

Views of Piano Teachers Regarding the Piano Education Process in Amateur Music Education Institutions*

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Abstract: This research aims to evaluate the piano education process in private education institutions in Amateur Music Education that provide private music education in line with the opinions of piano teachers. The research study group consists of piano teachers working in the institutions affiliated to the Ministry of National Education in the province of Antalya, Muratpasa, in the Fall Semester of the 2020-2021 Academic Year. The research is a case study. The research data were obtained with the semi-structured interview form created by the researchers and analyzed descriptively. As a result of the research, it was found that piano teachers usually work with preschool and elementary school students, especially with beginners and middle school students. Some piano teachers work with students preparing for conservatories, art high schools and special examinations of pedagogical faculties. Research has shown that the most important expectations of piano lessons are primarily from parents. It has been determined that piano teachers generally adopt a "middle-do" position-based education approach, and they prefer the show-and-make method within the framework of teaching method. In addition to these, they used more than one method together instead of a single method in their education processes; in the selection of repertoire, they take into account the expectations and orientations of the students; It was determined that the majority of the teachers did not have sufficient knowledge about learning strategies, they did not use learning strategies consciously in the education process, and they rewarded the students more in order to increase their motivation.

Keywords: Amateur music education, piano education, piano teachers, piano teaching.

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Introduction

Education; It is all of the studies that purposes to develop the mind, body, emotional society abilities and behaviours of the person in the desired direction or to provide him with new abilities, behaviours and information for some purposes (Akyuz, 2013). Education is necessary for individuals to discover their talents and develop them in the direction they want. It can be said that many factors such as the quality of education in the education process, the teaching-learning approaches used in this process and the attitudes of individuals towards their educational experiences are effective in realizing the expected gains from education. In addition, individuals in every field within the educational structures interact in the process in line with the determined goals and develop more advanced, more comprehensive and complex behaviour patterns (Ucan, 2005).

Art education, which is a dimension of the educational process, also requires a serious educational process and stability like many other disciplines. Art education has an important place in gaining aesthetic sensitivity and developing this sensitivity. For example, the instrument training process, which constitutes a dimension of art education, includes many elements such as playing an instrument cleanly and musically with the proper technique, reflecting emotions, and improving interpretation skills. Art education is the process of purposefully and methodically changing, transforming, developing and empowering individuals' own lives in a positive way (Ucan, 2002: 2-3). In this process, individuals acquire a certain understanding of beauty and gain awareness by developing an aesthetic point of view through art education. Whether professionally or amateurishly, individuals brought up with appropriate art education and who have aesthetic sensitivity will contribute positively to themselves and society (Buyurgan & Buyurgan, 2012). In this context, it can be seen that art education is an indispensable element of human formation.

It can be said that music education, which is an important branch of art education, has an undeniable place in art education. A society can survive with the values it creates in the fields of economy and culture, which it adds to its own life and the life of humanity, and which are appropriate for its age. Another branch of the cultural field is music (Sun, 1969). Music, in its essence, has an educational quality. Everyone takes something from it according to the form, direction, scope and degree of his relationship with music; acquires something; something wins (Ucan, 1996: 30). In this context, according to the types and purpose of music education, individuals should be able to read, write, play, listen, sing, create, etc. skills are developed.

Although music education is perceived as a whole at first glance, it is divided into interrelated types within itself. Music education is organised and realized for three purposes: general, amateur, and vocational (professional) (Ucan, 1996). Although general music education is not directly aimed at instrument education, some theoretical knowledge about the concept of music is laid in general music education. Whether an artist or a trainer, he can start his professional music education one step ahead with a

qualified music education. Learning music, which has a unique language, involves a certain process. The better the language of music is learned, the greater the mastery of music. Thus, in the future, "To enjoy a work of art, it is necessary to learn this language, which is only possible after a preparatory period and an aesthetic apprenticeship (in short, education)" (Yetkin, 1968). Before stepping into professional music education, it can be said that the foundation was laid in general and enthusiastic music education in Amateur music education. Before starting her professional education, a conservatory student can acquire general music education and basic knowledge and skills about music, starting from primary education.

On the other hand, individuals can receive amateur musical education/instrument training to learn any instrument or improve themselves in a field related to music. Amateur music education, which constitute one of the types of music education, aims to give the necessary musical behaviours to those who are interested and willing to music or a certain branch of music. Amateur music education is directly related to both in terms of being based on general music education on the one hand and being preparatory for vocational music education on the other (Ucan, 2005).

It is thought that today, with the increase in awareness of the contribution of music education to the development of children's basic skills, the interest in aspiring amateur music education has also increased. In this context, it can be said that aspiring amateur music education institutions have become more widespread to provide this interest and demand. Individuals who receive this training are prepared for hobby purposes and for conservatory, fine arts high schools and education faculties. Fenmen expressed the contribution of Amateur education to art education as follows:

The professional artist makes a living by selling their art. On the other hand, Amateurs make art for pleasure and without the expectation of earn. The music of a country undoubtedly springs to life and develops in the hands of professional musicians. But let's not underestimate the contribution of amateurs. Many amateurs have elevated their surroundings to an art-loving level, just as there are those who plunge into the art life with this thought and dedicate everything to it. Amateurism is not the enemy of seriousness, it has nothing to do with indifference and indiscipline. (...) There is a great need for amateurs for new attacks in the field of art. They form the soldiers of the great army of art. They measure a nation's artistic level (Fenmen, 1952 cited Say, 2011: page.82).

It can be said that piano is one of the most preferred instruments within the scope of instrument education in the Amateur music education process. The piano instrument allows the student to play small pieces that can appeal to her ears even at the beginner level. In this respect, playing the piano can increase students' motivation for their development in the music education process. According to Parasiz (2009), instrument training is the set of methods applied to play an instrument. It can be said that the goal of instrumental lessons, which can be conducted individually or in a group, is to develop musical knowledge and appreciation, to play with proper technique, to develop musical skills, to recognize national and international musical epochs and styles, and to create a certain musical culture.

The piano, which is one of the dimensions of amateur instrumental teaching, is accepted by music teachers as the most universal and basic instrument in terms of making music,

learning to listen and read, understanding music, creating musical knowledge, and as a basis for other musical studies. Considering that the piano is one of the instruments that can directly produce a clean sound, it can be used for listening, harmony, solfeggio and so on. It is thought to have an important contribution to the development of basic knowledge and skills in subjects. At this point, it is believed that besides amateur piano education, the preference for hobby piano education, it is an educational process that can contribute to the preparatory work of the students before vocational music education. Piano education is a process in which students acquire the necessary behaviours to experience, hear and practice polyphony within the music education they receive, and practice music by making it themselves (Tufan, 1997). Therefore, piano education is an indispensable part of music education programs (Buchanan, 1964 & Vernezza 1967 cited in Kasap, 2004). When Amateur is considered within the scope of music education, it can be said that piano education has an important place in gaining basic musical skills.

When the relevant literature is examined, it is occurred that many studies on piano education, piano teaching and learning process (Gasimova, 2010; Gokbudak, 2003; Yokus, 2009; Yokus, 2010; Yokus, 2013; Gurgen, 2018; Kandemir & Yokus, 2020). However, it can be said that there are few studies (Huseynova, 2019, Tepeli, 2018) conducted on aspiring piano education in the literature. In examining the studies conducted on music and instrumental instruction in the context of amateur education, the views of teachers on instrumental instruction (Gulec, 2018), the multidimensional study of institutions (Tepeli, 2018), the study of the level of independence of students receiving instrumental instruction (Sevilla, 2019), and the study of teachers' views on instrumental instruction (Gulec, 2018) are examined. It is seen that subjects such as the effect of Amateur piano education on children's attention skills (Huseynova, 2019) are emphasize. On the other hand, the methods, procedures, approaches, curricula, learning strategies etc. used by piano teachers in the piano education-teaching process within the scope of private music education that no study has been found to determine the status of. It is thought that this research will contribute to the field in terms of revealing the existing situation regarding the aspiring piano education process with its determined aspects.

Purpose of The Research

The purpose of the research is to evaluate the amateur piano education process in line with the opinions of piano teachers and reveal the existing situation. In this direction, the research problem is "What are the opinions of piano teachers about the piano education process in amateur music education institutions?" constitute the sentence.

The sub-problems of the research are as follows:

1. What are the opinions of the piano teachers about the profile of the students who take the amateur piano education?
2. Piano teachers use in the process of amateur piano education-teaching;
 - a. Curriculum and content of the course,

- b. Beginning methods and approaches to the piano,
 - c. Resources and methods,
 - d. To the piano repertoire,
 - e. What are their views on course materials?
2. What are the opinions of piano teachers on the use of learning strategies in the amateur piano education process?
 3. What methods do piano teachers use to increase students' motivation to play the piano?

Method

Research Design

A case study is a methodological approach that involves in-depth examination of a limited system using multiple data collection to gather systematic information about how it handles and works (Chmiliar, 2010 cited Subasi & Okumus, 2017). The research is a holistic single case study design conducted in a qualitative framework. In other words, case study; it is a research design that allows examining a phenomenon or event in depth (Yildirim & Simsek, 2011).

Study Group

The study group of the research consists of piano teachers (n=10) who work in the private education institutions that provide private education institutions affiliated to the Ministry of National Education (MEB) in the Muratpasa District of Antalya province in the Fall Semester of the 2020-2021 Academic Year and voluntarily participated in the research. In the determination of the study group, easily accessible case sampling, one of the purposive sampling methods, was preferred. The distribution of piano teachers who participated in the study according to their demographic characteristics is shown in the following table.

The main instrument of 70% of piano teachers is the piano, while 30% is the other instrument. As seen in Table 1, 70% of the piano teachers participating in the research are female and 30% are male. 30% of piano teachers are in the age range of 26-30, 20% are in the age range of 31-35, 36-40 and 41-45, 31-35, 36-40 and 41-45, and 10% are in the age range of 19-25. 90% of piano teachers are undergraduate and 10% postgraduate. 90% have teaching formation, 10% do not. It is seen that 40% of piano teachers have 11 years and over, 40% of them have 6-10 years and 20% of them have 6-10 years and 20% have professional experience in the range of 1-5 years.

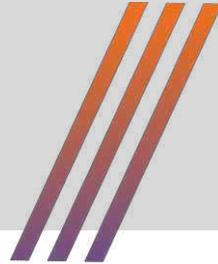


Table 1.

According to the Demographic Characteristic of Instructor

Gender	f	%
Female	7	70
Male	3	30
Total	10	100
Age	f	%
19-25	1	10
26-30	3	30
31-35	2	20
36-40	2	20
41-45	2	20
Total	10	100
Education Status	f	%
Bachelor Degree	9	90
Post Graduate	1	10
Total	10	100
Formation	f	%
Available	9	90
Not Available	1	10
Total	10	100
Professional Experience	f	%
1-5	2	20
6-10	4	40
11 and over	4	40
Total	10	100
Major Instrument	f	%
Piano	7	70
Other	3	30
Total	10	100

Data Collection

The data were collected with a semi-structured interview form constitute by the researchers. The semi-structured interview approach is preferred in the research to obtain data within the scope of all dimensions and research questions related to the research problem and to obtain in-depth information about the subject. The interview

form consists of two parts to determine the demographic characteristics of the piano teachers and to determine the opinions of the piano teachers about the piano education process in line with the purpose of the research. While constituting of the interview questions, firstly, was done scanning of the body of literature, and then, in line with the purpose of the research, the opinions of two experts were taken to evaluate the questions in terms of scope, clarity, understandable and suitability for the study. Expert opinion was deemed sufficient for content validity. Necessary corrections were made in line with the expert opinions and the questions were finalized.

In the interview form, there are 6 questions to determine the demographic characteristics of the piano teachers and a total of 15 questions to get the opinions of the piano teachers about the amateur piano education process. In the form, piano teachers; questions that locate opinions and evaluations about the profile of students who take amateur piano lessons (educational status, financial situation, instrument level, expectations of piano lessons, etc.), the piano teaching process, the use of learning strategies in the piano teaching process, and the methods they use to increase students' motivation to play the piano.

A date was arranged for the interview, which was preferred by the participants due to the pandemic. Accordingly, 7 participants were interviewed by phone, 2 were face-to-face, and 1 was interviewed via e-mail. Telephone and face-to-face interviews lasted approximately 10-15 minutes. The interviews were recorded with audio recording. For the reliability of the interview, the questions were asked to the participants in the same order. The necessary ethics committee permissions for the research were obtained from the Social and Human Sciences Research Ethics Committee of Mugla Sıtkı Kocman University on January 27, 2021.

Analysis of Data

Research data were analyzed descriptively. The data obtained in the descriptive analysis can be summarized and interpreted according to the previously determined themes or presented by considering the questions and dimensions used in the interview process. In this framework, the data were analyzed in line with the descriptive analysis method, taking into account the questions and dimensions of the research. This type of analysis aims to present the findings to the reader in an organized and interpreted form. The data obtained for this purpose are explained, interpreted and some conclusions are reached after they are systematically and clearly described. (Yildirim & Simsek, 2011).

The data were evaluated within the framework of dimensions determined in line with common or similar opinions. In addition, each participant was given a code so that the data could be analyzed and participant views could be handled within the framework of ethical rules. In this direction, the participants giving piano education were given the "PE1" (Piano Educator 1), PE2 (Piano Educator 2), ... etc. coded as. Some participant opinions were also coded in parentheses right after the said opinion, by quoting directly to increase the research's credibility. In analyzing and interpreting the study data, expert

opinions were also obtained and an answer sought to the question of the extent to which the interview questions reflect the existing situation. With the expert opinions, it was evaluated whether each question was appropriate or sufficient, and the reliability of the study was ensured by using the evaluation forms.

Results

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

Views of Piano Teachers on The Profile of Students Taking Amateur Piano Education

When participants were asked about their views on the profile of students receiving amateur piano education, some of the participants indicated that students are taught in private schools (PE1, PE8, PE10) and that the financial situation of the students' families is at a good level (PE4, PE8). The majority of the participants stated that the students were at the primary and pre-school education level (PE2, PE3, PE4, PE5, PE6, PE8, PE9, PE10). In addition to these, the majority of the participants stated that they work with beginner and intermediate level students (PE1, PE2, PE3, PE4, PE5, PE6, PE7, PE8, PE9, PE10), while the other participants work with conservatory/fine arts high school/education faculty preparatory students (PE3, PE6, PE7, PE9). For example;

My student profile usually comes to private school with the expectation that they can perform piano lessons and performances under an adequate level of art education for the schools in high school going to college. Of course, s/he wants parents more than students. The student wants to reach the level of being able to play the songs she likes more by herself. So s/he wants to stand on his own feet and play without needing me. (PE1)

Generally beginner and intermediate level students. I think about the conservatory, there are also students who say they want to enter the high school of fine arts ... (PE3)

I have students of all levels... You don't have a chance to test the student's level, ability and interest finely. However, if the family and children accept my students who have a successful, regular study system and say 'yes, they will do it', I can take them to an exam study program such as 'London College of Music' or 'Trinity'. (PE7)

Views of piano teachers on the expectations of the students taught by the education they received

When the participants were asked to related to the comments in their expectations from the amateur piano education that the students received, some participants (PE1, PE2) stated that the students expected to become independent by reaching the level of playing the pieces they wanted. Some participants (PE4, PE6, PE10) stated that they had family orientation and expectations, and additively two participants (PE9, PE10) stated that

students and parents received training with the expectation of certificate. One participant stated that they received training for preparation for the conservatory or just for hobby purposes (PE7). For example;

... S/he comes with the expectation that s/he will be able to perform piano lessons and performances under an adequate level of art education for the schools s/he will apply to in high school. ... The student wants to reach the level of playing the songs s/he likes more by themselves. I mean, s/he wants to stand on their own two feet and play without needing me. (PE1)

In general, 4.5 years of age are not aware of events not much. I teach half an hour 2 days a week. But as of primary school, children naturally enjoy playing something and singing children's songs at the same time. Adults, too, who have become professionals but feel regretful about, want to play the piano. I also give them the technical stuff at the beginning. After reaching it to a certain level, I progress as an accompaniment to their favourite songs. (PE3)

... I also had parents and students who think part-time at the conservatory in younger age groups and want to progress on that path. Some thought that music should be a field of interest at some point in their life, just for hobby purposes, to relieve the stress of school and exams. (PE7)

Actually, there is more parent expectation. The expectation in this is the expectation of documents and certificates. Children also come to see their friends, they want to play popular songs. (PE10)

Views of Piano Teachers on Amateur Piano Education-Teaching Process

In this section, piano teachers' views on the curriculum and its contents, methods and approaches to the beginning piano, sources and methods, piano repertoire and course materials used in the process of amateur piano education-teaching are given, respectively.

Views on the curriculum and contents used by piano teachers in the process of amateur piano education.

In line with the opinions of piano teachers on the curriculum and its contents; they mostly teach in the "middle-do position" (PE2, PE5, PE6, PE7, PE8, PE9, PE10), they prefer to use the piano methods of Beyer and Denes Agay (PE2, PE3, PE4, PE5, PE6, PE7, PE8, PE9, PE10) were detected. However, it was determined that they did not find a single method sufficient in the education process and they blended various methods (PE1, PE3, PE5, PE6, PE8, PE9, PE10). For example:

I am proceeding in a sequence that I have completely planned in my own head. I usually start with the 'middle-do' method, regardless of age group. ... I definitely support it with Czerny and Hanon, likewise with scale and arpeggios. If the student is 4-6 years old and illiterate, I just start the right hand in treble clef first. Then I play exercises that I wrote myself. At the age of 6-15, I start with the middle-do method and choose a method according to the child's orientation. ... (PE6)

If I remember correctly, there is a piano curriculum of 528 hours in the institution approved by the Ministry of National Education. But it is not possible to apply this to every child... (PE7)

I'm starting to play with Denes Agay 'Learning to Play Piano 1', Sevinc Ereren 'Playing Piano Easily', Nail Yavuzoglu 'Basic Piano Training', Burhan Huseyin 'Piano Training'. I also benefit from LCM and ABRSM books. I benefit from the methods of Beyer, Czerny, Tastentraume Band 1, John W. Schaum 'A-The Red Book', Nilgun Kirkagalioglu 'Piano Method-1', Yalcin Iman 'Piano Method for Preschool Children', Ipek Cig Cevikkaya 'Piano and Me', Enver Tufan-Selmin Tufan 'Piano Album' and Birol Isikdemir 'My Brother Piano'. (PE8)

I use Denes Agay, but in the 'do' position, it switches to the 're' position without being sufficiently consolidated. At that point, I add to the parts that are not reinforced by other methods or I notate myself. I don't only use one method; I blend it... (PE10)

Views of piano teachers on the beginning methods and approaches to piano that they use in the process of amateur piano education-teaching.

In line with the opinions of piano teachers on the methods and approaches of starting piano; some of them stated that they benefited from the show-and-do (PE4, PE6, PE8, PE10) method, while one participant stated that they benefited from question-answer and brainstorming (PE4) methods. One participant (PE1) mentioned that s/he used the communication method, while the other participants (PE2, PE3, PE5, PE7) mentioned the methods they used. Another participant (PE9) stated that s/he had exercises for teaching notation. However, most participants (PE2, PE5, PE6, PE7, PE8, PE9, PE10) stated that they benefited from the 'middle do' method. For example;

I start the first lesson directly with the C major scale. Even if she does not know the names and places of the notes, the right (and) left (hand) 2 octave ascending scale before the digits and finger numbers should suffer once, it should not turn into torture. ...(PE1)

I'm mostly in favour of showing and having it done, but it depends on the student. Some understand better auditory, some visually. But I guess learning an instrument is based on a master-apprentice relationship. ... (PE6)

At the beginning, I make sure that the note thing is well established so that there is no muscle memory or memorization. But this is how I did it here, not memorize it. I want the student to sight-reading first by themselves. Of course, I want them to hear it from me, melodiously (PE9)

I actually use show-and-make, but not in the sense of making this kid memorize... (PE10)

Views of Piano Teachers on the Resources and Methods They Use in the Process of Amateur Piano Education

When asked about the sources and methods, the majority of the participants (PE1, PE2, PE3, PE5, PE6, PE7, PE8, PE9) said that the resources and methods they used in the education process were sufficient; on the other hand, some participants (PE4, PE6, PE10) were adults. and preschool piano methods are insufficient or not sufficient alone, and some of them (PE4, PE5, PE6) emphasized that a mixed book should be made for the post-method. For example:

... Adhering to one method, to one, is like some kind of intellectual dogma. In other words, it is necessary to know many of them, to master them, and to proceed from that method this way, from

that method, depending on the student's point of view or weak point. The best method is the teacher. Something written is written for a single general. ... The road map that I will create for that child, that is the method... (PE1)

Definitely enough in my opinion, especially at the beginner level. Then, as the child progresses, that is, as she begins to decipher everything that is put in front of her, Mozart, Beethoven, Chopin etc. come into play. The kid who plays them can also do something herself. There is also such a thing as the internet. The boy/girl brings a song because s/he love it so much. Even if you only give your treble clef on the internet, you arrange, sometimes you simplify and present it according to your level. I think the method and source situation is much better than other instruments. (PE3)

I think it's enough. You can already teach something with a book, and now many things can be accessed on the internet. Now, the books written by the teachers seem to me to be collecting and compiling. I don't know if someone sat down and wrote method and notates, frankly it didn't catch my attention. (PE5)

I suggest that more methods be written, especially for the preschool period. I think more developmentally appropriate methods should be written. I find it sufficient for primary-secondary school level. I think it would be right to prepare a compilation method for adult piano education. When you look at it, there are many methods, or they are not used much. (PE6)

I think there are enough now. In the days of old days, it was pretty barren. (PE8)

Views of piano teachers on the piano repertoire they used in the process of amateur piano education

All participants that after providing the student with a specific technical equipment, they generally followed a program during the process based on the student's expectations, orientation, deficits, and strengths (PE1, PE2, PE3, PE4, PE5, PE6, PE7, PE8, PE9, PE10). For example:

There isn't a bigger source than the piano repertoire anyway, we just don't know all of them. There are a lot of starting methods, and maybe a thousand more are being added every day... (PE1)

It varies according to the level of the student in itself, but as I said, the main source is Enver Tufan, Sevinc Ereren, they are quite adequate and enjoyable. For example, I love Burhan Huseyin very much. He arranges folk songs according to classical western music. Thus, Turkish music is introduced to children. I think children should know a little Turkish music too. (PE3)

It has to be shaped in the process. For example, some child is good at reciting notes, her left hand, for example, does not work very hard. In this case, I determine the works accordingly to him. But at a more advanced level Sonata, Sonata, Bach etc. are specific. But for some special days and events, I pin certain pieces, for example Jingle Bells (PE4)

I am proceeding in a sequence that I have completely planned in my own mind. I usually start with the middle do method, regardless of age group. Afterwards, there is a different progression if the age group is older and a preparatory student. I definitely support it with Czerny and Hanon, as well as with scale and arpeggios. If the student is 4-6 years old and illiterate, I just start the right hand in treble clef first. Then I play exercises that I wrote myself. I'm spreading the work of switching to the two-handed position a little more time. At the age of 6-15, I start with the middle-do method and choose a method according to the child's orientation. For me, the order is: starting with the middle do method, then lowering the left hand to the little octave do. Totally free after that. For me, s/he can use all the ivories. (PE6)

Views of piano teachers on the course materials they use in the process of amateur piano education

It was determined that some of the participants (PE1, PE2, PE4) did not use materials, while the other participants used crayons, activity books, figures, "pre-school prodigies" materials and video recording (PE3, PE5, PE6, PE7, PE8, PE9, PE10). For example:

No I do not use... So how far can this be... There's no limit to it. But if it's going to be like this, either I'm pushing too hard, or the other is not accepting; otherwise, it's not something s/he wants very much. (PE1)

... There are activity books labelled on music, for example, I use it for the younger age group... (PE3)

...It's something I don't do very often, but I use colouring pencils for younger age groups. ... (PE5)

"If there is a place where she gets stuck, unable to do or is difficult in the work we are working on, I definitely record that part and send it to the student and I want her/him to watch this recording ... (PE6)

...In order to embody the note values in her/his mind... We cut apples, stars, circles according to their value. (PE7)

...I use materials about writing and drawing. ... Lina Ng The Alphabet of Music and The ABCs of Music are also very helpful. ... I also use Pre-school Prodigies materials. And I definitely teach acoustic piano, I think it is a very important element. I don't think most institutions have acoustic pianos ... (PE8)

I use the book 'Piano Gymnastics' for young children. There are very beautiful visuals in it, it attracts the attention of children. (PE9)

Views of Piano Teachers on the Use of Learning Strategies in the Amateur Piano Education Process

In line with the opinions of the participants on the use of learning strategies in the process of willing amateur piano education, it was determined that most of the teachers (PE1, PE2, PE3, PE4, PE5, PE7, PE8, PE9, PE10) used the strategies of highlighting, grouping and summarizing. However, it was determined that one participant (PE1) named these strategies differently, and some participants (PE2, PE3, PE4, PE5, PE7, PE8, PE9, PE10) unconsciously used the learning strategies without knowing what they were. One participant (PE6) stated that s/he had never heard of learning strategies. For example:

... The methods show relativity. As far as I understand, there are some titles presented to them. For example, I call the harmonic organization the study of patterns. That's why we call it master-apprentice... (PE1)

I have you work on motifs that are similar to each other piece by piece, so that the student can perceive the motif more easily. I make markings with felt-tip pens or coloured pencils on the nuances where she made mistakes or where she should pay attention to some notes. (PE2)

Most importantly, I think the strategy I use most is to make the child love the song by playing the piece from the beginning to the end, and to choose the piece with the child. Then, briefly talking the sentences of the piece together with the child. I divide it into various sentences and sections in a language that the child can understand melodiously, sometimes according to the difficulty level of difficulty... If I know anything about learning strategies, I don't remember. (PE8)

... For example, there is an thirty-second note group. I'm having he just training muscle, dividing that part into the smallest unit first. I prefer to go from the part to the whole by first working the difficult parts in the works. He plays the arpeggios chord first, then plays them as arpeggio. But I didn't know the naming of learning strategies, I was actually using them without knowing what they were. (PE9)

... I realized that I always do the things mentioned in did my research. But I always did this unconsciously. I was using most strategies without realizing that I was using them. ... For example, when the student encounters a difficult piece, first I have it played separately from the right and left. Then I just make the right-hand sing while playing the left hand. Once you've done that, it merges much easier. I put marks on the parts that I want to remind the piece, articulation, musical error, nuance etc. When having him study Hanon, I have him study straight, then dotted and stopped... (PE10)

Methods Piano Teachers Use to Increase Students' Motivation to Play the Piano

Within the scope of the methods applied by piano teachers in order to increase the motivation of students who take piano education to play the piano; some of the participants (PE3, PE4, PE8, PE9, PE10) stated that they motivated the students in the form of rewards, while some (PE2, PE6) stated that they motivated them by chatting with the students. One participant (PE1) stated that the student is motivated by choosing the work according to his taste and orientation, one participant (PE5) motivates the students by playing more advanced works by showing them what level they can reach, another participant (PE7) stated that the resulting work and communication motivates. For example:

No matter what age a person is, she does not accept something she does not want. To reach her, she has to go anywhere she wants. If this is to listen to music, not to play it, but to find songs that are close to the songs that he likes to listen to, that is, by walking next to him, you need to make sure that he gradually enters your way. (PE1)

At first, when they were distracted or when I wanted them to concentrate, I would ask riddles, play games. For example, we just want to talk a little about what's for dinner today, what's your favourite meal or what did you do yesterday, to distract yourself a little. But lately we've been playing ball especially because my students are boys. (PE2)

For example, if you play this, I say I have a little surprise for you. ... I use labels when working with preschoolers. I write little notes, words of motivation or love, sometimes chocolate. Sometimes it's a voicemail. (PE3)

I always try to set a goal. If it's a prep student, it's like earning this major and living a life like that. If it's a hobby or beginner student, like 'it would be great for you to play this song', 'look, your friends don't play it either'... (PE6)

I work Preschool Prodigies. ... Because it offers a lot of visual and audio material. I can give them small rewards, tags, homework based. But not constantly ..." (PE8)

I designate award tracks whose soundtracks consist of more popular tracks. ... We play 4 hands as a reward, together... (PE9)

Other Views of Piano Teachers on Amateur Piano Education Process

When the other opinions of piano teachers regarding the amateur piano education process are evaluated, some participants stated that there is a need for a curriculum that supports the technical development gradually, appropriate for the ages and levels, regarding the amateur piano education. In this context, they think that the Ministry of National Education should prepare an applicable program for piano education for private education institutions. For example:

People who can play very advanced pianos will no longer be needed. Because that's forcing, seeing the extremes in technique... The development process of these people is related to the limits of the physical and spiritual development process. This shouldn't be the piano. S/he should play this piece, s/he has to play in this pattern, there is no need for things like this to be the process. In other words, the aim was to move away from the group that we call the artist who performs the art, and turned into an instrumentalist. Everything that was done started to seem to me to create a better player. (PE1)

Now all my colleagues are very conscious. I think a little formation is also important in education. Yes, I value the education of the conservatory very much, it is very important, but they are advancing only one branch, and there is a situation that there is no formation, both there is a problem with parental communication, and there is a problem with communication with young children. (PE3)

...Amateur music institutions are not only a hobby, but also prepare students for education faculties and conservatories. If she does not learn certain disciplines, when she starts her vocational training, the trainer there spends 1 year, maybe 3 years, to give the right technique. ... the MEB offers a program, but it seems impossible to implement. For this reason, I hope that a more accessible program will be prepared. (PE6)

I believe that a serious and accurate program approved and foreseen by the Ministry of National Education and applicable in courses should be revised. It would be extremely beneficial to be evaluated by experts in piano education and to present an opinion to the ministry on this matter. (PE8)

When a student comes who has been trained by another educator, there are always technical problems and I have to start over with the student. Correcting an identified error is very difficult and overwhelming for both me and the student. For this reason, I do not think everyone should teach piano. (PE9)

I am constantly researching which method has been published and which article has been published. I think every trainer should be a researcher. What is given after which part is now automatic, but I think what can be done new also increases my motivation, so it affects children positively. Because the world is changing past every day, children are changing and we have to shape ourselves according to them. Classes should be 2 days a week. For many years, I used to think that 1 hour was enough. But after studying 2 hours a week with a few students, I saw that the progress was much different. In addition, when it is 1 hour, it is difficult to provide a theoretical infrastructure. I think that theoretical subjects should also be included in piano education. (PE10)

Conclusion and Discussion

In this section, the conclusions reached regarding the research's purpose, problem, and sub-problems are given. In this context, the results were discussed within the framework of the relevant literature.

In the context of the first sub-problem of the research, when evaluating the views of piano teachers about the profile of students receiving amateur piano education, it is found that the students mostly study in private schools and the financial situation of the students' families is at a good level. The vast majority of piano teachers work with beginner and intermediate students. Most of the students are at the preschool and primary education level and take piano education for hobby purposes. However, it has been determined that piano teachers also work with students who are preparing for special talent exams of conservatories/fine arts high schools/education faculties in older age groups. When the opinions of the piano teachers regarding the expectations of the students from the education they receive are evaluated; it has been determined that the students are expected to become independent (to be able to play on their own) by reaching the level of playing the pieces they want, that the families give guidance and expectation about the piano education, and the expectations in this context are the education certificate.

When the relevant literature is examined; in his study, Tepeli (2018) determined that the majority of the institutions that provide private amateur music education give education to children in the 6-13 age group, and only a few of them carry out music education programs for young people and adults. In another study conducted within the scope of piano education, Coskuner and Gudek (2016) determined that most students receiving piano education consisted of primary school students aged 5-15. In the study, it was also determined that most students received piano education in line with their wishes in terms of being directed to piano education. However, they stated that one of the other important reasons students gravitate to the piano instrument during their education might be that the piano has become more popular today, both in the media and in the social environment, along with some other instruments. Regarding the age profile of students, it can be said that the results from the studies of Tepeli (2018), Coskuner and Gudek (2016) are consistent with the results of this study.

Within the second sub-problem of the research, evaluating the opinions of piano teachers about the curriculum and its contents used in the process of training amateurs on the piano, it was found that the majority of students generally follow a teaching approach based on the "middle position", and they mostly prefer the methods of Beyer and Denes Agay, although there are exceptions in the choice of methods. However, it has been concluded that a single method is not sufficient in education processes and piano teachers prefer to use more than one method together.

When the opinions of piano teachers on the sources and methods of piano education are evaluated; it was concluded that the majority of the students found the existing methods and resources sufficient, however, they did not find the piano methods for adult and pre-school education insufficient or sufficient in alone. Piano teachers also stated

that after the method study, a mixed book should be made to be used in piano education. On the other hand, when evaluating the opinions of piano teachers about piano repertoire, it was found that all participants, after providing the student with some technical equipment in the process of education and teaching, create a repertoire program that is generally designed according to the expectations, orientation, deficits and strengths of the student in the process. When the opinions of piano teachers on the methods and approaches of starting piano are evaluated; within the framework of teaching methods, it was determined that some of them benefited from the show-make method, while one participant benefited from question-answer and brainstorming methods.

Within the scope of the studies carried out within the framework of piano education within the framework of the relevant literature, Demirbatir and Yokus (2009) determined as a result of their studies that the available resources used in piano education include some difficulties especially in terms of initial piano education, the number of resources is not considered sufficient and there are difficulties in accessing the resources. However, in the research, it was concluded that most of the piano teachers found the piano repertoire of Turkish composers "partially" and below sufficient in quantity. In another study, Akbulut and Askin (2013) stated that the fourteen note books examined within the scope of piano education are beneficial studies for the piano students of our country and the need for more original studies in the field of piano education. In another study, Halvasi (2017) stated that it is important to use methods in piano education for young children, and that piano education should not only aim to use the keyboard effectively, but also to create a musical awareness in the child, and therefore basic behaviours and behaviours that will raise this awareness. He stated that more extensive and comprehensive studies should be done on some of the elements in the methods. Based on the relevant research and the results obtained from this research, it is thought that the methods and resources that can be used in piano education should be increased and the accessibility to the existing methods and resources should be facilitated.

When the opinions of piano teachers on course materials are evaluated; it was determined that some of the participants did not use materials, while the other participants used crayons, activity books, shapes, pre-school prodigies' materials and video recording. Reviewing the relevant literature, Sen and Senturk (2014) stated in their research that different methods should be included in teaching, that teaching should be made more fun and active with the help of materials for students, and that it is necessary to provide students with knowledge or skills in a different way from classical methods, especially with technology and computers in every aspect of life, and that this has become a necessity by entering the field. However, in the research he stressed that in our country there is not a sufficient number of teaching software prepared for use in education and training in music education.. The variety of course materials can motivate students in all areas of education. It is thought that enriching the amateur piano education process in terms of course materials will positively affect the education process.

In evaluating piano teachers' opinions about the use of learning strategies in the third subproblem of the study, it was found that most teachers use the strategies of underlining, grouping, and summarizing, but they call these strategies differently or they use them unconsciously without knowing what the learning strategies are. It was determined that one participant did not know about learning strategies. However, in the related literature, there is a guidebook by Yokus and Yokus (2010), in which all aspects of learning strategies that can be used at all levels of music and instrument education are defined and exemplified. In this context, these and similar resources can be used to recognize and consciously implement learning strategies in the instrument education process. On the other hand, when Yokus (2009) examined the relevant literature in his study, he found that the use of learning strategies in piano lessons is much more effective and developmental in increasing students' level of success in piano lessons and gaining metacognitive awareness compared to classical lessons. In another study, Kilincer and Uygun (2013) determined that university students used "repetition" strategies at the highest level and "attention" strategies at the lowest level in learning the etudes and works studied in piano lessons. In addition, they found significant differences in the level of using learning strategies according to the "success levels in the piano lesson" of the students. In another study, Ertem (2014) concluded that using an appropriate learning strategy in piano education positively affects learning and thus the quality of education. In another study on the use of learning strategies in piano education, Kandemir and Yokus (2020) concluded that for students to use learning strategies effectively in their own learning, they should be informed about what these strategies are, how they should be used, when and why they should be used. In addition, they suggested that the education process should be carried out with an appropriate repertoire selection so that students can better grasp and experience learning strategies from the moment they start piano education.

The results obtained from these studies on learning strategies in the piano education process in the relevant literature reveal the positive effects of learning strategies on success. In this context, it can be said that piano teachers should be aware of what learning strategies are in the education process and their use in piano education, and that they should benefit from these strategies in the teaching-learning processes, based on the result obtained from this research on the use of learning strategies within the scope of amateur piano education.

In the fourth sub-problem of the study, when the methods used by piano teachers to increase students' motivation to play the piano were assessed, it was found that most participants used the rewarding approach to motivate students, some participants talked to students about topics that might be of interest to them, and one participant motivated his students by presenting visual and auditory material. Within the scope of the studies carried out in the related literature, Unsal (2011) determined that piano teachers provide their students' motivation mostly with humanistic approaches such as communication, why research, giving a sense of trust, and taking into account student appreciation. In another study, Durgun (2018) found that in the formation of students' motivation, in addition to external factors such as the piano teacher's thoughts about the student,

appreciation for his or her success in the piano lesson, psychological factors such as positive belief in being successful in the piano lesson and happiness in developing in learning are also effective.. In addition, as a result of the study, it was determined that the students with high motivation scores also had high exam scores for the piano lesson. Lehimler and Karatas (2020) state that in their research, motivation is of great importance to achieve the outputs that will be revealed at the end of the piano education process. The said motivation can be explained by the concepts of expectation, motivation and reward. However, within the framework of the results of their research, they concluded that to increase the quality of the piano lesson, first of all, the desired behaviour change should be achieved by processing the motivation process in the student correctly.

When the research results are evaluated in general; amateur piano lessons of creating a common, up-to-date and applicable curriculum prepared by the Ministry of National Education according to the age and level of the student; duplication of resource books for especially preschool and adult piano lessons; enrichment of aspiring piano lessons in terms of course materials; Providing in-service training for creating teaching programs based on learning strategies and disseminating the use of learning strategies in teaching; moreover, considering that motivation increases the student's interest in teaching and is related to success, it is recommended to enrich the applications for increasing motivation in piano teaching.

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