



## OUTLOOKS OF CONSERVATORY PIANO MAJORS TOWARD THE USE OF TURKISH COMPOSERS' WORKS IN APPLIED PIANO LESSONS

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### Abstract

Instrument education holds a vital position in music education with the piano being one of the most central instruments. Piano training both gives individuals a solid technique and assists them in their musical development. It is necessary in piano education to progress from simple to complex as well as from well-known to unknown. In addition, it is important to demonstrate to students various pieces of music from every musical period. Piano pedagogues should enable their students to progress technically by introducing them to numerous different works from the literature. It is imperative, in this context, to include piano works by Turkish composers in piano majors' applied lessons. This research, which follows descriptive research methodology, focuses on determining the attitudes of conservatory piano students toward the use of Turkish composers' piano works in their piano lessons. The data collection tool used in the research is specifically developed by the researchers. The validity of the data collection tool and the relevancy of questions in the questionnaire are determined according to expert opinions. In the following step, the questionnaire is put into its final form and a set of proposals are made that are based on the findings of the research.

**Key Words:** Piano Education, Turkish Composers, Piano Works by Turkish Composers.

### INTRODUCTION

The general purpose of the piano lessons within the Conservatory of Music Undergraduate Piano Department is to ensure that the student attains mastery in basic technique and knowledge of piano as a central instrument that will be needed and used in professional life. Over the course of his training, the student is expected to progress technically and musically in the interpretation and rendition of solo piano works from various periods and styles.

The instructors use a syllabus that is common to all the piano departments of the conservatories in order to create a program of electives for each student according to class, level and individual skill. The program prepares the students for class or individual recital performances, some during the year, some at year's end. The content of piano learning/teaching encompasses incremental exercises and etudes, with examples from works by Turkish composers, educational music examples, the piano literature and learning and teaching techniques for music education in the schools (MEB, 2006). The piano constitutes an important part of education in the schools (Yönetken, 1996). In this context, use of materials related to our national music is important in instrument education during the formative years in childhood and youth when individuals begin to feel the urge to express themselves and are forming their distinct personalities. This shared national music will develop and enrich our language and tastes in multiple dimensions. This enrichment of the music education repertoire will serve to increase interest in the concert repertoire and in Contemporary Turkish Music as well (Akkor & Türkmen, 2009).

The teaching programs must be prepared so as to reflect the historical, cultural, social and moral fabric of our nation and all the changes in the world that impact it. "The children's strong and natural interest and love for the national melodies over the foreign ones is an important factor in national education" (Özeren, 2003:229-231).

In the teaching of piano, it is important that the instrument evoke the students' sentimental bonds by giving place to works inspired by the particularities of our own culture (Aydiner, 2008). In Turkey, starting with the "Turkish Five", the special emphasis placed on piano works by Turkish composers has developed a rich piano literature (Fenmen, 1991). There are 399 solo piano works in the Literature composed by 88 different composers in albums (Antep, 2006). Considering that every single album contains one or many piano works, it can be said that the Turkish solo piano literature offers hundreds of choices for performers. In this context, giving greater place to contemporary Turkish piano works would enhance the sound color and creativity in piano education. Thanks to this, the music educator can enrich the students' enjoyment of the music and further refine their sense of musical hearing (Wheeler, 1985).

"In order to partake of the universal music culture and acquire a good knowledge of the body of critical methodology, it is necessary to assimilate and make good use of that culture; in addition, to contribute to it, one must come to know it well through critical study in order to also make good use of our own body of Turkish Contemporary Music that is being created" (Say, 1985: 1143).

The purpose of this study is to present the opinions of Conservatory students in the piano department about the use of Turkish composers' works in their lessons. In this context, it is thought that this research, which sheds light on other academic studies, constitutes an important contribution in terms of making recommendations.

## METHODOLOGY

This research is aimed at eliciting the attitudes of students in the piano department of the conservatory concerning the use of Turkish composers' works in their piano lessons, and therefore to ascertain the situation regarding actual use of such works. The descriptive method of research is used in the study. This method focuses on a specific group and the ideas of group members regarding a topic of debate among them (Hitchcock & Hughes, 1995). The research data are calculated using the semi-structured interview technique. This interview technique allows for some changes during the interview, recognizing the possibility of new, unexpected aspects that can emerge (Özgülven, 2004). The flexibility of this type of structure is in using a combination that encompasses neither completely structured nor totally unstructured questions, favoring options between these (Karasar, 2009). The semi-structured interview elicits a more in-depth view into the relevant topic of study (Büyükköztürk et al., 2010).

The working group for this research is comprised of six students who were chosen from among the 4th year students in the piano department during the 2014-2015 academic year at Dokuz Eylül University State

Conservatory. In keeping with the stated intention of delving deeply into the topic of study, the selection of participants was made according to the targeted sampling method because this method lends itself to open expression of many facts and incidents in many situations (Yıldırım & Şimşek, 2008). Thus the sampling measured criteria technique of the target sampling method was used in the study. In order to acquire the most appropriate sample, the researchers' decision regarding which ones to select was based on their own judgment (Balci, 2004).

In keeping with the aim of the study, after examining the relevant literature, the researchers created a questionnaire and then consulted experts in the field in order to assure that it was sufficiently comprehensive. The experts were requested to evaluate the questionnaire as to whether or not the questions were understandable and open and the subject at hand was covered as intended. In accordance with the opinions of these experts, the questions were reviewed again and, after changes were made, a pilot study was conducted. Based on the results of this pilot study, the interview questions were put into final form. The questionnaire contains a total of seven questions.

In order for the participants to feel relaxed so that they would be able to express their opinions freely, the researchers conducted separate interviews with each student and, in the process of collecting the participants' responses, asked additional questions as necessary in order to probe more deeply. Each interview lasted an average of 15-20 minutes. The following questions were asked of the students:

- "What are your opinions about giving greater place to the teaching of works by Turkish composers in the course of your piano training? Please state your reasons."
- "In the course of your piano training, are piano works by the Turkish Five and other Turkish composers included in the recitals of your piano class? Please indicate which Turkish composers' works will be or have been played in a class and/or piano recital."
- "Besides piano works of the Turkish Five and other Turkish composers, do you know about any other works by Turkish composers such as music for orchestra, chamber music, theater music etc.? Please elaborate."
- "Which piano works by the Turkish Five and other Turkish composers do you know? Please elaborate."
- "Why do you think that only the mentioned piano works of the Turkish Five and other Turkish composers are performed? Please elaborate."
- "What are your views regarding the more difficult sections in piano works by Turkish composers?"
- "If you were to recommend a Turkish work to be performed what would be the reasons you recommended that work? Please elaborate."

The data from the research were analyzed through the descriptive analysis method. This method is applied by carefully summarizing the results of the research questions (Yıldırım & Şimşek, 2008). In the descriptive analysis, the obtained data are interpreted according to the previously stated themes. In this type of analysis, in accordance with the research goal of capturing bold responses, direct quotations from the acquired data reflecting the opinions of the interviewed individuals are often included. For purposes of validity it is important to include direct quotations and to show the results. Therefore some of the data from the research are included without any alteration (Wolcott, 1990). In addition, the entire study was conducted confidentially without using the names of any of the participating students. Only codes were assigned to the students, males were E1, E2, etc. and the females, K1, K2 etc.

Interview details: After the validity of the question items was established according to the experts, the interviews with the students were conducted using an audio recorder. After the researchers had completed their analyses, these recordings were transcribed into a Word document.

Preparation of the interview coding key: After completion of the detailed interviews, a separate Word document was created for the text of each student's entire interview. A coding key was established for the questions asked of the students in the interviews. By processing the data according to the coding key, a descriptive analysis was accomplished based on shared frequency of the questions on the questionnaire. Next,

the findings were evaluated by the researchers with the added support of the direct quotations. All of the responses from the students were distributed in tables.

Reliability of the Research: The researchers established the reliability of their work by coding the responses of the students. In the calculation of the reliability of the research,  $\text{Reliability} = \frac{\text{Interview integrity}}{\text{Interview integrity} + \text{Interview separation}}$ . Using the reliability form of Miles & Huberman (1994), a research reliability of 83.2% was established; inasmuch as 70% percent indicates reliability, this research was deemed reliable.

## FINDINGS

### Findings with Regard to Giving Greater Place to Instruction in Turkish Composers' Works in the Students' Piano Classes

The first question directed to the students was "Do you have any opinions about giving more room to teaching the works of Turkish composers in the course of your piano training? Please give your reasons." Table 1 shows the responses of the students to this question. Sometimes several students shared the same viewpoint.

Table 1: "Do You Have Any Opinions about Giving More Room to Teaching the Works of Turkish Composers in The Course of Your Piano Training? Please Give Your Reasons."

Responses	f
We think it is important for us to know our own music culture through gaining a much greater mastery of our own native music, and to be able to pass on our heritage.	5
In piano instruction, it is quite beneficial to the development of our technique.	4
We think that since Turkish music works are more easily remembered, our interest in works by Turkish composers will increase even more.	3
We think it is important in order to understand the differences between Turkish music works and Western music works.	4
Turkish composers have an important role in spreading to the world both the <i>makams</i> of Turkish music and our instruments. We the future teachers must as artists learn Turkish Music works.	5
Alongside the position that we have gained in the classical music world through our performing artists, we must promote our Turkish composers as well, the reason being that unperformed works are doomed to be erased from the literature.	2
Every year, works of the composers from every period are performed, but we think it is necessary to make much more room for Turkish music songs on the piano as part of the instruction we receive.	5
It is mostly the piano teaching faculty members who play a big role in making a place for the works of Turkish composers in piano instruction. In this way we can become much more familiar with our Turkish music works.	6
In the conservatories of other countries there is a tendency for a country's own composers' works to be added to the standard curriculum for the students to learn and perform. Just as this kind of approach is established in a number of countries, so, too, it is important to implement the same approach in our country.	3

As detailed in Table 1, six of the students said the piano instructors should give much greater place in their classes to the works of Turkish composers; five cited Turkish composers' important role in spreading to the world both the Turkish music *makams* and our instruments; another five think it is important to become familiar with the music of our own culture in order to gain a much greater mastery of our native music, and thus be able to pass on our heritage; another group of five pointed out that every year they were playing composers' works from every period but said more room should be given to Turkish music songs for piano;

another group of four stressed that it was important for them to understand the differences between Turkish and Western music works.

Some of the views expressed by the students in the interviews regarding giving more room to teaching Turkish composers' works in their piano classes are as follows:

"In my view, the key signatures of an artist's own native music play a big role in an artist candidacy or in an artist establishing his authenticity. We as artist candidates in the field of classical music education think that our knowledge of our own music is limited. We need more instructors and an expansion of our lessons in this area. The existing curriculum is not sufficient." (K1)

"In the conservatories of other countries there is a sort of trend where the country's own composers' works are added to the standard curriculum for the students to learn and perform. This has become established practice in a number of countries. Because of this, piano students are starting to learn about the composers in their own country. I think it is important to implement the same approach in our country." (E2)

**Findings regarding the question, "During the Course of Your Piano Training, Which Piano Works by The Turkish Five and Other Turkish Composers Have Been or Will Be Included in the Recitals of Your Piano Class."**

Table 2: Responses of the Students to the Question, "During the Course of Your Piano Training, Are Piano Works by The Turkish Five and Other Turkish Composers Included in the Recitals of Your Piano Class? Please Indicate Which Turkish Composers' Works Will Be or Have Been Played in a Class and/or Piano Recital."

Responses	Title of Work	f
A.ADNAN SAYGUN	Aksak Ritimler Üzerine On Etüd op.38 no.1	6
A. ADNAN SAYGUN	Aksak Ritimler Üzerine On Etüd op.38 no.5	5
A.ADNAN SAYGUN	Meşeli	1
A.ADNAN SAYGUN	Horon	3
MUAMMER SUN	Köçekçemsi	5
NECDET LEVENT	Özlem	4
FAZIL SAY	Kara Toprak	4
ULVİ CEMAL ERKİN	Beş Damla no. 3	3
SAYRAM AKDİL	Altı Piyano Parçası no.6	3

According to Table 2, six of the participants said that A. Adnan Saygun's "Aksak Ritimler Üzerine On Etüd op.38 no. 1" had been played in their class concerts; five cited A. Adnan Saygun's "Aksak Ritimler Üzerine On Etüd op.38 no. 5"; another five cited Muammer Sun's "Köçekçemsi"; four cited Necdet Levent's "Özlem"; another four cited Fazıl Say's "Kara Toprak."

**Findings Regarding Which Works of the Turkish Five and Other Turkish Composers are Known that are not Piano Works (such as Orchestra, Chamber Music, Stage Music)**

Table 3: Responses of the Students to the Question, “Besides Piano Works of the Turkish Five and Other Turkish Composers, Do You Know about any Other Works by Turkish Composers?”

Responses	Title of Work	f
A.ADNAN SAYGUN	Yunus Emre Oratoryosu	6
A.ADNAN SAYGUN	Ağıtlar	2
A.ADNAN SAYGUN	İnsan Üzerinde Değişler	1
H. FERİD ALNAR	Kanun Konçertosu	2
C.REŞİT REY	Kâtibim (Pişano ve Orkestra Çeşitlemeleri)	4
C.REŞİT REY	Lüküs Hayat	4
N. KAZIM AKSES	Bir Divandan Gazel	2
ULVİ CEMAL ERKİN	Köçekçe	6
ULVİ CEMAL ERKİN	Yaylılar Dörtlüsü	3
ULVİ CEMAL ERKİN	Keman Konçertosu	3
İSTEMİHAN TAVİLOĞLU	Klarnet Konçertosu	5
MUAMMER SUN	İzmir Rapsodisi	5
NECATİ GEDİKLİ	Ses ve Pişano İçin Altı Türkü	2
FERİT TÜZÜN	Çeşmebaşı Süiti	1
FAZIL SAY	Nazım Oratoryosu	5
FAZIL SAY	İstanbul Senfonisi	4
SELMAN ADA	Ali Baba ve 40 Haramiler Operası	3
METİN MUNZUR	Oda Müziği İçin Parça	1
FAZIL SAY	Keman Konçertosu “Haremde Bin Bir Gece”	3

Table 3 shows works composed by the Turkish Five and other Turkish composers that are known and are not piano works: Six students cited Ulvi Cemal Erkin’s “Köçekçe”; six cited A. Adnan Sygun’s “Yunus Emre Oratoryosu”; five cited Istemihan Taviloğlu’s “Klarnet Konçertosu”; five cited Fazıl Say’s “Nazım Oratoryosu”; five cited Muammer Sun’s “İzmir Rapsodisi”; four cited C. Reşit Rey’s “Kâtibim” (piano and orchestra variations); four cited C. Reşit Rey’s “Lüküs Hayat”; 4 cited Fazıl Say’s “İstanbul Senfonisi.”

### Findings Regarding Which Piano Works by the Turkish Five and Other Turkish Composers are Known

Table 4: Responses of the Students to the Question, “Which Piano Works by the Turkish Five and Other Turkish Composers Do You Know?”

Responses	Name of Work	f
A.ADNAN SAYGUN	Piyano Konçertosu No. 1	3
A.ADNAN SAYGUN	Aksak Tartımlar Üzerine Prelüdüler	4
A.ADNAN SAYGUN	10 Etüd	5
A.ADNAN SAYGUN	12 Prelüd	3
A.ADNAN SAYGUN	İnci'nin Kitabı	5
ULVİ CEMAL ERKİN	Duyuşlar	5
ULVİ CEMAL ERKİN	Beş Damla	6
ULVİ CEMAL ERKİN	Etüdüler	1
İLHAN BARAN	Üç Soyut Dans	4
İLHANBARAN	Siyah Beyaz	2
İLHANBARAN	Üç Bagatel	5
İLHANBARAN	Mavi Anadolu	5
İLHANBARAN	Küçük Süvit	3
M. DÜRRÜOĞLU-DEMİRİZ	Le Tourneur	4
M. DÜRRÜOĞLU-DEMİRİZ	Semazen	2
İSTEMİHAN TAVİLOĞLU	Dönüşüm Op. 14	5
MUAMMER SUN	Köçekçemsi	6
N. KAZIM AKSES	Piyano Sonatı	1
FAZIL SAY	Nasreddin Hoca'nın Dansları	4
FAZIL SAY	Paganini Jazz Versiyon	1
FAZIL SAY	Sonat Ve Prelüdüler	1
FAZIL SAY	Kara Toprak	5
FAZIL SAY	Piyano İçin Parçalar	3
FAZIL SAY	Üç Ballad	1
FAZIL SAY	Kumru	5
FAZIL SAY	Black Earth	1
FAZIL SAY	Sevenlere Dair	2
SAYRAM AKDİL	Altı Piyano Parçası	4
NECATİ GEDİKLİ	Albüm Yaprakları	1
EBRU GÜNER CANBEY	Boşluk	1
SELMAN ADA	Piyano İçin Köçekçe (1964)	3
NECDET LEVENT	Özlem	6

In analyzing Table 4, which names the piano works the students know that are composed by the Turkish Five and other Turkish composers, it is seen that six students cited Ulvi Cemal Erkin's “Beş Damla”; six cited Muammer Sun's “Köçekçemsi”; six cited Necdet Levent's “Özlem”; five cited İlhan Baran's “Üç Bagatel” and “Mavi Anadolu”; five cited A. Adnan Saygun's “10 etüd” and “İnci'nin Kitabı”; five cited Ulvi Cemal Erkin's “Duyuşlar”; five cited İstemihan Taviloğlu's “Dönüşüm Op. 14”; and five cited Fazıl Say's “Kumru” and “Kara Toprak.”

### Findings Regarding the Reasons Why Only the Mentioned Piano Works of the Turkish Five and Other Turkish Composers Are Performed

Table 5: Responses of the Students to the Question, “Why Do You Think that Only the Mentioned Piano Works of the Turkish Five and Other Turkish Composers Are Performed?”

Responses	f
It could stem from our teaching faculty not having enough experience in works that use modern techniques.	4
It could stem from our teaching faculty not knowing these other piano works.	5
It could be caused by a scarcity of printed scores.	5
It could be because the works are so difficult technically that the known piano works are chosen for performance.	6
It could be because our teaching faculty members could not get hold of the scores.	6
It could stem from a lack of interest in works that have modern techniques.	3

In Table 5, concerning the reasons why performance choices of piano works by the Turkish Five and other Turkish composers include only the works mentioned by the students, six of the students said that because of the technical difficulties only the mentioned works are performed; six said that possibly the teaching faculty could not get hold of the works; five said it was possible because the scores are not printed; five said it could be because the teaching faculty were not familiar with the other piano works; four said that their teacher might not have sufficient interest in works that contain modern techniques.

Some of the students’ responses are as follows:

“In my life as a student, because we always focus on examinations, the known, technically not difficult and short pieces are preferred. The reason is that most of these works are technically difficult to work on.” (E1)

“I think our piano teacher is not sufficiently familiar with these other piano works and so, in the lessons, stays mainly with the known works.” (K2)

### Findings Regarding the Difficulties of Piano Works by Turkish Composers

Table 6: Responses of the Students to the Question, “What Are Your Views Regarding the More Difficult Aspects of Piano Works by Turkish Composers?”

Responses	f
Technical difficulties	6
Musical issues	4
<i>Aksak</i> (irregular) rhythms, difficult rhythm	6
Difficulties memorizing the works	3
Transcribing the works	5
Inadequate knowledge of theory	6

Table 6 shows the students’ views about difficulties with the piano works of Turkish composers; six students cited difficulties with technique; six cited inadequate knowledge of theory; six cited rhythmic difficulties; five cited transcription as a difficulty; four cited musical issues.

Some of the students’ responses are as follows:

“Piano works of Turkish composers have difficult technical issues and musical difficulties as well” (K1).

“Piano works by Turkish composers are very difficult for us because of our insufficient knowledge of *makam* and modal music theory” (K2).

"The piano works of Turkish composers are very difficult to understand rhythmically because of the *aksak tartımlar* (irregular rhythms)" (E3).

"There are easy and medium-difficulty piano works. There are works written particularly for students who are just beginning or works collected in albums for them. Piano works that have irregular rhythms, contemporary harmony and atonal music require, in addition to learning the work itself, very difficult practice on technique. However, I do think that learning these works is quite beneficial for a piano student's technical and musical development." (K3).

"Some Turkish composers' works that were written for piano are not so difficult to play. Others create big problems for the pianist in terms of transcribing while performing. Difficult works are preferred more by advanced students or professional pianists" (E1).

### Findings Regarding Reasons for Recommending a Turkish Work To Be Performed

Table 7: Responses of the Students to the Question, "If You Were to Recommend a Turkish Work To Be Performed What Would be the Reasons You Recommended that Work?"

Responses	f
We are attracted to works that have unconventional melodies.	2
We get great pleasure and happiness out of performing works composed on Turkish motifs.	5
We want to introduce our composers and their works in master classes in other countries.	4
We would choose from among the brilliant works we have performed that will please the audience.	6
We want to learn lesser-known Turkish works and then perform them before audiences in concerts.	4

Table 7 indicates, if a Turkish work is to be selected for performance, the students have reasons for preferring certain kinds of works: six students would choose a brilliant work that would please the audience; five students would perform works on Turkish motifs that give them much pleasure and happiness; four of them want to introduce works by our Turkish composers in master classes in other countries; four want to select lesser-known Turkish works to learn and then share them with audiences.

Some of the students' responses are as follows:

"If a work has an unconventional melody I am attracted to it. Besides this, playing a Turkish work is enjoyable and fulfilling for me as an individual" (E2).

"In order to introduce our composers and their works in master classes in other countries and Turkish themes to audiences at recitals, I would select a more quickly adaptable work for the program" (K1).

"First of all I would select a work that I am going to like and that I believe I will be able to perform well. Of course, I take the listeners' appreciation into consideration. I don't want to perform a work that I think the audience is not going to like for some reason" (K3).

"I would choose lively and varied works particularly ones that the audience would like and that I enjoy working on" (K2).

"For me there are two leading reasons. First, to perform a Turkish work that is well known and liked by people, presented in my own interpretation. Generally this type of work contains Turkish motifs. Second, I would add to my repertoire a lesser known or unknown Turkish work in order to learn it and to introduce it to the audience" (E3).

## DISCUSSION AND CONCLUSION

A middle school student in the 5th grade who is starting education in the piano department of a conservatory is entering a 12-year period of education, including the undergraduate level. During the course of these years, the student, along with acquiring basic and advanced level skills, is expected to learn about the cultures and periods of the composers of piano works and to interpret the different styles in which the music works are written. Since the beginning of the nineteenth century, post-secondary university or conservatory piano curricula have included performance training in the classical tradition, aural skills, theory, and a survey-style overview of classical music history (Parakilas, 1999). The music that is studied is generally European music from 1600-1950 (Choi, 2013). In this regard, the students' familiarity with piano works of Turkish composers is important to their cultural and professional development.

Contemporary Turkish piano works are treated taking into consideration the student's age, musical taste, grasp of the piece to be played and competence (Sungurtekin, 1993). In this study, with the aim of assessing the situation regarding the works by Turkish composers that are presented in piano classes of the Conservatory Piano Department, six undergraduate students in the department were interviewed. According to the results of the research, the students specified that some or very few works by Turkish composers were included in their individual and class recitals as part of the year-end examinations. In light of these interviews, it is understood that piano works by Turkish composers are included but not to the desired extent (Karahan, 2009; Çevik & Güven, 2012).

When the students were asked their opinions concerning "giving greater place to teaching the works of Turkish composers in the course of your piano training?" the great majority indicated it was necessary for the instructors to include many more Turkish composers' works in their teaching. Also, emphasized as important was gaining knowledge of the music of our own culture in order to achieve greater mastery of our native music and be able to pass on our heritage.

It was concluded as a result of the interviews that students performed a selection of only six different piano works by Turkish composers in the individual and class concerts in the year-end examinations. The same students indicated that along with the composers they performed they were familiar with the piano works of thirteen other Turkish composers.

When the students were asked which piano works of Turkish composers they knew, the most cited works were as follows: Ulvi Cemal Erkin "Beş Damla", Muammer Sun "Köçekçemsi", Necdet Levent "Özlem", Muhiddin Dürrüoğlu-Demiriz "Semazen" and Fazıl Say "Kara toprak", and some other works that were less often cited: İlhan Baran "Üç Bagatel" and "Mavi Anadolu", A. Adnan Saygun "10 etüt" and "İnci'nin Kitabı"; Ulvi Cemal Erkin "Duyuşlar" and İstemihan Taviloğlu "Dönüşüm Op.14"

Even though some students are familiar with the piano music by the "Turkish Five" through their teachers or by listening to this music, the data showed that such repertoire was not performed widely (Akbulut, 2011). In this connection, although a few well-known leading composers' works continue to be included in the conservatory piano departments' teaching repertoire, considerable importance is placed on knowing and spreading works by a variety of Turkish composers.

Sönmezöz (2004) refers to the small number of contemporary Turkish works that are able to be used, particularly in the early years of piano education. In recent years in our country, serious work has been conducted concerning Turkish composers' works; Ersin Antep, in his "Catalogue of Works by Turkish Composers" (2009), includes a list of 91 Turkish composers' works for solo piano. Other anthology work has led to the production of 32 published books and 46 graduate research works (for master's, doctoral or artist's degrees), a total of 78, works about Turkish composers and/or their works (Ece, 2007). Despite the fact that there are over 75 Turkish composers' piano works that have been published, the variety of composers and works performed in year-end individual and class concerts is notably limited.



Relating the reasons why the students are performing only certain specified piano works by the Turkish Five and some other composers, most of the students said it was because the many works were difficult technically and, equally, it could stem from the instructors' not being able to get hold of the scores, or from the instructors' not knowing any of the other piano works.

The students were asked during the interviews about "the difficulties with the piano works of Turkish composers." These were expressed in the form of technical difficulties, inadequate knowledge of theory, *aksak* rhythms, rhythm difficulties, transcription problems and musical issues.

When the students were asked at the end if they were to choose a Turkish work to perform what would be their reasons for preferring a certain one, the majority of respondents indicated the audience should get enjoyment from listening to the work and it should be a brilliant piece. It is clear that Turkish works are being taught regularly in the piano training of the conservatory piano department every year; however certain composers and their works are included repeatedly and works by new composers are not yet included to the desired extent. In view of this conclusion, a number of recommendations can be presented as follows:

- Established piano works (printed or not) can be retrieved by piano instructors from personal archives to gain a repertoire for the school library.
- To secure a means of accessing published piano works of Turkish composers, the chairman of the piano department working together with other interested faculty chairmen, should locate and organize the scores and thus gain a repertoire for the library.
- Instead of always including the same works and albums, different Turkish composers' piano works should be recommended throughout the teaching and learning process.
- The students should be given incentive by piano instructors to perform new or different Turkish works.
- In such classes as Music History or Piano Literature as well as in the Piano classes, the existing repertoire should be regularly updated with newly emerging works by Turkish composers, and the students should be familiarized with new composers and new works.
- In order to increase interest in Turkish works among piano departments, priority should be placed on organizing a local – and later a national – "Piano Works by Turkish Composers Competition" for the piano students.
- The composing of new piano works for teaching and learning at different levels should be encouraged.
- Within the conservatory, support should be given to performance of new works composed by the composition students through cooperation between the performance and the composition departments.

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