at once than to repeat the same thing over and over again in private lessons.

Disadvantages of Group Piano Instruction

In addition to its advantages, group piano has some disadvantages. There is, however, no statistical evidence available showing the disadvantages of group piano classes over private piano lessons. In a study, Goltz outlined some disadvantages as follows:

1. The teacher must deal with many problems simultaneously.
2. Class teaching is so difficult that few teachers are capable of success.
3. Classes are unbalanced due to the difficulty in obtaining homogeneous groups.
4. Group lessons do not provide sufficient time to stress technique.
5. Classroom space is difficult to obtain.
6. Schools can not afford to purchase enough pianos for each pupil in the class.
7. The recognition of and provisions for individual differences are obliterated.
8. The pupil does not get enough playing time at the piano.
9. The student must follow through with individual work.
10. Good students are held back by poor students.
11. Poor students often get discouraged.

12. The sound of many pianos adds nothing to the aesthetic standpoint of the music since one piano is capable of a complete musical performance.
13. Advanced students usually transfer from class piano to private lessons (1975, p. 11-12).

According to Sheets (1983), lack of private attention, too varied mix of ability levels, inability for the student to move at his own pace, and too little of a real musical and pianistic approach may be legitimate complaints, but to varying degrees they can be alleviated. Locke (1986) also emphasized the most common disadvantage as insufficient time for individual attention.

CHAPTER V

PROCEDURES FOR THE STUDY

This chapter presents procedures for the initial research, collecting data through the questionnaire, and the development of recommended group piano curriculum.

Procedures for the Initial Research

The researcher visited Ankara, Turkey in May and June 1996 as an initial phase of the study to collect up-to-date information and related literature. Five departments of music education that were within reasonable traveling distance were visited. Meetings were held with administrators, piano faculty, and students, and topics discussed included problems of music teacher training programs in general and piano training programs in particular. Telephone interviews were held also with administrators at three other schools whose geographical locations made it impossible to visit.

Procedures for Collecting Data through the Questionnaire

The data on the secondary piano programs in Turkish departments of music education presented in this dissertation were obtained from a questionnaire sent to practicing piano instructors at such institutions.

Questionnaire Construction

After the collection and examination of preliminary materials related to the

present study, a questionnaire was developed by the researcher. Sources by Berdie, Anderson, and Niebuhr (1986), Fowler (1993, 1995), Lockhart (1984), and Rea and Parker (1992) were consulted for questionnaire construction. Other sources examined were questionnaires from dissertations on the group piano teaching by Kou (1985), McDonald (1989), Osadchuk (1983), Rast (1964), Skroch (1991), and Sung (1984).

The questionnaire (see Appendix C) sought to obtain accurate and detailed information about the status of undergraduate secondary piano instruction at departments of music education in Turkey. The questionnaire consisted of four sections: the profile of piano instructor, piano instruction for secondary piano students, course content of the secondary piano programs, and the teaching of performance and functional piano skills.

Selection of Survey Institutions

From the total of fourteen departments of music education at colleges of education at universities across the country, only those schools which had been established as of the 1992-1993 academic year were chosen for this study. Schools that have been recently established and are still in the process of finalizing their curricula were excluded in the study. Eight departments of music education met the selection criteria. These schools were at the Colleges of Education at Atatürk University in Erzurum, Dokuz Eylül University in İzmir, Gazi University in Ankara, İnönü University in Malatya, Karadeniz Technical University in Trabzon, Marmara University in İstanbul, Selçuk University in Konya, and Uludağ University in Bursa.

The selected eight schools are located in five of seven geographical regions in the country.

Administration of the Questionnaire

The questionnaire was pilot-tested and revised prior to being sent to the participating departments of music education. The participants in the pilot test included two piano faculty members and one music education faculty member at the University of Oklahoma, and two people who have developed a questionnaire for doctoral dissertations at the same school. Four piano faculty members and one music education faculty member at the departments of music education of Dokuz Eylül, Gazi, and Selçuk Universities in Turkey pilot-tested the Turkish version of the questionnaire.

Pilot subjects were sent the questionnaire, a cover letter (see Appendix A), and a stamped and self-addressed envelope. They were asked to answer the questions and record the amount of time required to complete the questionnaire. They were also asked to make suggestions to help clarify questions, delete unnecessary questions, and add other pertinent questions.

The researcher identified a total of forty-eight secondary and applied piano faculty members at eight departments of music education in Turkish universities. The refined questionnaires and accompanying cover letters translated in Turkish were mailed to the administrators of the selected schools with a request to forward them to the piano faculty. The original English version of the cover letter written for piano

instructors and questionnaire may be found in Appendices B and C. Stamped and self-addressed envelopes were also included with each letter to facilitate return of the questionnaire. Four weeks after the initial mailing, follow-up letters (see Appendix D) were mailed to those piano faculty members that failed to respond to the first request. Another four weeks were allowed for those returns.

The return rate is a basic parameter for evaluating a data collection effort. This rate is determined simply by dividing the number of people who responded by the number of people sampled (Fowler, 1993). The results of the present study were based only on the replies received in timely manner. The numbers of questionnaire that could not be delivered in total eight weeks were subtracted from the total when computing the rate of return. Heberlein and Baumgartner (1978) reported that survey return rates vary between an average of 46% for one mailing and an average of nearly 84% for four mailings. On the other hand, Yu and Cooper (1983) found that the average return rate for mailed survey studies published between 1965 and 1981 was 47%. For the present study, a return rate of 50% was considered the minimum acceptable response.

Analysis of the Data

A data bank was constructed before starting the analysis of the survey return. The data were analyzed statistically to determine the current status of secondary piano instruction in the selected departments of music education in Turkey. Frequencies on all items were converted to percentages and presented in table and figure forms so that all the data may be read easily. The data collected about the current status of the

secondary piano instruction in selected music teacher training schools aided in developing the recommended group piano curriculum for all music teacher training institutions in Turkey.

Development of the Recommended Group Piano Curriculum

After the analysis of the responses to the questionnaire, the researcher developed a group piano curriculum for the first four semesters to teach functional skills to undergraduate secondary piano majors at departments of music education in Turkey. According to Elliott (1995), curriculum is synonymous with content. Tanner and Tanner (1995) described curriculum as the planned and guided experiences and intended learning outcomes, formulated through the systematic reconstruction of knowledge and experience, under the auspices of the school, for the learners' continuous and willful growth in personal-social competence. Beauchamp (1981) was one of the first theorists to analyze curriculum in terms of domains, which he called "curriculum knowledge," into planning, implementing, and evaluating. According to him, curriculum includes at least one of the following four elements: (a) an outline of the culture content to be taught, (b) a statement of goals and/or specific objectives, (c) a statement of the purposes for the creation of the curriculum and ways in which the curriculum is to be used, and, more rarely, (d) an appraisal scheme. Curriculum planning is an ever-continuing cycle of obtaining data, stating objectives, selecting teaching experiences, and evaluating learning outcomes. (Wiles & Bondi, 1979).

The suggested group piano curriculum developed by the researcher included a statement of the purpose for the creation of the curriculum, goals and objectives in

various areas of performance and functional piano skills, and outline of content to be taught. The data collected through the questionnaire about the status of secondary piano programs at departments of music education in Turkey established a foundation for a more realistic group piano curriculum for the same institutions. The researcher also consulted with piano, music education, and music theory faculty members in such schools. American group piano programs were used as models and the following materials were consulted greatly:

1. The group piano program for the secondary piano majors at the School of Music at the University of Oklahoma.
2. The Report of the Class Piano Articulation Committee of the Illinois Music Education Association (Collins, Lancaster, Lyke, Monokowski, & Thibodeaux, 1980). This is the only available class piano curriculum developed by a professional organization.
3. Group piano methods most commonly used in the United States to determine teaching materials and implied objectives (based on the most recent study by Skroch, 1991).
4. The group piano curricula designed for other countries by Sabry (1965), Sung (1984), and Kou (1985).

CHAPTER VI

PRESENTATION AND ANALYSIS OF THE DATA

The data presented and analyzed in this chapter were obtained from a questionnaire sent to all forty-seven practicing piano instructors at the eight Turkish departments of music education. Thirty-two questions sought information about the profile of piano instructor, piano instruction for secondary piano students, course content of the secondary piano programs, and the teaching of performance and functional piano skills.

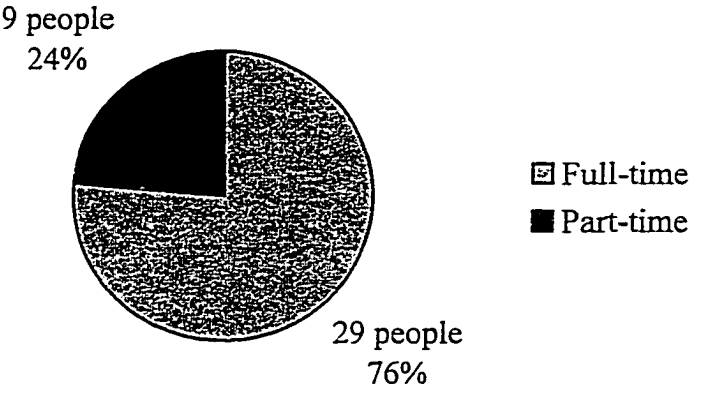
The results of the survey were based on thirty-eight piano faculty members' responses (81%) from seven (88%) out of eight departments of music education. For some inconclusive responses, the piano curricula in the same institutions were used to aid in the interpretation. It should also be noted that not all of the questions were answered by all instructors. On the other hand, some of the questions were given more than one answer. The data are presented in numbers, percentages, figures, and tables.

Section I: The Profile of Piano Instructor

This section of the questionnaire pertained to the academic and biographical data of the piano instructors. Nine questions were designed to collect data concerning their education background in piano, instructional responsibilities, and teaching experiences.

An analysis of the data revealed that twenty-nine responding instructors (76%) had full-time appointments, while nine instructors (24%) had part-time appointments at the seven departments of music education. See Figure 1 for the percentages and proportions of the full-time and part-time piano faculty members.

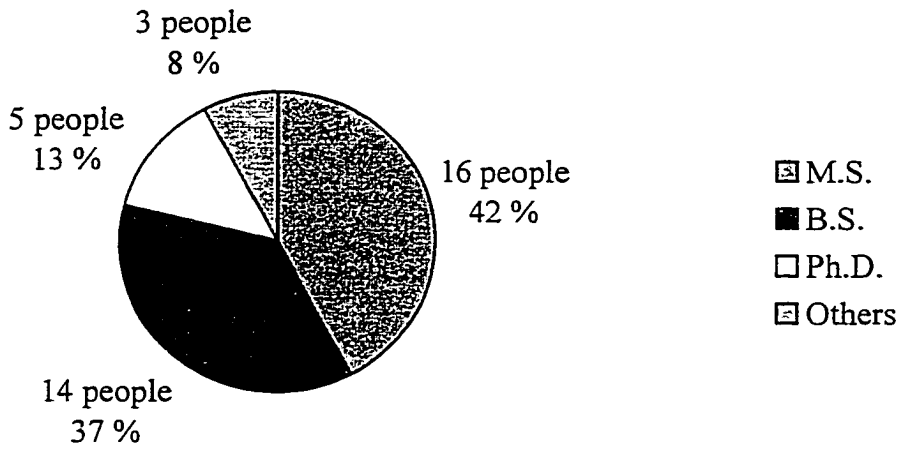
Figure 1. Assignment of the Piano Instructors



Respondents were asked to identify the highest academic degree they have earned. As presented in Figure 2, the majority of the responding piano instructors (sixteen respondents or 42%) earned a master's degree. Fourteen (37%) instructors reported a bachelor's degree and only five (13%) instructors reported their highest degree as doctorate. Four instructors who had a master's degree reported that their doctoral programs were still in progress. It should be mentioned at this point that graduate studies are relatively new in music and music education fields in Turkey.

Master programs have been offered since the 1980s and doctoral programs have been offered since the 1990s at some Turkish departments of music education. As a result, the number of graduate level degrees is lower than expected. On the other hand, three people (8%) did not even have a bachelor's degree. While two respondents indicated that they had a high school equivalent diploma from conservatories, only one of the respondents reported having a three-year diploma from a music branch at an institute of education.

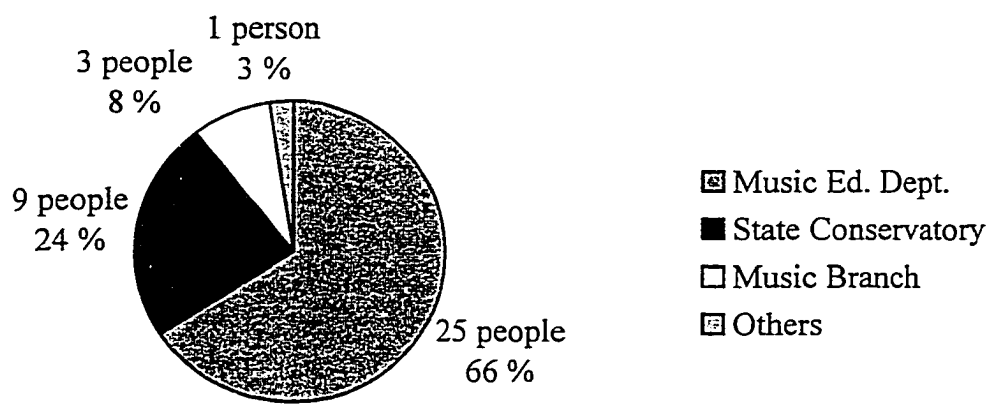
Figure 2. Highest Academic Degrees Earned by the Piano Instructors



When the respondents were asked about the school from which they graduated, twenty-five instructors (66%) reported that they graduated from departments of music education. Data revealed that sixteen of these respondents graduated previously from music branches of education with a three-year diploma.

When these schools were upgraded to the "departments of music education" and started offering four-year bachelor's programs, these respondents completed the fourth year to receive a bachelor's degree. For more information about music teacher training institutions, see Chapter 3. Three instructors (8%) graduated from state conservatories and only one instructor (3%) was a graduate of a music branch of an institute of education. Nine respondents (24%) listed four other schools including the Department of Art History at İstanbul University (one respondent), the College of Education at Hacettepe University (one respondent), Baku Conservatory in Azarbaijan (five respondents), and Ecole Normale de Musique de Paris, France (two respondents). See Figure 3 for the distribution of the institutions from which respondents graduated.

Figure 3. Institutions from which the Respondents Graduated



Respondents were asked whether or not the piano was their major performing instrument. As may be seen in Figure 4, thirty-two instructors (84%) indicated the piano as their major instrument. Four of the six remaining respondents (16%) majored in violin, viola, cello, and flute. Two of the respondents did not indicate their major performing instruments.

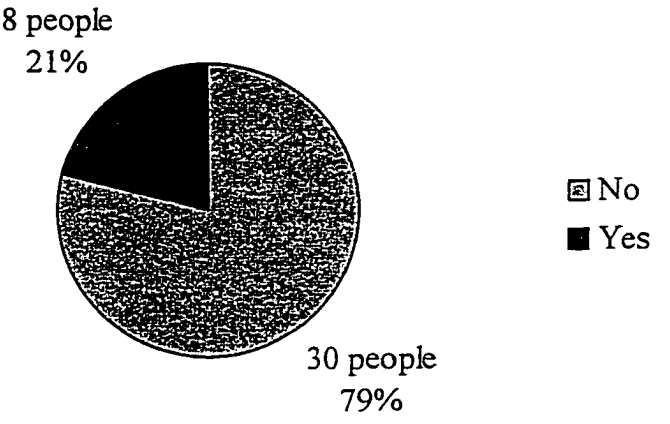
Figure 4. Major Performing Instruments of the Respondents



To acquire information about professional development, the respondents were asked if they had any formal coursework in the field of piano teaching. The majority of the respondents (thirty respondents or 79%) reported that they never had any coursework in piano teaching. Only eight respondents (21%) indicated that they had formal coursework in piano teaching (See Figure 5). The low rate of studies in the field of piano teaching may come from the fact that piano pedagogy programs have

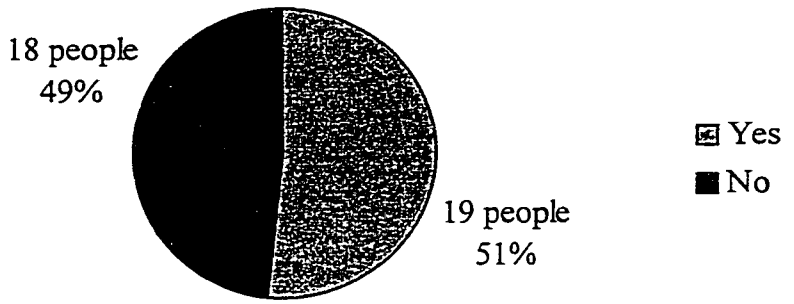
not been established at Turkish music teacher training institutions.

Figure 5. Instructors with Coursework in Piano Teaching



Thirty-seven instructors (97%) responded to the question about whether or not they have attended any workshop or seminar on piano teaching. As may be seen in Figure 6, nineteen instructors (51%) indicated that they attended a workshop or a seminar. However, eighteen (49%) instructors never attended a workshop or a seminar.

Figure 6. Attendance at a Workshop/Seminar on Piano Teaching by the Respondents



Data revealed that piano instructors had a variety of teaching experiences prior to and/or during their current teaching in departments of music education. Of the thirty-eight respondents, twenty-six instructors (68%) had taught piano privately at studios outside the colleges, twenty instructors (53%) had teaching experience in the middle schools, eighteen respondents (47%) had taught in the high schools, and thirteen instructors (34%) had taught in the elementary schools. Moreover, six instructors (16%) listed other teaching experiences including conservatories (three respondents), private music schools (two respondents), and a fine arts high school (one respondent). See Table 10 for the teaching experience of the piano instructors.

Table 10. Teaching Experience of the Piano Instructors

Teaching Levels	*Number of respondents*	*Percentage of respondents*
University	38	100
Private piano studio	26	68
Middle school	20	53
High school	18	47
Elementary school	13	34
Other	6	16

When asked about the years of teaching experience, of the thirty-eight people, only thirty-three people answered the question. The teaching experience of these piano instructors at the college level ranged from one semester to twenty-four years. The average number of years was eleven and a half. Twenty-five of the instructors had taught piano privately at studios outside the colleges. Years of teaching experience ranged from one year to thirty years with the average number of years of thirteen. Eighteen instructors reported from one to eleven years of teaching experience in the middle schools for an average number of years of four and a half. Eighteen respondents had experience in the high schools ranging from one semester to twelve years for an average number of years of five. Eleven instructors reported an average of two years of experiences in the elementary schools. Years of teaching experience ranged from one semester to five years. Finally, five instructors listed

other teaching experiences at conservatories, private music schools, and a fine arts high school ranging from one semester to four years with the average number of years of two. The numbers of the instructors with experiences in each teaching area, the maximum, minimum, and average number of years of experience, and standard deviation (SD) are presented in Table 11.

Table 11. Level and Years of Teaching Experience of the Piano Instructors

Teaching Level	*Respondents*	*Max.*	*Min.*	*Ave.*	*SD*
University	33	24	0.5	12	7
Private piano studio	25	30	1	13	7
Middle school	18	11	1	5	3
High school	18	12	0.5	5	4
Elementary school	11	5	0.5	2	1
Others	5	4	0.5	2	1

The piano teaching load of the thirty-five responding piano instructors (92%) ranged from a four to a thirty-two hours per week. The average number of teaching hours per week was eighteen. See Table 12 for the piano teaching load of the instructors.

Table 12. Piano Teaching Load of the Instructors

Piano teaching	*Respondents*		*Max.*	*Min.*	*Average*	*SD*
	No.	*%*	*hour*	*hour*	*hour*	
Total piano teaching	35	92	32	4	18	7
Secondary piano teaching	35	92	25	2	12	5

Data revealed that 66% of the piano lessons the respondents taught were for secondary piano students. The range of the teaching hours for the secondary piano students was from two to twenty-five per week. The average number of hours of lessons taught weekly to the secondary piano students was twelve. Seven of the respondents (20%) actually taught only secondary piano majors. See Table 12 for the distribution of the secondary piano teaching hours.

Section II: Piano Instruction for Secondary Piano Students

The second section of the questionnaire sought information about the nature of piano instruction for secondary piano students. Ten questions were formulated to collect data about the type of piano instruction offered, piano lesson requirements, and evaluation of students' progress.

When asked what kind of piano program the institutions offered for secondary piano students, thirty-seven respondents (97%) answered the question. Some of the departments of music education offered private piano, some others offered partner piano setting, and in some of the schools both settings were common. As may be seen in Table 13, twenty-four respondents (65%) taught in partner lessons with two people

and twenty respondents (54%) taught in private lessons. Of these, eight people (22%) taught in both private and partner settings. One respondent (3%) reported that she was the only piano instructor and a partner lesson with five people was the only practice at her school.

Table 13. Type of Piano Program Offered for Secondary Piano Students

Type of Piano Program	*Number of respondents*	*Percentage of respondents*
Partner lesson (with 2 people)	24	65
Private lesson	20	54
Private/Partner (with 2 people)	8	22
Partner lesson (with 5 people)	1	3

The data concerning the number of semesters required for secondary piano students to take piano lessons at seven responding institutions are presented in Table 14. Voice majors at three departments of music education were required to take piano lessons for eight semesters. Three other schools offered piano lessons for four semesters while only one school offered piano lessons for six semesters within the same major. At four schools, instrumental majors were required to take piano lessons for four semesters while three schools required it for six semesters. One school with a music theory program offered piano lessons for music theory majors for eight semesters.

Table 14. Number of Semesters of Piano Lessons Required for Secondary Piano Students

Schools	*Number of semesters*		
	Voice majors	*Instrumental majors*	*Music theory majors*
A	8	6	8
B	4	4	
C	4	4	
D	8	4	
E	6	6	
F	8	6	
G	4	4	

The data revealed a different length of a lesson period for secondary piano majors among the participating departments of music education. Lesson periods ranged from fifty minutes to thirty minutes. Three schools (43%) offered 50-minute lessons and other three schools (43%) offered 45-minute lessons. Only one school offered 30-minute (14%) lessons for its secondary piano students.

The total number of semester hours of piano lessons secondary piano students received varied among departments of music education. Of the seven participating schools, the respondents at four schools (Schools A, D, F, and G) indicated that piano lessons met once weekly. One school (School B) offered weekly lessons twice for the

first year and once for the second year. While one school (School C) offered lessons twice weekly, another school (School E) offered them twice in the first year and once in the second and third years. Information on the number of semester hours of piano lessons for secondary piano students may be found in Table 15.

Table 15. Number of Semester Hours of Piano Lessons Offered for Secondary Piano Students

Schools	*Semester Hours*							
	1. sem.	*2. sem.*	*3. sem.*	*4. sem.*	*5. sem.*	*6. sem.*	*7. sem*	*8. sem.*
A	1	1	1	1	1	1	1	1
B	2	2	1	1				
C	2	2	2	2				
D	1	1	1	1	1	1	1	1
E	2	2	1	1	1	1		
F	1	1	1	1	1	1	1	1
G	1	1	1	1				

The respondents were asked to determine the number of credit hours secondary piano students received per piano course. All respondents reported that students received one credit per hour of instruction. When students were offered two clock hours of piano lessons, they received two credits. The distribution of the credit hours is comparable with the number of hours of piano lessons presented in Table 15.

The evaluation of secondary piano students' progress was the same at all seven departments of music education. All respondents indicated that their students were evaluated individually each semester by means of a midterm examination given by an individual instructor and a final examination given by a jury.

In response to the question concerning the availability of electronic keyboards, respondents at three departments of music education (43%) reported that their schools had electronic keyboards. These institutions owned only one keyboard each. The remainder of the responding institutions (four institutions or 57%) did not have an electronic keyboard. When the respondents were asked if they used the electronic keyboard for the teaching of secondary piano majors, all responding instructors whose schools had an electronic keyboard reported that they had never used it for the piano instruction.

The investigator asked the respondents to provide data on the piano instruction other than secondary piano study. Of the seven responding schools, only five schools (71%) offered piano accompaniment as a required course. While two schools offered the course for piano and voice majors only, one school offered it for piano, voice, and music theory majors. On the other hand, two of the schools offered a keyboard accompaniment course for all majors. Two of the remaining schools (29%) did not offer an additional keyboard course.

Section III: Course Content of the Secondary Piano Programs

This section of the questionnaire pertained to the course content of the secondary piano programs. Five questions were designed to collect data concerning

the secondary piano curriculum guide, currently used piano teaching materials, and problems that instructors face in the secondary piano programs.

The respondents were asked whether or not their secondary piano course content was based on a written curriculum guide. It was determined that in six (86%) of the seven responding schools, the course content of the secondary piano program was based on a written curriculum guide. Only one school (14%) did not have a separate piano curriculum for secondary piano majors. When the researcher requested the curricula, only five schools sent their secondary piano curriculum guides.

Of the six departments of music education, the respondents at four institutions (67%) indicated that the curriculum guides were developed by the piano department faculty members. While at one school (17%) the piano chair developed the guide, respondents at another school (17%) stated that they used another school's written curriculum guide. The secondary piano curriculum guides of the five departments of music education at Dokuz Eylül, Gazi, Marmara, Selçuk, and Uludağ Universities are as follows.

Objectives of the Secondary Piano Course at Dokuz Eylül University

Semester I

Posture; hand positions; independence of fingers; bass and treble clefs; playing of little piano pieces and studies.

Suggested books are Beyer's Preparatory school, Op. 101; Aaron's Michael Aaron's piano course; Bartók's Mikrokosmos, Vol. 1; Hanon's The virtuoso pianist; Czerny's Five-finger studies, Op. 777; W. F. Bach's The first Bach; and Irmer's A path to musicianship at the piano.

Final examination:

A piece from Beyer,
A study from Czerny,
A piece from The first Bach,
A selected piece from other suggested books.

Semester II

Scales in the keys of C, G, and F major, in one octave; staccato and legato playing; little piano pieces and studies.

Suggested books are Czerny's Practical method for beginners, Op. 599; Hanon's The virtuoso pianist; Beyer's Preparatory school, Op. 101; Bartók's Mikrokosmos, Vol.1, Czerny's Practical methods for beginners, Op. 599; W. F Bach's The first Bach; and Irmer's A path to musicianship at the piano.

Final examination:

A study from Czerny,
A Beyer piece,
A piece from The first Bach,
Another selected piece from suggested books.

Semester III

Scales in all major and minor keys, in one octave; at least five etudes, two sonatinas, two Bach pieces, two romantic pieces, and two contemporary pieces.

Suggested books are Burgmüller's 25 progressive pieces, Op. 100; Bartók's Mikrokosmos, Vol. 2 and Thirty-two pieces; Clementi and Kuhlau sonatinas, Czerny's Practical method for beginners, Op. 599 and 100 progressive studies for the piano, Op. 139; Schumann's Album for the young, Op.68; Hanon's The virtuoso pianist; W. F. Bach's The first Bach; and Saygun's İnci's book.

Final examination:

A study from Czerny or Burgmüller,
A piece from The first Bach,
A sonatina,
A romantic or contemporary piece.

Semester IV

Scales in all major and minor keys, in two octaves; students are expected to play a total of twelve pieces including five etudes, two sonatinas, and two Bach pieces.

Suggested books are W. F. Bach's The first Bach; Czerny's 100 progressive studies, Op. 139; Burgmüller's 25 progressive pieces, Op. 100; Bartók's Mikrokosmos, Vol. 2 and 32 pieces; Hanon's The virtuoso pianist; Schumann's Album for the young; Clementi and Kuhlau sonatinas; and Saygun's İnci's book.

Final examination:

A study from Burgmüller,
A piece from The first Bach,
A sonatina,
Another selected piece from suggested books.

Semester V (elective)

Scales and arpeggios in two octaves; sightreading studies; students are expected to play a total of twelve pieces including five etudes, two sonatinas, and two Bach pieces.

Suggested books are Czerny's 30 new studies in technique, Op. 849; W. F. Bach's The first Bach; J. S. Bach's Little preludes and fugues; Duvernoy's Elementary studies, Op. 176; Bartók's Mikrokosmos, Vol. 3; Heller's Sonatina album, Mozart's Viennese sonatinas; Schumann's Album for the young and The tune master; and Sun's Country colors of Turkey.

Final examination:

A study,
A sonatina,
A little prelude and fugue by Bach,
A romantic or a contemporary piece.

Semester VI (elective)

Arpeggios and scales, in two octaves; students are expected to play a total of twelve pieces including five etudes, two sonatinas or sonatas, and two Bach pieces; sightreading and accompanying studies.

Suggested books are Czerny's 30 new studies in technique, Op. 849; Bach's Inventions; Hanon's The virtuoso pianist; Heller's Sonatina album; Bartók's Mikrokosmos, Vol. 3; Berens studies; Mozart's Viennese sonatinas and easy sonatas; Beethoven's easy sonatas; Schumann's Album for the young and The tune master; Bach's Little preludes and fugues; Levent's Ten pieces for the piano; and Erkin's Duyuşlar.

Final examination:

A study,
A Bach piece,
A sonatina or sonata,
Another selected piece from suggested books.

Semester VII (elective)

Scales and arpeggios, four octaves; little pieces; accompanying little school songs; sightreading studies. Students are expected to play a total of ten pieces including at least five etudes, one sonata, and one Bach piece.

Suggested books are Czerny's 30 new studies in technique, Op. 849 and 40 daily studies, Op. 337; Berens studies [sic], Mozart, Beethoven, and Haydn sonatas, Bach's Inventions and 48 preludes and fugues; Schumann's Scenes from childhood and The tune master; Chopin's Waltzes; Debussy's Children's corner; and Erkin's Duyuşlar.

Final examination:

A study,
A Bach piece,
A sonata,
A romantic piece,
A contemporary piece.

Objectives of the Secondary Piano Course at Gazi University

Semester I

Posture; keyboard orientation; bass and treble clefs; studies in five-finger positions; studies on hand coordination and relaxation of hands, wrists, and arms; legato playing; phrasing; markings; accidentals; basic rhythms; slurs and ties.

Suggested books are Burkard; Emants; Beringer; Beyer; Rehleer; Wolfer; Schaum; Eckstein [sic]; Bartók's Mikrokosmos, Vol. 3; New piano method; and Bayraktar's First steps at the piano.

Semester II

Staccato and legato playing; scales in the major and minor keys, in one octave; playing of little pieces and studies; sightreading studies.

Suggested books are Burkard; Beringer, L. Mozart; [sic]; Duvernoy's Elementary studies, Op. 176; Czerny's 100 progressive exercises, Op. 139; Burgmüller's 25 progressive pieces, Op.100; and Bartók's Mikrokosmos, Vol. 2.

Semester III

Legato and staccato playing; easy sonatinas, studies, and pieces; scales in the major keys with two sharps and two flats, in two octaves; portato playing; sightreading studies.

Suggested books are W. F. Bach's The first Bach; Czerny's 100 progressive exercises, Op. 139; Duvernoy's Elementary studies, Op. 176; Heller's Sonatina album; Bartók's Mikrokosmos, Vols. 1 & 2; Beringer [sic]; Irmer's A path to musicianship at the piano, Burgmüller's 25 progressive pieces, Op.100; Baran's Children's pieces; and Gretchaninoff's Children's book, Op. 98.

Semester IV

Scales in the major keys with two sharps and two flats, in two octaves; legato, staccato, and portato playing; studies for finger independence; sightreading studies.

Semester V

Scales in the keys with three sharps and three flats, in two octaves; Turkish scales, in two octaves; markato playing; embellishments; chords and arpeggios; sighteading studies; playing of little Turkish piano pieces; analysis of pieces.

Semester VI

All scales, in two octaves; arpeggios; the Turkish scales; embellishments; sight-reading studies; playing of four-hand pieces; and use of the damper pedal.

Suggested books are Mozart's Viennese sonatinas; Heller's Sonatina album; easy Beethoven, Haydn, and Mozart sonatas; Bach's Little preludes and fugues and Inventions; Bartók's Mikrokosmos, Vols. 2 & 3 and For children; Schumann's Album for the young; Czerny's 30 new studies in technique, Op. 849; Baran's Children pieces and Black and white.

Semester VII

Scales in the keys with two sharps and two flats, in four octaves; arpeggios; use of the pedals; accellerando and ritardando studies; sightreading studies; studies on keyboard literature, famous pianists, and educators.

Suggested books are Mozart's Viennese sonatinas; Heller's Sonatina album; easy Beethoven, Haydn, and Mozart sonatas; Bach's Little preludes and fugues and Inventions; Bartók's Mikrokosmos, Vols. 2 & 3 and For children; Schumann's Album for the young and Scenes from childhood; Czerny's 30 new studies in technique, Op. 849 and 40 daily studies, Op. 337; Baran's Children pieces and Black and white; Sun's Country colors of Turkey; Akses' Miniatures; and Erkin's Duyuşlar.

Semester VIII

Scales in all keys, in four octaves; arpeggios in four octaves; embellishments; four-hand pieces; sightreading and accompanying studies.

Suggested books are Beethoven's Bagatelles; Heller's Sonatina album, Beethoven, Haydn, and Mozart sonatas; Bach's Inventions and Suites; Bartók's Mikrokosmos, Vols. 3 & 4; Schumann's Album for the young; Tchaikovsky's Album for the young; Chopin's Waltzes and Mazurkas; Czerny's 30 new studies in technique, Op. 849 and 40 daily studies, Op. 337; Sun's Country colors of Turkey; and Erkin's Five water drops.

Objectives of the Secondary Piano Course at Marmara University

Year I

Posture; hand positions; bass and treble clefs; five-finger studies; studies for hand and arm relaxation; legato playing and phrasing; scales in the keys of C major and A minor, four octaves, hands alone.

Pieces to be played are Beyer's studies No. 60, 66, 74, etc.; Duvernoy's studies; Beringer [sic]; Czerny's Practical method for beginners, Op. 599, No. 18 and others; Bach's Notebook for Anna Magdelena Bach; Bartók's Mikrokosmos, Vol. 1 and For

children; little pieces by Soshtakovic and Kabalevsky; and Bayraktar's First steps at the piano.

Final examination:

Scales in the keys of C, G, F major, and A minor, in four octaves, hands alone,
A study from Czerny's Op. 599, No. 58 or 59 or from Duvernoy's studies [sic],
Bach's No. 1 or 2,
A movement from Clementi or Diabelli [sic],
A piece such as Gretchaninoff's "Mazurka" or a selection from Schumann's Album for the young, or Bartók's Mikrokosmos, Vols. 1 & 2.

Year II

Legato, staccato, and portato playing; dynamics; scales in the keys of G, D, A, E, Bb, and Eb major, in four octaves.

Pieces to be played are Bach's Notebook for Anna Magdelena Bach; Czerny's Practical method for beginners, Op. 599 and 30 new studies in technique, Op. 849; Clementi, Kuhlau, Schmitt, and Beethoven sonatinas; Schumann's Album for the young; and Bayraktar's First steps at the piano.

Final examination:

Scales in the major keys up to four sharps
A study from Czerny's Op. 599 (No. 61 and above),
A piece from The first Bach (No. 3 and above),
A sonatina by Clementi, Kuhlau, etc.
A piece from Bartók's Mikrokosmos, Vol. 2, Baran's Children pieces, or easy selections from Saygun [sic].

Objectives of the Secondary Piano Course at Selçuk University

Year I

Posture; hand independence; bass and treble clefs; legato and staccato playing; dynamics and terms; scales; embellishments; and use of the damper pedal.

Year II

Scales; use of pedals; embellishments; classical little dances; sonatinas; technical studies by Hanon, Czerny, and Burgmüller.

Objectives of the Secondary Piano Course at Uludağ University

Year I

Scales and arpeggios in the keys of G, D, and A major, in two octaves; chords and their inversions, and cadences in the same keys. Students are expected to play three Bach pieces, four other pieces, and three studies.

Final examination:

Köhler's Short school of velocity without octaves, Op.242, No. 16,
Two pieces (one may be a Bach piece).

Year II

Scales and arpeggios in the keys of C, F, and E minor, in two octaves; chords and their inversions, and cadences in the same keys; cadences in the keys of the pieces studied in the same year. Students are expected to play two pieces from Bach (one of them may be a different Baroque piece), one movement of a sonatina, three studies, and one more piece from a different era.

Final examination:

Beren's School of velocity, Op. 61, No. 7,
A movement of a sonatina,
A Bach piece.

Year III

Scales and arpeggios in the keys of Eb, Ab major, and B minor, in three octaves; chords and their inversions, cadences in the same keys; cadences in the keys of the pieces studied in the same year. Students are expected to play one Bach piece, one movement of a sonata or sonatina, two studies, and one more piece from a different era.

Final examination:

Baran's "Aksak" from Black and white,
A movement of sonata or sonatina,
A Bach piece.

As presented above, technical and solo performance studies were greatly

emphasized in the secondary piano programs of Turkish departments of music education. In addition, while two schools' curricula included limited accompanying studies, one school offered sight-reading studies. In most cases, goals and objectives of the course and measurement and evaluation were not clear in the secondary piano curricula. A placement exam to evaluate the piano background of students who enter the secondary piano program also did not exist.

Technical studies by Hanon, Czerny, Duvernoy, Burgmüller, and others were heavily used in addition to scales, arpeggios, and cadences in the secondary piano programs. A selection of Turkish piano music repertoire and Western piano music repertoire was suggested for the teaching of solo repertoire. Unfortunately, limited number of Turkish piano literature was included in the curricula. This may come from the fact that there is limited number of published Turkish materials available in Turkey. Baran's Children's pieces and Black and white, Bayraktar's The first steps at the piano, Saygun's İnci's book, and Sun's Country color of Turkey were the only Turkish music selections widely used in the programs. Western piano literature mainly ranged from baroque to romantic eras with less emphasis on contemporary period. The most widely used materials included short dances and little preludes by Bach, Mikrokosmos by Bartók, Album for the young by Schumann, sonatinas by Clementi and Kuhlau, and easy sonatas by Haydn, Mozart, and Beethoven.

In addition to the literature being suggested in the curricula, respondents were also asked which beginning piano textbooks they personally used the most. Data

revealed that fourteen textbooks were used in the secondary piano programs at departments of music education. The most frequently used text was Burkard's New techniques for piano playing (fifteen respondents or 39%). This textbook was followed by Agay's Learning to play piano, used by twelve instructors (32%), Beyer's Elementary instruction book, Op. 101 used by six respondents (16%), and New piano method used by four respondents (11%). All of the textbooks, however, are Western, relatively old, and more suitable for use in teaching younger beginners. See Table 16 for the titles of the piano textbooks, and numbers and percentages of the respondents who used such materials.

Table 16. Beginning Piano Textbooks Currently Used by the Respondents in the Secondary Piano Programs

Title of textbooks	*Number of instructor*	*Percentage of instructor*
Burkard, J. A. (1961). Neue anleitung für das klavierspiel [New techniques for piano playing]. Mainz: Schott.	15	39
Agay, D. (1987). Learning to play piano, Vols. 1-4. Yorktown Music.	12	32
Beyer, F. Preparatory school, Op.101. Peters.	6	16
Yeni piyano metodu [New piano method]. (1980). Ankara: Dağarcık.	4	11
Aaron, M. (1945, 1946). Michael Aaron piano course, Vols. 1-4. New York: Mills Music.	3	8
Yegorova & Sirovic.(1978). Fortepianoda çalmak için ibtidai tedris vesaiti. Baku, Azarbaijan: Işık.	3	8
Eckstein, M. (1953). Eckstein adult piano book. New York: Carl Fischer.	2	5
Lakovitskaya & Barenboym. Başlangıç metodu [Beginning method]. Leningrad: Muzika.	2	5
Lubomudzova, N. (1975). Fortepiyanoda çalmak için ibtidai tedris vesaiti, Vol. 1. Moscow: Isdatelstvo Musika.	2	5

Milic. Fortepiano. Kiev: Muzicna Ukraine.	2	5
Nikolayeva. Piyanoda çalma [Playing at the piano]. Moscow: Muzika.	2	5
Thomson, J. (1955-1959). Easiest piano course. Cincinnati, OH: The Willis Music.	2	5
Bastien, J. W., & Bastien, J. S. (1968). Beginning piano for adults. Park Ridge, IL: General Words & Music.	1	3
Kamacıoğlu, F. (1996). Kolay piyano metodu [Easy piano method]. İstanbul, Turkey: Flaş Ajans.	1	3
Olson, L. F., Bianchi, L., & Blickenstaff, M. (1972, 1974, 1978). Music pathways, Vols. 1-3. New York: Carl Fisher.	1	3

It was determined that the individual respondents used fifty-nine supplementary piano materials in the secondary piano programs. The most widely used textbook was W. F. Bach's The first Bach (thirty-five respondents or 92%) followed by Czerny's 100 progressive exercises, Op. 139 (twenty-one respondents or 55%), Saygun's İnci's book (twenty respondents or 53%), Baran's Children's pieces, Bartók's Mikrokosmos (eighteen respondents or 47%), Baran's Black and white (seventeen respondents or 45%), Erkin's Duyuşlar, Sun's Country colors of Turkey, and Heller's Sonatina album (fifteen respondents or 39%). These texts and the other supplementary piano materials used by twelve and fewer piano instructors are presented in Table 17.

Table 17. Supplementary Piano Materials Currently Used by the Respondents in the Secondary Piano Programs

Title of books	*Number of instructors*	*Percentage of instructors*
Bach. W. F. Der erste Bach [The first Bach]. Zurich: Hugo.	37	97
Czerny, C. 100 progressive exercises, Op. 139. New York: G. Schirmer.	22	58
Saygun, A. A. (1952). İnci'nin kitabı [İnci's book]. İstanbul, Turkey: Jorj D. Papajorjiu.	20	53
Baran, İ. (1984). Çocuk parçaları [Children's pieces] Ankara, Turkey: Belgi.	19	50
Bartók, B. (1987). Mikrokosmos, Vols. 1-3. London: Boosey & Hawkes.	19	50
Baran, İ. (1975). Siyah ve beyaz [Black and white]. Ankara, Turkey: Devlet konservatuvarı yayınları.	17	45
Erkin, U. C. (1937). Duyuşlar. Ankara, Turkey [sic].	16	42
Sun, M. (1998). Yurt renkleri [Country colors of Turkey], Vols. 1-4. Ankara, Turkey: Önder.	16	42
Heller, M. P. Sonatinen album: Musicverlag [sic].	15	39
Schumann, R. (1993). Album for the young, Op. 68. (Palmer, W. A., Ed.). Van Nuys, CA: Alfred.	12	32
Czerny, C. (1893). Practical method for beginners on the pianoforte, Op. 599. New York: G. Schirmer.	11	29
Burgmüller, F. (1992). Twenty-five progressive pieces, Op. 100. Van Nuys, CA: Alfred.	10	26
Bayraktar, E. Piyanoda ilk adımlar [First steps at the piano]. Ankara, Turkey: Eğitsel müzik.	9	24
Levent, N. (1991). Piyano için on parça [Ten pieces for the piano]. İzmir, Turkey [sic].	8	21
Tuğcular. E. (1995). Türkünün rengi [Color of a folk song]. Ankara, Turkey: Evrensel.	8	21
Bach, J. S. (1933). Inventions and sinfonias. Frankfurt: C. F. Peters.	7	18
Çimen, G., & Ercan, N. (1996). Piyano albümü. Ankara, Turkey: Armoni.	7	18
Clementi, M. (1904). Six sonatinas, Op. 36. New York: G. Schirmer.	7	18
Czerny, C. Five-finger studies, Op. 777. Melville, NY: Belwin Mills.	7	18

Duvernoy, J. B. (1971). Twenty-five elementary studies, Op. 176. Sherman Oaks, CA: Alfred.	7	18
Akses, N. K. (1936). Minyatürler [Miniatures]. İstanbul, Turkey: Jorj D. Papajorjiu.	6	16
Bach, J. S. Eighteen preludes and fugues. New York: G. Schirmer.	6	16
Bartók, B. (1946). For children, Vols.1 & 2. New York: Boosey & Hawkes.	6	16
Czerny, C. 30 New studies in technique, Op.849. Frankfurt: C. F. Peters.	6	16
Mozart, W. A. (1967). Six Viennese sonatinas. New York: G. Schirmer.	6	16
Erkin, U. C. (1931). Beş damla [Five water drops]. Hakimiyeti Milliye.	5	13
Khachaturian, A. (1977). Album for young people, Vols. 1 & 2. Van Nuy, CA: Alfred.	5	13
Gretchaninoff, A. (1971). Children's book, Op. 98. Van Nuys, CA: Alfred.	4	11
Haydn, J. (1964). The complete piano sonatas, Vols. 1-3. Vienna: Universal.	4	11
Kuhlau, F. (1982). Six sonatinas, Op. 55. Van Nuys, CA: Alfred.	4	11
Amirov, F. Piyano eserleri [Piano pieces] [sic].	3	8
Bach, J. S. (1983). The well-tempered clavier. New York: Dover.	3	8
Chopin, F. (1943). Waltzes. New York: G. Schirmer	3	8
Czerny, C. (1897). 40 daily exercises for the pianoforte, Op. 337. New York: G. Schirmer.	3	8
Irmer, O. Ein weg zum musizieren am klavier [A path to musicianship at the piano]. Rhein: Musicverlag.	3	8
Kabalevsky, D. (1992). Thirty piano pieces for young people, Op. 27. Van Nuys, CA: Alfred.	3	8
Kabalevsky, D. (1993). (Palmer, W. A. Ed.). Twenty-four pieces for children, Op. 39. Van Nuys, CA: Alfred.	3	8
Karayev. Piyano eserleri [Piano pieces] [sic].	3	8
Mozart, W. A. (1977). Klaviersonaten. München: G. Henle Verlag.	3	8
Schumann, R. (1973). Scenes from childhood, Op. 15. Wien: Wiener Urtex.	3	8
Bartók, B. (1972). Ten easy pieces. Van Nuys, CA: Alfred.	2	5

Beethoven, L. v. (1986). Seven sonatinas for the piano. Van Nuys, CA: Alfred.	2	5
Bertini, H. (1892). Twenty-five easy studies for the piano, Op. 100. New York: G. Schirmer.	2	5
Debussy, C. (1983). Children's corner. Vienna: Wiener Urtext.	2	5
Diabelli, A. (1984). Eleven sonatinas. Van Nuys, CA: Alfred.	2	5
Tchaikovsky, P. (1983). Album for the young, Op. 39. The Associated Board of the Royal Schools of Music.	2	5
Akdil, S. Altı piyano parçası [Six pieces for the piano] [sic].	1	3
Bach, J. S. (1916). English suites. Leipzig: Breitkopf & Hartel.	1	3
Atalay, A. (1983). Piyano için üç parça [Three pieces for the piano]. İzmir, Turkey [sic].	1	3
Bach, J. S. (1945). Six French suites and two studies in A minor and Eb major. Scarsdale, New York: E. F. Kalmus.	1	3
Beethoven, L. v. (1953). Klaviersonaten, Vols. 1 & 2. München: G. Henle Verlag.	1	3
Curtis, H. (1926). Fundamental piano series. Chicago, IL: Lyon-Healy.	1	3
Erinç, C. Dört Türk ezgisi [Four Turkish melodies]. Turkey [sic].	1	3
Olson, L. F. (1978). Exploring piano literature. New York: Carl Fisher.	1	3
Sun, İ. (1993). Piyano için parçalar [Pieces for the piano]. Ankara, Turkey: Evrensel.	1	3
Taviloğlu, İ. Piyano albümü [Piano album]. Turkey [sic].	1	3
Ün, E. Z. Çocuklar için [For children]. İstanbul, Turkey: Remzi.	1	3

When respondents were asked about the problems they faced in teaching secondary piano effectively, thirty-six (95%) respondents answered the question. The majority of the responding instructors (twenty-eight respondents or 78%) determined that an insufficient number of pianos was the main problem. Twenty instructors

(56%) found excessive student load as a problem and ten instructors (28%) pointed out the lack of piano textbooks as a problem. Moreover, six instructors (17%) responded with additional problems. The problems related to the secondary piano programs were as follows. Four respondents indicated that the students could not practice piano enough, because there were too many requirements to fulfill in the music education curriculum. One respondent indicated that "music theory courses such as fundamentals of music, harmony, musical styles and forms, and music analysis were not offered in some departments' programs in the first year. Those music theory courses should be offered in the first year coordinated with piano lessons". Two respondents found the quality of the currently used piano curricula as a problem. They pointed out that course goals and objectives, and measurement and evaluation for each semester were not determined. They strongly suggested that the piano curricula needed a revision. One respondent indicated that there was no available placement test in piano to evaluate the background of students who enter the program. Two other respondents indicated that there was no Turkish beginning piano textbook available for the college level students. Another respondent found the repertoire used as a problem. She pointed out that repertoire other than Western classical music and contemporary Turkish music repertoires were not included in the program. Five people considered the length of piano lessons and meeting times as problematic. Three people indicated that length of weekly piano lesson hours were not sufficient and two people found that one lesson time a week was not enough to cover the piano teaching materials. Two of the respondents felt that two students in

one lesson time was not convenient and one respondent indicated that the number of piano teachers was not adequate. Another instructor considered the poor quality of piano facility as problem. He indicated that the pianos needed a constant tuning and maintenance. There were also problems related to the quality of students who enter the music education program as follows:

1. Many students enter the music education program without a music and/or piano background (two respondents).
2. Many students start taking piano lessons for the first time at the college level at the age of eighteen- to twenty-year old (three respondents).
3. Students are very lazy in practicing, skip the lessons, and do not consider the piano lessons important (three respondents).
4. Adult students' talent and mental conception are limited (two respondents).

Section IV: The Teaching of Performance and Functional Piano Skills

This section of the questionnaire was designed to gather data about the teaching of performance and functional piano skills. Eight questions sought information about those skills, group piano teaching, and the group piano teaching materials.

Analysis of the data surrounding the performance and functional piano skills currently taught in a secondary keyboard course revealed that eight of the fourteen listed skills were reported as being the primary ones taught (N=33). The skills taught by the respondents primarily were technical development (thirty-three respondents or 100%), repertoire study (thirty-one respondent or 94%), sight-reading (thirty respondents or 91%), accompaniment (twenty-nine respondents or 88%), chord progressions (twenty-four respondents or 73%), development of style (twenty-three

respondents or 70%), analysis (nineteen respondents or 58%), and memorization (eighteen respondents or 55%). The remaining skills taught by less than 30% of the respondents were ensemble playing (ten respondents or 30%), harmonization (nine respondents or 27%), transposition (six respondents or 18%), realization of figured bass (three respondents or 9%), and improvisation and score reading (one respondent or 3%) (See Table 18).

In the same question, respondents were asked to rank the same performance and functional piano skills according to their importance for training prospective music teachers (1 being the most important skill and 14 being the least important skill). To determine the respondents' average ranking of skills, all numerical ranks for each skill were added together and then divided by the number of the respondents. Sight-reading, technical development, and accompaniment (average 4) were the functional skills ranked the most important for the training of prospective music teachers. These skills were followed by, from the most important to the least important, repertoire study (average 5), harmonization (average 6), development of style, chord progressions, analysis, and ensemble playing (average 7), transposition and memorization (average 8), realization of figured bass and improvisation (average 10), and score reading (average 11).

A second analysis of the data determined the means of average weighted rankings to establish a more accurate result of the respondents' ranking of the performance and functional piano skills. The highest number (140) was assigned to the most important skill and the lowest number (10) to the least important one.

Table 18. Teaching of Performance and Functional Piano Skills to Prospective Music Teachers

Performance and Functional Skills	*Ranking of importance*				*Currently used skills in piano lessons*		*Rating of importance*						
	Average	*Order*	*Weighted average*	*Order*	*Number of respondents*	*Percent*	*Number of respondents*					*Average*	*Order*
							5	*4*	*3*	*2*	*1*		
Sight-reading	4	1	113	1	30	79	27	8	1	0	0	5	2
Technical development	4	2	108	2	33	87	22	9	5	0	0	4	3
Accompaniment	4	3	107	3	29	76	29	7	1	0	0	5	1
Repertoire study	5	4	103	4	31	82	16	12	6	0	1	4	5
Harmonization	6	5	91	5	9	24	14	13	9	0	0	4	8
Development of style	7	6	85	6	23	61	8	17	9	1	1	4	9
Chord progressions	7	7	83	8	24	63	14	15	6	1	3	4	6
Analysis	7	8	84	7	19	50	16	9	7	2	0	4	7
Ensemble playing	7	9	78	9	10	26	16	13	3	2	0	4	4
Transposition	8	10	75	10	6	2	8	12	14	1	0	4	10
Memorization	8	11	69	11	18	47	2	11	18	4	0	3	2
Realization of fig. bass	10	12	58	12	3	8	2	14	12	4	0	3	11
Improvisation	10	13	54	13	1	3	2	4	20	5	2	3	14
Score reading	11	14	46	14	1	3	2	15	11	3	0	3	13

1= the most important skill
14= the least important skill

5= Very important
4= Important
3= Somewhat important
2= Unimportant
1= Undecided

Rankings for each item were added together and then divided by the number of the respondents to determine average weighted rankings. The resulting average weighted rankings are comparable to the average rankings of responses for each skill category except two skills, chord progressions and analysis skills (See Table 18).

The respondents were also asked to rate the importance of the same piano skills for prospective music teachers by using a scale of 1 to 5 (1 being undecided and 5 being very important). As may be seen in Table 18, accompaniment and sight-reading (average 5) were rated as the very important functional skills. The other skills listed by the respondents were rated as following: technical development, ensemble playing, chord progressions, repertoire, analysis, harmonization, development of style, and transposition (average 4); realization of figured bass, memorization, score reading, and improvisation (average 3).

When compared the results of the rating and ranking of the performance and functional piano skills, it was determined that in both cases sight-reading, technical development, ensemble playing, chord progressions, repertoire, analysis, harmonization, development of style, and transposition were placed in the upper level of the scales. On the other hand, skills such as improvisation, score reading, memorization, and realization of figured bass skills were placed on the lower end of the ranking and rating scales.

The respondents were asked to determine what kind of repertoire should be included in a piano curriculum to train prospective music teachers. They ranked the listed five categories of piano repertoire according to their importance in the music

teacher training programs (1 being the most important, 2 being the next most important). As presented in Table 19, the respondents considered contemporary Turkish piano repertoire, classical period repertoire and baroque period repertoire (average 2) as the most important categories of literature for the music teacher training programs. They were followed by romantic period repertoire and twentieth century repertoire (average 4). A second analysis of the data was made by means of average weighted ratings for a more accurate result. The highest number (50) was assigned to the most important repertoire and the lowest number (10) to the least important one. As may be seen in Table 19, the resulting average weighted ratings are comparable to the average ratings for each repertoire category.

Table 19. Repertoire Considered by the Respondents to be Included in a Curriculum to Teach Secondary Piano Students

Piano repertoire	*Ranking of importance*				*Rating of importance*						
	Ave.	*Order*	*Weighted average*	*Order*	*Number of respondents*					*Ave.*	*Order*
					5	*4*	*3*	*2*	*1*		
Contemporary Turkish	2	1	37	1	12	8	1	0	0	5	1
Baroque period	2	2	36	2	15	5	1	0	0	5	2
Classical period	2	3	36	3	15	5	1	0	0	5	3
Romantic period	4	4	21	4	10	10	1	0	0	4	4
20th century	4	5	20	5	9	7	5	0	0	4	5

1=the most important repertoire
5=the least important repertoire

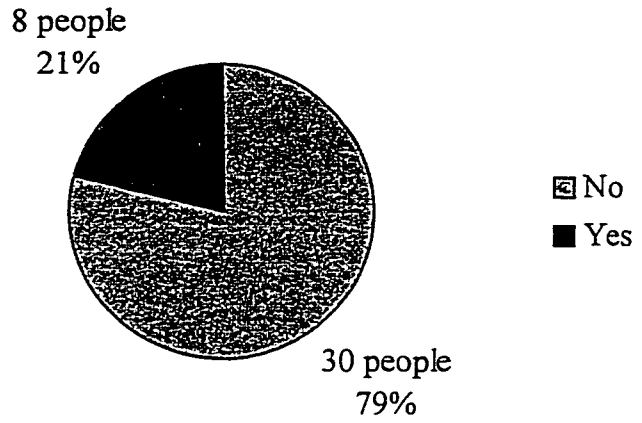
5=Very important
4=Important
3=Somewhat important
2=Unimportant
1=Undecided

Furthermore, respondents listed and ranked seven different categories of literature to be included in a secondary piano curriculum in the following order: harmonization of Turkish folk songs, national songs, ensemble music, accompaniments for songs, school songs, music of different cultures, and popular music.

In the same question, the respondents were asked to rate the importance of the listed repertoire for the music teacher training programs by using a scale of 1 to 5 (1 being undecided to 5 being very important). As may be seen in Table 19, contemporary Turkish music repertoire, baroque repertoire, and classical period repertoire were rated as very important (average 5). Romantic period repertoire and the twentieth century repertoire (average 4) were viewed as being next in importance. Seven other types of literature listed by the respondents were rated in the following order: school songs, ensemble music, music of different cultures, national songs, harmonization of Turkish folk songs, accompaniments for songs, and popular music.

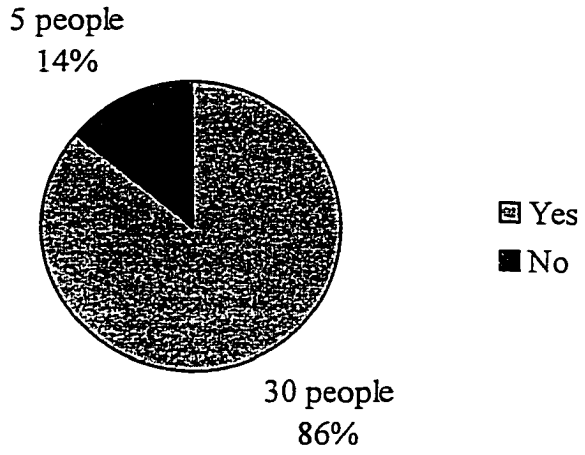
Of thirty-eight respondents, only eight instructors (21%) were familiar with techniques of teaching functional piano skills in a group settings at American colleges and universities. Of these, three people (38%) were "quite familiar" with the group piano teaching through studying abroad. One of the respondents indicated that she was even experienced with the group piano teaching. Five of the respondents (63%) were "somewhat familiar" with group piano teaching through reading piano books and/or articles on piano teaching. Thirty respondents (79%) reported that they were not familiar with teaching functional piano skills in group setting (See Figure 7).

Figure 7. Familiarity of the Respondents with the Group Piano Teaching



When asked if they would be interested in teaching piano in groups, thirty-five people answered the question. Most of the respondents (thirty respondents or 86%) were interested in teaching functional piano skills to secondary piano students in a group. Five respondents (14%), however, did not show interest in teaching of the piano in groups (See Figure 8).

Figure 8. Interest of the Respondents in Group Piano Teaching



The respondents were asked the extent to which they were familiar with the listed piano textbooks that were used widely in the group piano programs of American colleges and universities. These materials were chosen based on Skroch's study of 1991. Alfred's group piano for adults by Lancaster and Renfrow and Belwin complete adult keyboard course by Feldstein published in the United States after her research were also included in the list. Twenty-six respondents (68%) claimed strong acquaintance with Mikrokosmos by Bartók and seven respondents (18%) likewise with Classics to moderns by Agay. Only two respondents (5%) claimed "very familiar" knowledge of Alfred's group piano for adults by Lancaster and Renfrow. Most of the respondents, however, indicated "little" or "no previous" knowledge of the rest of the materials (See Table 20).

Table 20. Knowledge of the Respondents on the American Piano Textbooks

Titles of the books	*1*		*2*		*3*	
	No.	*%*	*No.*	*%*	*No.*	*%*
Piano for developing musician, Vols. 1 & 2 by Hilley & Olson	29	76	8	21	1	3
Keyboard musicianship, Vols. 1 & 2 by Lyke et al.	29	76	8	21	1	3
Harmonization at the piano, by Frackenpohl	31	82	7	18	0	0
Progressive class piano, by Heerema	33	87	5	13	0	0
Keyboard Strategies, Master Text 1 & 2, by Stecher et al.	30	79	7	18	1	3
Play by choice adult piano method, by Kern	32	82	6	16	0	0
Alfred's group piano for adults, Vols. 1 & 2, by Lancaster & Renfrow	31	82	5	13	2	5
Belwin complete adult keyboard course, by Feldstein	32	84	6	16	0	0
Classics to modern, by Agay	20	53	11	29	7	18
Mikrokosmos, Vols. 1 & 2 by Bartók	6	16	6	16	26	68

I have never heard of the methods (1)
I have little knowledge of the methods (2)
I am well acquainted with the methods (3)

The respondents were asked if they would consider using of the listed piano textbooks used widely in American schools, if some of them were introduced to them. The data revealed that all respondents (thirty-eight respondents or 100%) showed interest in using the texts for secondary piano students.

Lastly, the respondents were asked to make any further comments or observations that they thought pertinent to the teaching of prospective music teachers in the secondary piano programs. The following comments were made regarding the piano programs, piano teaching materials, and the general music curricula and music

education in general as well. One respondent suggested that program development committees should be established at departments of music education for revision of the current piano curriculum. Four respondents indicated that currently used piano curricula were not comprehensive and they needed to be re-evaluated. They suggested that a new piano curriculum should be developed, pilot-tested, evaluated, and re-arranged immediately. While three respondents suggested a newly developed piano curriculum needed to be coordinated with public school teaching needs, two respondents suggested consideration of the current piano teaching trends before developing a new curriculum. One respondent commented as following:

> I congratulate you for working on this research and wish you the best in your studies. I really believe that the secondary piano programs for prospective music teachers should be realistic. The programs should be evaluated and be correlated with public school needs. Effective piano curricula should be used as models to develop a new one. New piano teaching materials and new teaching techniques should be included in this program.

There were some other comments on the teaching of functional skills and teaching piano in groups. One respondent found the teaching of functional skills very important for the training of prospective music teachers. She included the following statement: "In my opinion, functional piano skills should be part of the piano curricula to train prospective music teachers. Unfortunately, skills such as transposing, improvising, score reading, etc. are not part of the current piano programs". Another respondent, who had training in the United States, suggested that the group piano teaching should be offered at Turkish departments of music education. He commented that "I believe that group piano programs should offer

varied activities to fulfill music teacher's needs. Departments of music education should establish piano laboratories to offer a combination of private and group piano teaching". One respondent made a suggestion to introduce the group piano teaching techniques to Turkish piano instructors. Moreover, one person suggested that piano teachers should be trained to teach piano in groups through workshops and seminars. One respondent commented that "I am experimenting with group piano on two pianos with children and adult students. I have more knowledge of European group piano than that of the United States." Other comments made by the respondents are as follows:

1. Piano pedagogy programs should be established to prepare the future piano instructors of the departments of music education.
2. There is a great need for beginning level piano textbooks for adult students. New piano textbooks offering Turkish sounds and school music examples should be written immediately.
3. Many supplementary piano materials, especially on world music and national music, are needed. New materials should be made available for the piano instructors immediately.
4. Many of the Turkish piano instructors are not familiar with the American piano textbooks and those that were listed in the questionnaire should be introduced to them.
5. Physical conditions of the pianos, the music library, and the use of computers in music education should be improved.
6. The number of the required courses in the music education general curricula of departments of music education should be reduced.
7. Foundations should be established for educational research and competitions as well.
8. The music education field needs more research-based publications and symposia. Refereed-publications in both Turkish and English languages are essential.
9. Music teacher training programs should aim to reach out to the community.
10. The Turkish public school music education system should be re-evaluated and revised.

Summary of the Data Collected from the Questionnaire

Data collected from thirty-eight piano faculty members at the selected seven departments of music education in Turkey are summarized as following:

1. Twenty-nine piano instructors (76%) had full-time appointments and nine (24%) had part-time appointments.
2. Sixteen piano instructors (42%) had a master's degree, fourteen respondents (37%) a bachelor's degree, and five respondents (13%) a doctoral degree. Three people (8%) reported not having college degrees--two people had a high school equivalent diploma from conservatories and one earned a three-year diploma from a music branch of an institute of education.
3. Twenty-five instructors (66%) were graduated from departments of music education, three instructors (8%) graduated from state conservatories, and only one instructor (3%) graduated from a music branch of institute of education. The nine remaining respondents (24%) graduated from other schools including Department of Art History at İstanbul University (one respondent), College of Education at Hacettepe University (one respondent), Baku Conservatory in Azarbaijan (five respondents), and Ecole Normale de Musique de Paris, France (two respondents).
4. Thirty-two instructors (84%) indicated the piano as their major performing instrument. Four of the six remaining respondents (16%) majored in violin, viola, cello, and flute.

5. Thirty respondents (79%) never had any coursework in piano teaching and eight respondents (21%) had formal coursework in the same area. Respondents indicated that piano pedagogy programs needed to be established at departments of music education to prepare the future piano instructors for such institutions. On the other hand, of the thirty-seven, nineteen instructors (51%) indicated that they attended a workshop/ seminar on the piano teaching. Eighteen (49%) instructors never attended a workshop/seminar.
6. Twenty-six instructors (68%) taught the piano in private studios outside the colleges. Twenty instructors (53%) had taught in the middle schools, eighteen respondents (47%) had taught in the high schools, and thirteen instructors (34%) had teaching experiences in the elementary schools prior to their college teaching. Of the six instructors (16%), three respondents had taught at conservatories, two respondents at private music schools, and one respondent at a fine arts high school.
7. The average number of years of teaching experience of thirty-three responding piano instructors at the college level was eleven and a half. Twenty-six instructors had taught piano in private studios outside the colleges for an average of thirteen years. Twenty instructors had teaching experience in the middle schools for an average of four and a half years, eighteen people in the high schools for an average of five years, and thirteen people for an average of two years in the elementary schools. Five

people had taught in conservatories, private music schools, and a fine arts high school for an average of two years.

8. The piano teaching load of thirty-five responding piano instructors (92%) ranged from a four-to a thirty-two-hour per week with the average number of hours of eighteen. 66% of the piano lessons the respondents taught were for the secondary piano students (average twelve hours).
9. Twenty-four piano instructors (65%) taught piano in partner lessons with two students and twenty (54%) taught in private lessons. Of these, eight people (22%) taught in both private and partner settings. Only one respondent (3%) reported a partner lesson with five students.
10. Departments of music education offered secondary piano programs from four to eight semesters. Voice majors at three schools were required to take piano lessons for eight semesters. Three other schools offered piano lessons for four semesters while only one school offered piano lessons for six semesters within the same major. At four schools, instrumental majors were required to take piano lessons for four semesters while three schools required it for six semesters. One school with a music theory program required the same majors to take piano lessons for eight semesters.
11. Three schools (43%) offered 50-minute lessons and other three (43%) offered 45-minute lesson. Only one school (14%) offered 30-minute lessons.
12. Four schools offered piano lessons that met once weekly. One school

offered weekly lesson meetings for two clock hours for the first year and one clock hour for the second year, while one school offered lessons twice weekly. Another school offered piano lessons twice in the first year and once in the second and the third years.

13. Students received one credit per hour of piano instruction they received. When students had two clock hours of piano lessons, they received two credits.
14. Secondary piano students were evaluated individually each semester by means of a midterm examination given by individual instructor and a final examination given by a committee.
15. Only three departments of music education (43%) had one electronic keyboard each. None of the respondents used the electronic keyboard for the teaching of secondary piano students.
16. Five schools (71%) offered piano accompaniment as a required course. Two of the schools offered the course for voice majors only and one school offered the course for voice and music theory majors. Two of the schools required a keyboard accompaniment course for all majors.
17. Six schools (86%) had separate piano curriculum guides for the secondary piano programs. One school (14%) did not have a curriculum. At four schools (67%), the piano department faculty members developed the guides and at one school (17%), the piano chair developed the guide. One school (17%) used another school's curriculum guide.

18. Only technical and solo performance studies were greatly emphasized in the secondary piano programs. While two departments of music education included limited accompanying studies, one school offered sight-reading studies in the secondary piano curriculum.
19. Of the listed fourteen skills, the eight skills were taught by the respondents primarily in the following order: technical development, repertoire study, sight-reading, accompaniment, chord progressions, development of style, analysis, and memorization.
20. The respondents found the currently used curricula not comprehensive. They suggested that a new curriculum be developed including the functional piano skills and be coordinated with public school teaching needs.
21. The most frequently used beginning level textbooks were Burkard's New techniques for piano playing and Agay's Learning to play piano. All of the beginning piano textbooks being used by the respondents for secondary piano students were Western, relatively old, and written for children.
22. Technical studies from standard literature were heavily used in addition to scales, arpeggios, and cadences in the secondary piano programs. A selection of Turkish and Western piano music repertoires were taught for the study of solo repertoire. Western piano literature was mainly from baroque to romantic eras with less emphasis on the contemporary period. The most frequently used supplementary materials were, in order, W. F.

Bach's The first Bach, Czerny's 100 progressive exercises, Saygun's İnci's book, Baran's Children's pieces, Bartók's Mikrokosmos, Baran's Black and white, Erkin's Duyuşlar, Sun's Country colors of Turkey, and Heller's Sonatinen album.

23. The piano instructors indicated that there was a great need for Turkish piano textbooks offering Turkish sounds and school music examples for college age beginning level students.
24. The respondents were asked to determine what kind of repertoire should be included in the secondary piano programs. They ranked the listed five categories of piano repertoire according to their importance for the music teacher training programs: (1) contemporary Turkish piano repertoire, (2) baroque period repertoire, (3) classical period repertoire, (4) romantic period repertoire, and (5) the twentieth century repertoire. The respondents also listed seven additional categories of literature as following: harmonization of Turkish folk songs, national songs, ensemble music, song accompaniments, school songs, music of different cultures, and popular music.
25. The respondents rated the importance of the listed categories of repertoire for the music teacher training programs as follows: (1) contemporary Turkish music repertoire, (2) baroque period repertoire, (3) classical period repertoire, (4) romantic period repertoire, and (5) the twentieth

century repertoire. Other seven literature listed by the respondents were rated in following order: school songs, ensemble music, music of different cultures, national songs, harmonization of Turkish folk songs, song accompaniments, and popular music.

26. The respondents found the teaching of functional piano skills very important for prospective music teachers and suggested that those skills should be part of the piano curricula to fulfill music teachers' needs. Respondents ranked fourteen performance and functional piano skills according to their importance for training prospective music teachers as follows: (1) sight-reading, (2) technical development, (3) accompaniment, (4) repertoire study, (5) harmonization, (6) development of style, (7) chord progressions, (8) analysis, (9) ensemble playing, (10) transposition, (11) memorization, (12) realization of figured bass, (13) improvisation, and (14) score reading.
27. The respondents rated the importance of the same fourteen skills for prospective music teachers as follows: (1) accompaniment, (2) sight-reading, (3) technical development, (4) ensemble playing, (5) chord progressions, (6) repertoire, (7) analysis, (8) harmonization, (9) development of style, (10) transposition, (11) realization of figured bass, (12) memorization, (13) score reading, and (14) improvisation.
28. Thirty respondents (79%) were not familiar with the teaching of functional piano skills in group settings at American colleges and universities while

eight (21%) reported familiarity. Of the eight respondents, three (38%) were "quite familiar" with the group piano teaching through studying abroad and five (63%) were "somewhat familiar" with it through reading piano books and/or articles on piano teaching.

29. Thirty (86%) of the thirty-five responding instructors were interested in teaching piano in a group setting and five (14%) were not interested. One respondent even suggested establishing piano laboratories to offer combination of private and group piano teaching. Moreover, it was indicated that piano instructors needed training in group piano teaching through piano pedagogy programs and workshops/seminars.
30. Twenty-six respondents (68%) claimed "strong acquaintance" with Bartók's Mikrokosmos and seven respondents (18%) likewise with Agay's Classics to moderns from the listed repertoire that was widely used in American colleges and universities.
31. All thirty-eight respondents (100%) were interested in using the listed American textbooks that were widely used at American colleges and universities, if some of the textbooks were introduced to them.
32. Twenty-eight respondents (78%) determined that an insufficient number of pianos was a main problem. Twenty instructors (56%) found excessive student load as a problem and ten instructors (28%) pointed out the lack of piano textbooks as a problem. The respondents also indicated that quality of the currently used piano curricula was problem. In most cases, goals

and objectives of the course and measurement and evaluation were not clear in the curricula. The respondents suggested that a new piano curriculum should be developed and correlated with public school needs. Other problems regarding the secondary piano programs were included as follows:

a. A placement exam in piano to evaluate the background of students who enter the secondary piano program do not exist.
b. The length of weekly piano lesson hours, one lesson time a week, and two students in one lesson time are not sufficient.
c. Many students enter the music education program without a music and/or piano background.
d. Students could not practice piano enough, because there are too many requirements to fulfill in the music education curriculum.
e. Music theory courses are not offered in many departments' programs in the first year. They should be offered in the first year coordinated with piano lessons.
f. The number of piano teachers is inadequate.
g. Quality of piano facility is not good. The pianos need a constant tuning and maintenance.

33. The additional comments were made by the respondents as follows:

a. Piano pedagogy programs should be established at departments of music education to prepare the future piano instructors.
b. Physical conditions of the music libraries and the use of computers in music education should be improved.
c. Foundations should be established for educational research and competitions as well.
d. The music education field needs more research-based publications and symposia. Refereed-publications in both Turkish and English languages are essential.
e. The Turkish public school music education system should be re-evaluated and revised.

CHAPTER VII

RECOMMENDED GROUP PIANO CURRICULUM

This chapter contains a comprehensive group piano curriculum developed by the researcher to teach functional piano skills to beginning level undergraduate secondary piano students in Turkish departments of music education. Presented here are the statement of the purpose for the creation of the group piano curriculum, goals of the group piano curriculum, objectives of the group piano curriculum, the design of the recommended group piano curriculum, outline of content to be taught, class piano textbooks, and establishment of the group piano program.

Statement of the Purpose for the Creation of the Group Piano Curriculum

Schools of music regard the study of piano as an essential foundation in music teacher training programs and a valuable tool for enhancing public school music teaching. Graduates of music education programs actually find themselves dependent on the piano both for personal benefit in becoming familiar with choral, band or orchestral literature and for direct classroom use (Buchanan, 1964). Keyboard needs and expectations for the public school teaching include transposition, sight-reading, improvisation, accompanying, harmonization, ensemble playing, score reading, and performance (Graff, 1984; Johnson, 1987; March, 1988; Redfern, 1983).

Timmons' study (1980) revealed that without functional piano skills, many music education graduates, however, are having difficulty meeting keyboard

expectations for music teaching. It is not desirable for prospective music teachers to graduate without the functional piano facility to use the piano effectively for ordinary classroom situations. Prospective music teachers need to acquire functional keyboard skills other than solely the technique and piano repertoire that are generally included in traditional private piano programs (McDonald, 1989). Therefore, functional piano requirements should be incorporated in piano courses for music education majors in terms of providing functional piano experiences and the use of the piano as a basic tool (Webber, 1958). Sonntag (1980) recommended that teacher training institutions need to continually evaluate the requirements and procedures for piano instruction for music education majors based on skills needed by music teachers in music classrooms.

The successful music teaching skills that are directly related to the functional piano skills are developed in the group piano courses (Nagode, 1988). Group piano has been shown to be a most effective way of developing and improving the general musicianship and functional piano facility of the music education major (Sonntag, 1980). In addition, teaching piano to groups of students is an efficient use of teacher time. Increased instructional time for each student and the benefits of group interaction in the learning process allow for a wide variety of instructional activities (Collins et al., 1980).

Schools of music at American colleges and universities have been incorporating the teaching of functional piano skills in the group piano programs. Students generally study piano in a lab situation for two years to satisfy NASM and

departmental requirements. Practical piano skills such as sight-reading, transposition, harmonization, improvisation, ensemble playing, accompanying, and others receive equal emphasis along with the study of repertoire and technique (Lyke et al., 1996).

Turkish music teachers currently are using the piano primarily along with recorder for accompanying school songs, ear-training, and solo performances (Tuğcular, 1994). Therefore, the piano training of the public school music teachers is an essential foundation in the Turkish music teacher training institutions. Data collected from the questionnaire of the present study revealed that piano curricula in departments of music education emphasized only technical studies and performance skills taught in the traditional private settings. The most common teaching materials included scales, arpeggios, chords, and standard Western repertoire mainly from baroque to romantic periods as well as contemporary Turkish piano repertoire for the teaching of native music. Piano instructors at Turkish departments of music education, however, felt that piano curricula they used were not comprehensive. They suggested that the piano curricula need to be re-evaluated and a more comprehensive piano curriculum should be developed to fulfill needs of music teachers. Turkish piano instructors valued the functional piano skills highly in the training of prospective music teachers. They suggested that group piano programs be established at departments of music education to teach functional skills. Moreover, according to Gülhan (1990), accompanying school songs at the piano was a necessary competency for school music teachers. Another study (Kutluk, 1996), based on the views of the

piano teachers at seven departments of music education in Turkey, revealed that playing the piano and accompanying school songs at the piano were the most important skills for teaching music. Kutluk and Gülhan suggested that departments of music education should offer a piano curriculum including accompaniment skills so that prospective music teachers have opportunities to experience those skills prior to music teaching.

According to a study by Tuğcular (1994), Turkish music teachers, however, could not use the piano effectively in music classrooms. Music teachers in that study reasoned that departments of music education did not train them adequately in functional skills. Similarly, in another study by Şentürk (1994), student-teachers voiced their concerns as having difficulty in using the piano efficiently in music classrooms. Student-teachers felt that they needed more experience in accompanying school songs during their college training. Consequently, Tuğcular and Şentürk suggested that teacher training schools should re-evaluate their programs to fulfill music teachers' future needs.

Based on the data, this researcher strongly supports the idea that the music teacher training programs should be closely related to the needs of the public school music teaching. It seems that private piano lessons in Turkish departments of music education fail to foster the practical piano skills necessary for classroom teaching. Prospective music teachers need extensive training in functional piano skills other than technique and piano performance that are generally included in a private piano

program. Functional skills such as accompaniment, sight-reading, ensemble playing, chord progressions, analysis, harmonization, transposition, and improvisation need to be incorporated in the secondary piano programs of departments of music education to train music education majors to fulfill the role as a teacher in a typical music classroom.

The primary purpose of curriculum development and evaluation is to strengthen educational programs so that students will have improved learning opportunities (Bellon & Handler, 1982). Excellent teaching, however, is evidenced by the educational effectiveness of a teacher's actions, interactions, and transactions with students (Elliott, 1995). The purpose for developing this recommended group piano program was to improve the music teacher training program through functional piano facility. Based on the need for efficient use of the piano, this researcher developed the group piano curriculum to teach functional piano skills to the beginning level undergraduate secondary piano students at Turkish departments of music education. This new program is expected to equip the prospective music teachers to fulfill the role of excellent teachers of music.

Goals of the Group Piano Curriculum

Nelson (1990) defines goals of a curriculum as an overarching aim of teaching. Accordingly, a program goal deals with the desired outcomes and expectations of the program (Bellon & Handler, 1982).

According to Lyke, the primary goal of the group piano program is to develop well-rounded musicianship at the piano (in Lyke et al., 1996). Skroch (1991) and

Sonntag (1980) recognized group piano as a practical means of providing future music teachers with the basic functional skills such as sight-reading, harmonization, transposition, improvisation, technique, playing by ear, score reading, and accompanying for classroom teaching. Based on the data collected from the questionnaire and the related literature (Kutluk, 1996; Şentürk, 1994; Tuğcular, 1994; Gülhan 1990), the author determined that Turkish music educators also recognize these functional piano skills as essential foundation for the training of prospective music teachers to be efficient at the piano. Consequently, the author of this study concluded that the goal of the suggested group piano curriculum for Turkish music teacher training institutions is to produce music teachers who are well-rounded musicians and efficient in using the piano as a teaching tool in music classrooms.

Objectives of the Group Piano Curriculum

Tyler (1949) defined objectives as description or illustration of the kind of behavior the student is expected to acquire so that one could recognize such behavior if he saw it. Similarly, Pratt (1980) defined the objective as a statement of a specific change to be brought about in a learner. Indeed, objectives give a basis for creating teaching steps to reach the intended outcome. According to Nelson "the job of the objective is to specify an outcome related to the goal that will precisely direct the teaching process. An objective translates a goal to teaching procedures" (1990, p. 42).

Posner and Rudnitsky (1994) indicated that objectives may be a statement about facts, ideas, principles, capabilities, skills, techniques, values, or feelings. The

group piano programs in universities and colleges, and the group piano materials in the United States reflect a common objective stressing the musicianship with an understanding of the basic structure and fundamentals of music (Robinson & Jarvis, 1967). More specifically, the objective of the group piano program for secondary piano students is to develop functional piano skills to allow students to cope with practical situations at the piano: sight reading, harmonization, accompanying, transposition, improvisation, and creative activities (Handbook for graduate assistants teaching group piano, 1997-1998). According to Lee (1986), the objectives of group piano program also emphasize repertoire and technical studies in addition to these functional piano skills. Based on the data collected from the questionnaire, the Turkish music educators also highly value those performance and functional piano skills for the training of prospective music teachers. Accordingly, the objectives of the suggested group piano curriculum for secondary piano students are to develop functional piano skills including sight-reading, harmonization, transposition, improvisation, ensemble playing, accompanying as well as technical study and repertoire study to allow prospective music teachers in Turkey to be efficient at the piano.

The Design of the Recommended Group Piano Curriculum

According to Nelson (1990), the teaching steps that emerge from the objectives are a framework for teaching. The teaching steps of the proposed group piano curriculum were organized in four levels to be taught in the first four semesters replacing the current private piano instruction for more effective instruction. The

curriculum was designed for music education majors who are voice or instrumental majors at departments of music education in Turkey. Data collected through the questionnaire, the secondary piano requirements, and the currently used secondary piano curricula at departments of music education in Turkey established a foundation for the development of the group piano curriculum. In music programs, theoretical concepts often overlap in both music theory and group piano courses. Nagode (1988) suggested that consulting with the music theory faculty is of benefit when group piano and music theory courses are offered as corequisites. Therefore, objectives of the curriculum were established in consultation with piano, music education, and music theory faculty members in some Turkish departments of music education. American group piano programs were used as models and the following materials were consulted greatly:

1. The group piano program for the secondary piano majors at the School of Music at the University of Oklahoma.
2. The Report of the Class Piano Articulation Committee of the Illinois Music Education Association (Collins et al., 1980).
3. Group piano methods commonly used in the United States to determine teaching materials and implied objectives (based on the most recent study by Skroch, 1991).
4. The group piano curricula designed for other countries by Sabry (1965), Sung (1984), and Kou (1985).

Fourteen weeks were reserved for instruction and fifteenth week for the final

examination. Skills included in the recommended curriculum are keyboard fundamentals and technical development, sight-reading, transposition, solo repertoire, improvisation, harmonization, ensemble playing, and accompanying. None of the functional keyboard skills is effective as an isolated technique, and all of the skills are interrelated and aid development of each other (Silini, 1981). Functional piano skills for the proposed group piano curriculum were correlated as much as possible for effective learning. Since Western and Turkish music systems are taught together at departments of music education in Turkey, both studies were included in the group piano curriculum (for more information about the general curricula of such institutions, see Chapter 3). Content of the proposed curriculum will help both piano teachers and administrators at the Turkish teacher training institutions to utilize group piano for the students whose background prior to college includes little or no piano training. Group piano instructors, however, may adjust the teaching steps of concepts and skills presented in the proposed group piano curriculum if the need arises.

Keyboard Fundamentals and Technical Development

An analytical approach to keyboard fundamentals provides an understanding of basic elements of music and coordinates with technical studies (Kou, 1985). Similarly, technical development reinforces theoretical concepts and provides students with the skills to perform at the piano as well (Lancaster & Renfrow, 1995b).

The teaching of keyboard fundamentals is essential in the group piano curriculum. Therefore, keyboard fundamentals such as keyboard direction, finger numbers, basic note and rest values, time signatures, key signatures, the staff and the

grand staff, dynamic signs, tempo marks, intervals, articulation, and others were included in the proposed group piano program.

Pace (1958) suggested that technical studies should focus on development of finger and hand coordination and independence. The five-finger exercises are extremely effective device to secure equality of strength in the fingers (Robinson & Jarvis, 1967). Hanon exercises are valuable finger strengtheners and various touches, rhythms, keys and dynamics lend variety to these exercises (Hooper, 1977). Scales and arpeggios are also essential to both the technical and musical development of students. Once scales and arpeggios are introduced, they should continue to be practiced throughout the remainder of the year (Lancaster & Renfrow, 1995b). Furthermore, other technical exercises such as chord positions, chord progressions, use of pedals, manner of playing slurs, phrasing, and others should be included in this area (Starkey, 1967).

Based on the data collected from the questionnaire, technical studies are greatly valued by the music educators and emphasized in the secondary piano programs at Turkish departments of music education. Studies by Czerny, Hanon, Duvernoy, Burgmüller, and others were used heavily in addition to scales, arpeggios, and cadences. In the proposed group piano curriculum, a lot of technical studies from the standard literature and scales, arpeggios, and cadences were included. Theoretical concepts of both Western and Turkish music systems were presented together. Students are expected to play Western major and minor scales, arpeggios, and chord progressions and Turkish makam scales and chord progressions. It should be noted

that the use of quartal harmony is common practice in the Turkish music system.

Sight-reading and Transposition

Sight-reading and transposition are very important keyboard skills to be developed in the group piano program. Collins et al. (1980) found the skills involved in transposing very similar to those in sight-reading and that two skills reinforce each other. Group piano provides an ideal setting for progress in sight-reading and transposition areas due to the possibilities afforded by playing in ensemble.

According to Hopper (1977), sight-reading is no longer believed to be an inborn capacity and piano teachers can teach it with right approach and techniques. Learning to read music by sight is one of the most important phases of development of basic musicianship. Broughton indicates as "not only is (sight-reading) an indispensable part of a student's preparation for a career in music, but it opens the way for him to explore the vast field of interesting piano literature..." (1956, p. 45). Sight-reading that utilizes and extends the musical experience at any given level also strengthens the grasp of the problems involved.

Based on the data, only one of the Turkish departments of music education included limited sight-reading studies in its secondary piano curriculum. In the suggested group piano curriculum, as Robinson and Jarvis (1967) suggested, piano instructors are encouraged to choose sight-reading materials that emphasize the elements being studied, such as keys of the scales being practiced, chords being studied, or various intervals and rhythms being studied. At the end of the two-year program, students should be able to play simple piano pieces, songs, and

accompaniments by sight. Pieces selected should be appropriate for the student's level and reflect a variety of rhythm patterns, keys, and meters. When playing by sight, students should always be expected to observe musical values such as style, dynamics, and variations in tempo (Hooper, 1977).

The purpose of keyboard transposition is to explore the keyboard. As soon as the students are able to play all the tetra-chords with ease, instructors can teach them to transpose at sight (Enoch & Lyke, 1977). When transposing, students need to think melodically by interval and harmonically by pianistic figuration and harmonic function (Collins et al., 1980). After the student plays a phrase in its original key, transposing to nearby keys such as to the degree of major and minor third in both direction, then to half step up and down, and to the degree of fourth down or a fifth up are the most convenient ways to start (Silini, 1981). As Collins et al. (1980) suggested, during the first two semesters, many sight-reading exercises can be used for transposition either immediately or several weeks later. During the third and fourth semesters, the literature chosen for sight-reading may be more difficult than that to be transposed.

Solo Repertoire

The study of solo repertoire will benefit not only student learning but also the entire music programs as well (Collins et al., 1980). Often referred to as "concept repertoire", solo pieces are chosen to exemplify new concepts in a simple, yet musical satisfying context (Robinson & Jarvis, 1967). Starkey (1967) suggested that the study of simple solo compositions from the standard piano repertoire should be a part of the

college class piano experience. According to Nagode (1988), college-age students generally find greater satisfaction with sophisticated sounding musical examples that are not too challenging technically.

Robinson and Jarvis (1967) suggested that group piano instructors should constantly help students to understand the elements of melody, harmony, rhythm, and form of the solo compositions being studied. Discussions of sequences, cadences, dynamics, tempo changes, mood, style, and historical background of composers will help students develop a basic understanding of the music they are playing at the piano.

Data collected from the questionnaire revealed that playing solo repertoire was the most essential skills in addition to technical studies in the secondary piano programs of Turkish teacher training institutions. A selection of Turkish music repertoire and Western music repertoire was being taught together in piano programs. Children's pieces and Black and white by Baran, The first steps at the piano by Bayraktar, İnci's book by Saygun, and Country color of Turkey by Sun were the only Turkish music selections that were used widely. The Western music literature was mainly from baroque to romantic eras. The most widely used Western literature included short dances and little preludes by Bach, Mikrokosmos by Bartók, Album for the young by Schumann, sonatinas by Clementi and Kuhlau, and easy sonatas by Haydn, Mozart, and Beethoven.

In the proposed group piano curriculum, selections for the study of solo

repertoire included the contemporary Turkish piano music literature and Western music literature from four main eras (baroque to the contemporary periods). The piano literature most widely used in the secondary piano programs of Turkish departments of music education was also included in the suggested repertoire selections of present study. The solo repertoire chosen for the proposed group piano curriculum was mainly selected based on the criteria suggested by Collins et al. (1980).

1. Pieces are short and melodic, harmonic, and formal structures are easy to grasp.
2. Pieces are not too demanding technically so that learning progress proceeds rapidly.
3. Repertoire chosen for performance is carefully screened according to student ability level and many choices are made available to choose from. For the suggested repertoire selections, see the "Class Piano Textbooks" section of the current chapter.

Improvisation and Harmonization

According to Enoch and Lyke (1977), with the improvisation and harmonization experiences, students learn from one another through hearing, comparing, evaluating, and emulating the better efforts in group piano. Improvisation and harmonization activities serve a two-fold function in the development of the music student:

1. The student can best demonstrate the attained level of comprehension of theoretical knowledge, such as chord functions, scales, melodic contours and various compositional techniques, through practical application of these skills.
2. Through these activities, the students will be stimulated towards creative process and therefore increased musicianship (Collins et al., 1980, p. 4).

Improvisation is viewed as spontaneous composition that requires the students to manipulate musical concepts instantly at the piano (Stecher et al., 1985). Improvisational exercises provide an excellent opportunity for the students to explore the keyboard and experiment with various musical elements and enables them to express themselves musically. It also helps to train the students' ears, establish key sense, and respond more quickly to keyboard patterns (Bean, 1981; Hooper, 1977).

Hooper (1977) suggests that teachers should allow students to improvise by changing a piece in several different ways.

> Assign the students plenty of exercises in changing a melody through transposition, variations, rhythmic changes, harmonic changes, playing it in another octave, changing the mode from one type into another, changing the tempo and dynamics, the actual sequence of notes, and reversing scale direction (p. 59).

In the proposed group piano program, students are expected to improvise answer phrases given to question phrases and create melodies based on chord tones at the end of the two-year program. When students are improvising, teacher's role is generally reduced to supplying ostinato patterns and guiding discussions when students have concluded the playing. (Enoch & Lyke, 1977). Using a simple ostinato, instructor may state a question phrase and have the student answer it in a phrase of equal length to the question. Silini (1981) suggested that great deal can be learned if

the reversal is done by having the student state a question which is answered by the instructor.

The basic function of harmonization is to provide musical support for vocal, choral, or instrumental performances. Based on the data, Turkish music teachers needed more training in harmonizing simple folk or school melodies (Kutluk, 1996; Şentürk, 1994; Tuğcular, 1994; Gülhan, 1990). In the proposed group piano program, students are expected to harmonize songs with both Western harmony and Turkish quartal harmony. Chord progressions especially aid students in developing a feel for the keyboard and a sense of key. As new chords are introduced, students are assigned to play chord progressions that illustrate how the chords function in harmonic contexts. Harmonization skills are usually developed by using single tones, open fifths, and full chords in the left hand (Lancaster & Renfrow, 1995b). The most frequently used harmonization pattern is the block chord accompaniment in the left hand with a single line melody in the right hand. Piano instructor may have the students write out the chord symbols prior to harmonizing the melody. Collins et al. (1980) suggested that students harmonize a melody with an expanded two-hand chord progression, while the melodies are sung or played on other instruments by other students.

Ensemble Playing and Accompanying

Group piano is an ideal setting for ensemble playing and accompanying. Collins et al. (1980) pointed out that only a few group piano students are likely to perform solo recitals, but most will be required to accompany or play in some type of

ensemble as a professional musician or teacher.

Ensemble playing in the piano class provides an ideal medium for the development of musical and technical problem-solving skills in terms of rhythmic precision, sensitivity of dynamics, balance, and phrasing. When playing together, students hear many ways of playing a passage and become aware of the different aesthetic effects (Shockley, 1982). Moreover, ensemble playing often becomes the most exciting and enjoyable part of the group piano program (Collins et al., 1980; Kou, 1985).

The chief function of accompaniment skills is to provide musical support for vocal, choral, or instrumental performances. Based on the data, the majority of Turkish departments of music education offered a separate accompaniment course, however, mainly for piano and voice majors. As a matter of fact, music teachers are generally expected to lead group singing or accompany works such as the national anthem and patriotic songs at the piano. Therefore, all music education majors should be able to play written accompaniments for vocal, choral, and instrumental solo pieces and create accompaniment parts for such pieces at the piano as well. Block-chord harmonization activities in the left hand played with a single-line melody in the right hand should be followed by activities whereby the students change the L.H. pattern (Collins et al., 1980). Group piano instructors may assign single tones, open fifths, full chords and various accompaniment styles including broken chords, Alberti bass, waltz, march, and others.

Based on the suggestions of Collins et al. (1980), the following ensemble

playing and accompanying activities were included in the group piano curriculum:

1. Sightreading of compositions appropriate to the level of all class members playing simultaneously.
2. Sightreading of more difficult compositions with half the class playing the right hand part and the other half playing the left hand part.
3. Playing of original or arranged ensemble compositions for four-hand, two pianos, or multiple pianos to develop a sense of group participation.
4. Playing of written accompaniment parts for group singing or vocal and instrumental solos appropriate to each level. Students should also be able to create accompaniment parts for such pieces.

Outline of Content to be Taught

First Semester

Keyboard Fundamentals and Technique

Keyboard basics: Keyboard orientation, note reading, basic rhthyms, basic time signatures, clef signs, the staff and the grand staff, dynamic signs, sharp, flat, and natural signs, and tempo markings.

Basic essentials for playing the piano: Posture, hand position, fingering, muscular coordination, and articulation.

Studies for development of finger strength, five-finger coordination, two-hand coordination, independence; evenness of touch; studies with staccato and legato touches. Studies should be at the level of Czerny's studies, Op. 777; Hanon studies; or Magrath's Technical skills, Level 1-2.

Intervals within a scale.

Use of damper and una corda pedals.

Western music system.

Half and whole steps, and building major and minor five-finger patterns.

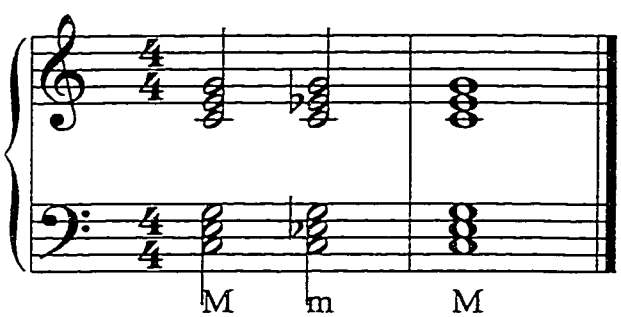
Playing major tetra-chord scales on keys up to four sharps and four flats only.

C major tetra-chord scale



Building major and minor chords.

C major and minor chords



Turkish music system.

Playing of two Turkish makam tetra-chord scales--Hüseyni and Karcığar in the original key of A, in the keys of D and E, and in some other closer keys as in Sun's Turkish music makam scales.

Hüseyni makam tetra-chord scale in A



Karcığar makam tetra-chord scale in A



Sight-reading and Transposition

Sightread and transpose short compositions in simple time, hands moving separately, in five-finger patterns accompanied by single tones or open fifths. Selections may be drawn from Sun's folk and school songs, and simple piano literature at the level of Bartók's Mikrokosmos, Vol. 1.

Solo Repertoire

Study and perform piano literature representing a variety of periods and styles appropriate to this level. Repertoire selections should illustrate and reinforce reading, technical, and theoretical concepts. Melodies may be in five-finger patterns and in major, minor, and Turkish makams. Selections should be at the level of Bartók's Mikrokosmos, Vol. 1; Kabalevsky's pieces in Op. 39; and easy dances by major composers.

Improvisation and Harmonization

Improvise on black and white keys. Create answer phrases to given question phrases using five-finger pattern and create single line melodies over teacher accompaniments.

Harmonize simple melodies and school songs with chord roots and open fifths in the left hand. Harmonization selections might be drawn from Sun's folk and school songs, and simple piano literature at the level of sight-reading pieces.

Ensemble Playing and Accompanying

Perform original and arranged compositions for four-hand, two pianos, or multiple pianos played by single hand. Play easy accompaniment examples written for instrumental or vocal pieces.

Second Semester

Keyboard Fundamentals and Technique

Studies for development of finger strength, five-finger coordination, two-hand coordination, balance of hands, voicing, evenness of touch, finger independence; studies with finger crossing, major and minor scales over basic chord patterns, and staccato and legato touches. Studies should be at the level of Czerny's studies Opp. 139 and 599; Hanon's studies, Duvernoy's studies, Op. 176; or Magrath's Technical skills, Level 3.

Western music system.

Major and three forms of minor scales in one octave (keys up to four sharps and four flats only), hands alone.

C major scale

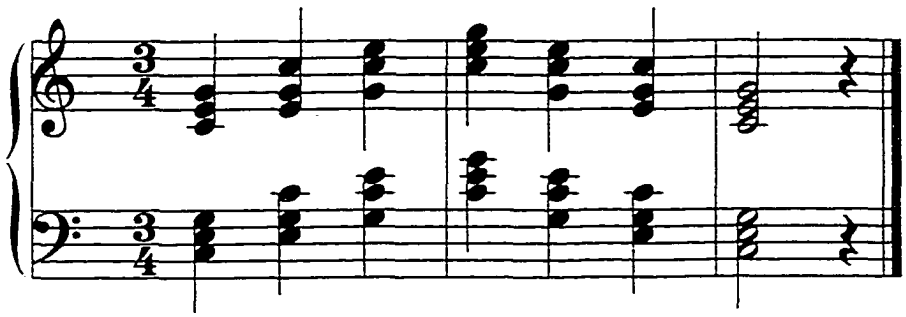


A harmonic minor scale



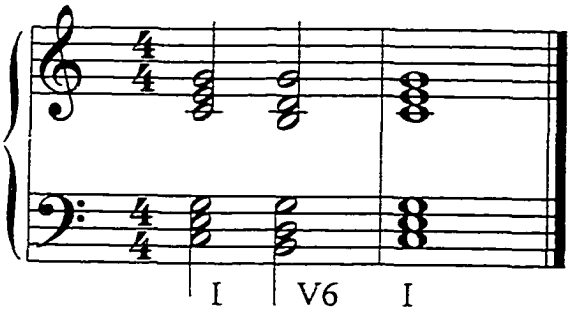
The I, V, V7, and IV chords and their inversions in most major and minor keys.

C major chord and inversions



Playing of I-V6-I and I-IV6/4-I (both hands play the triads).

C major chord progressions





Building diminished and augmented chords.

Major-augmented-minor-diminished chords



Turkish music system.

Playing of two Turkish makam scales--Kürdi and Hicaz, in the original key of A, in the keys of D and E, and in some other closer keys as in the Sun's Turkish music makam scales, in one octave, hands alone.

Kürdi makam scale in A

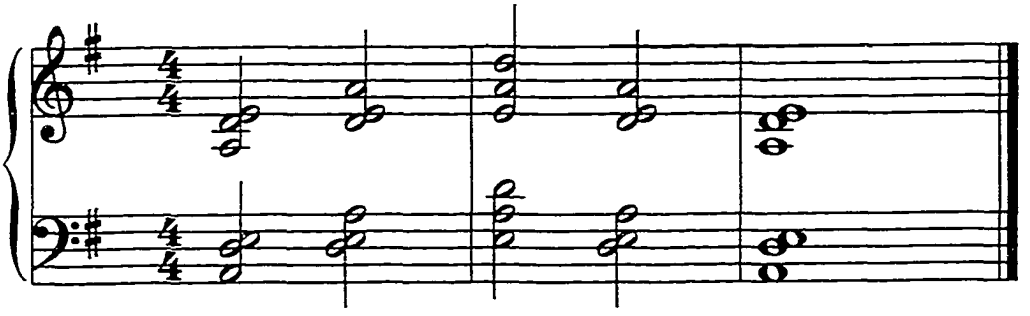


Hicaz makam scale in A

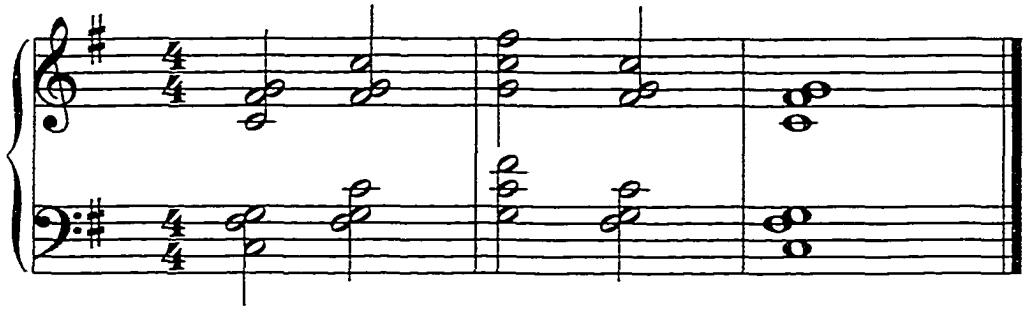


*Building of I (tonic), III (dominant), and VII (subdominant) chords and their inversions in the Turkish makams.

Hüseyni makam in A-tonic chord and inversions



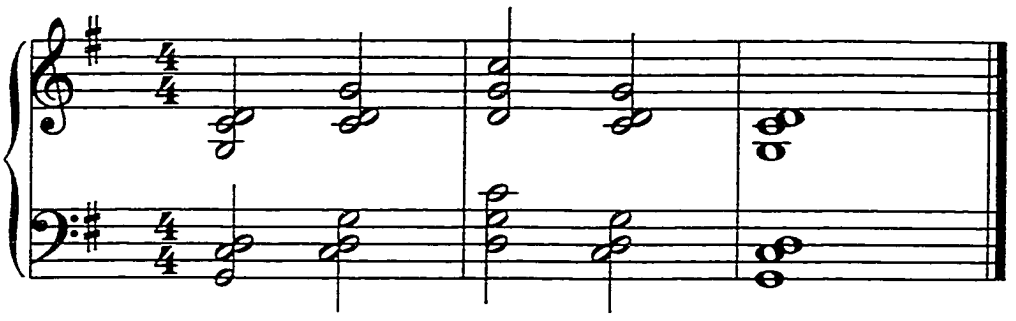
Hüseyni makam in A-dominant chord and inversions



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*In the Turkish music system the quartal harmony is used and the third degree has a dominant function whereas the seventh degree has a subdominant function. All of the chords, their inversions, and chord progressions are illustrated in the Hüseyni makam here.

Hüseyni makam in A-subdominant chord and inversions



Sight-reading and Transposition

Sight-read and transpose short compositions in simple time, hands moving separately. Melodies may be with single lines and accompanied with chord roots or chords. Some accidentals, dotted and tied notes may be included. Selections may be drawn from Sun's folk and school songs, and simple piano literature at the level of Kabalevsky's easy pieces in Op. 39.

Solo Repertoire

Study and perform piano literature representing a variety of periods and styles appropriate to this level. Repertoire selections should illustrate and reinforce reading and technical, and theoretical concepts. Pieces may be with hand position changes and in binary or three-part forms. Selections should be at the level of easy dances in Notebook for Anna Magdalena Bach; Bartók's Mikrokosmos, Vols. 1 and 2; Bayraktar's pieces; Satie's Nine children's pieces; and easy pieces in Shostakovich's Six pieces for children, Kabalevsky's Opp. 27 and 39, Saygun's İnci's book, and Schumann's Op. 68.

Improvisation and Harmonization

Create answer phrases to given question phrases using five-finger pattern and create single line melodies over teacher accompaniments.

Harmonize simple melodies and school songs with open fifths, chord roots in the left hand. Selections may be drawn from Sun's folk and school songs and simple piano literature at the level of sight-reading pieces.

Ensemble Playing and Accompanying

Perform original and arranged compositions for four hands, two pianos or multiple pianos at indicated level with a partner.

Play easy accompaniment examples written for instrumental and vocal pieces.

Third Semester

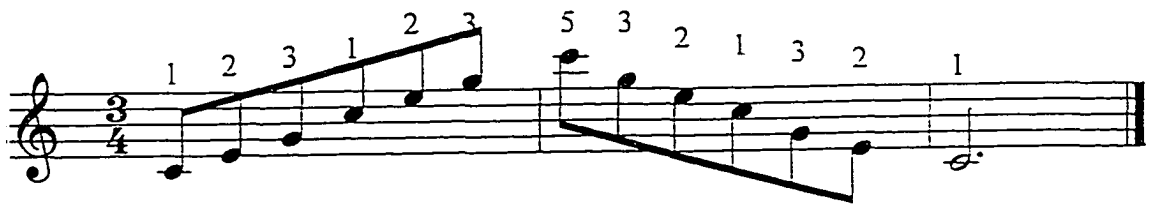
Keyboard Fundamentals and Technique

Studies for development of finger strength, five-finger coordination, two-hand coordination, balance of hands, evenness of touch, voicing, finger independence; studies with major and minor scales over basic chord patterns, staccato and legato touches, arpeggios, contraction and expansion, thirds, finger and hand crossings. Studies should be at the level of Czerny's studies Opp. 139 and 599; Hanon's studies, Duvernoy's studies, Op. 176; or Magrath's Technical skills, Level 4.

Western music system.

Major and minor arpeggios in most keys, in two octaves, hands alone.

C major arpeggio



Chord progressions using I-V6/5-I; I-IV6/4-I-V6/5-I and similar chord progressions in selected major keys (L.H. plays the chord root and R. H. plays the triads).

C major chord progressions

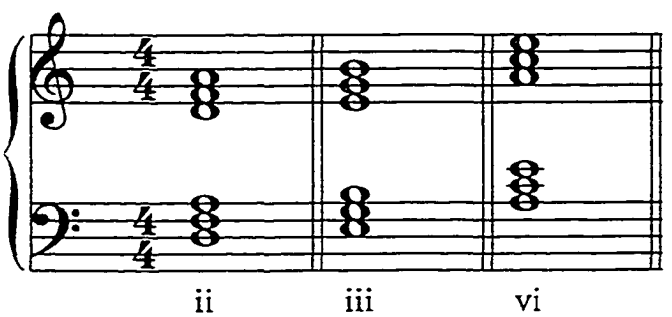


C major chord progressions



Secondary chords: The ii chord (supertonic), the vi chord (submediant), and the iii chord (mediant) in selected major and minor keys.

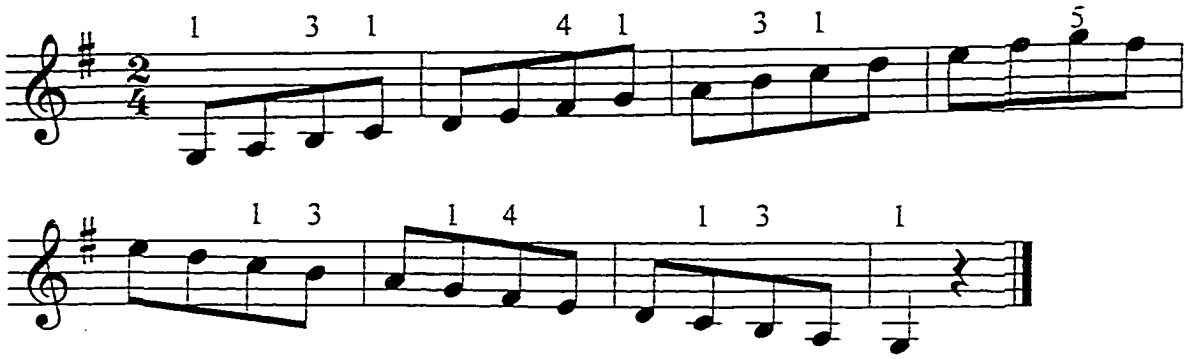
C major-secondary chords



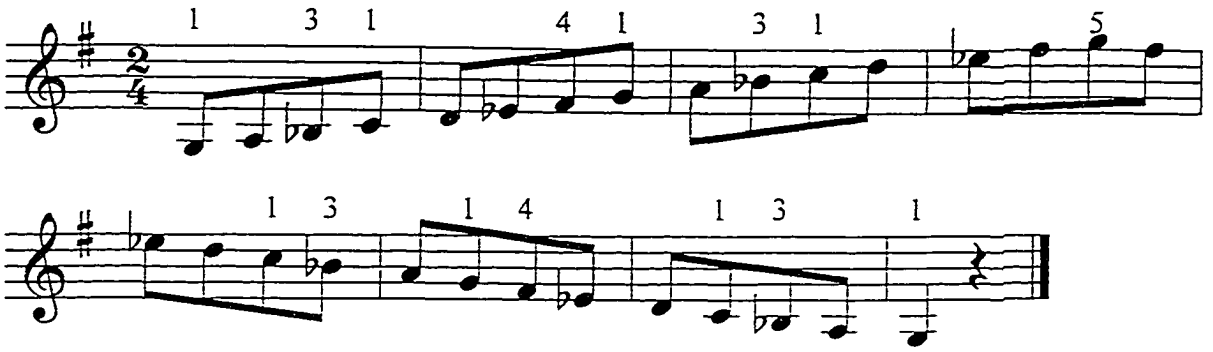
Turkish music system.

Playing of two Turkish makam scales--Rast and Nihavent, in the original key of G and in some other closer keys, in two octaves, hands alone.

Rast makam scale in G

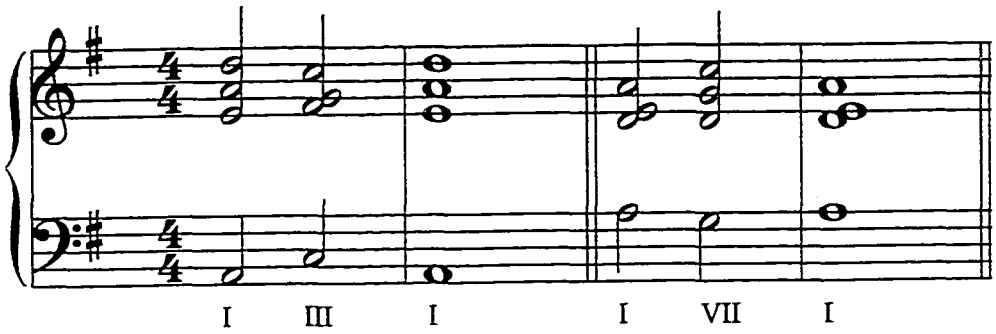


Nihavent makam scale in G



Playing of I-III-I and I-VII-I chord progression in selected Turkish makam scales.

Hüseyni makam chord progressions in A



Playing exercises using time signatures of the Turkish music--5/8 and 10/8.

Sightreading and Transposition

Sight-read and transpose short compositions in simple time, hands separately. Some accidentals, dotted and tied notes may be included. Melodies accompanied by different accompanimental styles; folk song arrangements, music from easy standard solo piano repertoire, and piano accompaniments for voice and instrumental music. Selections may be drawn from Sun's folk and school songs, and simple piano literature at the level of Burgmüller's easy studies in Op. 100.

Solo Repertoire

Study and perform piano literature representing a variety of periods and styles appropriate to this level. Repertoire selections should illustrate and reinforce reading and technical, and theoretical concepts. Pieces may be in three-part and sonatina forms from the standard early intermediate repertoire. Selections should be at the level of Notebook for Anna Magdalena Bach; Baran's Children's piece; Bartók's Mikrokosmos, Vol. 2; Khatchaturian's Album for the young, Vol. 1; Saygun's İnci's book; Schumann's Op. 68; Tchaikovsky's Op. 39; Sonatinas by Attwood, Latour, Clementi, and Kuhlau.

Improvisation and Harmonization

Improvise a melody based on chord tones over a harmonic progression played by the instructor.

Harmonize simple melodies and school songs with indicated chords in the left hand; build chords from the top note. Selections may be drawn from Sun's folk and school songs, and simple piano literature at the level of sight-reading pieces.

Ensemble Playing and Accompanying

Perform original and arranged compositions for four hands, two pianos, and multiple pianos.

Play easy accompaniment examples written for instrumental and vocal songs. Create accompaniment parts for vocal and instrumental pieces using simple broken chords, Alberti bass, waltz, march, and other styles.

Fourth Semester

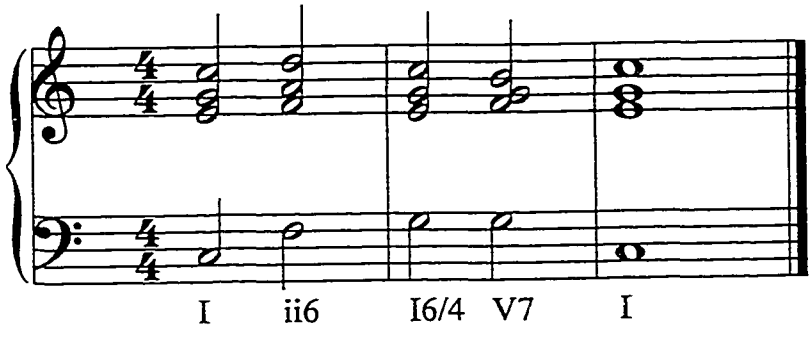
Keyboard Fundamentals and Technique

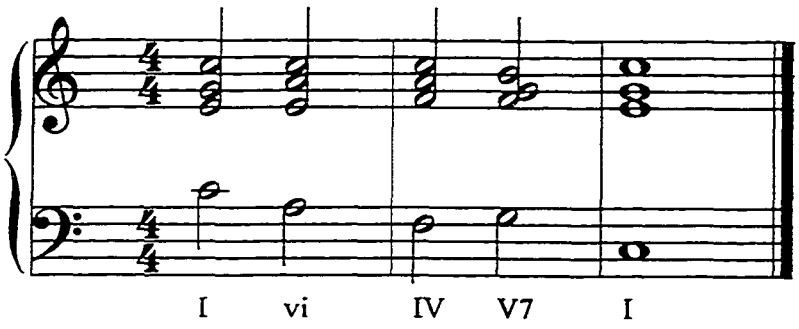
Studies for the development of finger strength, five-finger coordination, two-hand coordination, balance of hands, voicing, finger independence; studies with major and minor scales over basic chord patterns, chromatic, whole tone, and modal scales, staccato and legato touches, wrist rotation, arpeggios, contraction and expansion, thirds, hand crossing, and octaves. Studies should be at the level of Czerny's studies Opp. 139; Hanon's studies; Heller's studies Op. 45; or Magrath's Technical skills, Level 4.

Western music system.

Chord progressions using primary and secondary chords: I-ii6-I6/4-V7-I; I-vi-IV-V7-I; I-iii-IV-V7-I in selected major keys.

C major chord progressions





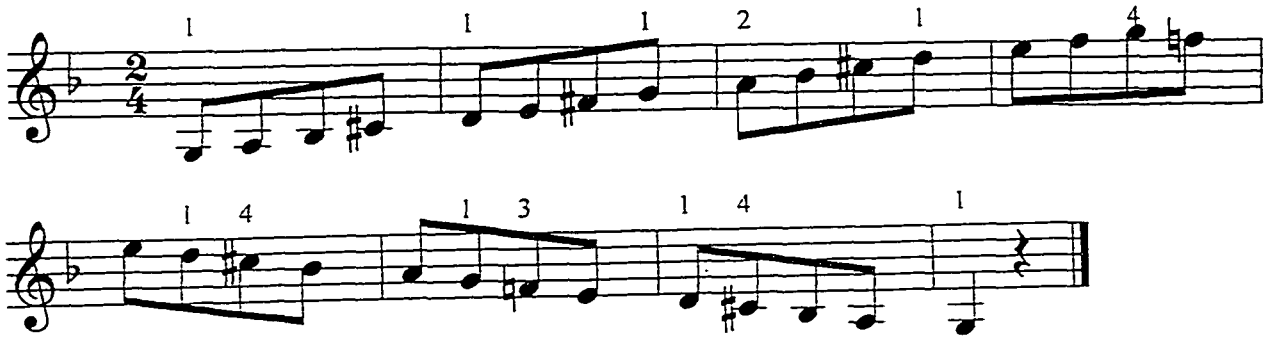


Playing of modal, chromatic, and whole-tone scales (hands separately).

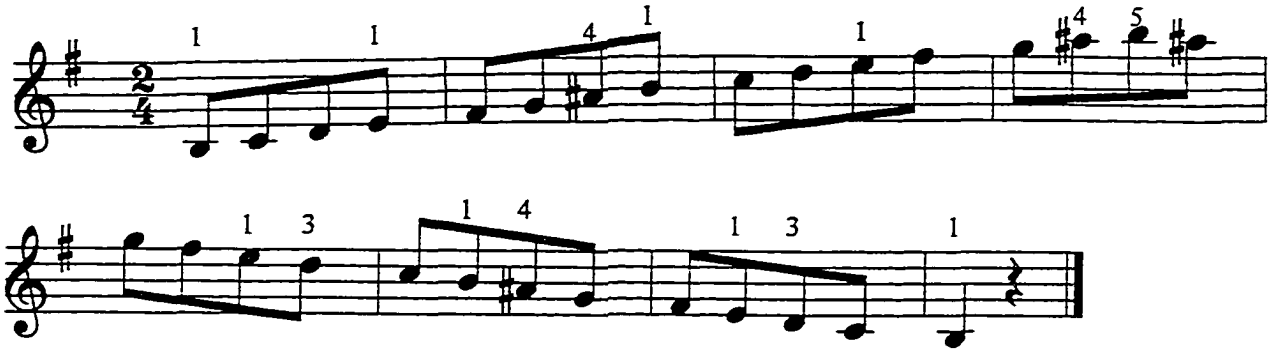
Turkish music system.

Playing of two Turkish makam scales--Nikriz in the original key of G and Segah in the original key of B, and in some other closer keys as in Sun's Turkish music makam scales, in two octaves, hands alone or together.

Nikriz makam scale in G

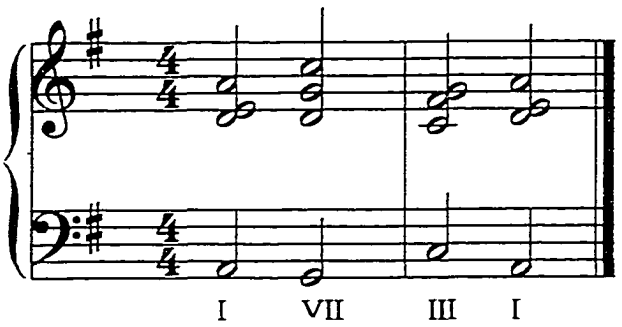


Segah makam scale in B



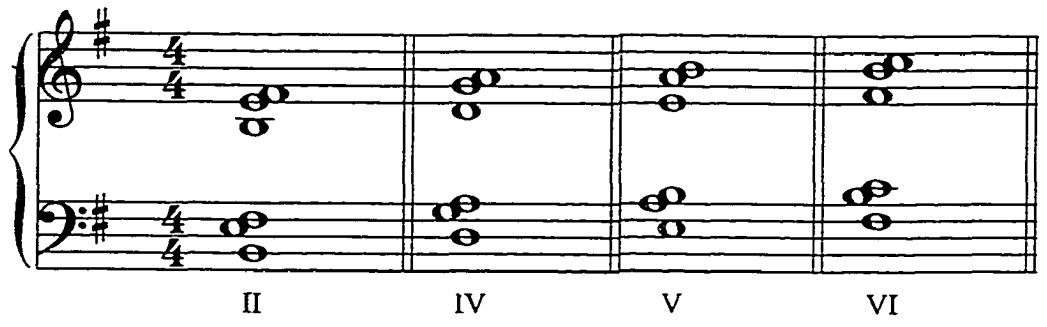
Playing chord progressions using I-VII-III-I in selected Turkish makam scales.

Hüseyni makam chord progression in A



Secondary chords in Turkish music system; II, IV, V, and VI.

Hüseyni in A-secondary chords



Playing exercises using time signatures of the Turkish music--7/8 and 9/8.

Sight-reading and Transposition

Sightread and transpose folk song arrangements and standard piano literature on an easier level than the repertoire being studied. Selections may be drawn from simple piano literature at the level of Schumann's easy pieces in Op. 68.

Solo Repertoire

Study and perform piano literature representing a variety of periods and styles appropriate to this level. Repertoire selections should illustrate and reinforce reading and technical, and theoretical concepts. Selections may be in theme and variation, three-part, and sonatina or sonata forms from intermediate level standard piano repertoire. Pieces should be at the level of Baran's Black and white; Bartók's Mikrokosmos, Vol. 3; Tchaikovsky's Op. 39; Sonatinas by Clementi and Kuhlau; or Prokofieff's Op. 65.

Improvisation and Harmonization

Improvise melodies based on chord tones with simple accompaniments; use major, minor, modal, chromatic, whole-tone, and Turkish makam scales.

Harmonize simple melodies, folk and school songs with primary and secondary chords in the left hand; build chords from the top note. Selections may be drawn from simple piano literature at the level of sight-reading pieces.

Ensemble playing and accompanying

Perform original and arranged compositions for four-hands, two pianos, and multiple pianos with partners.

Play easy accompaniment examples written for instrumental, choral, and vocal compositions. Play the Turkish anthem. Create accompanimental parts for choral, vocal, and instrumental pieces using simple broken chord, Alberti bass, waltz, march, and other styles.

Class Piano Textbooks

The materials for the class can assist a teacher in bringing about an intended desirable behavior change in individual students (Finch, & Crunkilton, 1989). It is

important that the instructor chooses a text which provides progressive material for each skill included in a group piano class (McDonald, 1991). Three group piano texts are highly recommended for the class piano instruction until a new Turkish group piano textbook is published:

Lancaster, E. L. & Renfrow, K. (1995a). Alfred's group piano for adults, Book 1. Van Nuys, CA: Alfred.

Lyke, J., Elliston, R., Caramia, T., & Hartline, E. (1991, 1998). Keyboard musicianship: Group piano for adults, Books 1 & 2. Champaign, IL: Stipes.

Stecher, M., Horowitz, N., Gordon, C., Kern, R. F., & Lancaster, E. L. (1980) Keyboard strategies, Master Text I. New York: G. Schirmer.

These textbooks are suggested because they reflect a common plan to develop well-rounded musicians at the college level. Each of the textbooks is highly organized and progresses in a well-sequenced manner and materials are correlated to promote the development of performance and functional piano skills. Alfred's group piano for adults (Lancaster & Renfrow, 1995a) is designed for secondary piano majors with little or no piano experience, piano majors and non-music majors to develop functional skills at the piano, and independent piano teachers seeking creative ways to develop functional skills in their adult students. The textbook includes theory, technique, sight-reading, repertoire, harmonization, improvisation, and ensemble activities throughout the text. This group piano method is the first to be fully supported by Standard MIDI File (SMF) disks. Compact Discs are also available. Repertoire selected is by major composers and the authors. The textbook also offers a manual titled as Alfred's group piano for adults: Teacher's handbook (1995b). The

handbook serves as an aid in curriculum development and daily lesson planning. The manual contains suggested daily lesson plans for the entire year, suggested assignments for each class, teaching tips for each unit, suggested examinations for the entire year, and answer keys for all harmonization exercises and review worksheets. The handbook also suggests ways to integrate keyboard and computer technology into the curriculum.

Keyboard musicianship: Group piano for adults (Lyke et al., 1991, 1998) is designed for college level students. The materials in the text are structured to correlate with the keyboard skills and techniques basic to comprehensive keyboard musicianship at the early level of study. Emphasis is placed on the process involved in reading, transposing, harmonizing, improvising and writing skills that are important to secondary piano students. Repertoire and technical development share equal importance with the practical skills stated above. The literature is divided into the four main eras, baroque, classic, romantic, and modern. Jazz selections for study and performance were provided by Caramia, one of the authors of the text.

Keyboard strategies (Stecher et al., 1980) is designed for the college music majors whose primary instruments are different than the piano, college non-music majors who want to learn to play the piano, and older beginners from junior high students through adults. The textbook was created to develop all-around pianist and musician. Each chapter contains keyboard theory and technique, sight-reading, solo and ensemble repertoire, and creative activities such as improvisation, playing by ear, harmonization, and accompanying. Repertoire presented is by major composers and

the authors of the method. The textbook also comes with a teacher's guide--Keyboard strategies: Teacher's guide (1985). This manual is a volume of teaching suggestions. The well-organized "development of concepts, literature, and skills" section describes the idea to be taught and outlines the chapter in which it is emphasized and how it is to be presented. Lesson plans for both non-keyboard and non-music majors for a two-year program are also provided.

The playing of Turkish music is essential in the training of Turkish music teachers. Since there is no available Turkish piano textbook, some Turkish music theory books are suggested for the teaching of the Turkish music system.

Arel, H. S. (1991). Türk musikisi nazariyatı dersleri [Turkish music theory lessons]. İstanbul, Turkey: Kültür Bakanlığı.

İlerici, K. (1981). Bestecilik bakımından Türk müziği ve armonisi [Turkish music and harmony for composing]. İstanbul, Turkey: Milli Eğitim Bakanlığı.

Levent, N. (1995). Çağdaş Türk müziğinde dörtlü armoni [Quartal harmony in the contemporary Turkish music]. İzmir, Turkey: Piyasa.

Özkan, İ. H. (1984). Türk musıkisi nazariyatı ve usulleri [Turkish music theory and systems]. İstanbul, Turkey: Ötüken.

Sun, M. (1998). Türk müziği makam dizileri [Turkish music makam scales]. Ankara, Turkey: Önder.

The availability of additional supplementary materials used in the group piano programs is also useful for instructional purposes. Many American schools offering group piano programs maintain a library of multiple copies of supplementary books including collections of solo and ensemble repertoire, technical studies, sight-reading, improvisation, transposition, harmonization, and other skills. These collections are

used during class time or for individual practice if the piano lab is open during non-teaching hours (Nagode, 1988).

A library should be maintained with multiple copies of supplementary teaching piano materials at Turkish departments of music education. The recommended list here includes selections of standard piano teaching literature and functional skills materials. Selections cover wide range of literature covering all major music eras and Turkish piano and educational music repertoire. Literature most widely used by the piano instructors at Turkish departments of music education was also included in the recommended list. Group piano instructors should choose pieces appropriate to the level of the students. Materials listed here are available in American and Turkish bookstores. American piano textbooks that are not available in Turkey may be ordered through bookstores or major music publishers.

Western Solo Piano Literature

Baroque Period

Agay, D. (Ed.). (1981). An anthology of piano music: The baroque period, Vol. 1. New York: Yorktown.

Bach, J. S. (1992). Eighteen Short preludes. (Palmer, W. A., Ed.). Van Nuys, CA: Alfred.

Bach, J. S. (1983). Notenbüchlein für Anna Magdalena Bach [Notebook for Anna Magdalena Bach]. München: G. Henle Verlag.

Handel, G. H. (1975). An introduction to his keyboard works. (Lucktenberg, G., Ed.). Van Nuys, CA: Alfred.

Handel, G. H. (1896). Twelve easy pieces. New York: G. Schirmer.

Hinson, M. (Ed.). (1998). Anthology of baroque keyboard music. Van Nuys, CA:

Alfred.

Scarlatti, D. (1988). Eleven sonatas. (Ferguson, H., Ed.). The Associated Board of the Royal Schools of Music.

Scarlatti, D. (1974). An introduction to his keyboard works. (Halford, M., Ed.). Van Nuys, CA: Alfred.

Telemann, G. P. (1987). Thirty-six fantasias. (Breslauer, Ed.). New York: Dover.

Classical period

Agay, D. (Ed.). (1985). An anthology of piano music: The classical period, Vol. 2. New York: Yorktown.

Attwood, T. (1983). Easy progressive lessons. (Jones, A., Ed.). The Associated Board of the Royal Schools of Music.

Beethoven L. v. (1994). Seven sonatinas. (Hinson, M., Ed.). Van Nuys, CA: Alfred.

Beethoven, L.v. (1993). Eleven bagatelles, Op. 119. (Palmer, W. A., Ed.). Van Nuys, CA: Alfred.

Beethoven, L. v. (1983). A book of dances. (Ferguson, H., Ed.). The Associated Board of the Royal Schools of Music.

Benda, G. (1986). Twelve sonatinas. (Jones, A., Ed.). The Associated Board of the Schools of Music.

Clementi, M. (1992). Six sonatinas, Op. 36. (Palmer, W. A., Ed.). Van Nuys, CA: Alfred.

Clementi, M. (1984). An introduction to his piano works. (Schneider, J., Ed.). Van Nuys, CA: Alfred.

Diabelli, A. (1994). Eleven sonatinas, Opp. 151 & 168. (Palmer, W. A., Ed.). Van Nuys, CA: Alfred.

Dussek, J. L. (1983). Six sonatinas, Op. 19. The Associated Board of the Schools of Music.

Haydn, J. (1993). Six sonatinas. (Palmer, W. A., Ed.). Van Nuys, CA: Alfred.

Haydn, J. (1990). At the piano with Joseph Haydn. (Hinson, M. Ed.). Van Nuys, CA: Alfred.

Haydn, J. (1984). Twenty-four minuets, Hob. IX/ 8 & 10. (Salter, L., Ed.). The Associated Board of the Royal Schools of Music.

Haydn, J. (1972). Twelve short pieces. (Palmer, W. A., Ed.). Van Nuys, CA: Alfred.

Hook, J. (1984). Twelve sonatinas. (Salter, L., Ed.). The Associated Board of the Schools of Music.

Hummel, J. N. (1984). Sixteen short pieces. (Roberts, T., Ed.). The Associated Board of the Royal Schools of Music.

Köhler, L. (1992). Sonatina album. (Small, A., Ed.). Van Nuys, CA: Alfred.

Kuhlau, F. (1994). Nine sonatinas, Opp. 20 & 55. (Palmer, W. A., Ed.). Van Nuys, CA: Alfred.

Kuhlau, F. (1990). Sonatinas, Op. 88. (Salter, L., Ed.). The Associated Board of the Schools of Music.

Mozart, W. A. (1988). Twenty-five early pieces. (Ferguson, H., Ed.). The Associated Board of the Royal Schools of Music.

Mozart, W. A. (1967). Six Viennese sonatinas. New York: G. Schirmer.

Türk, D. G. (1988). Sixty pieces for aspiring players, Books 1 & 2. (Ferguson, H., Ed.). The Associated Board of the Royal Schools of Music.

Romantic period

Agay, D. (Ed.). (1985). An anthology of piano music: The romantic period, Vol.3. New York: Yorktown.

Chopin, F. (1992). Introduction to his piano works. (Palmer, W. A., Ed.). Van Nuys, CA: Alfred.

Chopin, F. (1986). An introductory album. The Associated Board of the Royal Schools of Music.

Grieg, E. (1991). Lyric pieces, Opp. 12 & 38. (Hinson, M., Ed.). Van Nuys, CA: Alfred.

Gurlitt, C. (1983). Little flowers, Op. 205. The Associated Board of the Royal Schools of Music.

Gurlitt, C. (1971). Album for the young, Op. 140. (Palmer, W. A., Ed.). Van Nuys, CA: Alfred.

Gurlitt, C. (1895). Albumleaves for the young, Op. 101. New York: G. Schirmer.

Kirchner, T. F. (1983). Miniatures, Op. 62. The Associated Board of the Royal Schools of Music.

Lynes, F. (1987). Four analytical sonatinas. (Olson, L. F., Ed.). Van Nuys, CA: Alfred.

Mendelssohn, F. (1978). An introduction to his piano works. (Halford, M., Ed.). Van Nuys, CA: Alfred.

Schubert, F. (1992). Dances of Schubert. (Hinson, M., Ed.). Van Nuys, CA: Alfred.

Schubert, F. (1977). An introduction to his piano works. (Halford, M., Ed.). Van Nuys, CA: Alfred.

Schumann, R. (1993). Album for the young, Op. 68. (Palmer, W. A., Ed.). Van Nuys, CA: Alfred.

Schumann, R. (1986). Sixteen albumleaves from Opp. 99 & 124. (Salter, L., Ed.) The Associated Board of the Royal Schools of Music.

Tchaikovsky, P. I. (1904). Album for the young, Op. 39. New York: G. Schirmer.

Contemporary period

Agay, D. (Ed.). (1981). An anthology of piano music: The twentieth century, Vol. 4. New York: Yorktown.

Bartók, B. (1987). Mikrokosmos, Vols. 1-6. New York: Boosey and Hawkes.

Bartók, B. (1972). Ten easy pieces. Van Nuys, CA: Alfred.

Bartók, B. (1946). For children, Vols. 1 & 2. New York: Boosey & Hawkes.

Creston, P. (1946). Five little dances, Op. 24. New York: G. Schirmer.

Dello Joio, N. Diversions. New York: G. Schirmer.

Dello Joio, N. (1971). Lyric pieces for the young. Melville, NY: Belwin Mills.

Dello Joio, N. (1945). Suite for the young. New York: G. Schirmer.

Gretchaninoff, A. (1982). Glass beads, Op. 123. (Palmer, W. A., Ed.). Van Nuys, CA: Alfred.

Gretchaninoff, A. (1971). Children's book, Op. 98. (Palmer, W. A., Ed.). Van Nuys, CA: Alfred.

Gretchaninoff, A. Grandfather's book, Op. 119. New York: Edwin F. Kalmus.

Kabalevsky, D. (1994). Sonatinas for piano, Op. 13. (Palmer, W. A., Ed.). Van Nuys, CA: Alfred.

Kabalevsky, D. (1993). Twenty-four pieces for children, Op. 39. (Palmer, W. A., Ed.). Van Nuys, CA: Alfred.

Kabalevsky, D. (1992). Thirty piano pieces for young people, Op. 27. (Palmer, W. A., Ed.). Van Nuys, CA: Alfred.

Khatchaturian, A. (1977). Album for young people, Vols. 1 & 2. (Palmer, W. A., Ed.). Van Nuys, CA: Alfred.

Muczynski, R. (1967). Fables: 9 pieces for the young, Op. 21. New York: G. Schirmer.

Pinto, O. (1941). Children's festival. New York: G. Schirmer.

Pinto, O. (1934). Memories of childhood. New York: G. Schirmer.

Prokofieff, S. (1971). Music for children, Op. 65. (Palmer, W. A., Ed.). Van Nuys, CA: Alfred.

Rebikov, V. (1977). Silhouttes, Op. 31. (Palmer, W. A., Ed.). Van Nuys, CA: Alfred.

Satie, E. (1985). 3 gymnopedies & 3 gnossiennes. Van Nuys, CA: Alfred.

Satie, E. (1983). Nine children's pieces. The Associated Board of the Royal Schools of Music.

Shostakovich, D. (1980). Six pieces for children. Van Nuys, CA: Alfred.

Shostakovich, D. (1952). Three fantastic dances, Op. 5. New York: G. Schirmer.

Tansman, A. (1960). Happy time, Books 1-3. New York: Leeds Music.

Tansman, A. (1946). Ten diversions for the young pianist. New York: G. Schirmer.

Tansman, A. (1934). Pour les enfants, Sets 1-4. Paris: Editions Max Eschig.

Anthologies

Agay, D. (Ed.). (1985). Easy classics to modern. New York: Consolidated Music.

Agay, D. (Ed.). (1962). More easy classics to moderns. New York, NY: Amsco Music.

Çimen, G., & Ercan, N. (Eds.). (1996). Piyano Albüm. Ankara, Turkey: Armoni.

Hinson, M. (Ed.). (1991). Essential keyboard repertoire: 85 early/late intermediate selections, Vol. 4. Van Nuys, CA: Alfred.

Hinson, M. (Ed.). (1995). Essential keyboard repertoire: 83 early/late intermediate selections requiring a hand span of an octave or less, Vol. 5. Van Nuys, CA: Alfred.

Hinson, M. (Ed.). (1994). Essential keyboard repertoire: 75 early/late intermediate selections to develop technique and musicianship, Vol. 6. Van Nuys, CA: Alfred.

Hinson, M. (Ed.). (1995). Essential keyboard repertoire: 84 early intermediate selection spanning seven centuries, Vol. 7. Van Nuys, CA: Alfred.

Hinson, M. (Ed.). (1995). Essential keyboard repertoire: 95 early/late intermediate miniature, Vol. 8. Van Nuys, CA: Alfred.

Magrath, J. (Ed.). (1997). Masterwork classics, Books 1-6. Van Nuys, CA: Alfred.

Magrath, J. (Ed.). (1997). Sonatina masterworks, Books 1-3. Van Nuys, CA: Alfred.

Magrath, J. (Ed.). (1993). Masterpieces with flair!, Books 1-3. Van Nuys, CA: Alfred.

Magrath, J. (Ed.). (1993). Melodious masterpieces, Books 1-3. Van Nuys, CA:

Alfred.

Magrath, J. (Ed.). (1990). Encore, Book 1-3. Van Nuys, CA: Alfred.

Metis, F. (Ed.). (1997). World music. New York: Amsco.

Olson, L. F. (Ed.). (1995). Essential keyboard repertoire: 100 early intermediate selections, Vol. 1. Van Nuys, CA: Alfred.

Olson, L. F. (Ed.). (1998). Essential keyboard repertoire: 75 intermediate selections, Vol. 2. Van Nuys, CA: Alfred.

Olson, L. F., & Hilley, M. (Eds.). (1988). Essential keyboard selections: 16 early/late intermediate sonatinas, Vol. 3. Van Nuys, CA: Alfred.

Olson, L. F. (Ed.). (1988). More essential keyboard repertoire: 75 advancing intermediate selections in their original form. Van Nuys, CA: Alfred.

Sheftel, P. (Ed.). (1992). Classics, romantics, moderns. Carl Fischer.

Technique

Berens. H. (1967). Fifty piano pieces for beginners, Op. 70. New York: G. Schirmer.

Beyer, F.(1892). Elementary instruction book, Op. 101. New York: G. Schirmer.

Burgmüller, F. (1992). Twenty-five progressive pieces, Op. 100. (Palmer, W. A., Ed.). Van Nuys, CA: Alfred.

Czerny, C. (1992). The school of velocity, Op. 299. (Palmer, W. A., Ed.). Van Nuys, CA: Alfred.

Czerny, C. (1991). Twenty-four easy studies for the left hand, Op. 718. (Hinson, M., Ed.). Van Nuys, CA: Alfred.

Czerny, C. (1985). 100 practical exercises for piano, Op. 139. Carl Fischer.

Czerny, C. (1893). Practical method for beginners on the pianoforte, Op. 599. New York: G. Schirmer.

Czerny, C. Five-finger studies, Op. 777. Belwin Mills.

Diabelli, A. (1996). Melodious exercises, Op. 149. Mainz: NY: Schott.

Duvernoy, J. B. (1971). Twenty-five elementary studies, Op. 176. Van Nuys, CA: Alfred.

Gurlitt, C. (1895). Thirty-five easy studies (without octaves), Op. 130. New York: G. Schirmer.

Hanon, C. (1971). The virtuoso pianist in 60 exercises. (Small, A., Ed.). Van Nuys, CA: Alfred.

Magrath, J. (Ed.). (1992). Technical skills, Levels 1-6. Van Nuys, CA: Alfred.

Streabogg, J. L. (1898). Twelve easy and melodious studies, Op. 63. New York; G. Schirmer.

Streabogg, J. L. (1898). Twelve easy and melodious studies, Op. 64. New York; G. Schirmer.

Supplementary Materials for the Teaching of Functional Piano Skills

Agay, D. (Ed.). (1998). An introduction to playing duets. New York: Yorktown.

Agay, D. (1997). The joy of two pianos. New York: Yorktown.

Agay, D. (1997). The joy of piano duets. New York, NY: Yorktown.

Alexander, D., & Thurmond, D. (1995). Jazz SophistiCAT, Books 1 & 2. Van Nuys, CA: Alfred.

Alexander, D. (1986, 1989). Alfred's basic piano library duet books, Levels 1B, 2-4. Van Nuys, CA: Alfred.

Bastien, J. (1976). Sight reading, Levels 1-4. San Diego, CA: Kjos West.

Caramia, T. (1983). A guide for jazz piano harmonization. San Diego, CA: Kjos West.

Frackenpohl, A. (1991). Harmonization at the piano. Dubuque, IA: William C. Brown.

Haroutounian, J. (Ed.). (1992). Chamber music sampler, Books 1-3. San Diego, CA: Neil A. Kjos.

Kowalchyk, G., & Lancaster, E. L. (Eds.). (1993). Duet classics for piano, Books 1-3.

Van Nuys, CA: Alfred.

Kowalchyk, G., & Lancaster, E. L. (Eds.). (1992). Easy classical piano duets for teacher and student. Van Nuys, CA: Alfred.

Lyke, J. (1976). Ensemble music for group piano, Books 1 & 2. Champaign, IL: Stipes.

Mack, G. (1970). Adventures in improvisation at the keyboard. Princeton: Birch Tree.

Norton, C. The microjazz piano duets collection, Collections 1-3. New York, NY: Boosey and Hawkes.

Sheftel, P. (1986). Sight reading folk songs from around the world, Levels 1B, 2, & 3. Van Nuys, CA: Alfred.

Stecher, M., Horowitz, N., & Gordon, C. (1974). The pleasure of your company, Books 1-5. New York: G. Schirmer.

Weekly, D. & Arganbright, N. (Eds.). (1980). Twice as nice, Vols. 1 & 2. San Diego, CA: Kjos West.

Turkish Solo Piano Literature

Baran, İ. (1984). Çocuk parçaları [Children's pieces] Ankara, Turkey: Belgi.

Baran, İ. (1975). Siyah ve beyaz [Black and white]. Ankara, Turkey: Devlet konservatuvarı.

Bayraktar, E. Piyanoda ilk adımlar [First steps at the piano]. Ankara, Turkey: Eğitsel müzik.

Bayraktar, E. Piyano için üç parça [Three pieces for the piano]. Çağdaş Türk Müziği piyano yapıtları, yaprak nota dizisi 2: Dağarcık.

Levent, N. Piyano için iki parça [Two pieces for the piano]. Çağdaş Türk Müziği piyano yapıtları, yaprak nota dizisi 5: Dağarcık.

Levent, N. (1991). Piyano için on parça [Ten pieces for the piano]. İzmir, Turkey.

Önder, B. Hüzün [Sorrow]. Yaprak nota dizisi 3: Dağarcık.

Saygun, A. A. (1952). İnci'nin kitabı [İnci's book]. İstanbul, Turkey: Jorj D. Papajorjiu.

Sun, M. (1998). Yurt renkleri [Country colors of Turkey], Vols. 1-4. Ankara, Turkey: Önder.

Sun, M. Yakarı [Imploring]. Çağdaş Türk Müziği piyano yapıtları, yaprak nota dizisi 6: Dağarcık.

Tuğcular. E. (1995). Türkünün rengi [Color of a folk song]. Ankara, Turkey: Evrensel.

Turkish Materials for the Teaching of Functional Piano Skills

Egüz, S. (1978). Piyano eşlikli okul şarkıları [School songs with piano accompaniments], Book 1. Ankara, Turkey: Doğuş.

Egüz, S. Piyano eşlikli halk türküleri [Folk songs with piano accompaniments], Books 1 & 2. Ankara, Turkey: Doğuş.

Sun, M. Elli yılın en güzel okul şarkıları [The best school songs of the fifty years]. Ankara, Turkey: Önder.

Sun, M. Kır çiçekleri [Wild flowers]. Ankara, Turkey: Önder.

Tuğcular, E. (1996). Şan için piyano eşlikli türküler [Folk songs for voice with piano accompaniments]. Ankara, Turkey: Önder.

Establishment of the Group Piano Program

The success of the group piano instruction depends upon efficient organization of classes, efficient use of materials, quality of teaching textbooks, and quality of the instructor. In planning, the piano instructor or the school administration should consider a provision for sufficient class time, the grouping of the students with similar abilities, provision for moderately sized classes, and provision for adequate equipment (Robinson & Jarvis, 1967).

According to the data collected from the questionnaire, secondary piano majors at Turkish departments of music education were required to take piano lessons from four to eight semesters. In the proposed piano program, all secondary piano students at departments of music education should be required to take four semesters group piano. Voice majors may be required to take two more years private piano lessons while instrumental majors one more year for the graduation requirement. The same proposed group piano curriculum or a more advanced level of the program could be created to use for piano majors. Any types of music schools including conservatories and fine arts high schools may incorporate the curriculum into their programs. The proposed curriculum was designed only as a model and may be adjusted to fit the program needs of schools.

Placement of Students

To minimize the disadvantage of unbalanced piano classes, students should be classified into more homogeneous groups. Students can advance at approximately the same rate if they are grouped in class sections according to their physical and intellectual capacity, and musical experience (Robinson & Jarvis, 1967). To accommodate varying differences, departments of music education should administer diagnostic exams for students prior to enrollment that serve as placement auditions. For the beginning students, this poses no problem. For the student with some piano background, however, the task is more difficult. The proficiency exam provides an opportunity for students to be placed in a proper level or section. These exams also approximate the proficiency level of a given course (Nagode, 1988). Students whose

prior training enables them to perform pieces, but whose musicianship is lacking in functional skills should be placed in a level appropriate for "catching up" on such skills, and yet challenging enough from a performance standpoint. Instructor may also encounter students with prior piano experience who want to "test out" of easy levels. These situations should be handled individually on a case by case basis. Credits may be granted upon successful completion of a proficiency test (Enoch & Lyke, 1977).

Many music education majors have never studied or have a limited piano background when they come to departments of music education in Turkey. Secondary piano students only who have prior piano background must audition for placement into an appropriate level when they come to departments of music education. This will allow those students to be placed at appropriate level. Students who have some piano background but who lack functional skills should be placed in a separate class. Transfer students with prior piano experience may test out the easy levels to be placed in a more appropriate section.

According to McDonald (1991), the placement exam should include at least sight-reading, transposition, harmonization, and accompanying. Piano placement guidelines for non-keyboard music majors at the School of Music at the University of Oklahoma were used as models when establishing the following guidelines for the placement of secondary piano students in Turkish departments of music education.

Level 1

Students with little or no piano background.

Level 2

Students who can:

Play a solo piece appropriate to this level.

Sight-read a short example in five-finger pattern (a piece will be given to the student immediately before the exam to prepare).

Play major tetra-chord scales and major and minor triads in the keys of C, G, D, A, F, Bb, and Eb, Hüseyni and Karcığar makam tetra-chord scales, and I (tonic) chords in the keys of A, D, and E.

Harmonize a simple melody with open fifths (a piece will be given to the student immediately before the exam).

Level 3

Students who can:

Play a solo piece appropriate to this level.

Sightread a short single line melody with chord roots (a piece will be given immediately before the exam to prepare).

Play major and minor scales in the keys up to four sharps and four flats. Play Kürdi and Hicaz makam scales in the keys of A, D, and E, in one octave, hands alone.

Play the I, IV, V, and V7 chords and their inversions in major and minor keys up to four sharps and four flats, I (tonic), III (dominant), and VII (subdominant) chords and their inversions in Kürdi and Hicaz makam scales.

Harmonize a simple melody with chord roots (a piece will be given to the student immediately before the exam).

Level 4

Students who can:

Play a solo piece appropriate to this level.

Sight-read a short melody from easy standard piano literature (a piece will be given to the student immediately before the exam to prepare).

Play Rast and Nihavent makam scales in the original key of G and in some other closer keys, hands alone or together. Play major and minor arpeggios in most keys, in two octaves, hands alone.

Play I-III-I and I-VII-I chord progression in selected Turkish makam scales and the I-IV6/4-I-V6/5-I chord progression in selected major keys.

Harmonize a simple melody with indicated chords (a piece will be given to the student immediately before the exam).

Class Scheduling

College piano classes in American universities and colleges generally meet two or three times per week for fifty-minute periods that permit the instructor to plan several activities within one period (Enoch & Lyke, 1977; Nagode, 1988). For example, at the University of Oklahoma, levels one and two meet three times per week, and levels three and four meet two times per week. Depending upon the particular school, course credit varies from one to two credits per semester (Nagode, 1988).

Secondary piano majors were offered one or two weekly piano lessons per week at Turkish departments of music education. Fourteen weeks of class time and one week of final exam time were the common practices at such institutions. Respondents of the questionnaire, however, found the meeting times of piano lessons insufficient. In the present study, it is suggested that piano classes meet three times per week for the first year and two times per week for the second year at departments of music education in Turkey. A different number of meeting times may be arranged

in each school based on the availability of the facilities. In any case, fourteen weeks are reserved for teaching and fifteenth week is reserved for the final examination.

Class Size

Class enrollment is generally determined by room size, the number of available pianos, budgetary considerations, the level of study, and teacher preference (Nagode, 1988). According to a study by Skroch (1991), American universities offered piano classes for from four to thirty students. The majority of the schools held classes for six to ten students. Enoch and Lyke (1977) suggested that first-year classes be held for maximum of ten students. Second-year classes of six to eight students allow ample time to cover complex assignments and longer repertoire pieces.

It is suggested that departments of music education in Turkey should offer piano classes for six to ten students. Each school, however, may find it necessary to teach classes up to thirty students. This solution is less desirable but may be necessary. If the facility is limited, two students may be placed at each piano.

Student Evaluation

Webber (1958) suggested that students should be evaluated during each semester of study, before entrance to student teaching, and before graduation. According to data collected from the questionnaire, students at Turkish departments of music education were evaluated individually by means of a midterm examination given by the individual instructor and by a final examination given by a committee consisting of piano instructors each semester. While students were evaluated periodically during the fourteen weeks, the fifteenth week was reserved for the final

examination. Departments of music education did not require a piano proficiency exam before entering student-teaching or before graduation.

Based on the current evaluation at departments of music education, one midterm exam and one final exam were included in the proposed group piano program. Individual group piano teachers should give midterm examinations during the group piano lesson time. Final examinations should be given by a jury consisting of group piano teachers during the fifteenth week reserved for the finals. Only a sample of final examination is presented in this study. Each skill area presented in the course curriculum is examined as a means of testing the skill. Students are required to complete the final examinations successfully. Individual group piano teachers may prepare a midterm test similar to the suggested final exam.

Suggested Final Examinations

Final examination guidelines for the piano classes at the School of Music of the University of Oklahoma were used as models for the suggested final examination guidelines.

First semester.

Solo piece: Individual solo piece--students prepare a solo repertoire assigned in the class.

Technique: Playing of a major tetra-chord scale and major and minor triads in the keys up to four sharps and four flats. Playing of Hüseyni and Karcığar makam tetra-chord scales in the keys of A, D, and E. (Scales should be played by memory at a tempo appropriate to the technical demands of the grade).

Sight-reading: Sight-reading of a short piece in simple time, in five-finger patterns, in the major keys of C, G, D, F, or Bb major, with hands moving separately (students will be given a piece immediately before the exam to prepare).

Harmonization: Harmonization of a simple melody with open fifths (students will be given an example immediately before the exam to prepare).

Second semester.

Solo piece: Individual solo piece--students prepare a solo repertoire assigned in the class.

Technique: Playing of major and three forms of minor scales in the keys up to four sharps and four flats, and Kürdi and Hicaz makam scales in the keys of A, D, and E, in one octave, hands alone. (Scales should be played by memory at a tempo appropriate to the technical demands of the grade). Building of tonic, dominant, subdominant, and their inversions in the same keys.

Sight-reading: Sight-reading of a short piece in simple time, in five-finger pattern, in the keys of C, G, D, or F, Bb major, with hands moving separately (students will be given a piece immediately before the exam to prepare).

Harmonization: Harmonization of a simple melody with fifths and indicated chord roots (students will be given an example immediately before the exam to prepare).

Improvisation: Improvising of a five-finger pattern over a teacher accompaniment.

Third semester.

Solo piece: Individual solo piece--students prepare a solo repertoire assigned in the class.

Technique: Playing of major and minor arpeggios in most keys, Rast and Nihavent makam scales in the original key of G and in some other closer keys, in two octaves, hands alone. Playing of the I-IV6/4-I-V6/5-I chord progression in selected major keys and the I-III-I and I-VII-I chord progression in Rast and Nihavent makam scales. (Scales, arpeggios, and chord progressions should be played by memory at a tempo appropriate to the technical demands of the grade).

Sight-reading: Sight-reading of a short piece in simple time, in major keys up to four sharps and four flats. Some dotted and tied notes may be included (students will be given a piece immediately before the exam to prepare).

Harmonization: Harmonization of a simple melody with indicated chords (students will be given an example immediately before the exam to prepare).

Accompaniment: Creating of a L. H. accompaniment to the given harmonization melody using appropriate style.

Improvisation: Improvising a melody based on chord symbols (students will be given a chord progression right before the exam to prepare).

Fourth semester.

Solo piece: Individual solo piece--students prepare a solo repertoire assigned in the class.

Technique: Playing of Nikriz and Segah makam scales in the original and close keys, two octaves, hands alone or together. Playing of the I-VII-III-I chord progression in selected Turkish makam scales and the I-vi-IV-ii6-I6/4-V7-I chord progression in selected major keys. (Scales and chord progressions should be played by memory at a tempo appropriate to the technical demands of the grade).

Sight-reading: Sight-reading of a short piece on an easier level than the repertoire being studied (students will be given a short example immediately before the exam to prepare).

Harmonization: Harmonization of a simple melody with primary and secondary chords. No chord symbols are given (students will be given an example right before the exam to prepare).

Accompaniment: Creating of a L. H. accompaniment to the given harmonization melody using an appropriate style.

Improvisation: Improvising a melody based on chord symbols (students will be given a chord progression immediately before the exam to prepare).

Piano Laboratories and Teaching Aids

Piano instruction using both conventional and electronic pianos has proved successful in teaching basic piano skills to college-level students (Pounds, 1975). The electronic piano is, however, never intended as a substitute for acoustic piano, but rather to serve as a practical vehicle for use in the group learning setting (Nagode, 1988).

Based on the data collected from the questionnaire, Turkish educators suggested that departments of music education in Turkey establish piano laboratories to offer group piano instruction. In the present study, a piano laboratory equipped with multiple acoustic pianos or multiple electronic pianos and a teacher control center is recommended for the group piano instruction in Turkish music teacher training institutions. The number of the pianos ideally should not be more than eleven--one for each student and a teacher console. Skroch (1991) recommended that group piano coordinators should use the following teaching aids and materials necessary for the instruction: electronic keyboard visualizer, overhead projector, blackboard, the metronome, cassette, record, CD, and MIDI disk collections, and players.

Group Piano Instructor

The demand on the instructor changes greatly when moving from the private setting to class setting. The teaching of functional skills requires a great deal of preparation and planning often not needed in private work (Sheets, 1983). For the proposed group piano program, piano instructors should be able to include and correlate all of the functional skills in one-week period. Instructors are advised to make sure that once a new skill is introduced, students can apply it to the practice.

The most obvious requirement for a piano class teacher is strong musicianship and a desire to develop it in students. He must be proficient in functional skills such as sight-reading, harmonization, improvisation, transposition, and must comprehend basic concepts as they function in music, including rhythm, dynamics, form, and

others. (Shockley, 1982). The group piano instructor must be a competent performer and skilled listener, possessing a broad knowledge of the repertoire, style, and technique. Moreover, based on Webber's suggestions (1958), the group piano instructor for the music education majors specifically needs

1. a general understanding and sympathy for the program of public school music at various levels,
2. a thorough understanding of the goals of piano instruction for the music education major and of how piano can function in typical school situations,
3. wide familiarity with public school music materials to help music education majors become acquainted with actual professional uses of piano, and
4. the ability to handle class piano work successfully.

American college and university keyboard pedagogy programs are increasingly training prospective piano teachers in group teaching techniques (Lee, 1986) including methods of teaching, techniques of group instruction, piano literature and teaching materials, criteria for grading materials, information about the piano and its care, and sources for reference reading (Robinson & Jarvis, 1967).

Based on the data collected, Turkish piano instructors were enthusiastic about the possibility of learning more about the group piano teaching techniques. Universities are the testing grounds for new ideas and opinions (Enoch & Lyke, 1977). Departments of music education in Turkey should devote immediate attention

to the training of group piano instructors for such schools. Piano pedagogy programs may be established in graduate level to train the piano instructors. Furthermore, summer workshops and in-service programs on group piano teaching may be conducted at colleges of education for continuing education of piano instructors. Many of the Turkish piano instructors had public school teaching experience that will enable them to be successful in group piano. For the instructors who had no classroom teaching experience, some arrangements may be made to observe a public school music teacher give music lessons to provide guidance in classroom procedures. Another resource could be those Turkish piano instructors who know about the techniques of group piano teaching. These instructors may allow the piano instructors to observe their experimental piano classes. Moreover, books and journals on group piano teaching are also of benefit. The group piano textbooks recommended for the proposed curriculum also provide teacher's manuals. They are excellent resources for group piano teaching instruction for Turkish piano instructors who have never been exposed to group piano teaching. If it is possible, the Turkish piano instructors may attend a high-level summer workshop in the United States. It is likely that, group teachers in the United States would allow them to observe their classes for several sessions.

CHAPTER VIII

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The purpose of the present study was

1. to determine the current status of undergraduate secondary piano programs in departments of music education at colleges of education of universities in Turkey, and
2. to develop a comprehensive group piano curriculum for four semesters to teach functional piano skills to beginning level undergraduate secondary piano students in such institutions.

This was the first study to investigate the secondary piano programs in departments of music education at universities in Turkey. The data on the secondary piano programs presented in this study were obtained from a questionnaire sent to all practicing piano instructors at eight departments of music education in Turkey. The questionnaire sought to obtain accurate and detailed information about the status of undergraduate secondary piano instructions at such institutions. The questionnaire consisted of four sections: the profile of piano instructor, piano instruction for secondary piano students, course content of the secondary piano programs, and the teaching of performance and functional piano skills.

The questionnaire was pilot-tested and revised prior to being sent to the

participating institutions. The refined questionnaire was mailed to a total of forty-seven piano instructors at the selected eight departments of music education in Turkey. Only those schools which had been established as of the 1992-1993 academic year were chosen for this study. These schools were at the Colleges of Education at Atatürk University in Erzurum, Dokuz Eylül University in İzmir, Gazi University in Ankara, Karadeniz Technical University in Trabzon, İnönü University in Malatya, Marmara University in İstanbul, Selçuk University in Konya, and Uludağ University in Bursa. The results of the survey were based on thirty-eight piano faculty members' responses (81%) from seven (88%) out of eight institutions.

The data collected through the questionnaire were analyzed statistically to determine the current status of secondary piano instruction in Turkish teacher training institutions. Frequencies on all items were converted to numbers and percentages, and presented in table and figure forms so that the data may be read easily. The outcome of the study revealed significant information on the offerings of existent secondary piano programs. This study was primarily concerned with the improvement of music teacher training programs through adding functional piano facility in the secondary piano programs at such institutions. The data collected about the current status of the secondary piano instructions in the selected schools aided in developing the recommended group piano curriculum for all departments of music education in Turkey. The secondary piano program requirements and the currently used curricula at Turkish music teacher training institutions established a foundation for the

development of the recommended group piano program. The researcher also consulted with piano, music education, and music theory faculty members at Turkish departments of music education. American group piano programs were used as models and the following materials were consulted greatly:

1. The group piano program for the secondary piano majors at the School of Music at the University of Oklahoma.
2. The Report of the Class Piano Articulation Committee of the Illinois Music Education Association (Collins et al., 1980).
3. Group piano methods most commonly used in the United States to determine teaching materials and implied objectives (based on the most recent study by Skroch, 1991).
4. The group piano curricula designed for other countries by Sabry (1965), Sung (1984), and Kou (1985).

The group piano curriculum was developed for four semesters replacing the current private piano programs to teach functional skills to beginning level secondary piano students in departments of music education. The proposed secondary piano curriculum included functional skills such as sight-reading, transposition, improvisation, harmonization, ensemble playing, accompanying as well as solo repertoire and technique that are necessary for public school music teaching. Since both Turkish music and Western music systems are essential in the training of music teachers in Turkey, elements from both were presented in the program. Consequently, performance and functional skill teaching materials from both systems were

suggested for use in the piano program concurrently. The researcher hopes that this study will make a substantial contribution to the secondary piano programs in departments of music education and the music teaching in the public school classrooms in Turkey through the suggested comprehensive group piano curriculum.

Conclusions

Departments of music education in Turkey offer from four to eight semesters of secondary piano programs for music education majors whose major instruments are different than the piano. Voice majors at three schools are required to take piano lessons for eight semesters, at other three schools for four semesters, and at one school for six semesters. On the other hand, instrumental majors are required to take piano lessons at four schools for four semesters and at three schools for six semesters. At one school with a music theory program, piano lessons are offered to the same majors for eight semesters. The majority of departments of music education have a separate piano curriculum guide generally developed by piano faculty members. Secondary piano students are mainly taught in private and in partner setting for two students. The piano lessons meet once or twice weekly from 30-minute to 50-minute. Students receive one credit per hour of instruction. The respondents, however, find the length and meeting times of the piano lessons insufficient. Students are evaluated individually each semester by means of a midterm examination given by the individual instructor and a final examination given by a committee.

The piano curricula currently used in Turkish departments of music education emphasize only performance and technical studies. On the other hand, many piano

instructors actually teach sight-reading, accompaniment, chord progressions, development of style, analysis, and memorization skills beside the technical and solo performance studies. Moreover, many of the schools offer a separate piano accompaniment course, however, generally designed for piano and voice majors.

The respondents find the quality of the currently used piano curricula in departments of music education as problem because of unclear goals and objectives of the course, and measurement and evaluation. A placement exam in piano to evaluate the background of students who enter the secondary piano program also does not exist. Without a properly developed curriculum, piano instruction may fail to be effective. The respondents suggested that a new curriculum be developed that is correlated with departments' music theory courses and the public school needs.

The secondary piano curricula at departments of music education also seem to fail to foster the practical piano skills such as harmonization, transposition, improvisation, and others that prospective classroom teachers need most for their music classroom teaching. The Turkish music educators highly value the teaching of performance and functional piano skills to prospective music teachers. The skills ranked and rated highly are sight-reading, technical development, accompaniment, repertoire study, harmonization, development of style, chord progressions, analysis, ensemble playing, analysis, and transposition. On the other hand, the respondents ranked and rated improvisation, memorization, score reading, and realization of figured bass skills on the lower ends of the scales. The respondents suggested that functional piano skills be part of the piano curricula to fulfill teachers' needs. They also

suggested that group piano programs be established to teach functional piano skills to music education majors.

The majority of the piano instructors have full-time appointments at Turkish departments of music education. The average piano teaching load of the piano instructors is eighteen hours per week. The respondents indicated that more than half of the piano lessons they taught was for secondary piano students (average twelve hours). Many of the respondents graduated from departments of music education and only small number of them graduated from conservatories. While the majority of the instructors have master's or bachelor's degrees, only a few of them have a doctoral degree. The majority of the instructors' major performing instrument is the piano. Many of the instructors, however, never had any coursework in piano teaching during their training. On the other hand, around half of the respondents attended a workshop or a seminar on the piano teaching. The respondents suggested that piano pedagogy programs and workshops/seminars on piano teaching need to be established to prepare the future piano instructors for teacher training institutions. The average number of years of teaching experience of piano instructors at the college level is eleven and a half. Over half of the respondents taught piano at studios outside colleges for an average of thirteen years. The majority of the instructors had also public school teaching experience in the elementary schools, middle schools, or high schools prior to their college teaching ranging from two to four and a half years.

The respondents use fourteen different beginning piano textbooks in the secondary piano programs. However, all of the textbooks are Western, relatively old,

and more suitable for teaching younger beginners rather than college students. The most frequently used texts are Burkard's New techniques for piano playing and Agay's Learning to play piano. Technical studies by Hanon, Czerny, Duvernoy, and Burgmüller are heavily used in addition to playing of scales, arpeggios, and cadences. A selection of Turkish piano music repertoire and Western piano music repertoire is being taught for the study of solo repertoire. The number of contemporary Turkish piano literature, however, is limited due to the small number of books. The majority of the Western piano literature is mainly from baroque to romantic eras with less emphasis on the contemporary period. The number of supplementary piano materials being currently used by individual respondents is fifty-nine. The most frequently used solo and technical studies materials are, in order, W. F. Bach's The first Bach, Czerny's 100 progressive exercises, Op. 139, Saygun's İnci's book, Baran's Children's pieces, Bartók's Mikrokosmos, Baran's Black and white, Erkin's Duyuşlar, Sun's Country colors of Turkey, and Heller's Sonatinen album. The respondents indicated that they especially needed Turkish piano textbooks offering Turkish sounds and school music examples for college age beginning level students. They also needed more supplementary Turkish piano materials.

The Turkish piano instructors ranked and rated listed five categories of piano repertoire according to their importance in music teacher training programs. They wanted to teach these literature in the secondary piano programs in the following order: (1) the contemporary Turkish piano repertoire, (2) baroque period repertoire,

(3) classical period repertoire, (4) romantic repertoire, and (5) the contemporary period repertoire. The piano instructors also found harmonization of Turkish folk songs, national songs, ensemble music, song accompaniments, school songs, music of different cultures, and popular music as important.

Only the small number of the Turkish piano instructors is familiar with the teaching of functional piano skills in group settings at American colleges and universities. The majority of the instructors are interested in learning more about the group piano teaching. It was even suggested that piano laboratories should be established to offer the teaching of functional skills in groups. All of the Turkish music educators are also interested in using group piano literature that was widely used in American colleges and universities for secondary piano students at Turkish teacher training institutions.

The respondents find the following as main problems in the secondary piano programs: (in order), an insufficient number of pianos, excessive student load and the lack of piano textbooks, students entering the program without a music and/or piano background, too many requirements to fulfill in the music education curriculum, an inadequate number of piano instructors, unqualified pianos, and music theory courses that were not correlated with piano programs. Respondents also made additional recommendations related to the music education as follows:

a. Physical conditions of the music libraries and the use of computers in music education should be improved.

b. Foundations should be established for educational research and

competitions.

c. The music education field needs more research-based publications and symposia. Refereed-publications in both the Turkish and English languages are essential.

d. The Turkish public school music education system should be re-evaluated and revised.

Recommendations

Based on the data collected from the questionnaire, the currently used piano curricula in Turkish departments of music education, and the related literature, the researcher made the following recommendations to better prepare the prospective music teachers at the piano.

Secondary piano programs for music education majors at Turkish departments of music education mainly emphasize the technical and performance skills in traditional private piano lessons. The overall objectives of piano instruction should not be to develop performing pianists but to train classroom teachers to be proficient at the piano. The teaching of music in public schools necessitates the acquisition of functional piano skills perhaps more than technical and performance skills. Therefore, music instructors and administrators in Turkish music teacher training institutions should recognize the following to enhance the secondary piano programs at such institutions and the music teaching in public schools as well:

1. The philosophy and procedures of piano programs for music education majors need to be re-evaluated, re-defined, and re-organized.

2. Prospective music teachers need to gain functional skills such as accompaniment, sight-reading, ensemble playing, chord progressions, analysis, harmonization, transposition, improvisation, and others to be efficient at the piano in typical music classrooms. Therefore, functional piano experiences should be incorporated in the training of prospective music teachers.
3. The secondary piano curriculum should be coordinated with public school music objectives.
4. Minimum piano requirements in terms of competencies or critical tasks needed by well-qualified school music teachers should be established in secondary piano programs.
5. A piano proficiency examination that measures students' abilities in performing functional piano skills should be required before entering student teaching and before graduation.
6. An examination to assess the piano background of students entering music programs should be conducted for placement in piano programs.

Group piano instruction has been shown to be an effective way of developing and improving the general musicianship and functional piano facility of music education majors in American universities and colleges. It is recommended that the group piano curriculum developed by the researcher to teach functional skills to secondary piano students be implemented in the programs of departments of music education in Turkey. The assessment and subsequent evaluation of curriculum should

be done with pre- and post-tests of student achievement. A minimum of four semesters of group piano instruction should be required replacing the current private piano instructions for all music education majors. It is recommended that private piano lessons be offered starting in the third year. Voice majors should be required to take two additional years of private piano lessons and instrumental majors one additional year for the graduation requirement. A more advanced level of the proposed group piano curriculum might be created to use for the applied piano major. In this case, piano majors could take private piano lessons and piano classes in the first and second years simultaneously.

Program development committees should be established immediately at departments of music education to develop a new private piano curriculum guide for secondary piano instruction for the third and fourth years. The goals and objectives, outline of content to be taught, and measurement and evaluation should be defined clearly in this curriculum. The requirements and procedures of piano instruction should be re-evaluated continually based on skills needed by public school music teachers.

One of the major problems in the secondary piano programs of departments of music education in Turkey is that faculty confront overwhelming demands from hundreds of students. Piano laboratories consisting of acoustic or electronic pianos should be installed at departments of music education for teaching of functional piano skills in group settings. With the use of a multiple piano laboratory, piano instructors may provide keyboard experiences for larger numbers of students at one time.

Electronic visualizer, overhead projector, blackboard, the metronome, listening facilities, cassette, record, CD, and MIDI disk collections and players are also suggested to be used as aids in the lab. Administrators of departments should seek funding for equipment and materials.

Piano instructors must be well qualified to teach in group settings. They must not only know how to teach the functional skills to music education majors, but also need ability to demonstrate the skills they are teaching. Therefore, departments of music education who are also responsible for the preparation of college staff should seek opportunities to establish piano pedagogy programs at the graduate level to prepare future piano instructors for such institutions. The emphasis in programs should be on the development of pedagogical and philosophical concepts of group piano teaching and functional piano skills as well as applied piano teaching. Moreover, summer workshops and in-service programs on group piano teaching should be conducted at colleges of education for continuing education of college piano instructors.

A selection of Turkish piano music repertoire and Western piano music repertoire is being taught for the study of technique and solo repertoire only in Turkish departments of music education. The textbooks studied in the current piano programs are for only development of technical facility and have a little relationship to the actual demands of the classroom teaching. Materials chosen for the preparation of music teachers at the piano should pertain to actual music teaching situations. Therefore, piano instructors should search out piano textbooks to foster the piano

teaching and to fulfill prospective music teachers' special needs in the classroom teaching. Materials for harmonization, transposition, and improvisation, and folk songs, national songs, ensemble music, song accompaniments, school songs, music of different cultures, and popular music should be incorporated in the secondary piano programs. Multiple copies of both Turkish and Western piano music literature suggested in the recommended group piano program should be maintained in libraries for in class and practice purposes. However, there is still a great need for more Turkish music piano teaching literature for the development and drill of performance and functional piano skills. It is recommended that Turkish composers and educators write new private and group piano textbooks, and supplementary materials on the development of piano skills specifically incorporating unique Turkish musical elements.

Only a few departments of music education offer music theory courses during the first year of their programs. Without the knowledge of music fundamentals, the secondary piano students study the piano pieces through mechanistic practices without being aware of what is happening structurally and theoretically in the music. Therefore, all departments of music education should include music theory courses in the first year so that music theory and piano programs can be correlated efficiently. By correlating class piano and theory, students will gain not only better piano skills and more insight into theory, but also a more thorough understanding of music.

Recommendations for Further Studies

The findings of the present study suggest the need for further investigation in the following areas:

1. The principal source of the data for this study was the piano instructors who taught at the selected departments of music education in Turkey. Similar research should be conducted to collect data on the piano skills required for music teaching from the actual practicing music teachers and from music education majors in the departments of music education in Turkey. With this information, a curriculum development committee can alter the piano programs to better fulfill public school music teaching needs.
2. When the suggested group piano program has been implemented, a study should be done comparing the relative effectiveness of group piano and private piano instruction on effective use of piano in the music classrooms.
3. More research should be conducted in the piano teaching and the music education fields in teacher training institutions in Turkey. Foundations should be established for workshops, seminars, symposia, and research-based publications.

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APPENDIX A

COVER LETTER FOR THE PILOT QUESTIONNAIRE

310 Wadsack Drive, #E
Norman, OK 73072 USA
[date]

Dear Pilot Test Participant:

I am asking for your participation to pilot-test the questionnaire concerning the status of undergraduate secondary piano instruction in the selected departments of music education in Turkey. The data from the study should provide a partial basis for developing a more effective curriculum for teaching functional piano skills to undergraduate secondary piano students in groups at the same schools. This study is being conducted as part of my doctoral studies in music education (piano pedagogy emphasis) at the School of Music at the University of Oklahoma.

Please complete the questionnaire, giving careful consideration to an evaluation of the document. Did the cover letter and questionnaire directive clearly explain the purpose and the need for participation? Were all the words used easy to understand? Were any of the questions difficult to understand or were the directions for answering the questions unclear? Did any part of the survey seem irrelevant to the purpose of the study? Is there a need to add some other pertinent questions?

Please make comments and suggestions for improvements in the margins, on the back of the questionnaire, or on a separate piece of paper. Also, keep track of the amount of time elapsed in completing the questionnaire and record your time on the final page.

Your input is very important to the meaningfulness of this project. You will not be identified and all responses will be kept in the strictest of confidence. A stamped, self-addressed envelope is provided for your convenience in returning the questionnaire by [ ].

Thank you for your participation. I look forward to hearing from you soon.

Sincerely,

Belir T. Kasap

APPENDIX B

COVER LETTER FOR THE QUESTIONNAIRE

310 Wadsack Dr. #E
Norman, OK 73072 USA
[date]

Dear Piano Instructor:

I am currently involved in a research study designed to investigate the status of undergraduate secondary piano instruction in the selected departments of music education in Turkey. The data from the study should provide a partial basis for developing a more effective curriculum for teaching functional piano skills to undergraduate secondary piano majors in groups. This study is being conducted as part of my doctoral studies in music education (piano pedagogy emphasis) at the School of Music at the University of Oklahoma.

Your cooperation in completing the enclosed survey will enable me to obtain greater insight into the scope of the secondary piano program in your school. The success of the study, therefore, depends on your wholehearted cooperation. Information gathered through this study will be confidential. Your name and institution will not be associated with any of the responses.

The questionnaire has been refined to require only about [ ] minutes to complete. A stamped, self-addressed envelope is provided for your convenience in returning the questionnaire by [ ].

Thank you for your participation. I look forward to hearing from you soon.

Sincerely,

Belir T. Kasap

APPENDIX C

SURVEY QUESTIONNAIRE

THE STATUS OF UNDERGRADUATE SECONDARY PIANO INSTRUCTION IN SELECTED DEPARTMENTS OF MUSIC EDUCATION IN TURKEY WITH RECOMMENDATIONS FOR TEACHING FUNCTIONAL PIANO SKILLS IN GROUPS

The purpose of this study is to investigate the status of undergraduate secondary piano instruction in the selected departments of music education in Turkey. The data from the study should provide a partial basis for developing a more effective curriculum for teaching functional piano skills to undergraduate secondary piano majors at such schools in group. Results of the research will be utilized for a dissertation in music education with emphasis in piano pedagogy at the School of Music at the University of Oklahoma.

The definitions that follow should aid you in responding to the questions.

Group Piano. An approach used for teaching piano to a group rather than on an individual basis. It is generally designed to provide a foundation in functional skills for secondary keyboard majors and non-music majors.

Functional Piano Skills. Practical piano abilities that allow the prospective music educators to use the piano as a functional teaching tool. These functional piano skills include such as sight-reading, transposition, harmonization, improvisation, playing by ear, ensemble repertoire, accompaniment, analysis, and score reading.

Secondary Piano Student. Music major whose principal instrument is something other than the piano.

Please return no later than [ ] to:

Belir T. Kasap
310 Wadsack Drive, #E
Norman, OK 73072, USA

Name of the school _____

Name of the respondent (Optional) _____

Title _____

_____

Please fill in or circle the appropriate response(s) to the items below.

SECTION I

THE PROFILE OF PIANO INSTRUCTOR

The following questions pertain to the academic and biographical data of the piano instructor.

Q-1. What is your appointment? **(Circle number)**

1. Full-time
2. Part-time

Q-2. What is the highest degree you have earned? **(Circle number)**

1. Doctorate
2. Master
3. Baccalaureate
4. Other **(please specify)**_____

Q-3. What is the last school from which you graduated? **(Circle number)**

1. Music branch of institute of education
2. Department of music at higher school for teachers
3. Department of music education at college of education
4. State conservatoire
5. Turkish music conservatoire
6. Other **(Please specify)**_____

Q-4. Is piano your major performing instrument? **(Circle number)**

1. Yes
2. No **(Indicate your instrument)** _____

Q-5. Have you had any formal coursework in how to teach piano? **(Circle number)**

1. Yes
2. No

Q-6. Have you attended any workshops or seminars on how to teach piano? **(Circle number)**

1. Yes
2. No

Q-7. Teaching Experience:

Column A- Please put **X** for the teaching levels in which you have had experience.

Column B- Designate the number of years experienced at each level.

Column A	Level of experience	Column B
_____	Elementary school	_____
_____	Middle school	_____
_____	High school	_____
_____	University	_____
_____	Private piano studio	_____
_____	Other **(please specify)** _____	_____

Q-8. How many hours of piano lessons (including applied and secondary piano) do you teach in a week? **(Please indicate)** _____

Q-9. How many of these hours are for secondary piano majors **(Please indicate)** ____

SECTION II

PIANO INSTRUCTION FOR SECONDARY PIANO STUDENTS

The following questions pertain to piano instruction offered to secondary piano students whose major instruments are different than the piano.

Q-10. What kind of piano program(s) does your school currently offer for secondary piano students? **(Circle all that apply)**

1. Private lessons
2. Partner lessons (with two students at a time)
3. Other **(Please indicate)** _____

Q-11. What is the number of semesters required for secondary piano students? **(Please indicate for each one)**

Majors	**Number of semesters**
1. Vocal	_____
2. Instrumental	_____
3. Music theory	_____
4. Other **(please specify)** _____	_____

Q-12. What is the length of a piano lesson period for secondary piano students? **(Please indicate in minutes)** _____

Q-13. What is the number of piano lessons secondary piano students receive per week? **(Circle number)**

1 2 3

Q-14. What is the number of credit hours secondary piano students receive per course? **(Circle number)**

1 2 3

Q-15. How do you evaluate your secondary piano students' progress? **(Circle all that apply)**

1. Midterm exam by yourself
2. Midterm exam by a jury
3. Final exam by yourself
4. Final exam by a jury
5. Other **(Please specify)** _____

Q-16. Does your school have electronic keyboards? **(Circle number)**

1. Yes
2. No → **If no, go to Q-19**

Q-17. If yes, how many? **(Please indicate)** _____

Q-18. Do you use electronic keyboards for piano teaching? **(Circle number)**

1. Yes
2. No

Q-19. Which of the following piano courses are offered to secondary piano students? Are they required or are they as elective?

Column A- Put **X** for classes offered

Column B- Put **R** for "Required" and **E** for "Elective"

Column A	Name of the courses	Column B
_____	Ensemble class	_____
_____	Accompaniment class	_____
_____	Keyboard harmony	_____
_____	Other **(Please specify)** _____	_____

SECTION III

COURSE CONTENT OF THE SECONDARY PIANO PROGRAMS

Q-20. Is the course content of the secondary piano program based on a written curriculum guide? **(Circle number)**

1. Yes → **If yes, please attach a copy**
2. No → **If no, go to Q-22**

Q-21. If yes, by whom was this guide developed? **(Circle number)**

1. Curriculum committee
2. Piano chair
3. Piano department faculty members
4. Yourself
5. Other (**Please specify**)_____

Q-22. What beginning piano textbooks do you use with your secondary piano students in the program? **(Please list below)**

Author of the book	Date	Title of the book	City	Publisher

Q-23. What supplementary materials do you use with your secondary piano students in the program? **(Please list below)**

Author of the book	**Date**	**Title of the book**	**City**	**Publisher**

Q-24. What are some of the problems you face in teaching secondary piano students effectively? **(Circle all that apply)**

1. Excessive student load
2. Insufficient number of piano facility
3. Lack of piano textbooks
4. Others **(Please specify)**_____

SECTION IV

THE TEACHING OF PERFORMANCE AND FUNCTIONAL PIANO SKILLS

Q-25. Performance and functional piano skills

Column A- Check the skills you currently teach in the secondary piano program.

Column B- Please rank the following performance and functional piano skills from 1 to 14 according to their importance for training prospective music teachers. **(Put a number 1 to indicate the most important skill, a number 2 for next the most important one, etc.)**

Column C- Using a scale of 1 to 5, rate the importance of the performance and functional piano skills to prospective music teachers. (**Circle the appropriate response**).

Very important (5)
Important (4)
Somewhat important (3)
Unimportant (2)
Undecided (1)

Columns A	Columns B	Performance and Functional Piano Skills	Column C				
____	____	repertoire study	5	4	3	2	1
____	____	technical development	5	4	3	2	1
____	____	memorization	5	4	3	2	1
____	____	transposition	5	4	3	2	1
____	____	improvisation	5	4	3	2	1
____	____	sight-reading	5	4	3	2	1
____	____	harmonization	5	4	3	2	1
____	____	accompaniment	5	4	3	2	1
____	____	ensemble playing	5	4	3	2	1
____	____	score reading	5	4	3	2	1
____	____	development of style	5	4	3	2	1
____	____	chord progressions	5	4	3	2	1
____	____	realization of figured bass	5	4	3	2	1
____	____	analysis (melody, harmony, form)	5	4	3	2	1
____	____	others (please indicate) _____	5	4	3	2	1
____	____	_____	5	4	3	2	1
____	____	_____	5	4	3	2	1

Q-26. What kind of repertoire do you think should be included in a secondary piano curriculum to train prospective music teachers at the piano?

Column A- Rank the following piano repertoire from 1 to 7 according to their importance in the music teacher training programs. **(Put a number 1 to indicate the most important repertoire, a number 2 for the next most important one, etc.)**

Column B- Using a scale of 1 to 5, rate the importance of the following repertoire for the music teacher training programs (**Circle the appropriate response**).

Very important (5)
Important (4)
Somewhat important (3)
Unimportant (2)
Undecided (1)

Column A	Repertoire	Column B
	1. TURKISH REPERTOIRE	
_____	Contemporary Turkish piano repertoire	5 4 3 2 1
_____	Other (**Please specify**) _____	5 4 3 2 1
	2. WESTERN REPERTOIRE	
_____	Baroque period repertoire	5 4 3 2 1
_____	Classical period repertoire	5 4 3 2 1
_____	Romantic period repertoire	5 4 3 2 1
_____	20th century repertoire	5 4 3 2 1
_____	Other (**Please specify**) _____	5 4 3 2 1

Q-27. Are you familiar with the techniques of teaching functional piano skills in group settings at American colleges and universities? **(Circle number)**

1. Yes If yes, how familiar are you with it? (**Please indicate**)

_____

2. No ⟶ **If no, go to Q-29**

Q-28. If yes, how are you familiar with the group piano teaching?

1. Studying abroad
2. Reading piano books/articles on piano
4. Other **(Please specify)**_____

Q-29. Are you interested in teaching functional piano skills in a group to secondary piano students? **(Circle number)**

1. Yes
2. No

Q-30. The following piano textbooks are widely used in the group piano programs of American colleges and universities. How familiar are you with these materials? **(Circle the appropriate number)**

I have never heard of the book (1)
I have little knowledge of the book (2)
I am well acquainted with the book (3)

Titles of the Piano Textbooks			
Piano for Developing Musician, Vols. 1 & 2 by Hilley & Olson	1	2	3
Keyboard Musicianship, Vols. 1 & 2 by Lyke, Elliston, & Caramia	1	2	3
Harmonization at the Piano, by Frackenpohl	1	2	3
Progressive Class Piano, by Heerema	1	2	3
Keyboard Strategies, Master Text 1 & 2 by Stecher et al.	1	2	3
Play by Choice Adult Piano Method, by Kern	1	2	3
Alfred's Group Piano for Adults, Vols. 1 & 2 by Lancaster & Renfrow	1	2	3
Belwin Complete Adult Keyboard Course, by Feldstein	1	2	3
Classics to Moderns, by Agay	1	2	3
Mikrokosmos, Vols. I-VI by Bartók	1	2	3

Q-31. If some of these piano textbooks were introduced to you, would you consider using such materials in groups for secondary piano students? **(Circle number)**

1. Yes
2. No

(Optional) Please use this space to make any further comments or observations that you think are pertinent to the piano teaching of prospective music teachers in the secondary piano programs.

___ Check here if you are interested in receiving a copy of the summary/report of this study.

Please use the stamped, self-addressed envelope and send your completed questionnaire by [ ] to:

Belir T. Kasap
310 Wadsack Drive, #E
Norman, OK 73072 USA

APPENDIX D

FOLLOW-UP LETTER FOR THE QUESTIONNAIRE

310 Wadsack Dr. #E
Norman, OK 73072, USA
[date]

Dear Piano Instructor:

On [ ] a questionnaire seeking information related to the status of undergraduate secondary piano instruction in selected departments of music education in Turkey was mailed to you. The data from the study should provide a partial basis for developing a more effective curriculum for teaching functional piano skills to undergraduate secondary piano majors in groups at such schools. This study is being conducted as part of my doctoral studies in music education (piano pedagogy emphasis) at the University of Oklahoma.

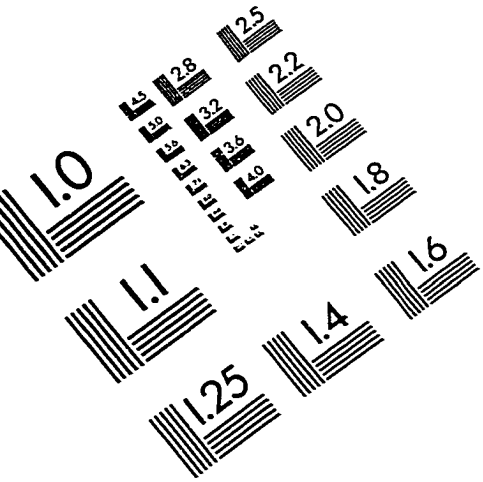
As of today I have not yet received your completed questionnaire. If you have already completed and returned the questionnaire to me, please accept my sincere thanks. If you have not had time to do so, please take a few moments to fill out the enclosed questionnaire and return it.

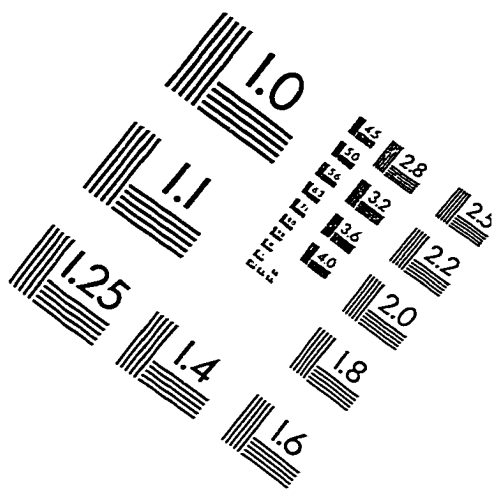
A stamped, self-addressed envelope is provided for your convenience in returning the questionnaire by [ ]. Thank you for your participation. I look forward to hearing from you.

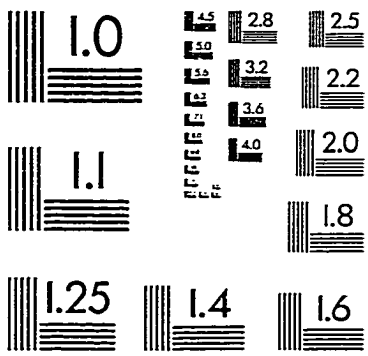
Sincerely,

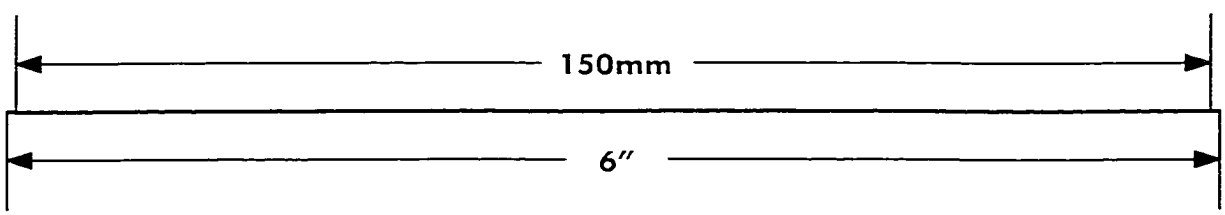
Belir T. Kasap

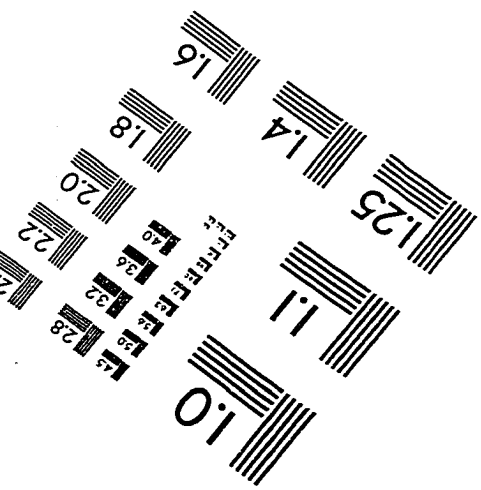
IMAGE EVALUATION TEST TARGET (QA-3)

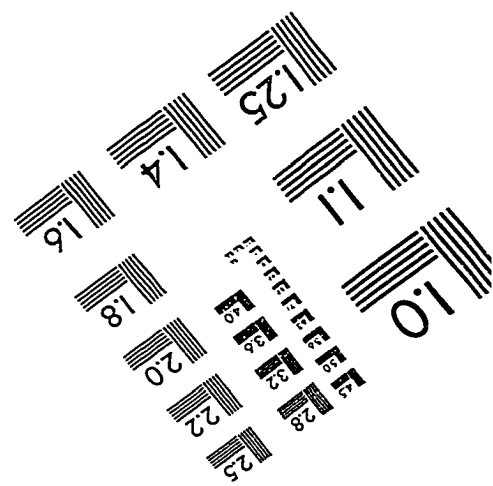












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