

Usage of Ulvi Cemal Erkin's 'Duyuşlar' Compositions in Music Education Departments, According to the Opinions of Piano Educators*

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Abstract

Piano lessons which take place in music education departments involve example works of Turkish and world composers, education music examples, piano literature and learning-teaching techniques. Within this context, Ulvi Cemal Erkin, who is a member of The Turkish Five, wrote a composition called *Duyuşlar*, which consists of 11 pieces and is used in piano training. In this study, it was aimed to determine the usage of the composition *Duyuşlar* in the programs of institutions teaching music education in piano lessons in terms of technique, musical, and style characteristics. In accordance with this purpose, interviews are carried out by asking semi-structured interview questions to piano instructors who are using this work in their education process and working in Music Education Departments. The results of the interviews are determined into themes and codes using the qualitative research analysis program NVivo11. As a result, it is observed that the usage frequency in the direction of the themes and the recommended levels to use in the students vary, but the works contribute to piano education in terms of piano techniques, aksak measures, nuances, expressions, tempo and polyphonic techniques. It has also been proposed to increase the frequency of usage of *Duyuşlar*. It is thought that this study will contribute to the field of piano education in terms of the limited literature about this composition.

Keywords: Ulvi Cemal Erkin, Duyuşlar, music education department, piano education

1. Introduction

Music enriches the most complex abstract concepts quickly, without compulsion, and transfers it to society (Şenocak, 2005, p. 271). For this reason, music is an effective process for shaping societies and individuals. Music, from a functional education point of view, is the process of shaping terminal performances and building new practices and bringing changes to the individual's behavior. This educational process aims to improve the individual's musical ability, gain musical culture and learn to benefit music. From a social standpoint, it enables the preservation and strengthening of common music culture, understanding of contemporary music culture and the strengthening of common values through music (Küçüköncü, 2006, pp. 19-20). Although music education has its own integrity as a field, it is divided into three parts as general, amateur and vocational music education (Uçan, 1996, p. 70-71).

Vocational music education, as one of the areas, aims to provide the musical behaviors and accumulation required by the profession to a certain level of talented persons who have chosen, is willing to choose or has a tendency to choose the whole field, a branch or a discipline of the music field. This education aims to educate the artist, scientist, educator, technologist who are knowledgeable, conscious, orderly, organized and competent enough to create, perform, interpret, and research, apply and teach (Uçan, 1994, p. 27-28).

Today, one of the institutions where vocational music education is carried out is the main branches of music education in the fine arts education departments of university-affiliated education faculties. In addition to music theory and vocal training in these institutions, instrument education is one of the most basic educational processes. Instrument education has a very important place in terms of contribution to the individual in the professional sense. A variety of instruments

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are taught in these institutions. One of these, piano education, provides the individual with musical behavior and accumulation in a professional sense.

Piano lessons, which are among the music field information courses in professional music education programs, are defined by The Council of Higher Education (YÖK) as piano education and teaching which constitute the basis of the music teaching program, embraces technical exercises and etudes, compositions from Turkish and other composers around the world, educational music samples, and comprises piano literature and teaching and learning techniques for school music (YÖK, 2007, p. 181-202). The phrase “piano education and teaching constitute the basis of the music teaching program” in the course of the music education program indicates that the piano is an effective instrument in fulfilling the aims of music education.

In our country, starting with the Turkish Five, our composers pay special attention to piano works and have developed a rich piano literature (Fenmen, 1991, p. 75). In the literature, it is known that there are 399 solo piano albums of 88 composers (Aydiner, 2008, p. 126). The Turkish Five, very important contributors to the Turkish piano literature, are the second-generation composers born between 1904 and 1910, who were the founders of new Turkish music through composing, teaching and management duties (İlyasoğlu, 1999, p. 80; Say, 1992, p. 1205). The Turkish Five consists of Cemal Reşit Rey (1904-1985), Hasan Ferid Alnar (1906-1978), Ulvi Cemal Erkin (1906-1972), Ahmed Adnan Saygun (1907-1991) and Necil Kâzım Akses (1908-1999). The common aim of these composers was to use the colors of Classical Turkish Music and Turkish Folk Music in the structure of Western Music. Towards this aim, the Turkish Five became pioneers of Contemporary Turkish Music (Landau, 1999, p. 276). Ulvi Cemal Erkin, a member of the Turkish Five, is one of these pioneer composers. Ulvi Cemal Erkin was born in Istanbul and was introduced to the piano by his mother at an early age. He then continued his first serious piano lessons with a French citizen named Mercenier (Çalgan, 1992, p. 8) In 1925, he was sent to Paris with the support of the state and completed his training first in the Paris Conservatory and after the end of a five-year education at the Ecole Normale de Musique, he graduated in 1930 successfully and returned to Turkey (Kolçak, 2008, p. 15). He was appointed as a professor at the Musiki Muallim Mektebi (*School for Music Instructors*) in Ankara and continued his duties under its new name, Ankara State Conservatory. His most well-known work is *Köçek çeler*. Erkin is a composer with international success and recognition (Sözer, 1964, p. 123). He has performed with his wife Ferhunde Erkin, a valuable pianist, both in Turkey and abroad, and Erkin directed his own works in these events. The works of Erkin are made up of traditional, easy and impressive melodies. In general, rhythmic instruments play an important role in Erkin's music. In this context, he uses aksak rhythms in his works (Aydın, 2011, p. 89). Erkin also explicitly included traditional art music mode in his works. Knowing folk music elements as well as modes and using them skillfully are among his composer characteristics. This mastery in Erkin's composing skills is also seen in his piano works.

1.1 Piano Works of Ulvi Cemal Erkin

The works composed by Ulvi Cemal Erkin for the piano are listed in the table as follows (Say, 2010, p. 546):

Table 1. Piano works of Ulvi Cemal Erkin

<i>Piano and Orchestra Music</i>	<i>Solo Piano</i>
<ul style="list-style-type: none"> • Concertino (piano and orchestra) (1931) • Piano Concerto (1942) • Symphony Concertante (piano and orchestra) (1966) 	<ul style="list-style-type: none"> • Five Drops (1931) • Seven Easy Pieces for Children (1937) • Duyuşlar (<i>Impressions</i>) (1937) • Sonata (1946) • Six Preludes (1967)

1.2 Duyuşlar

Duyuşlar, which piano students and professional pianists have shown great interest in, was composed in 1937 and consists of eleven pieces. The names of these pieces are: 1 *Oyun (Game)* (allegro vivo); 2 *Küçük Çoban (The Little Shepherd)* (andante); 3 *Dere (The Brook)* (allegro vivo); 4 *Kağrı (The Oxcart)* (largo); 5. *Oyun (Game)* (allegro vivo); 6 *Marş (March)* (tempo dia Marcia); 7 *Şaka (The Joke)* (vivace); 8 *Uçuşlar (Allegro agitato)* (agitato); 9 *Oyun (Game)* (allegro); 10 *Ağlama yar ağlama (Weep Not, My Love)* (lento); 11 *Zeybek havası (Zeybek Tune)* (allegro moderato) (Çalgan, 2001; Erkin, 2007). It was first premiered by Ferhunde Erkin in the Ankara Community Center on 17 April 1947 (Güldoğan, 1999, p. 15). *Duyuşlar*, composed by Ergün in 1937, is a pioneer due to being one of the first mature examples of the Turkish piano literature and the fact that it contains many elements from folk tunes. The work exhibits all the qualities of Erkin's personal style with modal understanding, solid formal structure and rhythmic dynamism. For this reason, *Duyuşlar* can be regarded as a mature work of the composer.

In the album, modes and rhythmic patterns of Turkish folk music are processed by Erkin from his own composing perspective. The work can be considered to bear a "music for youth" quality rather than a "music for children". *Duyuşlar* automatically reveals that it comes from hands of a mature pianist. The master piece is one of the most outstanding instances of 20 century Turkish piano literature (Kolat, 2006).

Ulvi Cemal Erkin's work *Duyuşlar* was pedagogically analyzed by K p na in 2016 splitting it into seven categories, namely; meter, note value, tempo, harmonic/polyphonic structure, nuance, difficulty level and the following conclusions were attained:

It was observed that *Duyuşlar* can be effective in piano education in terms of the display of the legato technique in large scale. It is written in numbers of simple, compound and aksak meters different from each other. The most frequently used note values are crotchet, quaver, semiquaver and dotted crotchet and the most frequently used tempo is fast. *Duyuşlar* is a modal structured work. The work is helpful in order to bring the various nuances (a wide range from piano pianissimo to fortississimo) in piano education. It is found that the pieces which are included in *Duyuşlar* are appropriate for beginner, intermediate and advanced levels of piano education.

1.3 Objective

The objective of this research was to determine the views of the instructors about the usability of Ulvi Cemal Erkin's *Duyuşlar* work in terms of technical, musical and stylistic features in piano lessons of institutions that are training music teachers. In accordance with this general objective, answers to the following questions were sought;

- According to the opinions of the instructors, in what way and how is Ulvi Cemal Erkin's *Duyuşlar* used in piano lessons in institutions that educate music teachers?
- According to the opinions of the instructors, what is the usability of Ulvi Cemal Erkin's *Duyuşlar* in piano lessons in institutions that educate music teachers?
- According to the opinions of the instructors, what are application examples of Ulvi Cemal Erkin's *Duyuşlar* work in piano lessons in institutions that educate music teachers?
- According to the opinions of the instructors, how does Ulvi Cemal Erkin's work *Duyuşlar* contribute to piano lessons in institutions that educate music teachers?
- According to the opinions of the instructors, how does Ulvi Cemal Erkin's work *Duyuşlar* contribute musically to the piano education of students?

1.4 Importance

This study is aimed to determine the extent to which the Turkish composer Ulvi Cemal Erkin's work *Duyuşlar* has been applied in piano education which is the basis of music teacher's programs and in terms of the results and suggestions obtained as a result of the research, to contribute to the expansion of its usability in educational music and serve as a guide to other work that can be carried out on this subject.

1.5 Limitations

This research is limited to the views of piano instructors in the department of fine arts in Uludağ University, Kastamonu University, Çanakkale Onsekiz Mart University, Pamukkale University and Balıkesir University during the academic year of 2017-2018.

2. Method

This section provides information on the model of the research, the study group, the data collection tool and the analysis of the data obtained.

2.1 Research Model

This is a qualitative study. In the study, a case study as one of the qualitative research designs was used. "The most basic feature of the qualitative case study is to investigate one or more cases deeply." (Yıldırım & Şimşek, 2016, p. 73).

2.2 Study Group

A purposive sampling method was used to determine the study group. This method allows for the deep study of situations that are thought to have rich knowledge and the discovery and explanation of facts and events (Yıldırım & Şimşek, 2016, p. 118). The working group of the research consists of piano instructors who are working in Kastamonu University, Uludağ University, Çanakkale Onsekiz Mart University, Pamukkale University and Balıkesir University Department of Music in the academic year of 2017-2018 and the use of Ulvi Cemal Erkin work *Duyuşlar* in the education process.

2.3 Data Collection

In the study, data was obtained using a semi-structured interview form applied to the study group. The interview approach is a data collection method developed for the purpose of covering all dimensions and questions related to the research problem (Yıldırım & Şimşek, 2016, p. 132). The semi-structured interview form consists of ten open-ended questions. In order to ensure the validity of the form, the questions prepared were asked to the experts in their field and the final form was created in the direction of the opinions received.

The following table contains information on the place, method, duration and date of the semi-structured interview form applied to the instructors in the study group within the scope of the research:

Table 2. The interview distribution

Instructor	Location	Interview			
		Method	Duration	Date of Interview	
Lale Necef	Uludağ University, Department of Music Education, Classroom of the related Instructor	Individual	27' 17"	20.02.2018	
Alpay Göldoğan	Uludağ University, Department of Music Education, Classroom of the related Instructor	Individual	26' 55"	05.03.2018	
Eda Nergiz	Online	Correspondence via E-mails		18.02.2018 28.02.2018	–
Bariş Kardeş	Online	Correspondence via E-mails		21.03.2018 25.03.2018	–
Ceyda Bozer	Online	Correspondence via E-mails		26.03.2018 28.03.2018	–
Serkan Demirtaş	Online	Correspondence via E-mails		26.03.2018 29.03.2018	–

2.4 Analysis of the Data

A descriptive analysis approach was used to analyze the data obtained as a result of the interviews. In this approach, the collected data are summarized and interpreted according to the predetermined theme. Descriptive analysis often includes direct citations. The purpose of this type of analysis is to present the findings to the reader in an organized and interpreted manner. For this purpose, the data are described in a systematic and clear way and certain results are obtained by examining the cause-effect relations of these descriptions (Yıldırım & Şimşek, 2016, p. 239-240).

The content analysis of the data obtained as a result of the semi-structured interview applied to the study group was carried out with NVivo11 descriptive analysis program. As a result of this analysis, according to the opinions of the instructors in the institutes that educate music teachers, usability codes related to the technical, musical and style characteristics of Ulvi Cemal Erkin's work *Duyuşlar* were obtained and themes were attained based on these codes.

In order to determine the reliability of the data obtained from the study, a consistency study was conducted in the direction of the evaluations of the two experts in the field. This research has been converted to numerical data using the reliability formula P (Percent of Consistency) = N_a (number of items encoded in two forms) * 100 / N_t (the total number of items in a form) (Çepni, 2014). According to this formula, the compliance between the evaluations of the two experts is 75. Since this value is over 70, the reliability of the research is accepted.

3. Findings

In this section, findings obtained by the evaluation of the interview applied to the piano instructors within the working group and comments regarding these findings are included.

A total of 28 codes were obtained from the answers given to the semi-structured questions in the interview and certain themes were reached. The analysis of the obtained themes and codes in NVivo11 program is as follows:

Table 3. Themes and codes resulting from the interviews

Themes	Codes	f
Frequency of use	Sometimes.	3
	Rarely.	2
	Often.	1
Levels of the Students	Students at all levels.	2
Learning the Works	Good level students.	4
	Intermediate level students.	5
Piano Technique	Chords	5
	Playing skipping sounds.	3
	Playing in changing tempo and meter.	3
	Agility.	1
	Playing legato.	1
	Modal improvisation.	3
	Playing Staccato.	1
Meter	Aksak meter	6
	Simple meter	2
	Polymeter	3
	Compound meter	2
Nuances	Practicing sudden nuance changes.	3
	Pianissimo.	3
	Fortissimo.	3
Tempo	Slow tempo	3
	Fast tempo	5
	Moderate tempo	1
Other Contributions of the Works to the Students Piano Education	Recognizing style features.	3
	Recognizing quartet harmony.	6
	Imitation of the images in the works.	1
	Recognition of Turkish composers.	2
	Enjoying playing pieces which contain Turkish music elements	1

Each theme is composed of sub codes within itself. Themes, codes belonging to these themes and composer views are as follows:

3.1 Frequency of Use

With this theme, the frequency of usage of *Duyuşlar* in piano education in the institutes that educate the music teachers was evaluated. The analysis of the theme in NVivo11 program is as follows:

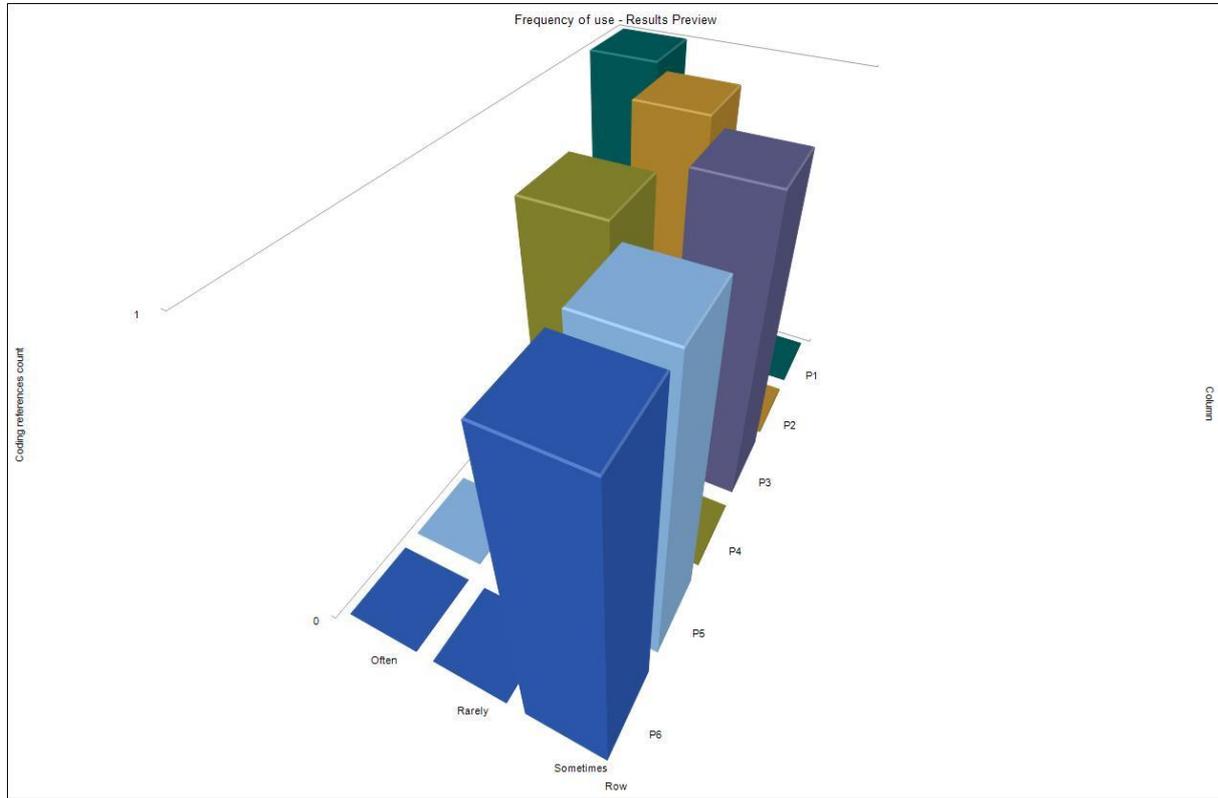


Figure 1. Frequency of Use Results Review of NVivo 11

The 3 codes related to this theme along with the opinions of the instructors are listed below.

3.1.1 Sometimes

P3¹: I use 'Oyun (Game)' and 'Zeybek' for senior year students who usually take piano and teaching courses. I use the other pieces for 1st, 2nd and 3rd years according to the level of students. However, I cannot use this piece very often because the student is not always at the level to play 'Oyun (Game)' and 'Zeybek' pieces.

P5: As mandatory pieces are assigned to the piano students are obvious in the program, I do not need any other Turkish works but sometimes I coach students to play different kinds of works at concerts.

P6: I prefer to work for the students who are able to play the pieces to recognize Turkish works. I do not use too much.

3.1.2 Rarely

P2: The album, overall, seems to have certain difficult parts. Although I do not use it very often and if I have there is a student with the appropriate level I will ask him/her to play a piece.

P4: I am training my 2nd-year students on the piece 'Kağı' (The Oxcart) for spring midterm... Besides this, I have not worked on another work from 'Duyuşlar' album.

3.1.3 Often

P1: In our department, as part of our program, mandatory pieces consist of works by Turkish composers. In this context, I coach the piece 'Oyun' (The Game) from the 'Duyuşlar' album. Apart from this, I also exercise the other pieces as a term piece.

3.2 Levels of the Students Learning the Works

With this theme, to what level the students were able to use the work entitled 'Duyuşlar' was assessed. The analysis of the theme in the NVivo11 program is as follows:

¹Participants in the research group are numbered P1, P2, P3, P4, P5, P6.

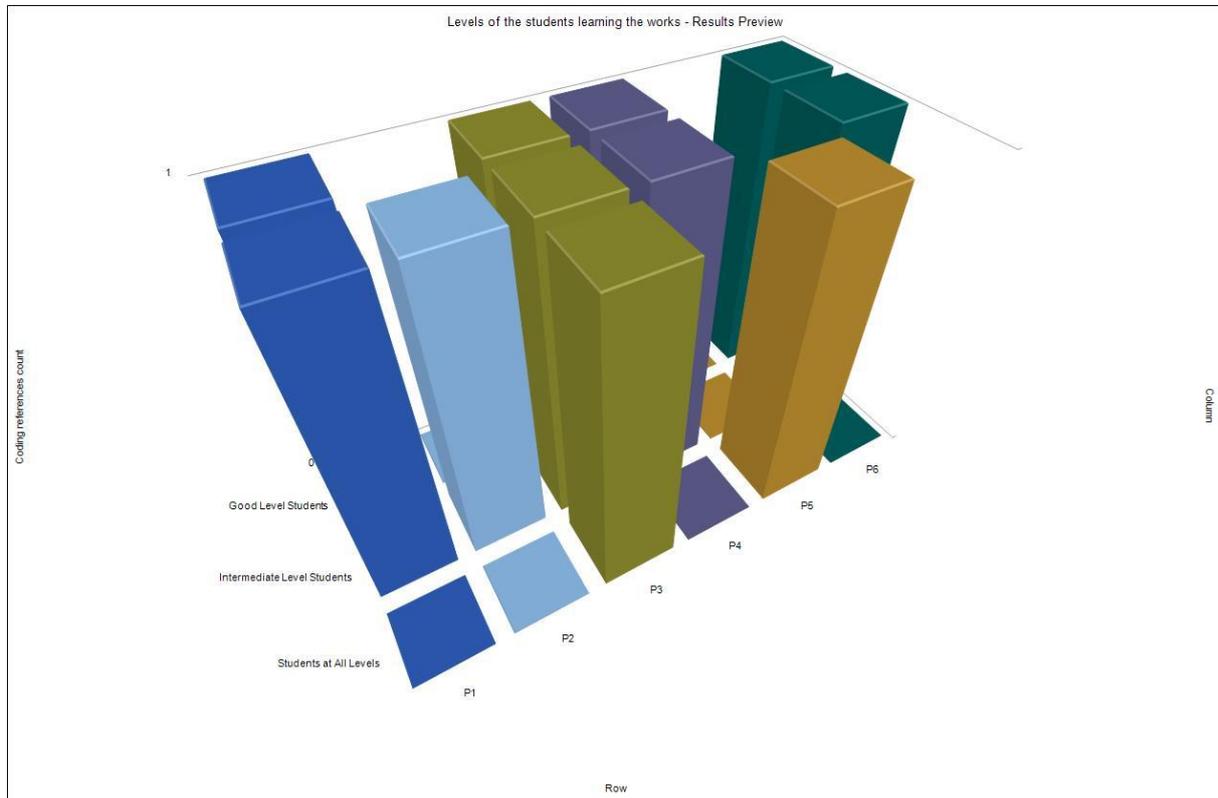


Figure 2. Levels of Students Learning the Works Results Review of NVivo 11

The 3 codes related to this theme along with the opinions of the instructors are listed below.

3.2.1 Students at all Levels.

P3: Actually, it can be used for students at all levels because there are parts for many different levels.

P5: I think that there are many different parts of it that are available to students at all levels.

3.2.2 Good Level Students

P1: ... I think it's suitable for more advanced level students. Although the works in the album appear to be simple in the slow tempo, I see them as works which can be interpreted by good pianists in terms of philosophical and interpretation.

P3: As I answered in the first question, as there are pieces which can be assigned to good level students...

P4: I especially think that it is suitable and usable for second and third-year students.

P6: I use it for those who love piano lessons, hard-working, and those who are at a level to play such piece.

3.2.3 Intermediate Level Students

P1: I think it is suitable for students at intermediate level. Although the works in the album appear to be simple in the fast tempo, I see them as works that philosophical and interpretive pianists can interpret well.

P2: ... I can assign it to students who have recorded a certain stage, usually in the third or fourth year... first of all I prefer to select students who can play fast and not have problems with chord changes and look at the physical situation because of the reasons listed above.

P3: ... there are sections that can also be given to intermediate level students.

P4: I think it is moderately useful and constructive for students graduated from Fine Arts High School.

P6: I use it for those who love piano lessons, hard-working, and those who are at an intermediate level to play such piece.

3.3 Piano Technique

With this theme, the usability of the work named '*Duyuşlar*' has been evaluated in terms of piano technique. The analysis of the subject in the NVivo11 program is as follows:

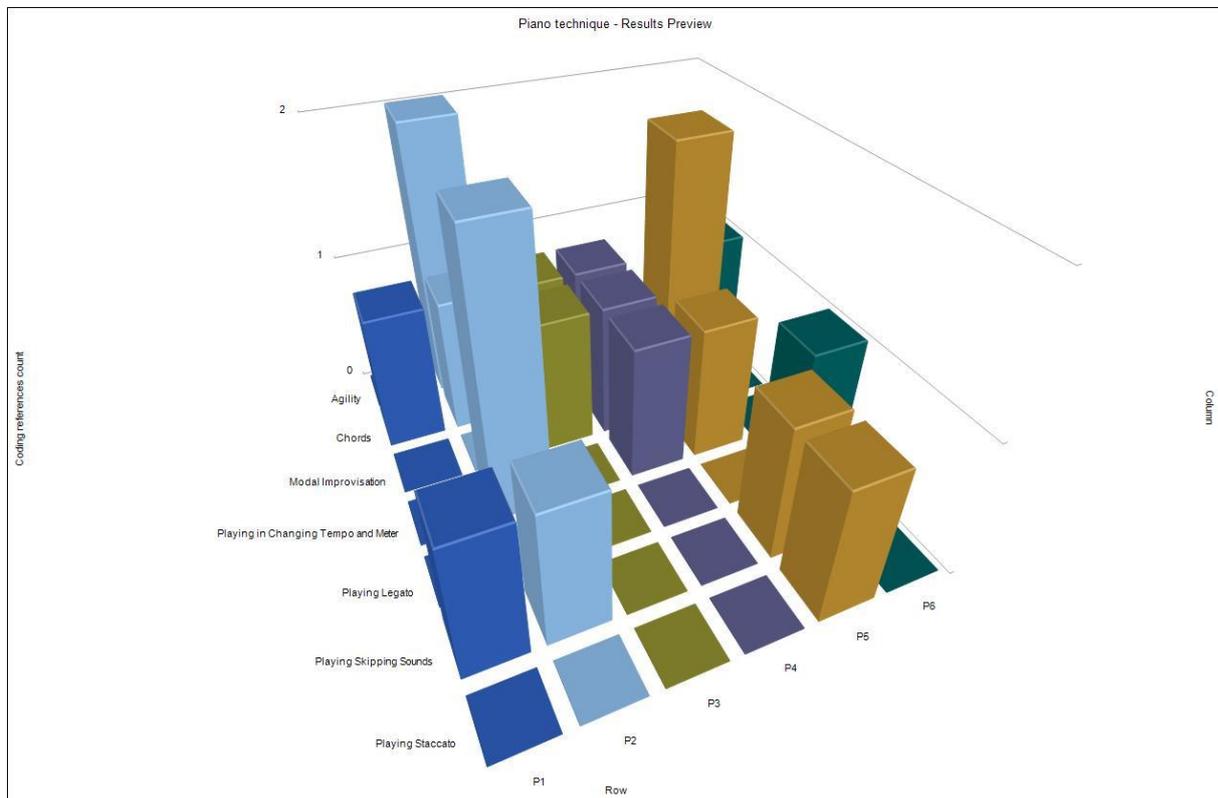


Figure 3. Piano Technique Results Review of NVivo 11

The 7 codes related to this theme along with the opinions of the instructors are listed below.

3.3.1 Playing Chords

P1: ... I find it useful in terms of drilling chords belonging to different harmonies.

P2: ... can help to make it possible to play the links between these chords and the chords that are difficult to play.

P3: ... besides that, because 1-4-5 chord progression is used I find it useful in terms of technical development.

P4: I think that it will enrich the students in terms of using quartet harmony instead of classical harmony and will contribute to the students who are preparing to contemporary music in terms of both sense and performance.

P6: the use of major chords...

3.3.2 Playing Skipping Notes

P1: I also find it useful for sudden jumps right-left hand changes and for changing the sound range frequently.

P2: ...in general there are qualifications that can be quite useful. Particularly those with serial chord changes...

P5: ...skill of sudden octave jumps...

3.3.3 Playing in Changing Tempo and Meters

P2: ... has the feature of helping with frequent meter changes and works with similar tempo

The rhythmic features, speeds and other qualities in the Duyuşlar album can help students recognize different styles.

P4: Due to the fact that it contains both simple and compound meters in terms of rhythm

P5: ... having a solid grasp of aksak rhythm...

3.3.4 Agility

P2: ... is able to contribute to the problem of agility with some difficult parts.

And in the development of the fingers with the intensity of the melody...

3.3.5 Playing legato.

P6: ... legato playing techniques ... will contribute to musicality.

3.3.6 Modal Improvisation

P3: First of all, I find it useful because it contains Turkish themes.

P4: I anticipate that the piece 'Kağrı (The Oxcart)', which I should provide experience to the students in the melodic sense. Because from a melodic point of view ... there is a melody in the modal structure that is far from the major-minor structure. I think that this will enrich the students' perception.

P5: ... and I think it will contribute to improving the skills of playing Turkish music themes, similar to ornaments, in a timely manner.

I find it useful due to the fact that ornaments that reflect Turkish musical notes are reflected accurately and naturally.

3.3.7 Playing Staccato

P5: ...I find it very useful in terms of Staccato technique.

3.4 Meter

With this theme, the usability of the work named '*Duyuşlar*' has been evaluated in terms of meter exercises. The analysis of the subject in the NVivo11 program is as follows:

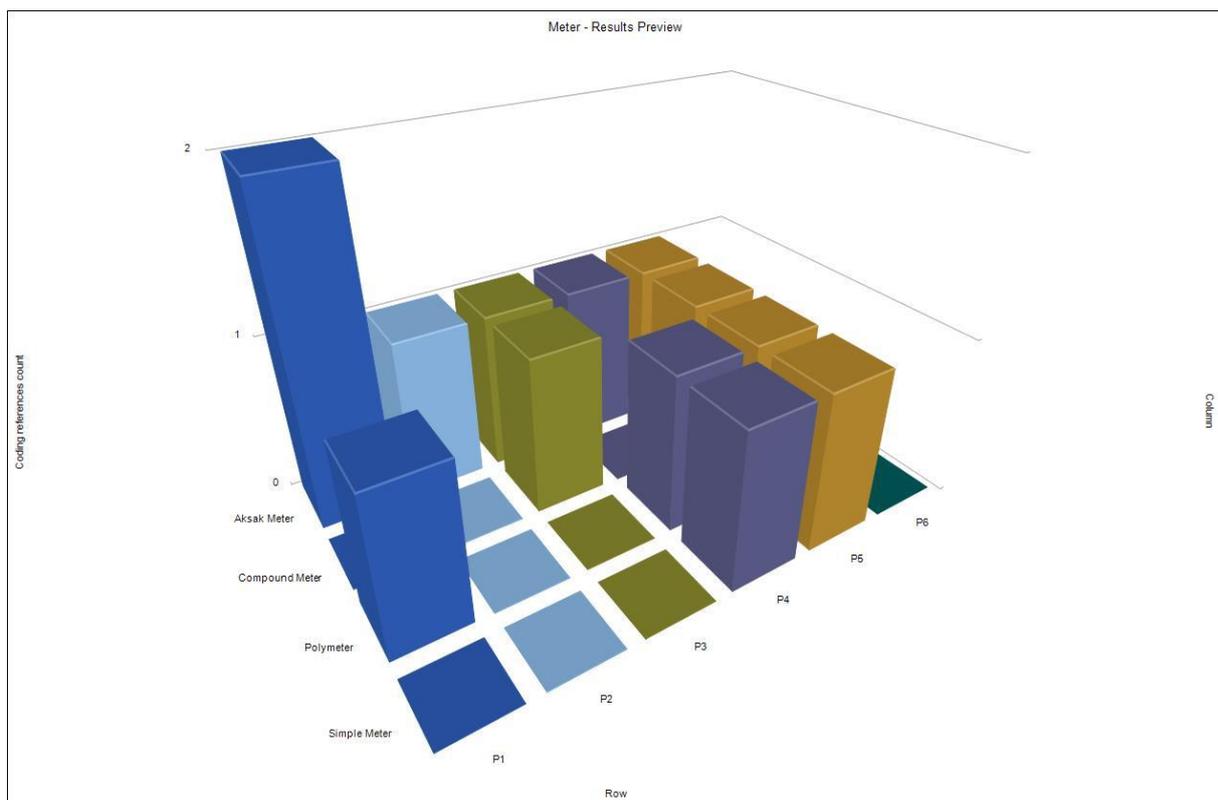


Figure 4. Meter Results Review of NVivo 11

The 4 codes related to this theme along with the opinions of the instructors are listed below.

3.4.1 Aksak Meter

P1: Students have started to not recognize and not apply works with aksak meters, despite the fact that it comes from their own culture. I think that this work can be used in piano education as it drills different aksak meters.

I think that it can be used to improve the rhythm and tempo dominance in the parts which aksak meters are used together.

P2: I especially use it in order for them to recognize 5/8 and 7/8 meters.

P3: When I want to give something other than a work containing meter, I am trying to choose a piece from this album because it contains aksak meters.

P4: ... in addition, I think it would make a difference in terms comprehending and performing aksak meters, such as 7/8, 5/8 and 9/8.

P5: I exercise pieces that contain more ... aksak meters.

3.4.2 Simple Meter

P4: I think that the work I am currently working on will contribute to students recognizing and performing simple meter.

P5: I exercise with pieces written in simple meter.

3.4.3 Polymeter

P1: ... besides this, I think it can be used to improve rhythm and tempo dominance in the parts that use simple and aksak meters together.

P4: ... besides this, there is a 'meter change' in piece number 10. I think that it will contribute to students' internalizing the time in music, recognizing 'changing meter-changing time' concepts and their implementations.

P5: ... is an important piece in terms of drilling works which switch from aksak meters to simple meters.

3.4.4 Compound Meter

P3: When I want to give a piece containing other than simple meter, I am trying to choose a piece from this album because of the compound meters.

P5: I'm mostly working with works containing compound meters.

3.5 Nuances

With this theme, the work 'Duyuşlar' was assessed in terms of which nuances could be used in piano education. The analysis of the subject in the NVivo11 program is as follows:

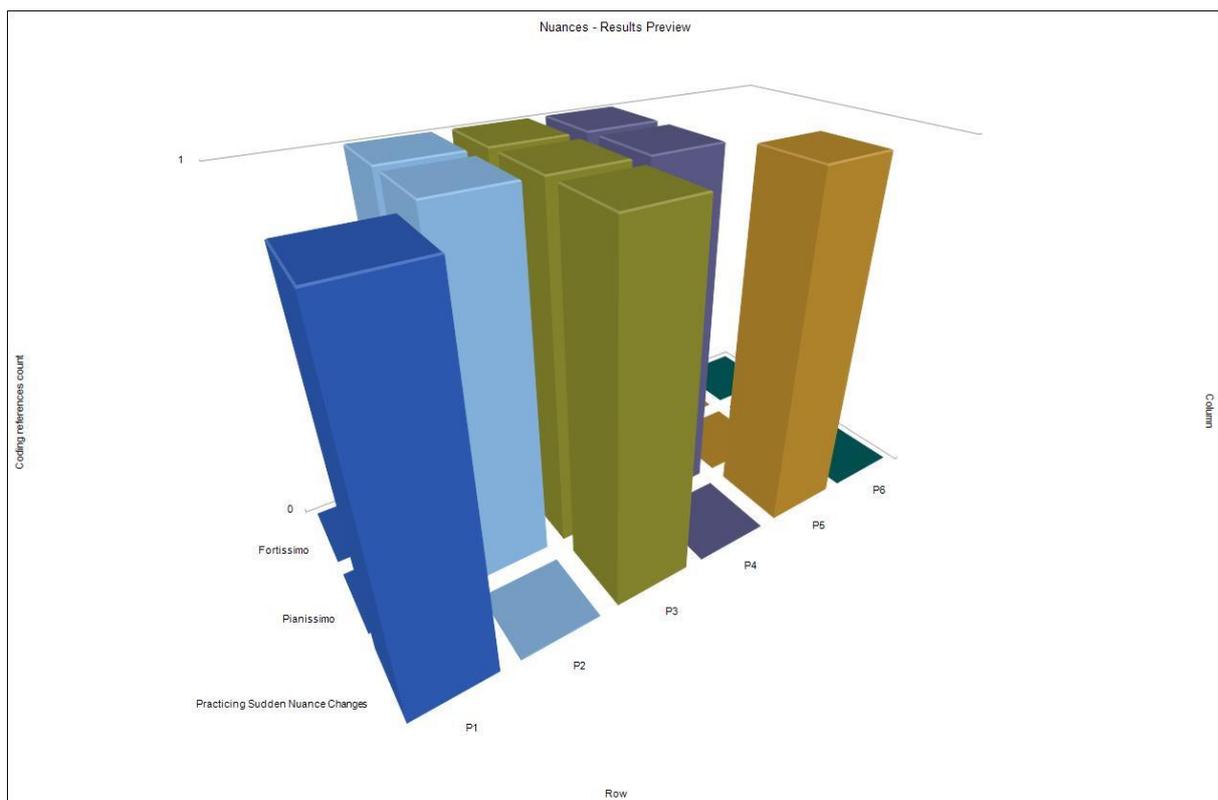


Figure 5. Nuances Results Review of NVivo 11

The 3 codes related to this theme along with the opinions of the instructors are listed below.

3.5.1 Practicing Sudden Nuance Changes

P1: I think it's very useful in terms of sudden piano, forte, and striking effective nuances.

P3: ... in some parts, I think the sudden transitions between these two nuances (pp and ff) are useful.

P5: I think it's useful for drilling sudden and major nuance transitions.

3.5.2 Pianissimo (Very Soft)

P2: The piece which contains pp dynamics quite often, help students recognizes these nuances. In this album, the necessity of ensuring nuances is in place and in full increases the importance and ensures attention is given to the study.

P3: Almost every nuance is used in the work, especially with the nuances of pp...

P4: In this album, which I find very constructive in terms of musical expression, I also find it very useful in terms of internalizing the concepts of pianissimo (pp), mezzo-piano (mp), In addition to this, I think that with the various dynamics in music such as pianissimo (pp) ... in other works in the album as a whole, enriches the students in terms of enforcing sensitive performance and developing the musical expressions.

3.5.3 Fortissimo (Very Loud)

P2: The ...ff nuances that it often contains can help students recognize these nuances. In this album, the necessity of ensuring nuances is in place and in full increases the importance and ensures attention is given to the study.

P3: Use of virtually every nuance in the work, especially the use of ...ff nuances

P4: ... in addition, I think it will enrich the students' musical expressions and sensitivity in performance with a wide range of nuance ranging from the fortissimo (ff) to the other works in the album overall with the various dynamics in music such as forzando (>) and sforzando (sfz).

3.6 Tempo

With this theme, the work *Duyuşlar* was assessed in terms of which tempo could be used in piano education. The analysis of the subject in the NVivo11 program is as follows:

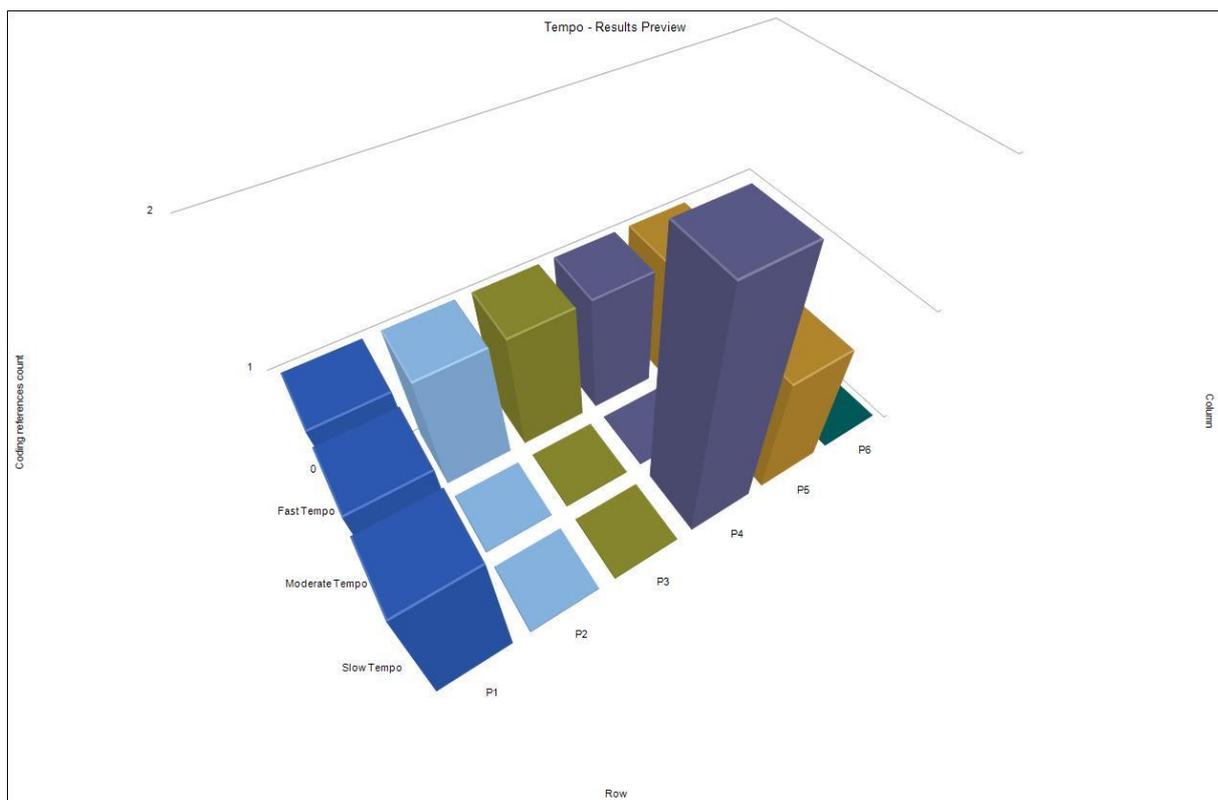


Figure 6. Tempo Results Review of NVivo 11

The 3 codes related to this theme along with the opinions of the instructors are listed below.

3.6.1 Slow Tempo

P1: I think it can be used for slow tempo.

P4: I think it would be useful in terms of the internalization of "andante" piece we are working on.

P5: Slow tempo-written pieces in the work usually contribute to the legato technique.

3.6.2 Fast Tempo

P1: ...I think it can be used for fast tempo.

P2: I can say that it is especially beneficial to support the teaching and the playing of Allegro speed.

P3: Since there mainly fast tempo within the piece I find it useful to exercise the Allegro speed,

P4: Since in the whole of the album especially Allegro vivo, Allegro moderato, Allegro, Allegro agitato and Vivace terms are mainly dominant I think that students working on these speed terms will have positive results in their performance and in their forms.

P5: I think it's more useful to exercise fast-paced works like Allegro, Allegro vivo, Vivace.

3.6.3 Moderate Tempo

P1: ...I think it can be used for moderate tempo.

3.7 Other Contributions of the Works to the Students Piano Education

With this theme, the work *Duyuşlar* was assessed in terms of which other contributions it could have on students' piano education. The analysis of the subject in the NVivo11 program is as follows:

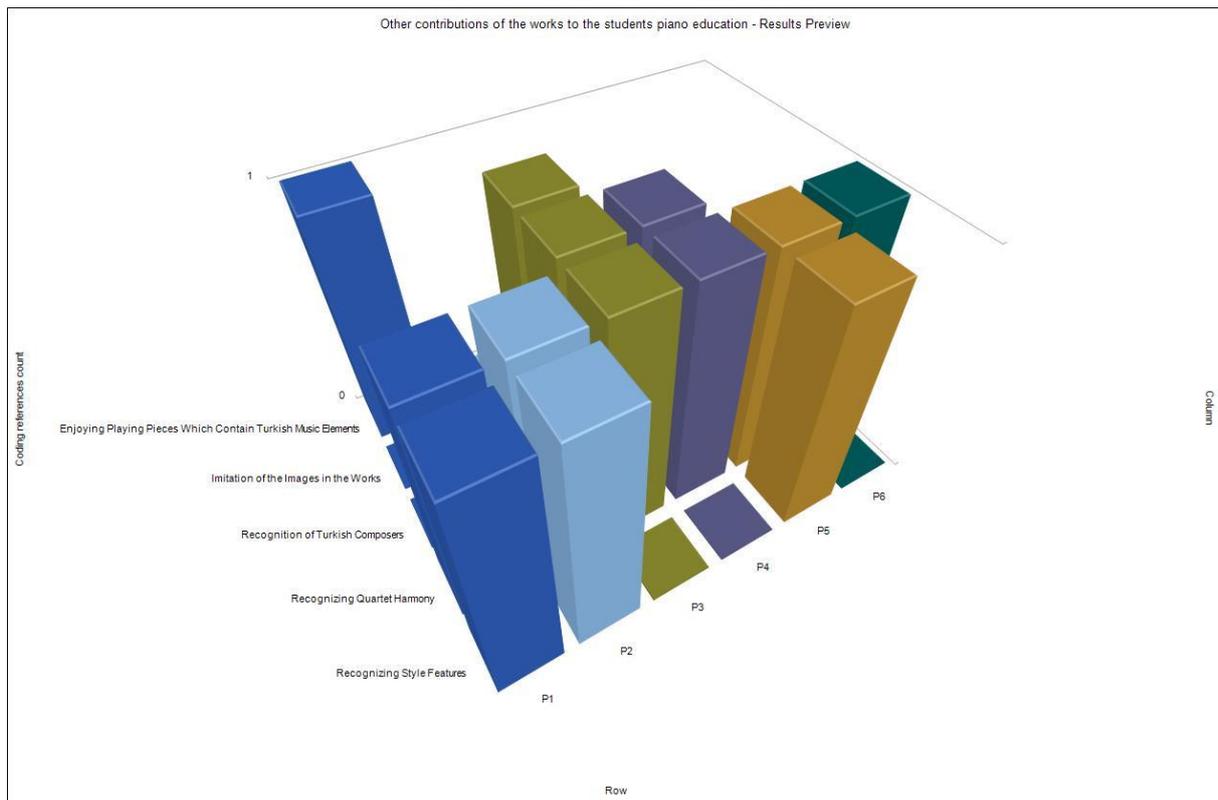


Figure 7. Other Contributions of the Works to the Students Piano Education Results Review of NVivo 11

The 5 codes related to this theme along with the opinions of the instructors are listed below.

3.7.1 Recognizing Style Features

P1: In terms of conveying instrumental timbre used in our music will be beneficial to introduce students to contemporary style features.

P2: ... can help students recognize different style features.

P5: I think it will contribute due to its manner of conveying the Turkish folk songs and rhythms.

3.7.2 Recognizing Quartet Harmony

P1: I think it will contribute to the students in terms of recognizing quartet harmony, to the practice of the multi-voiced version of our music.

P2: In an environment where a curriculum on Turkish polyphonic music is provided but not implemented, the 'Duyuşlar'

album being played by students is of great importance. It is of a certain characteristic where it is given theoretically but is able to close the gap between how it is heard or where it is used.

P3: ... I believe that apart from classical harmony, it contributes to the recognition and implementation of the harmonic structure used in Turkish music.

P4: ... I think that quartet harmony will enrich the musical senses in the students.

P5: think that besides the harmony of Western music, it will contribute to the inclusion of the four harmonies that process Turkish music.

P6: I think it will contribute to the recognition of Turkish music harmony.

3.7.3 Imitating the Images in the Work

P3: Since every piece has a name, I think that it contributes to interpreting the pieces in terms of expressing these names. I find it useful, for example, to imagining an oxcart while playing "The Oxcart", or a brook while playing "The Brook".

3.7.4 Recognition of Turkish Composers

P3: ... I find it useful for recognizing Turkish composers' works and interpretations.

P4: In general, I think it will contribute in terms of recognizing the differences and similarities of Ulvi Cemal Erkin's piano works compared to other Turkish Five members, as well as their definition of the Turkish Five, the meaning of the piano works produced in the first years of the republic.

3.7.5 Enjoying Playing Pieces Which Contain Turkish Music Elements

P1: Ulvi Cemal Erkin's melodic structure and understanding, in general, is very good. Conveying our music to the piano is far from abstract and is understandable. For this reason, the students are enjoying it because they can internalize these melodies.

3.8 Reasons for the Suggestion of Popularizing the 'Duyuşlar' Album, According to the Instructors

P1: I definitely recommend it. The Ecole on composing was disrupted at one point and new work has stopped coming in. For this reason, such works should be played and used in piano education.

P2: I think that the study of the album should be widespread.

P3: Of course. I find it useful in terms of our own themes and musical tendencies as well as in terms of harmony. I observe that the students can feel and interpret more while playing the works of the Turkish composers. In this respect, I see the benefit of being used more often.

P4: Yes. Just like the piano works of other Turkish Five, I see this album by Ulvi Cemal Erkin as a stepping stone to understand and interpret today's contemporary music. In addition, it is important to note that the melodic and rhythmic structure of Turkish Folk Music and Divan Music will be beneficial in terms of understanding the relationship between usage and contemporary music, will contribute to the students as a preliminary preparation and will be a step for understanding many different contemporary music movements-styles and techniques since the Turkish Five until today.

P5: I strongly recommend it. In order not to forget our own composers and works, we must convey them to our students and our students to their own students. As I have said before, I think that it is rare works in the literature in terms of the way of aksak rhythm and Turkish music tunes are conveyed. For this reason, it should be used widely.

P6: These works are our values and, therefore, I do recommend for them to be popularized.

4. Conclusion and Discussion

In this section, the findings of the research problem are discussed, conclusions and recommendations are provided.

According to the themes and codes obtained as a result of the semi-structured interview applied to the research group, the findings of the usability of the work named *Duyuşlar* in the piano lessons in institutions that educate music teachers are as follows:

Although most of the participants expressed their use of the work as 'sometimes', it was determined that the work was used in the piano education because the response 'I never use it' was not among the views of the instructors.

In the study conducted by Kıpıncı (2016), it was concluded that the work could be used from the beginning level to the advanced level of piano education, but according to the participants' opinions in the study group of this study, it was determined that the work could be used for middle and advanced level students rather than beginner level students. Participants who expressed that it could be used at all levels provided this answer in anticipation that the students had been studying piano in the fine arts school for four years before coming to undergraduate education. Other studies on

the subject also support the notion that the work cannot be used at a beginning level piano education because it contains musical expression and technical difficulties (Serdaroğlu, 2011; Yokuş & Demirbatır, 2009).

In terms of the piano technique, it has been observed that it often contributes to the students' ability to play chords of different harmonies. However, it has also been shown that it can be used to develop other technical skills such as playing skipped notes, changing tempo and playing meter, fast playing, playing legato, modal improvisation, and playing staccato. In addition, other research on the usability of the piano technique supports the view that it is useful for practicing the legato technique (Küpana, 2016; Sönmezöz, 2004).

In addition to these results, Sönmezöz (2004) found that the work could be used in terms of playing broken chords and acquiring finger independence.

It has been determined that the work can be mostly used to exercise aksak meter, but it can also be used to exercise works with polymeter.

It was revealed that the work can be used to practice sudden nuance changes, develop mild nuances and the ability to play strong nuances. In piano education at institutes that train music teachers, Sönmezöz (2004) also reached the conclusion that the work named *Kağrı* (The Oxcart) can be used in the second year in terms of nuance technique.

While it was determined that the work can be used to practice slow, fast and moderate tempo, it has been found that it can be used to practice the fastest tempo the most.

'These pieces may be combined with works from standard piano repertoire to help technical, musical and analytical development of the piano student' (Serdaroğlu, 2011).

In addition, it was revealed that it contributed to the student's piano education such as recognizing contemporary style features of the work, recognizing quartet harmony, imitating images in the works, recognizing Turkish composers and enjoying playing Turkish music.

4.1 Suggestions

According to the opinions of the instructors in the study group, it is suggested that *Duyuşlar* should be popularized in order for students to see how Turkish folk music and Turkish classical music melodies are used for the piano, define Turkish composers and works, understand different contemporary musical movements-styles and techniques, and transfer our music to future generations.

In similar studies, it has been proposed that it should be popularized in order to recognize the music repertoire of traditional Turkish music and piano works of Turkish folk music from different cultures and in order to be able to perform Turkish music in the international art environment (Güldoğan, 1999; Serdaroğlu, 2011; Yokuş & Demirbatır, 2009).

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