

Evaluation of Music Teaching Undergraduate Program in terms of Piano Education Competence in the Line of Music Teacher Candidates' Opinions*

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Abstract: The aim of this research is to evaluate the music teaching undergraduate program in terms of piano education adequacy in line with the opinions of music teacher candidates. As a result of the research, it was determined that the music teacher candidates found in terms of "playing works related to different periods of piano literature", and "playing accompaniment". It has been revealed that they feel lacking in basic piano playing skills. One of the remarkable results is that some of the music teacher candidates could not play the piano accompaniment of the National Anthem. Some suggestions in the research; increasing the piano education from two semesters to eight semesters in the music teaching undergraduate program, the content of the piano education curriculum; The aim is to organize teacher candidates in a way that will enable them to develop their performance skills on the piano, to develop their musical development and to use the piano instrument effectively to support other field lessons.

Keywords: Undergraduate program of music teaching, piano education, piano education sufficiency, music teacher candidates.

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Introduction

Music education is the process of gaining musical behaviors to individuals or changing, transforming, and developing individuals' musical behaviors in a purposeful and methodical way (Ucan, et al., 1999). One of the instruments included within the scope of instrument training in vocational music education, which is a dimension of music education, is the piano. The piano has a very rich pedigree in terms of history. The piano, which is from the keyboard instrument family, emerged with the evolution of various instruments (tympanon, organum, clavichord, harpsichord, etc.) considered to be ancestors. The piano began to be developed in 1709 in Florence, Italy by Bartelomeo Cristofori. Piano at that time meant a clavichord with both soft and strong tones. Over the years, only piano in the sense of "soft" remained (Yener, 1990:68). Thanks to the contributions of many instrument makers in the historical process, it has taken its current form. The piano, which has had an important place in international art music for more than three hundred years, was used frequently in the field of music education in Turkey only in the years after the establishment of the Republic.

From the instructions of the Music Teachers' School, which was founded in 1924, published in 1925; Until the Music Teaching Undergraduate Program (MTUP), which came into force in 1998 and is still being implemented today, piano education was the "basic instrument" that continued uninterrupted. Piano has had an important place in music teaching programs since the beginning of music teacher training (Aydiner, 2008). This instrument, which is the basis of music teacher education, is an instrument that supports the practice of many lessons, considering the contents of the related field courses. The main reasons for this are the functionality it offers other field courses, being a polyphonic instrument and providing the opportunity to accompany.

It can be said that the piano is one of the most suitable instruments for the practice of polyphonic music compared to other instruments in terms of sound width. As Say (2001) stated; "Piano's sound possibilities are equivalent to the harmonic possibilities of an orchestra body". This instrument, which offers ample opportunities to the player and the trainer, is used as a solo instrument as well as an accompaniment instrument. The piano, which is a fretless instrument due to its mechanism, gives the right sound with every keypress, without intonation problems. This instrument, which has female, male and child tones in its wide sound chamber, is suitable for agility (quickness). It is suitable for playing choral and orchestral works. It has a very large literature (Say, 2001). "It can be said that the piano, which constitutes a dimension of volunteer and vocational instrument education, is the most universal and basic instrument in terms of playing music, gaining listening and reading skills, understanding music, creating musical knowledge and forming the basis for other musical studies (Karan and Yokus 2022)". However, piano education can be considered a process that enables individuals to experience, hear and practice polyphony (Tufan, 1997). Every student in all institutions providing vocational music education receives piano education (Yasmut, 2013). The piano, as a solo and accompaniment instrument and with its wide possibilities, is considered to be one of the most important tools of music education as a supporting instrument for other lessons. In

this context, when considered in terms of MTUP, It can be said that lessons that are supported by piano include the theory and practice of western music (solfeccio, dictation, hearing, etc.), harmony and accompaniment, polyphonic choir, composing educational music, school music repertoire, Turkish music polyphony, individual lessons, voice training, individual instrument training lessons (flute, clarinet, singing, tar, viola) etc.

When considered from a different dimension, piano education is a long and challenging process that develops mental, psychomotor, and affective skills. The main purpose of this training is to improve the musicality of individuals by using technical skills as a tool (Ertem, 2011). It can be said that through piano education, it is aimed to provide students with the skills of technique, tactics, strategy, hand-arm-foot coordination, horizontal and vertical reading, interpretation of periods and styles, and musicality. It is thought that these skills enable students to read and play the works comfortably and to overcome the technical difficulties they encounter in the artwork.

In our country, vocational music education is carried out in faculties of education, faculties of fine arts, conservatories and performing arts faculties at the higher education level. In the Music Education Departments of the Fine Arts Education Departments affiliated to the Education Faculties, vocational music education is given for the purpose of training music teachers. Piano education, which is compulsory for all music teacher candidates in the context of field courses within the scope of music teacher education, has been reduced from 8 semesters (YOK, 2006) to 2 semesters within the scope of the 2018 music teaching undergraduate program (YOK, 2018). When the course contents are examined, it can be said that the course focuses on basic piano playing skills.

When the relevant literature is examined, it is seen that there are a limited number of studies (Erozkan & Yokus, 2021) on the adequacy of compulsory piano education in the music teaching undergraduate program. On the other hand, when the relevant literature is examined, no study has been found on the evaluation of the adequacy of the two-semester compulsory piano education according to the opinions of the music teacher candidates.

It can be said that the proficiency of piano education, which can be described as one of the most basic instruments for which a music teacher candidate can receive support within the scope of his education, is related to his professional competencies. However, Erozkan and Yokus (2021) state that the proficiency to be gained in piano playing is an important factor for teacher candidates to develop their musical skills, provide professional holistic knowledge, and reflect this knowledge in the teaching profession. Based on these considerations, the research is unique in that it is the first study to be carried out to reveal the proficiency of piano education according to the views of the music teacher candidates. In addition, with this research, it is hoped that the potential problems related to piano education within the scope of the music teaching undergraduate program will be determined and the educational expectations specific to the field will be revealed according to the views of the teacher candidates.

The Aim of the Research

The aim of the research is to evaluate the music teaching undergraduate program in terms of piano education adequacy in line with the opinions of music teacher candidates.

The Problem Statement

The problem statement of the research is “What are the opinions of the music teacher candidates regarding the adequacy of the two-semester piano education in the music teaching undergraduate program?” poses a question.

The Sub-problems

The sub-problems determined in line with the problem statement of the research are as follows:

According to the music teacher candidates, two semesters of compulsory piano education;

1. Is it enough for them to play the works of different periods of piano literature?
2. Is it sufficient in terms of supporting other field courses?
3. Is it enough for them to play accompaniment?

Limitations

The research is limited by;

1. 4th grade music teacher candidates studying in the Spring Semester of the 2021-2022 Academic Year and voluntarily participated in the research,
2. Music teacher candidates who have successfully completed two semesters of compulsory piano education (Piano Education 1-2),
3. Music teacher candidates “whose individual instrument is not the piano” within the scope of individual instrument education lessons.

Method

The Model of the Research

The research is a case study conducted within a qualitative framework. Qualitative research, on the other hand, can be defined as research in which qualitative data collection methods such as observation, interview and document analysis are used and a process is followed to reveal perceptions and events in a realistic and holistic way in the natural environment. It allows an in-depth examination of a phenomenon or event that he cannot control (Yildirim and Simsek 2011).

The Study Group

The study group for the research was determined within the framework of the criterion sampling method, which is one of the purposive sampling methods. Criterion sampling can be composed of people, events and situations that meet the criterion or quality determined in the research (Buyukozturk, et al., 2008). As a criterion for participation in the study group, it is based on the condition that there are 4th grade students who are not trained in the field of piano within the scope of Individual Instrument Education courses and who have successfully completed these courses by taking the compulsory Piano Education 1 and 2 courses. In this context, the study group of the research was included in the study group of Mugla Sitki Kocman University, Faculty of Education, Department of Fine Arts Education, Department of Music Education in the 2021-2022 Academic Year Spring Semester which consists of 4th grade students. Before starting the research, an informed consent form was written, and the necessary application permissions were obtained from the Social and Human Sciences Scientific Research Ethics Committee of Mugla Sitki Kocman University on May 18, 2022.

Information on the demographic characteristics of the music teacher candidates participating in the research is given in the table below.

Table 1.

Distribution of Music Teacher Candidates by Demographic Characteristics

Gender	F
Female	7
Male	5
Total	12
High School Type	F
Fine Arts High School	7
Other	5
Total	12
Individual Instrument Type	F
Guitar	1
Violin	5
Clarinet	1
Double bass	2
Viola	1
Cello	2
Total	12

As seen in Table 1, 7 of the pre-service teachers participating in the research are female and 5 are male. 7 of the teacher candidates graduated from fine arts high schools and 5 of them graduated from other high schools. In addition, within the scope of individual instrument training, 1 of the teacher candidates receive guitar, 5 violin, 1 clarinet, 2 double bass, 1 viola and 2 cello training.

Data Collection Tools

As a data collection tool in the research, a semi-structured interview form developed by the researchers to determine piano education proficiency in line with the purpose and sub-problems of the research was used. At the stage of creating the form, firstly, the relevant literature was scanned, and questions were formed by examining the contents of Piano Education 1 and 2 courses and other field education courses in the music teaching undergraduate program. In this context, the interview questions are based on the two-semester compulsory piano education that the music teacher candidates have received; 3 questions on determining whether it is sufficient for them to be able to play the piano, to support other field courses and to play accompaniment; 3 of which are aimed at collecting information about the demographic characteristics of teacher candidates (gender, high school type, individual instrument type), summing up a total of 6 questions respectively. The content validity of the interview form was ensured by taking the opinions of 5 instructors who are experts in the field of music education, and the form was given its final shape by making the necessary corrections and arrangements in line with the expert opinions and suggestions. In line with expert opinions, it was evaluated whether the research questions were suitable for the purpose of the research. Thus, the content validity of the research was ensured.

Data Analysis

Research data were analyzed descriptively. Descriptive analysis is an analysis technique in which the data obtained are summarized and interpreted according to predetermined themes, direct quotations are frequently used to reflect the views of the interviewees in a striking way, and the results are interpreted within the framework of cause-and-effect relationships. Descriptive, "What?" In order to find an answer to the question, it is necessary to collect the data that is the subject of the research and reveal what is said about the problem situation or what results are reached (Yildirim and Simsek 2011). In the analysis of the data, the themes of "Sufficiency in playing works related to different periods of the piano literature", "Sufficiency in supporting other field courses" and "Competence in playing accompaniment" were formed within the framework of the dimensions determined by the researcher in line with the purpose of the research for the adequacy of two-semester compulsory piano education in the analysis of the data, and the data were analyzed.

According to the determined themes, the data were handled in parallel with the research questions. During the reporting phase of the research, a code was given to each participant so that participant opinions could be included within the framework of ethical rules. Accordingly, the participants were coded as "K1" (Participant 1), "K2" (Participant 2) and so forth. In line with the data obtained from the interviews, direct quotations were also included in the study in order to reflect the views of the participants more deeply within the scope of the analysis. In the process of analyzing and interpreting the study data, expert opinions were used to increase reliability.

Findings

The findings of the research were organized in accordance with the themes determined within the framework of the questions included in the scope of the research and in line with the data obtained from the interview.

Opinions of Music Teacher Candidates in Two-Semester Compulsory Piano Education on the Sufficiency of Playing Works Related to Different Periods of Piano Literature

When the participants were asked about their opinions about the ability of the two-semester compulsory piano education to play the works related to different periods of the piano literature, it was determined that all of the participants (K1-K12) thought that the two-semester compulsory piano education was not sufficient in terms of playing the works related to different periods of the piano literature. No matter how much they wanted to improve themselves on the piano, some participants stated that they could not reach the level of playing and they could not take adequate lessons and they felt incomplete in recognizing and playing the piano literature as they tried to finish the curriculum rather than focusing on their own development (K1, K4, K11), and some participants stated they were graduates of other high school types and as they just started to get familiar with piano at the university, they couldn't reach the level of playing piano. (K2, K3, K5, K6, K10). Additionally, it is determined that participants do not have the required knowledge and adequacy on different periods of piano literature and find it hard to distinguish the tones and harmonies of the periods (Baroque, Classical, Romantic, Modern) as well as composers (K4, K3, K7, K8, K9). Some of the participants stated that they felt at the beginner level of the piano instrument (K2, K3, K5). In this context, one participant stated that s/he deliberately dropped out of Piano Education classes just to get more piano education. For example:

I have adequacy in the piano in terms of periods, but it is not due to two periods, but thanks to all my musical education. In short, it is never enough. (K1)

It certainly isn't; because time was limited and since I did not graduate from a fine arts high school, I think it had an effect as well. Time was limited and we couldn't steal everything. That's why our teachers gave us work according to our level. So actually, it's like this: In two semesters, I could only get to know the piano. (K2)

I think it's not enough, because I started piano education at the university. I just learned to decipher, I learned the location of the notes, and I learned the most basic things. I could only get to know the piano and play a few simple pieces. Other than that, I don't think I can play any works from that period. (K3)

I just think I'm good enough at the beginner level, I don't think I can even get to the intermediate level. In short, I could only get to know the piano during these two periods. (K5)

I do not know each period very well; because, I think, recognition is achieved by performing. I can't say that I know him very well because I can't perform very well. (K7)

I played in all periods, but this was thanks to my fine arts education. After two semesters, I continued to study because I loved it, but my motivation was very low, so I could not study much. I was able to reach certain degrees with my own effort. I could have been so much better if there had been sufficient lessons. (K11)

Not enough at all. Because it's beginner level. You play scale, etude, Czerny, Hanon on the piano at first, there is a certain process until the piece. If you add up, I could only play for two terms. I can say that it was impossible to internalize and interpret the periods in these two periods. (K12)

Opinions of Music Teacher Candidates on the Level of Support for Two-Semester Compulsory Piano Education for Other Field Courses

All of the participants are of the opinion that the level of supporting for the other field courses of the two-semester compulsory piano education is quite insufficient (K1-K12). While some participants see the piano as a basic building block that would help them in every part of the music, like a dictionary for music teachers (K1, K4, K6, K9), some other participants are of the opinion that studying the piano increases cognitive intelligence, which has a great contribution to other lessons (K3, K10, K6). For example:

The piano is a very basic building block for classical music, we can say that. So, it's definitely not enough. Because the more time you spend with the piano, the more connected you will be with music. (K1)

Frankly, I don't think it's enough either. Maybe if it had been four years, the piano lesson could have supported it, but we didn't do any work for them anyway. I didn't feel the absence of the piano in the harmony and accompaniment classes because we were just playing chords. (K3)

Two semesters are not enough; because, as I said again, since I graduated from Anatolian High School, for example, my friends were making it easier in theory lessons by thinking about scales on the piano. I couldn't recognize them anyway, but I could only understand the piano in two periods. (K5)

Although we know that the piano is the basis for other music lessons, we do not have time to use it. I can say that we did too little to accompany, but despite that, I had a hard time. (K6)

For someone who has never had piano training, these two terms are essential. So, for someone just starting out, it's hard to reconcile lessons. So, I couldn't quite understand. Again, this was not enough. It would have been better for everything if it had been four years. (K10)

Opinions of Music Teacher Candidates on the Sufficiency of Playing Accompaniment in Two-Semester Compulsory Piano Education

According to the findings obtained from the research, all of the participants stated that two semesters of compulsory piano education are not sufficient in terms of playing accompaniment (K1-K12). In addition, some of the participants stated that they did not have any readiness for playing accompaniment (K1, K5, K7, K8, K9). It is identified that some of the participants felt quite insecure about playing accompaniment and playing the accompaniment of the National Anthem (K2, K3, K4, K5, K10), they did not take adequate lessons in accompaniment with the piano and playing the accompaniment of the National Anthem, and they even graduated without playing the National Anthem (K2, K3, K5, K6) and some of the participants observe that the vast majority of their classmates are incapable of playing the National Anthem (K2, K5, K7, K8, K11). For example:

I think I will support students in accompaniment with the piano, but I can't do it all of a sudden, I have to study beforehand. (K1)

I absolutely do not believe, because we have already received very little training on this subject. I feel so low about accompaniment that I am not feeling it. I do not think that the two semesters of education given are sufficient. I can not play the National Anthem or any accompaniment right now. (K2)

These were not taught to me in the training I received. We never learned to accompany the National Anthem and other things. If given the task, I will try to learn it myself. (K3)

I definitely don't think I can do it in terms of being able to play the National Anthem since there is no focus on the National Anthem and we do not have a separate lesson for the National Anthem. (K5)

For example, we have never played the National Anthem. I wish we played. I think it's the most basic thing every music teacher should know. Since I play the guitar, I have a predisposition to chords, but if I hadn't played the guitar, then maybe I wouldn't have been able to accompany at all. (K6)

I don't think I can play the National Anthem right now without preparation. Since there is no teacher guide, I do not feel like studying the piano, I cannot provide the necessary motivation for myself. (K9)

I am a graduate with a lack of capability and naturally, it is a difficult process for me to solve and play a piece given to me on the piano. I can play the National Anthem with one hand. I can also help with very simple accompaniments. (K10)

I know most of my classmates will graduate before they can play the national anthem. But there is nothing to do. What can you learn the most in two semesters? (K11)

We have never seen a piano accompaniment lesson. This affected us quite badly.
(K12)

Conclusion, Discussion, and Recommendations

The importance of the piano in terms of music education is emphasized by many music educators (Ercan, 1990; Karan and Yokus, 2022; Karkın, 2007; Kıvrak, 2003; Say, 2001; Yasmut, 2013). This research is aimed to evaluate the music teaching undergraduate program in terms of piano education proficiency in line with the opinions of music teacher candidates. The results obtained within the scope of the research are as follows:

Within the scope of the first sub-problem of the study, it was determined that two semesters of compulsory piano education were not sufficient for playing the works related to different periods of piano literature, according to all music teacher candidates. It has been determined that the music teacher candidates are insufficient in playing the repertoire of different periods of piano literature during the continuing education process after two semesters of piano education. In addition, it has been determined that graduates of other high school types have the opinion that they can only get to know the piano in two semesters, and that they cannot even learn the most basic benefits that the piano will provide to a music teacher. In addition, it has been determined that there is a music teacher candidate who consciously left Piano Education 1 and 2 courses until the last year in order to benefit from the piano course for four years.

When the relevant literature is examined, as a result of Kaleli's (2014) study on piano education in the music teaching program, it has been revealed that pre-service teachers have some problems at the 3rd grade level in playing the works of different periods by applying their technical behaviors. It was determined that the students had difficulties in the Classical and Romantic periods, and because there were more pedal elements in the Romantic works, the students could not concentrate on the technical behaviors required by the period if the pedal use was weak. In addition, within the scope of the research, the piano instructors stated that it is not enough for the exercises that develop technical behaviors, since the lesson time is one hour a week. It can be said that the result obtained from this research supports the result obtained from this research. However, considering the eight semesters (four years) of piano education in MTUP (YOK, 2006) during the research process, it is quite remarkable that piano education has been reduced to two semesters in the renewed MTUP (YOK, 2018). In addition to these, considering that students had difficulties understanding and interpreting the periods even in the past MTUP, it is obvious that it is a predictable situation that the piano education reduced to two semesters will be insufficient in understanding, learning, interpreting, and playing the periods.

Erozkan and Yokus (2021), in their research supporting the above view, evaluated the renewed (2018) music teaching undergraduate program in terms of piano education adequacy in line with the opinions of the instructors. As a result of the research, it has been determined that two semesters of compulsory piano education are very insufficient

for music teacher candidates to be able to play national and international piano works (Baroque, Classical, Romantic and Modern periods), piano works of Turkish composers technically and musically, and to use the piano instrument masterfully in the teaching profession. Considering that the data of the research carried out by Erozkun and Yokus (2021) were obtained in the 2018-2019 Academic Year, which is the year in which the 2018 MTUP –in this context, two-semester piano education- started to be implemented, the piano playing proficiency of the two-semester piano education of the piano instructors- it is seen that their views (or their predictions in a sense) are in parallel with the result obtained from this research.

Within the scope of the second sub-problem of the study, when the opinions of the music teacher candidates were asked on the adequacy of the two-semester compulsory piano education to support other field courses; It was determined that all of them found the two-semester compulsory piano education to support other field courses insufficient. On the other hand, pre-service music teachers are of the opinion that piano increases cognitive intelligence and this situation affects other field courses positively. In addition, the view that the piano forms the basis of music education and that the relevant lessons are built on this basis is among the views adopted by the music teacher candidates. In addition to this, as a result of the research, the opinions of the participants indicated that the quality of the products in other field courses decreased due to the decrease in the effectiveness of the piano in education programs.

According to Ozen (1998), a candidate who will be trained as a music teacher cannot be considered only for the ability to use the piano functionally so that he/she can present the skills to be gained in piano lessons with a concert approach. Other lessons in the field of music, especially harmony and accompaniment, musical hearing reading, musical forms and musical analysis, etc. are thought to be highly affected by piano playing skills in lessons on the success of the lesson. For this reason, it is thought that a close connection between the piano lesson and these lessons will be achieved, the necessary equipment for the teaching profession will be provided and a music teacher model will be achieved with the required competencies for primary and secondary education. As Ozen states, the piano lesson, due to its natural nature, nourishes the foundation of every music education lesson. There are many concrete and abstract examples of this.

To give a concrete example, the results of Karkin's (2007) research on "the effects of music theory and hearing education courses on piano education, encountered problems and solution proposals" can be looked at. Accordingly, it was concluded that the "Music Theory and Hearing Education (MTHE)" course in the Music Education Program of the Fine Arts Education Departments contributed positively to the piano education, and the piano education to the MTHE course, and the benefit of piano education in the music teaching profession was revealed and has been deemed very necessary. According to the data obtained from the related research, it can be said that the majority of the students who take piano education give more importance to individual instrument education than the piano, and if the piano is like a major, the success rate in this course will increase even more. As a matter of fact, when the results of this research are

evaluated, it is understood how important the benefits of the piano lessons are to the field lessons.

Kıvrak on the other hand, stated in his research published in 2003 that the separation of piano education, which is within the scope of music education, from other field courses in music education would greatly harm the program and argued that piano should be more intertwined with other field courses. He mentioned the necessity of using the piano, which is the application area of the harmony lesson, actively in this lesson. In another study, Erturk (2018) found that as a result of his research, hearing education and piano education complement each other in terms of cognitive and kinetic aspects, and that students actively use the piano while learning and applying subjects such as cadence, interval-chord institutions, solfeggio accompaniment in MİOY education, therefore, the information learned in MİOY education is theoretical. He stated that they were able to make learning permanent to a certain extent by moving from the first stage to practice, and that MİOY education increased the productivity and readiness level for piano education gains.

When the above views and research results are evaluated, it can be seen how important piano education is in terms of supporting other field courses. In addition to these, the results of the research conducted by Erozkán and Yokus (2021), which is in parallel with the result obtained from this research, and their opinions within this scope are as follows:

Considering the two-semester compulsory piano education in terms of supporting undergraduate courses; music teacher candidates can establish connections to support Western Music Theory and Practice, Harmony and Accompaniment, Educational Music Composition courses; develop their musical skills and perceptions, musical culture and knowledge; It was determined that they were insufficient in terms of expressing their feelings, thoughts and experiences musically, supporting the professional development of pre-service teachers who graduated from GSL, and improving the creativity skills and abilities of pre-service teachers. In terms of music teacher education, Piano education is an educational process that directly or indirectly contributes to and supports almost all of the field education courses. From this point of view, the role and importance of piano education in supporting undergraduate courses in the context of field education should not be overlooked. However, it is thought that the inadequacy of the mentioned program at this point will have negative repercussions in terms of obtaining the desired gains in the music teacher training process. (Erozkán and Yokus, 2021, p.121)

Within the scope of the third sub-problem of the study, as a result of the opinions of the music teacher candidates about the two-semester compulsory piano education's sufficiency to play accompaniment, it was determined that they were of the opinion that the two-semester piano education given was not sufficient in terms of playing accompaniment. In this context, it has been determined that the music teacher candidates do not find themselves at a sufficient level in playing accompaniment, and they think that their basic piano knowledge is insufficient in this regard. In addition, as

a result of the research, it was determined that the music teacher candidates felt quite insecure about playing the accompaniment of the National Anthem and the accompaniment of other works, and the biggest reason for this insecurity was the lack of piano lessons in terms of the number of semesters and lesson hours. Another remarkable result is that some of the music teacher candidates could not play the piano accompaniment of the National Anthem and some of them observed that their friends were insufficient in playing the piano accompaniment of the National Anthem.

When the course contents of MTUP are examined (YOK, 2018), students are expected to have the ability to use the piano as an accompaniment instrument within the scope of "Harmony and Accompaniment 2", "School Music Repertoire" and "Turkish Music Polyphony" courses. In this context, it can be said that students' finding themselves inadequate at playing accompaniment may negatively affect this and other field courses. On the other hand, while the subjects of accompanying piano were included in the content of the above-mentioned courses in the 2018 MTUP, the fact that piano education was reduced to two semesters and the "Accompaniment Play" course in the previous (YOK, 2006) MTUP was abolished is something that can be interpreted as remarkable and contradictory.

In the study of Erozkun and Yokus (2021), when the two-semester compulsory piano education is evaluated in terms of accompaniment, according to the views of the instructors; music teacher candidates can play the accompaniment of children's songs, songs in the form of lied-accompaniment, polyphonic choir works, our National Anthem, school marches; it was determined that they were insufficient in terms of being able to accompany vocal exercises and improvise children's songs. When the results obtained from the research are evaluated, it is seen that they are in parallel with the results obtained from this research.

Kutluk (1996, p.3-4) briefly explains the place of the piano as an accompaniment instrument as follows: "The main instrument used as an accompaniment instrument is the piano. One of the most important goals in music education is to give students a sense of polyphony. While playing or singing a melody, the piano is the most suitable instrument on which it is possible to accompany that melody with a suitable harmonization". On the other hand, Ercan (1990) states that: "A teacher who can accompany school songs with his piano and perform activities such as listening to music by playing himself will not only make his lesson enjoyable, but also supply appreciation for the student" (As cited in Bilgin, 2006, p.328).

In addition to the above views, Sualp (2002) states that the most important issue in teaching is to accompany on the piano, and it is necessary to consider how hard it will be for the teacher who cannot accompany to contribute to the development of the student. Similar to this view, Yurga and Kaya (2009) state that performance studies with piano accompaniment give students; the benefits of developing the ability to play and sing together, developing the perception of the style and form of the piece, developing the behavior of acquiring historical information about the piece, improving their musical adaptability, reinforcing their musical and artistic skills, and helping solve the intonation

problem. In addition, Turgut (2018) states that the piano as an accompaniment instrument has a very important dimension for the music teacher as a result of his research titled "The Views of Music Teacher Candidates on the Importance and Necessity of Accompaniment with the Piano".

When the results of the research are evaluated in general, it is seen that the music teacher candidates who received education within the scope of the 2018 MTUP; found their education insufficient in "playing the piano", "supporting other field courses" and "playing accompaniment". As a result of their research Erozkán and Yokus (2021), drew attention to the role and importance of 2018 MTUP's two-semester compulsory piano education in supporting undergraduate courses and they expressed their opinion that the inadequacy in this matter will have negative repercussions in terms of obtaining the desired gains in the music teacher training process. Accordingly, some of the remarkable results in this study on this subject are; consciously dropping out of piano Education 1 and 2 lessons until the last year of music teacher candidates - In order to benefit more from the piano lesson; Some of the music teacher candidates could not play the accompaniment of the National Anthem and some of them observed that their friends were insufficient to play the accompaniment of the National Anthem. Considering these results, it could be predicted that music teacher candidates will experience a lack of these situations in their professional lives.

As a result, the two-semester piano education in the 2018 MTUP is insufficient in terms of "playing works related to different periods of piano literature", "level of support for other field courses" and "playing accompaniment" according to the opinions of music teacher candidates.

Suggestions

In line with the results obtained from the research, the following recommendations were made:

- Piano education should be increased from two semesters to eight semesters in MTUP.
- Piano education curriculum content should be arranged in a way that will allow teacher candidates to develop their performance skills on the piano, to use the piano effectively to support their musical development and other field lessons.
- The practices of playing anthem, song, chorale and instrument accompaniment that the music teacher candidates will need in their professional lives should be included in the piano lesson and/or in the accompaniment lesson. However, since the Accompaniment Course is not included in the 2018 MTUP, the "Accompaniment Play" (or Accompaniment Playing and Improvisation) course should be included within the framework of school music practices, which will include activities such as playing children's songs, folk songs, marches, vocal exercises, playing the accompaniment of the National Anthem and improvising songs.
- In order for the research results to be more generalizable, the research could be carried out on larger groups or samples.

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Genişletilmiş Türkçe Özet

Bu araştırmanın amacı, müzik öğretmenliği lisans programının piyano eğitimi yeterliliği açısından müzik öğretmeni adaylarının görüşleri doğrultusunda değerlendirilmesidir. Araştırma nitel çerçevede gerçekleştirilen bir durum çalışmasıdır. Araştırmanın çalışma grubu amaçsal örnekleme yöntemlerinden ölçüt örnekleme yöntemi çerçevesinde belirlenmiştir. Çalışma grubuna katılım ölçütü olarak Bireysel Çalgı Eğitimi dersleri kapsamında piyano alanında eğitim görmeyen, zorunlu Piyano Eğitimi 1 ve 2 dersini alarak bu dersleri başarıyla tamamlamış 4. sınıf öğrencileri olması koşulları esas alınmıştır. Bu kapsamda araştırmanın çalışma grubunu Muğla Sıtkı Koçman Üniversitesi Eğitim Fakültesi Güzel Sanatlar Eğitimi Bölümü Müzik Eğitimi Anabilim Dalında 2021-2022 Eğitim-Öğretim Yılı Bahar Yarıyılında Bireysel Çalgı Eğitimi dersleri kapsamında piyano alanında eğitim görmeyen, zorunlu Piyano Eğitimi 1 ve 2 dersini alarak bu dersleri başarıyla tamamlamış 4. sınıf öğrencileri oluşturmaktadır.

Araştırmada veri toplama aracı olarak araştırmacılar tarafından araştırmanın amacı ve alt problemleri doğrultusunda piyano eğitimi yeterliliğini belirlemeye ilişkin geliştirilmiş olan yarı yapılandırılmış görüşme formu kullanılmıştır. Görüşme formunun kapsam geçerliği müzik eğitimi alanında uzman 5 öğretim elemanının görüşleri alınarak sağlanmış, uzman görüş ve önerileri doğrultusunda gerekli düzeltme ve düzenlemeler yapılarak forma son şekli verilmiştir. Uzman görüşleri doğrultusunda araştırma sorularının araştırmanın amacına uygun olup olmadığı değerlendirilmiştir. Böylece araştırmanın kapsam geçerliği sağlanmıştır.

Araştırma verileri betimsel olarak analiz edilmiştir. Araştırmada verilerin analizinde iki yarıyılık zorunlu piyano eğitiminin yeterliliği için araştırmacı tarafından araştırmanın amacı doğrultusunda belirlenen boyutlar çerçevesinde "Piyano literatürünün farklı dönemlerine ilişkin eserleri çalabilme yeterliliği", "Diğer alan derslerini desteleme düzeyi yeterliliği" ve "Eşlik çalabilme yeterliliği" temaları oluşturulmuş ve veriler analiz edilmiştir. Belirlenen temalara göre veriler, araştırma sorularına paralel olarak ele alınmıştır. Araştırmanın raporlaştırılması aşamasında katılımcı görüşlerine etik kurallar çerçevesinde yer verilebilmesi için her bir katılımcıya kod verilmiştir. Bu doğrultuda katılımcılar "K1" (Katılımcı 1), K2 (Katılımcı 2) ... vb. şekilde kodlanmıştır. Görüşmelerden elde edilen veriler doğrultusunda ayrıca analizler kapsamında katılımcıların görüşlerini daha derinlemesine yansıtabilmek için çalışmada doğrudan alıntılara da yer verilmiştir.

Araştırmanın 1. alt problemi kapsamında, müzik öğretmeni adaylarının tamamına göre iki yarıyılık zorunlu piyano eğitiminin piyano literatürünün farklı dönemlerine ilişkin eserleri çalabilme açısından yeterli olmadığı belirlenmiştir. Müzik öğretmeni adaylarının iki yarıyılık piyano eğitiminin ardından devam eden eğitim süreçlerinde piyano literatürünün farklı dönemlerine ilişkin repertuarı çalabilme konusunda yetersiz oldukları saptanmıştır. Ayrıca diğer lise türü mezunlarının iki yarıyıldaki piyanoyu ancak tanıyabildikleri, piyanonun bir müzik öğretmenine sağlayacağı en temel faydaları dahi öğrenemedikleri yönünde görüşleri olduğu belirlenmiştir. Buna ek olarak, Piyano Eğitimi

1 ve 2 derslerini -piyano dersinden dört sene yararlanabilmek için- son sınıfa kadar bilinçli olarak bırakan müzik öğretmeni adayının da olduğu belirlenmiştir.

Araştırmanın 2. alt problem kapsamında, müzik öğretmeni adaylarının iki yarıyılık zorunlu piyano eğitiminin diğer alan derslerini destekleme düzeyi yeterliliğine ilişkin görüşleri değerlendirildiğinde; tamamının iki yarıyılık zorunlu piyano eğitiminin diğer alan derslerini destekleme düzeyini yetersiz bulduğu belirlenmiştir. Bununla birlikte, müzik öğretmeni adayları piyanonun bilişsel zekâyı arttırdığını ve bu durumun diğer alan derslerini olumlu yönde etkilediğine yönelik kanaatindedir. Ayrıca piyanonun müzik eğitiminin temelini oluşturduğu ve bu temel üzerine ilgili derslerin kurulduğu görüşünün müzik öğretmeni adaylarınca benimsenen görüşlerdendir. Bunlara ek olarak, araştırma sonucunda piyanonun eğitim programlarındaki etkinliğinin azalması nedeniyle diğer alan derslerinde ortaya çıkan ürünlerin kalitesinin düştüğüne yönelik katılımcı görüşleri ortaya konmuştur.

Araştırmanın 3. alt problemi kapsamında, müzik öğretmeni adaylarının iki yarıyılık zorunlu piyano eğitiminin eşlik çalabilme yeterliliğine ilişkin görüşleri sonucunda tamamının verilen iki yarıyılık piyano eğitiminin eşlik çalma açısından yeterli olmadığı kanaatinde oldukları belirlenmiştir. Bu bağlamda, müzik öğretmeni adaylarının eşlik çalma konusunda kendilerini yeterli bir düzeyde bulmadıkları, temel piyano birikimlerinin bu konuda yetersiz kaldığı görüşünde oldukları saptanmıştır. Ayrıca araştırma sonucunda müzik öğretmeni adaylarının İstiklal Marşı'nın eşliğini çalma ve diğer eserlerin eşliğini çalma konusunda kendilerini oldukça özgüvensiz hissettikleri, bu özgüvensizliğin en büyük sebebinin ise piyano derslerinin dönem sayısı ve ders saatlerinin yetersizliğinden kaynaklandığı görüşünde oldukları belirlenmiştir. Dikkat çekici diğer bir sonuç ise müzik öğretmeni adaylarının bir kısmının İstiklal Marşı'nın piyano eşliğini çalamamaları ve bir kısmının ise arkadaşlarının İstiklal Marşı'nın piyano eşliğini çalma konusunda yetersiz olduklarını gözlemlemiş olmalarıdır.

Araştırma sonuçları genel olarak değerlendirildiğinde, 2018 MÖLP kapsamında eğitim alan müzik öğretmeni adaylarının; "piyano çalma", "diğer alan derslerini destekleme" ve "eşlik çalma" konusunda eğitimlerini yetersiz buldukları anlaşılmaktadır. Erözkan ve Yokuş (2021), araştırmaları sonucunda 2018 MÖLP'ün iki yarıyılık zorunlu piyano eğitiminin lisans derslerini destekleme rolü ve önemine dikkati çekmiş ve bu husustaki yetersizliğin müzik öğretmeni yetiştirme sürecinde istenilen nitelikte kazanımların elde edilmesi açısından olumsuz yansımalarının olacağı konusunda görüş bildirmişlerdir. Buna göre, bu konuda bu araştırmada dikkat çekici sonuçlardan bazıları; müzik öğretmeni adaylarının piyano Eğitimi 1 ve 2 derslerini -piyano dersinden daha fazla yararlanabilmek için- son sınıfa kadar bilinçli olarak bırakması; müzik öğretmeni adaylarının bir kısmının İstiklal Marşı'nın eşliğini çalamamaları ve bir kısmının ise arkadaşlarının İstiklal Marşı'nın eşliğini çalabilme konusunda yetersiz olduklarını gözlemlemiş olmalarıdır. Bu sonuçlar göz önüne alındığında, müzik öğretmeni adaylarının mesleki yaşamlarında da bu durumların eksikliğini yaşayacakları düşünülmektedir.

Sonuç olarak, 2018 MÖLP’de yer alan iki yarıyılık piyano eğitimi müzik öğretmeni adaylarının görüşlerine göre “piyano literatürünün farklı dönemlerine ilişkin eserleri çalabilme”, “diğer alan derslerini destekleme düzeyi” ve “eşlik çalabilme” açılarından yetersizdir.

Araştırmadan elde edilen sonuçlar doğrultusunda aşağıdaki önerilere yer verilmiştir:

- Piyano eğitimi MÖLP’de iki yarıyıldan sekiz yarıyla çıkartılmalıdır.
- Piyano eğitimi öğretim programları içeriği; öğretmen adaylarının piyanoda icra becerilerinin geliştirilmesi, müzikal gelişimi ve piyano çalgısından diğer alan derslerini desteklemek için etkili olarak yararlanma olanağı verecek şekilde düzenlenmelidir.
- Müzik öğretmeni adaylarının mesleki yaşamlarında ihtiyaç duyacakları marş, şarkı, koral ve çalgı eşliği çalma uygulamalarına piyano dersi kapsamında ve/veya eşlik çalma dersinde yer verilmelidir. Ancak Eşlik Çalma dersi 2018 MÖLP’de yer almadığı için; okul müziği uygulamaları çerçevesinde çocuk şarkıları, türkü, marş, ses egzersizi eşlikleri çalma, İstiklal Marşı’nın eşliğini çalma ve doğaçlama şarkı eşliği yapma gibi çalışmaları kapsayacak “Eşlik Çalma” (ya da Eşlik Çalma ve Doğaçlama) dersine yer verilmelidir.
- Araştırma sonuçlarının daha genellenebilir olması için, araştırma daha geniş gruplar ya da örneklem üzerinde gerçekleştirilebilir.

Ethics Committee Approval: The ethics committee approval of this research was obtained from the Social and Human Sciences Ethics Committee of Mugla Sıtkı Kocman University on April 27, 2022 with decision no.55 and protocol number 220038.

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