



Education Quarterly Reviews

Koparanoglu, H., & Akbulut Demirci, S. (2023). An Investigation of the Piano Lessons Repertoire Applied in the Music Education Departments Based on the Views of Teaching Instructors. *Education Quarterly Reviews*, 6(1), 395-415.

ISSN 2621-5799

DOI: 10.31014/aior.1993.06.01.716

The online version of this article can be found at:
<https://www.asianinstituteofresearch.org/>

Published by:
The Asian Institute of Research

The *Education Quarterly Reviews* is an Open Access publication. It may be read, copied, and distributed free of charge according to the conditions of the Creative Commons Attribution 4.0 International license.

The Asian Institute of Research *Education Quarterly Reviews* is a peer-reviewed International Journal. The journal covers scholarly articles in the fields of education, linguistics, literature, educational theory, research, and methodologies, curriculum, elementary and secondary education, higher education, foreign language education, teaching and learning, teacher education, education of special groups, and other fields of study related to education. As the journal is Open Access, it ensures high visibility and the increase of citations for all research articles published. The *Education Quarterly Reviews* aims to facilitate scholarly work on recent theoretical and practical aspects of education.



ASIAN INSTITUTE OF RESEARCH
Connecting Scholars Worldwide



An Investigation of the Piano Lessons Repertoire Applied in the Music Education Departments Based on the Views of Teaching Instructors

Hakan Koparanoğlu¹, Şirin Akbulut Demirci²

¹ Department of Music Education, Bursa Uludag University, Bursa, Türkiye
ORCID ID: <https://orcid.org/0000-0001-9358-1024>

² Department of Music Education, Bursa Uludag University, Bursa, Türkiye
ORCID ID: <https://orcid.org/0000-0001-8904-4920>

Correspondence: Hakan Koparanoğlu, Department of Music Education, Bursa Uludag University, Nilüfer, Bursa, 16059, Türkiye. E-mail: hakankoparanoglu@outlook.com, koparanogluhakan@gmail.com

Abstract

In this study, it was aimed to investigate the piano lessons repertoire applied in the Music Education Departments based on the views of the teaching instructors. For this particular purpose, the qualitative method was utilized in the study and a case study in accordance with this method was used. The study group of the study consisted of 10 instructors who were assigned by the easily accessible sampling method and who conducted piano lessons from five different Music Education Departments. The data of the study were collected by using semi-structured interview technique, which is one of the interview technique types. As the data collection tool, a "piano lesson instructor interview form" developed by the researcher was utilized. The qualitative data obtained as a result of the interviews were analyzed using the content analysis technique in accordance with the descriptive analysis stages. In the light of the findings analyzed under eight themes in the study, it was concluded that the instructors considered various criteria for the students, repertoire and course while generating the repertoire they used in the piano lessons applied in the Music Education Departments; that they definitely considered the course achievements, chose the works that met the achievements as much as possible, and planned the course according to these achievements; that they included the works from each period and also the Turkish works in the repertoire they used in order for students to recognize each period, to have the necessary information about these periods, to apply the rendering styles of each period and to gain technical and musical achievements by recognizing the whole piano literature; that they included various etudes and exercise from different composers; that they failed to prefer the works of different genres such as atonal, impressionist and popular music from the contemporary period for various reasons; and that they encountered various problems while creating a repertoire and furthermore, the piano literature which had a wide range, should not be restricted to a common repertoire to be used in the Music Education Departments.

Keywords: Music, Music Education, Piano, Piano Education, Repertory

1. Introduction

It is commonly known that art and art education, which is one of the most essential needs of human life, possesses many sub-dimensions. One of the main branches and most significant sub-dimensions of art and art education, which is divided into various sub-dimensions, is music and music education (Tokatlı and Mustul, 2021; Ünal, 2019). The art branch of music, as in every branch of art, is an infinite source of aesthetic pleasure, emotion and perception (Hasanova, 2021). It is thought that the most effective way to transfer the art of music through education and training is undoubtedly music education.

Music education is basically the process of gaining musical behaviors, developing musical behavior and creating a musical behavior change through musical experiences (Çuhadar, 2016; Uçan, 1997; 2005; Yılmaz et al., 2021). Music is a field of education as well (Büyükcengiz, 2019). Education for music, the concepts and practices of education in music, which play an important role in the implementation of education in an eligible and effective way, basically stem from the fact that music is an important field of education in the implementation of every sub-dimension of education (Büyükcengiz, 2019). Music and music education are believed to be one of the most significant elements that play a role in the regular, effective and productive functioning of human life. It is commonly known that people are trained through music for the effectiveness of these functions; however, this way of education is insufficient in progress of time. Therefore, the main musical abilities and skills, which were considered to be accumulated in the personality of a magician thousands of years ago, became separate musical professions and specializations as they approached the present day by separating from each other in the course of time (Büyükcengiz, 2019; Uçan, 2005). In this sense, according to Uçan, who argues that music education should be considered as a whole, music education is designed and carried out according to three main purposes and three main audiences (Büyükcengiz, 2019). Within the scope of music education, a person receives education whichever of these 3 main titles that person is oriented to and whichever one is appropriate for him/her (Büyükcengiz, 2019). Based on this notion, music education is examined under 3 headings.:

- 1) General music education,
- 2) Enthusiastic music education (amateur),
- 3) Occupational music education (professional) (Uçan, 2005).

Music, for a healthy life for all individuals regardless, is one of the most important elements of the general culture, which is essential to gain a minimum-common general music culture (Algı, 2017; Tarman, 2006; Ünal, 2019). General music education, which is one of the basic components of "general education", is the music education that is compulsory or expected to be compulsory for all age groups and at all levels in terms of elements such as occupation, profession, school, and does not discriminate between the school, department, branch, subsection and program (Büyükcengiz, 2019; Say, 2011; Uçan, 2005; Ünal, 2019). Another type of music education is enthusiastic music education, which is called amateur.

Amateur (enthusiastic) music education, which is not compulsory for everyone, is aimed at individuals who are prone to the field of music and enthusiastic. In this respect, enthusiastic music education can be defined as the type of music education in which individuals, apart from general music education, achieve musical pleasure and satisfaction as an amateur in the field of music in line with their interests (Baylan, 2021; Seyhan, 2019; Uçan, 1997). Amateur (enthusiastic) music education serves as a bridge supporting the general music education and preparing it for professional music education (Tokatlı and Mustul, 2021). Occupational music education is aimed at individuals who are interested in the whole or one branch of the music field and who wish to choose any field of music as a profession. Individuals are required to have musical talent at a level to specialize and realize the profession in the field of music that they will choose in line with their desires. Occupational music education is a type of music education offered to the individuals who possess this talent and wish to continue their professional music education (Kudret and Temiz, 2017; Seyhan, 2019; Tüzlin, 2019; Uçan, 1994; 2005). These areas are listed as instrument training and voice training, etc. (Kudret & Temiz, 2017). Even though occupational music education starts at an early age, it becomes evident in secondary education and takes a professional form in higher education (Karataş & Şengül, 2018; Uçan, 2005).

In general, the institutions that provide professional music education in our country are the following:

- Music Departments of the Anatolian Fine Arts High Schools
- Music Education Departments of Education Faculties
- Music Departments of the Fine Arts University
- Music Departments of the Fine Arts Faculties
- Music and Performing Arts Faculties
- Conservatories

The Music Education Departments, which are professional music education institutions that train music teachers, have undergraduate programs that include various courses within the scope of field knowledge, professional knowledge and general culture determined by the Institution of Higher Education in order for the music teacher candidates to have professional qualifications, essential competence and the achievements necessary for the teaching profession (Demirtaş, 2021).

This program includes voice training, musical hearing training, instrument training, etc. (Aktürk and Yıldız; 2021; Bilen, 1995, cited in Aktürk and Yıldız; 2021). Instrument education is believed to have an important place in the Music Education Departments, since it is an education that includes cognitive, affective and psychomotor behaviors (Demirtaş, 2021; Tufan & Güdek, 2008). An important branch of the instrument education in the undergraduate program of the Music Education Departments is the piano education. Piano education is the most important aspect of instrument education due to its sound and harmony possibilities.

In addition to playing an instrument, piano education plays a significant role for the music teacher candidates, in applying the models and theories used in music education, in gaining a lot of musical knowledge and in having an accompaniment instrument and a wide repertoire that they can use in their professional lives (Çimen & Ercan, 1996, cited in Özer, 2021; Kaleli and Barışeri, 2018; Özer, 2021; Pirlibeylioğlu and Akın Şişman, 2017). Therefore, it is possible to say that piano lessons have an important place in the education of music teacher candidates (Pirlibeylioğlu & Akın Şişman, 2017). The music teacher candidates studying in the Music Education Departments are provided with the piano lessons to recognize the piano literature and to acquire the playing technique that will be essential in their professional lives by sampling the works with certain criteria (Aydıner Uygun, 2012; Pirlibeylioğlu & Akın Şişman, 2017).

In this respect, many different studies have been carried out within the scope of piano lessons applied in the Music Education Departments. These studies illustrate the etudes, exercises and works that belong to different genres and periods that are artistic and educational for the content and purpose of the course (Özer, 2021; Yılmaz, 2004, cited in Özer, 2021). In this sense, it is aimed that students reach a level where they can sing etudes, sonatas, concertos and works that can be used in the school music education courses at a certain level (Akbulut, 2013; Özer, 2021). These works that students use, practice and then perform constitute their repertoire (Kudret & Temiz, 2017). According to Say, the term repertoire, which literally means "Repertoire: Dağar", originates from the Latin word "Reperire". It is known that this term denotes "to have ready to use" in Turkish (Kudret & Temiz, 2017). Repertoire is one of the most important tools in the acquisition and development of desired behaviors and skills in the piano education process and in reaching the intended goals (Ertem, 2011).

The repertoire used in piano education plays an important role in developing the basic behaviors and skills in students, acquiring the behaviors in higher order and learning the techniques (Özer, 2021). From this point of view, it is possible to say that the repertoire created by the instructor should be comprehensive in order for the student to recognize and perform the works that belong to different genres and periods of the piano literature and to improve themselves technically and musically (Özer, 2021). Therefore, designating the piano education applied in the Music Education Departments with common goals and objectives and creating a competent repertoire is of great importance in terms of the quality of piano education (Özer, 2021). It is believed that the repertoire used in piano education has a very significant place for the individuals who have graduated from the Music Education Departments have gained basic technical and musical skills, have knowledge about the relevant music periods and a certain repertoire, are at a level to perform the national works and accompany the school songs and become qualified music teachers in their professional lives (Akbulut, 2013; Özer, 2021; Pirlibeylioğlu and Akın Şişman, 2017; Higher Education Institution [YÖK], 2007).

When the relevant literature is reviewed, no study on this subject or a similar one has been encountered. As far as the related studies are concerned; in his study, Tufan (2000) examined the repertoire used by the educators in the piano lessons of Music Departments at the Anatolian Fine Arts High Schools and Music Education Departments of Education Faculties; within the scope of his study, he revealed that Czerny, Duvernoy, Bertini, Heller, Hanon, The Little Pischna etc. were the sources used and the distribution of the works to the periods were Baroque, Classical, Romantic and Contemporary Periods.

In his study, Ertem (2011) identified the principles regarding the selection of piano repertoire by examining the relevant sources and emphasized the place and importance of choosing the appropriate repertoire in piano education in line with these principles.

Sönmezöz (2014), in his study, revealed a distribution system for achieving the goals to be gained more easily and quickly, suggesting various works for the technical problems of the students, enlightening the piano educators in terms of their content, and a more comprehensive piano education.

In this context, this study is believed to be important since it will help to identify the content of the repertoire used in the piano lessons applied in the Music Education Departments, make contributions to the etudes, exercises and works in the repertoire to the students' achievements, and reveal the reasons for the preference and use of the works, the importance of the repertoire used in piano education, its contribution to the relevant literature and act as references to the future studies.

From this point of view, in this study, it is aimed to investigate the piano lessons repertoire applied in the Music Education Departments in line with the views of the instructors. For this purpose, the problem statement of the study was established as “What are the views of the instructors about the piano lesson repertoire applied in the Music Education Departments?” and accordingly, answers to the following questions were sought:

1. What are the views of the instructors regarding how to create the repertoire used in piano lessons in the Music Education Departments?
2. What are the views of the instructors regarding the content of the repertoire used in piano lessons in Music Education Departments?
3. What are the views of the instructors regarding the problems encountered in the creation of the repertoire in piano lessons applied in the Music Education Departments?
4. What are the views of the instructors regarding the creation of a common repertoire and sources to be used in the Music Education Departments?

2. Method

This section contains information on the methods and techniques used in the study under the main headings of “Research Model”, “Study Group”, “Data Collection Tools” and “Data Collection and Analysis”.

2.1 Research Model

This is a descriptive study since it is aimed to examine the repertoire used in the piano lessons in line with the views of the teaching instructors. Therefore, the qualitative method was used in the study and a case study was implemented in conformity with this method. A case study is a qualitative approach in which the researcher adopts a holistic approach for the real and limited system, collects detailed and in-depth information about the case through multiple information sources and reveals the case themes with the collected information (Creswell, 2016; Yıldırım & Şimşek, 2021).

2.2 Study Group

The study group consisted of instructors who conducted piano lessons at the Music Education Departments of Bursa Uludag University, Dokuz Eylul University, Gazi University, Marmara University and Pamukkale University. Easily accessible case sampling was used in the selection of the instructors to be interviewed.

Convenience sampling is generally used in cases where the researcher cannot use other sampling methods, in order to provide speed and practicality to the study (Yıldırım & Şimşek, 2021). A total of 10 instructors from 5 universities were interviewed in this study. The distribution of the teaching staff in the study group by the universities they worked for is presented in the table below:

Table 1: Distribution of the Teaching Instructors Participating in the Study by University

University Name	Number of Instructors
Bursa Uludag University	2
Dokuz Eylul University	2
Gazi University	2
Marmara University	2
Pamukkale University	2
Total	10

2.3 Data Collection Tools

The data in this study were collected using the semi-structured interview technique, one of the interview technique types. The semi-structured interview form is utilized in order to receive similar information from different people on the same subject (Patton, 1987, cited in Yıldırım & Şimşek, 2021). During the interviews, the researcher had the freedom to ask additional questions and make changes during the question asking sessions in order to get more detailed information apart from the pre-prepared questions (Yıldırım & Şimşek, 2021). As a data collection tool, the "piano lessons instructor interview form" developed by the researcher was used. While preparing the interview form, the relevant literature was reviewed and 10 open-ended questions were generated together with the information obtained. 3 field experts were consulted for their professional opinion for the interview form prepared by the researcher and the content validity was ensured by making the necessary arrangements in line with the expert opinions.

2.3.1 Data Collection and Analysis

Throughout the data collection process, detailed information about the purpose of the study was shared with the participant instructors. The interviews with the instructors were conducted online by the researcher. The interviews were video and audio-recorded after the permissions of the instructors were requested and then they were transcribed into a text.

The qualitative data obtained as a result of the interviews were analyzed using the content analysis technique in accordance with the stages of descriptive analysis (Yıldırım & Şimşek, 2013). Content analysis is an analysis technique in which data showing similar characteristics are combined within the framework of certain themes and presented to the reader in an understandable way (Yıldırım & Şimşek, 2011). Descriptive content analysis, on the other hand, is the systematic handling of the data obtained from the study results and the evaluation with a descriptive approach (Çalık & Sözbilir, 2014).

The findings obtained according to the themes identified within the scope of the given answers in the interview were presented with quotations and accordingly, the comments on the research problem were included as well. While making quotations, the names of the instructors were shortened and coded as instructor 1 (INST1) and instructor 2 (INST2). The distribution of interviews with the instructors is illustrated in the table below.

Table 2: Distribution of Instructors' Interviews

Interview			
Instructor	Form of Interview	Duration of Interview	Date of Interview
INST1	Online	48 min.	March 2022
INST2	Online	28 min.	April 2022

INST3	Online	18 min.	April 2022
INST4	Online	56 min.	April 2022
INST5	Online	24 min.	April 2022
INST6	Online	22 min.	April 2022
INST7	Online	20 min.	April 2022
INST8	Online	40 min.	April 2022
INST9	Online	24 min.	April 2022
INST10	Online	20 min.	April 2022

3. Findings and Interpretation

In this section, the findings obtained from the answers given to the research questions by the instructors in the study group are available. The findings obtained from the research questions were presented and interpreted by creating a table.

In Table 3, the categories and codes related to the theme of the "Circumstances Considered While Creating the Repertoire" obtained from the views of the instructors about the issues they considered while creating the repertoire they used in piano lessons are illustrated.

Table 3: Views of the Instructors Regarding the Circumstances Considered While Creating the Repertoire

THEME	CATERORY	CODE	INSTRUCTORS	f
Circumstances Considered While Creating the Repertoire	Circumstances Considered for the Course	Course Duration	INST2, INST6, INST9	3
		Teaching Method and Technique	INST1, INST9	2
		YÖK Course Content	INST5, INST6, INST7, INST8, INST9, INST10	6
	Circumstances Considered for the Course Achievements	Music Teacher Qualifications	INST6, INST7	2
		Playing the Piano Well	INST6, INST7	2
		Gaining Musicality	INST3	1
		Accompaniment Skill	INST3, INST6	2
		Technical Creation	INST3, INST4, INST6, INST7, INST8, INST10	6
	Circumstances Considered for the Students	Basic Skill	INST4	1
		Level	INST1, INST2, INST3, INST4, INST5, INST6, INST7, INST8, INST9, INST10	10
Individual Characteristics		INST2, INST3, INST4, INST6, INST7, INST9	6	
Educational Background		INST1, INST2, INST3, INST4, INST7, INST8, INST9, INST10	8	
With respect to Insufficiency and Problems		INST2, INST4, INST7, INST8	4	
With respect to Progress		INST3	1	
Favorite Works		INST4, INST7	2	
Circumstances Considered for the Repertoire	Fit for Basic Goals and Behaviors	INST1, INST6	2	
	Fit for the Curriculum	INST2, INST3, INST5, INST8, INST9	5	
	Constructive	INST4, INST5, INST6, INST9, INST10	5	
	Can be used in Professional Life	INST1	1	

Circumstances	Diversity	INST4, INST7	2
Considered	Etudes and Works from All	INST3, INST4, INST5, INST6,	6
for the	Periods	INST7, INST10	
Repertoire	Introducing the Periods	INST1, INST4, INST5	3
Content	Different Genres	INST4, INST7	2
	Melodic Works	INST7	1
	Romantic Period Works	INST7	1

When Table 3 is examined, 5 categories and 25 codes related to the theme of the "Circumstances Considered While Creating the Repertoire " were obtained. It was found that in relation to the category of "Circumstances Considered for the Course", the instructors reported their views on the course duration (3), teaching method and technique (2) and YÖK (Higher Education Institution) course content (6); in relation to the category of "Circumstances Considered for the Course Achievements", they reported their views on music teacher qualifications (2), playing the piano well (2), gaining musicality (1), accompaniment skill (2), technical creation (6) and basic skill (1); regarding the category of "Circumstances Considered for the Students", they reported their views on the level (10), individual characteristics (6), educational background (8), with respect to insufficiency and problems (4), with respect to progress (3) and favorite works (2); regarding the category of "Circumstances Considered for the Repertoire ", they reported their views on the fit for basic goals and behaviors (2), fit for the curriculum (5), constructive (5) and can be used in professional life (1); regarding the category of "Circumstances Considered for the Repertoire Content", they reported their views on the diversity (2), etudes and works from each period (6), introducing the periods (3), different genres (2), melodic works (1) and romantic works (1). It is clear that the instructors considered many criteria while creating the repertoire and chose the works within the scope of these criteria. As far as the findings obtained from the instructors' views are concerned, it was seen that the instructors considered the students-oriented circumstances the most while creating the repertoire and subsequently the repertoire and the course-oriented circumstances.

Some views of the instructors on this theme are presented below.

"In the past, the piano lessons were offered for 3 years, then they were reduced to 1 year, now we increase the compulsory piano lessons to 2 years now; of course, in this period, we determine the literature in order to bring the target behaviors and teacher competencies to a level where they can play the piano, accompany with the piano, and use the piano well when they become teachers. (INST6)".

"I choose a repertoire from the steps that are suitable for the level of etude that the student has played, that is, the basic goals and behaviors that the student has acquired with the etudes. Here, too, apart from the fact that the selected repertoire is appropriate for the level, other circumstances do not matter when a very large teaching method and technique is used correctly (INST1)".

"A repertoire is very individual, so I approach a student like a tailor and look at what I need to add to him/her (INST4)".

Table 4 illustrates the categories and codes related to the theme of "Circumstances Considered for the Course Achievements" obtained from the views of the instructors.

Table 4: The views of the instructors related to the theme of Circumstances Considered for the Course Achievements while Creating the Repertoire

THEME	CATEGORY	CODE	INSTRUCTORS	f	
Circumstances Considered in Reference to the Achievements while Creating the Repertoire	Achievements Considered	Achievements Related to the Objectives, Behaviors and Skills	INST3, INST5, INST6, INST8	4	
		Pedagogical Achievements	INST3, INST6	2	
		Achievements Related to the Teaching Profession	INST3, INST6	2	
		Technical Achievements	INST3, INST4, INST7, INST8, INST9	5	
		Musical Achievements	INST3, INST4, INST5, INST7, INST8, INST10	6	
		Circumstances Considered While Creating the Achievements	Fit for Purpose	INST2, INST7, INST8, INST9	4
		Fit for the Students	INST2, INST8, INST9, INST10	4	
	Circumstances Considered in Reference to the Course Content	Introducing the Period, Form, Form and Genre		INST1, INST4, INST5, INST7, INST8, INST9, INST10	7
			Interpreting the Periods with their Characteristics	INST1, INST4, INST7	3
			Recognizing the Differences Between Periods	INST1	1
		Being Parallel with the Achievements of the Music History Course		INST4	1
			Planning the Lesson Based on the Achievements	INST1, INST2, INST5, INST6, INST7, INST8, INST9	7

When Table 4 is examined, 3 categories and 12 codes related to the theme of "Circumstances Considered for the Course Achievements while Creating the Repertoire" were obtained. It was found that in relation to the category of "Achievements Considered", the instructors reported their views on the achievements related to goals, behaviors and skills (4), pedagogical achievements (2), achievements related to the teaching profession (2), technical achievements (5) and musical achievements (6); in relation to the category of "Circumstances Considered While Creating the Achievements", they reported their views related to codes of fit for purpose (4) and fit for the students (4); in relation to the category of "Circumstances Considered in Reference to the Course Content", they reported their views on the codes of introducing the period, form, form and genre (7), interpreting the periods with their characteristics (3), recognizing the differences between the periods (1), being parallel with the achievements of the music history course (1) and planning the lesson based on the achievements (7). It is clear that the instructors considered the course achievements while creating the repertoire. Eventually, it was found that they considered the fact that the achievements were fit for the students and the purpose and that they planned the lesson according to these achievements, which included various skills.

Some views of the instructors on this theme are presented below.

“We aim for certain achievements anyway, so we organize our lessons and choose the repertoire accordingly (INST2)”.

“First of all, we determine the natural goal and behavior, again according to the students again; the curriculum, the repertoire, everything else, the technical development of the student is determined within the first week, and then the achievements are placed accordingly (INST8)”.

“We definitely consider the course achievements; I mean, we determine the repertoire according to what is written in the course achievements, we determine the curriculum, or rather, the repertoire accordingly (INST6)”

Table 5 illustrates the categories and codes related to the theme of "Inclusion of the works requested by the students while creating the repertoire", which were obtained from the views of the instructors regarding the circumstances of including the works requested by the students while creating the repertoire they used in piano lessons.

Table 5: The Views of the Instructors on the Circumstances of Including the Works Requested by the Students While Creating the Repertoire

THEME	CATERORY	CODE	INSTRUCTORS	f		
Circumstances Considered for the Inclusion of the Works Requested by the Students While Creating the Repertoire	Reasons for the Inclusion of the Works Requested by the Students	Appreciation of the Works	INST2, INST3, INST4, INST5, INST6, INST7	6		
		Contribution to Students' Development	INST3, INST4, INST5, INST6, INST7	5		
		Performance Success	INST4, INST7	2		
		Motivation to practice	INST5, INST6, INST7	3		
		Practicing Willingly	INST5, INST7, INST8	3		
		Impact over the Students' Motivation	INST2, INST3, INST4, INST6, INST7	5		
		Endearing the Course	INST2, INST4, INST7, INST8	4		
		Endearing Music	INST2, INST6, INST8	3		
		Endearing the Piano	INST6, INST7, INST8	3		
		Getting the Students into the Relevant Literature	INST6	1		
		Learning Style	INST1	1		
		Circumstances Considered for the Inclusion of the Works Requested by the Students		Level Compatibility	INST1, INST2, INST3, INST5, INST6, INST8, INST9, INST10,	8
				Compatibility with the Curriculum	INST3, INST6, INST7, INST8, INST9	5

When Table 5 is examined, 2 categories and 13 codes in relation to theme of the "Circumstances Considered Regarding the Inclusion of the Works Requested by the Students While Creating a Repertoire " were obtained. The instructors reported their views on Appreciation of the Works (6), Contribution to Students' Development (5), performance success (2), Motivation to practice (3), Practicing Willingly (3), Impact over the Students' Motivation (5), Endearing the Course (4), Endearing Music (3), Endearing the Piano (3), Getting the Students into the Relevant Literature (1) and learning style (1); Regarding the category of "Circumstances Considered While Including the Works Requested by the Students", it was found that they reported their views on Level Compatibility (8) and compliance with the curriculum (5). It is clear that all the instructors actually included the works requested by their students while creating their repertoire. Finally, it was found that the reasons for including the works requested by the students were the development of many positive behaviors towards the students and the teaching of more efficient courses.

Some views of the instructors on this theme are presented below.

"Student requests are always very valuable for me. It is simply because I know that if they play willingly, it will motivate them to work harder and practice more (INST5)".

"Of course, I would like to be able to meet their demands as long as their technical and musical levels are compatible because playing a piece they like is much more valuable in terms of motivation for their development (INST3)".

"I mean, of course, I include them. It is because the students play their favorite much better, they play it more willingly and they come to love the piano very much, so they eventually master it (INST7)".

Table 6 illustrates the categories and codes related to the theme of "The Distribution of the Works in the Repertoire Used in Piano Lessons by Periods", obtained from the views of the instructors on the distribution of the works in the repertoire used in the piano lessons.

Table 6: Views of the Instructors Regarding the Distribution of the Works Used in the Repertoire by Periods

THEME	CATERORY	CODE	INSTRUCTORS	f
Distribution of the Works Used in the Repertoire by Periods	Periods of the Works in the Repertory	Baroque Period	INST1, INST2, INST3, INST4, INST5, INST6, INST7, INST8, INST9, INST10	10
		Classical Period	INST1, INST2, INST3, INST4, INST5, INST6, INST7, INST8, INST9, INST10	10
		Romantic Period	INST1, INST2, INST3, INST4, INST5, INST6, INST7, INST8, INST9, INST10	10
		Contemporary Period	INST2, INST3, INST4, INST5, INST6, INST7, INST8, INST9, INST10	9
Inclusion of the Turkish Works	Inclusion	INST1, INST2 INST3, INST4, INST5, INST6, INST7, INST8, INST9, INST10	10	
Distribution Reasons by Periods	Recognizing the Periods and Genres	Recognizing the Characteristics of the Periods	INST1, INST4, INST5	3
		Recognizing Differences Between the Periods	INST3, INST4, INST6, INST7	4
		Recognizing Differences Between the Periods	INST6	1

Performing Works from Every Period	INST7	1
Recognizing All Genres of Music	INST4, INST6	2
Recognizing the Entire Piano Literature	INST2, INST6	2
Recognizing the Turkish Compatibility with the Curriculum	INST1, INST4, INST6 INST2, INST5	3 2
Compatibility with the Curriculum	INST2, INST3, INST4, INST6, INST8, INST10	6
Versatile Development	INST2	1
Professional Contribution	INST4, INST8	2
Contribution to the Basic Skills	INST2, INST4, INST7	3
Technical Contribution	INST2, INST3, INST7	3
Musical Contribution	INST2	1

When Table 6 is examined, 3 categories and 19 codes in relation to theme of the “Distribution of the Works Used in the Repertoire by Periods” were obtained. It was found that in relation to the category of “Periods of the Works in the Repertory”, the instructors reported their views on the baroque period (10), the classical period (10), the romantic period (10) and the contemporary period (9); Regarding the category of “Inclusion of Turkish Works”, inclusion (10); Regarding the category of “Reasons for Distribution by Periods”, recognizing the periods and genres (3), recognizing the characteristics of the periods (4), recognizing the differences between the periods (1), performing works from each period (1), recognizing all genres of music (2), recognizing the entire piano literature (2), recognizing the Turkish works (3), Compatibility with the Curriculum (2), diversity (6), versatile development (1), professional contribution (2), contribution to basic skills (3), technical contribution (3) and musical contribution (1). It is clear that the instructors included works from every period and Turkish works in the repertoire they used. Ultimately, it was found that there were many important points that the student should recognize, acquire and benefit from as the reason why they included those works from every period in the repertoire.

Some views of the instructors on this theme are presented below.

“I include the Baroque period, classical period, romantic period, contemporary period and the Turkish composers. It is because the students need to play the works from each period and acquire the techniques, knowledge and skills of the periods (INST7)”.

“We definitely include the works that belong to every period in the decisions we make in our groups (INST9)”.

“I also include the Turkish composers, but the works of Turkish composers are either very easy or very difficult. Frankly, I have a hard time choosing the works of Turkish composers for the repertoire (INST10)”.

Table 7 illustrates the categories and codes related to the theme of "the Etudes and Exercises Used in the Repertoire and their Contributions" obtained from the views of the instructors on the etudes and exercises in the repertoire they used in piano lessons and their contributions.

Table 7: Views of the Instructors Regarding the etudes and exercises in the repertoire used in the piano lessons and their contributions

THEME	CATERORY	CODE	INSTRUCTORS	f		
Etudes and Exercises Used in the Repertory and their Contributions	The Etudes Used	Carl Czerny Etudes	INST1, INST2, INST3, INST4, INST5, INST6, INST7, INST8, INST9, INST10	10		
		Friedrich Burgmüller Etudes	INST2, INST3, INST4, INST7, INST8, INST10	6		
		Henry Lemoine Etudes	INST2, INST4, INST8, INST9, INST10	5		
		Jean-Baptiste Duvernoy Etudes	INST2, INST3, INST4, INST5, INST7, INST8, INST10	7		
		Henri Bertini Etudes	INST2, INST7, INST8	3		
		Moritz Moszkowski Etudes	INST2, INST3, INST4, INST6, INST7, INST9, INST10	7		
		Frédéric Chopin Etudes	INST2, INST3, INST4, INST5, INST6, INST7, INST8, INST9, INST10	9		
		Johann Baptist Cramer Etudes	INST2, INST5, INST6, INST7, INST8, INST9	6		
		Muzio Clementi Etudes	INST4	1		
		Sergey Rahmaninov Etudes	INST4	1		
		Franz Liszt Etudes	INST4, INST6, INST8	3		
		Ludvig Schytte Etudes	INST4	1		
		Stephen Heller Etudes	INST5, INST7, INST8, INST9, INST10	5		
		Carl Albert Löschhorn Etudes	INST6	1		
		Philip Glass Etudes	INST2	1		
		Aleksandr Skryabin Etudes	INST4	1		
		Anton Schmoll Etudes	INST7	1		
		Robert Van Beringen Etudes	INST7	1		
		The Exercises Used		Charles-Louis Hanon Exercises	INST1, INST2, INST3, INST4, INST6, INST7, INST8, INST9, INST10	9
				Aloys Schmitt Exercises	INST1, INST9, INST10	3
Josef Pischna Exercises	INST10			1		
The Methods Used		Ferdinand Beyer Piano Method	INST6	1		
		Beniamino Cesi Piano Method	INST9	1		
Other Etudes and Books Used		Four-Hand Etudes	INST2	1		
		Jazz Etudes	INST6	1		
		Syncopated Rhythm Etudes	INST6, INST10	2		
		Multi-Rhythm Etudes	INST6	1		
		ABRSM Scale and Arpeggio Books	INST2	1		
		Köhler Piano Books	INST10	1		
Contributions of the Repertoire Used		Theoretical Contribution	INST1, INST7	2		
		Different Contributions of Each Etude	INST1, INST4	2		
		Acquiring Technical Goals and Behaviors	INST1	1		
		Contribution to the Performance	INST1	1		

Easy Access to the Goals with Repetitive Patterns	INST2	1
Contribution to the Basic Achievements	INST2	1
The Contribution of the Practices Performed with the Accompaniment of Teachers	INST2	1
Contribution to Progress	INST2	1
Left Hand Development	INST4	1
Even Development of the Fingers	INST4	1
Finger Technique	INST5	1
Acceleration of the Fingers	INST7	1
Warming up the fingers	INST7	1
Playing Skill	INST7	1
Listening Skill	INST7	1
Disciplined Playing	INST7	1
Teaching the Colorings	INST7	1
Teaching the Technical Subjects	INST7	1
Tonal Knowledge and Mastery of Tones	INST8	1
Playing Smoothly	INST8	1
Right-Hand Left-Hand Coordination	INST8	1
Fulfilling the Technical Deficiencies	INST8	1
Contribution to the Musical Competence	INST9	1
Finger Shifts	INST9	1

When Table 7 is examined, 5 categories and 53 codes in relation to theme of the "Etudes and Exercises Used in the Repertoire and their Contributions " were obtained. It was found that in relation to the category of the "Etudes Used", the instructors reported their views on the Carl Czerny etudes (10), Friedrich Burgmüller etudes (6), Henry Lemoine etudes (5), Jean-Baptiste Duvernoy etudes (7), Henri Bertini etudes (3), Moritz Moszkowski etudes (7), Frédéric Chopin etudes (9), Johann Baptist Cramer etudes (6), Muzio Clementi etudes (1), Sergey Rahmaninov etudes (1), Franz Liszt etudes (3), Ludvig Schytte etudes (1), Stephen Heller etudes (5), Carl Albert Löschnhorn etudes (1), Philip Glass etudes (1), Alexander Skryabin etudes (1), Anton Schmolle etudes (1) and Robert Van Beringen etudes; Regarding the "Exercises Used" category, Charles-Louis Hanon exercises (9), Aloys Schmitt exercises (3) and Josef Pischna exercises (1); Regarding the "Methods Used" category, Ferdinand Beyer piano method (1) and Cesi piano method (1); Regarding the "Other Etudes and Books Used" category, four-hand etudes (1), jazz etudes (1), rhythm etudes (2), multi-rhythm etudes (1), ABRSM scale and arpeggio books (1) and Köhler piano books (1); Regarding the "Contributions of the Repertoire Used" category, technical contribution (2), different contributions of each etude (2), acquiring the technical goals and behaviors (1), contribution to the performance (1), easy access to the goals with repetitive patterns (1), contribution to basic achievements (1), the contribution of the practices performed with the accompaniment of teachers (1), contribution to progress (1), left hand development (1), even development of the fingers (1), finger technique (1), acceleration of the fingers (1), warming up the fingers (1), playing skill (1), listening skill (1), disciplined playing (1), teaching colorings (1), teaching technical subjects (1), tonal knowledge and mastery of tones (1), smooth playing (1) , right-hand-left-hand coordination (1), fulfilling the technical deficiencies (1), contributing to the musical competence (1) and finger shifts (1). It is clear that the instructors included many different types of etude and exercise books in their repertoire. As the reasons for their use, eventually, it was found that these etudes and exercises contributed to the students' achievement of technical goals and behaviors and improved their performances.

Some views of the instructors on this theme are presented below.

“We use Czerny in our exercises, as the joint decision of our instructors in the department (INST1)”.

“I include the etudes of Czerny, Cramer, Chopin to help the students to improve their technique. As I said earlier, there were jazz etudes, I offer those etudes to the students that we practiced before. If their competence level is good enough, I include the etudes of syncopated rhythm. In other words, the etude and exercise literature is very comprehensive, I try give color to it as much as possible for the students. There is the Löschorhorn etude, for instance, they like the Löschorhorn etudes very much (INST6)”.

“I mean, each and every different etude develops the students' techniques, improves their playing skills, teaches them to listen attentively, not to accelerate, and to play in a more disciplined way. In other words, there are a lot of issues in the etudes (INST7)”.

Table 8 presents the categories and codes related to the theme of "the Works not Preferred While Creating the Repertoire and their Reasons", which were obtained from the views of the instructors about the works they did not choose while creating the repertoire they used in piano lessons and the reasons why they were not used.

Table 8: Views of the Instructors Regarding the Works not Be Preferred While Creating the Repertoire and their Reasons

THEME	CATERORY	CODE	INSTRUCTORS	f
The Works that are not Preferred While Creating the Repertoire Used in the Piano Lessons and their Reasons	The Works that are not Preferred	Atonal Works	INST1, INST5, INST9	3
		Jazz Works	INST1, INST7, INST9	3
		12-Tone Works	INST1, INST4, INST9, INST10	4
		Popular Music Works	INST2, INST3	2
		Impressionist Works	INST3, INST4	2
		Works in Serial Technique	INST4	1
	Reasons for not Preferring the Works	The Turkish Works	INST10	1
		Insufficient Student Level	INST1, INST3, INST4, INST5, INST6, INST7, INST10	7
		Insufficient Time	INST2	1
		Insufficient Piano Lesson within the Academic Year	INST2, INST3	2
		Not Included in the repertoire	INST5	1
		Difficult to Memorize	INST10	1

When Table 8 is examined, 2 categories and 12 codes were obtained regarding the theme of the "Works not Preferred While Creating the Repertoire and their Reasons". It was found that in relation to the category of the "Works not Preferred", the instructors reported their views on the atonal works (3), jazz works (3), 12-tone works (4), popular music works (2), impressionist works (2), serial art works (1) and Turkish works (1); Regarding the category of "Reasons for Not Preferring the Works", it was found that the instructors reported their views on Insufficient Student Level (7), insufficient course duration (1), insufficient piano lesson within the academic year (2), Non-inclusion in the repertoire (1), and difficulty to memorize (1). Ultimately, it was found that the instructors wanted to include the contemporary period works in the curriculum while creating the repertoire, but they did not include them due to various reasons such as insufficient student competence level and course duration.

Some views of the instructors on this theme are presented below.

“We cannot choose the works of atonal, jazz or western contemporary periods because, as I said earlier, we have to develop a systematic way, taking into account some realities (INST1)”.

“Sometimes the students bring me such very popular music that I tell that they can practice it on their own. It is simply because I tell them that they can still practice them as a deciphering effort since they do not have much difficulty in terms of content, but I don't particularly get the students to practice them, there is no enough time anyway (INST2)”.

“These atonal music in the contemporary period, I don't prefer them very much (INST9)”.

Table 9 illustrates the categories and codes related to the theme of the "Problems Encountered in Creating the Repertoire Used in Piano Lessons" obtained from the views of the instructors regarding the problems they encountered while creating the repertoire they used in the piano lessons.

Table 9: Views of the Instructors Regarding the Problems Encountered While Creating the Repertoire

THEME	CATEGORY	CODE	INSTRUCTORS	f	
The Problems Encountered While Creating the Repertoire	Student-Related Problems	Cultural differences	INST1	1	
		Not Recognizing the Western Classical Music	INST1	1	
		Reluctance to play the Baroque Period	INST1	1	
		Student Reluctance	INST1, INST2	2	
		Reluctance to Play Music whose Melodic Structures Do Not Sound tuneful	INST1	1	
		Technical Insufficiency	INST1, INST8	2	
		Theoretical Incompetence	INST1	1	
		Lack of Piano Education Foundation	INST1, INST2, INST3, INST7, INST8	5	
		Having Learnt the Wrong Technique	INST3	1	
		Insufficient Background Education	INST3	1	
		Prejudice Against the Piano	INST3	1	
		Insufficient Past Repertoire	INST4	1	
		Lack of Essential Knowledge About Music Literature	INST4	1	
		Lack of Essential Basic Music Knowledge	INST7	1	
		Type of High School the Student Graduated from	INST8	1	
		Academic Staff-Related Problems	Disagreement between Academic Staff	INST8, INST9	2
			Lack of Educational Unity	INST8, INST9	2
		Literature-Related Problems	Difficulty in Accessing the Notes	INST6, INST7	2
			Difficulty in Accessing the Original Notes	INST7	1
			Unavailability of Finger Numbers in the Musical Notes	INST7	1
Difficulty in Choosing the Turkish Works	INST10		1		

System-Related Problems	Insufficient Course Duration	INST2, INST3, INST4, INST5, INST7, INST8	6
	Insufficient Piano Lessons within their Academic Year	INST1, INST2, INST3, INST5, INST7, INST8, INST9, INST10	8
	Fewer Fine Arts High School Graduates Due to ÖSYM Minimum Passing Score	INST1	1
	Other Course Loads of the Students	INST5	1
	Allowing more than one Student in one Course Hour	INST9	1

When Table 9 is examined, 4 categories and 26 codes were obtained regarding the theme of the "Problems Encountered While Creating the Repertoires". It was found that in relation to the category of the "Student-related Problems", the instructors reported their views on cultural difference (1), not recognizing the western classical music (1), reluctance to play the baroque period (1), students' reluctance (2), reluctance to play music whose melodic structures (1), technical insufficiency (2), theoretical incompetence (1), lack of piano education foundation (5), having learnt the wrong technique (1), insufficient background education (1), prejudice against the piano (1), insufficient past repertoire (1), lack of essential knowledge about music literature (1), lack of essential basic music knowledge (1) and type of high school the student graduated from (1); Regarding the category of "Academic Staff-Related Problems", the instructors reported their views on the disagreement between the academic staff (2) and lack of educational unity (2); Regarding the category of "Lack of Educational Unity", they reported their views on the difficulty in accessing the notes (2), difficulty in accessing the original notes (1), unavailability of finger numbers in the musical notes (1) and difficulty in choosing the Turkish works (1); Regarding the "System-Related Problems" category, it was found that the instructors reported their views on the instructors reported their views on (6), insufficient piano lessons within their academic year (8), fewer fine arts high school graduates due to ÖSYM (Measuring, Selection and Placement Center) minimum passing score (1), other course loads of the students (1) and allowing more than one student in one course hour (1). Eventually, it was revealed that the instructors encountered various problems such as lack of the essential student competence, lack of educational unity and insufficient course duration by any measure while creating the repertoire.

Some views of the instructors on this theme are presented below.

"It is difficult to access the notes of the repertoires, I mean, the original notes (INST7)".

"The course has been reduced in terms of semester duration and also in terms of course hour (INST3)".

"The level of the students, the type of high school they graduated from, their development and lack of technique; all of these impact the students, you know (INST8)".

Table 10 presents the categories and codes related to the theme of the " Circumstance Regarding the Creation of a Common Repertoire in the Music Education Departments" obtained from the views of the instructors on the creation of a common repertoire in Music Education Departments.

Table 10: Views of the Instructors on the Creation of a Common Repertoire in Music Education Departments

THEME	CATERORY	CODE	INSTRUCTORS	f
Creation of a Common Repertoire in the Music Education Departments	Creation Status	Should be Created	INST2, INST6	2
	Reasons for Creation	Should be able to Play the Piano Effectively in their Professional Lives	INST2	1
	Creation Status	Should not be Created	INST1, INST3, INST4, INST7, INST8, INST9, INST10	7

Reasons for non-Creation	Presence of Students at Different Readiness Levels at Each University	INST1, INST3, INST7, INST10	4
	Facilities of the University	INST1, INST8	2
	Insufficient Number of Academic Staff of the University	INST1	1
	Facilities of the Music Department	INST1, INST8	2
	Physical and Technical Facilities	INST1, INST8	2
	Repertoire Should be Created based on the Student Characteristics	INST3, INST7,	2
	Repertoire Should not be Delimited	INST3, INST4, INST7, INST9	4
	Not Applicable	INST3	1
	Student Should Not Be Restricted	INST3, INST4, INST7	3
	There is no Need for a Common Repertoire for Instrument Training	INST8	1

When Table 10 is examined, 4 categories and 13 codes were obtained regarding the theme of "Creation of a Common Repertoire in the Music Education Departments". It was found that in relation to the category of the "Creation Status", the instructors reported their views on the choice of 'should be formed' (2); Regarding the "Reasons for Creation" category, they reported their views on 'should be able to play the piano effectively in their professional lives' (1); Regarding the category of "Non-Creation", they reported their views on the choice of 'should not be created' (7); Regarding the "Reasons for non-Creation" category, each university had students at different levels of readiness (4), facilities of the university (2), insufficient number of academic staff of the university (1), facilities of the music department (2), physical and technical facilities (2), repertoire should be created based on the student characteristics (2), the repertoire should not be limited (4), not applicable (1), student should not be restricted (3), and there is no need for a common repertoire for instrument training (1). Finally, it was revealed that that most of the instructors thought that a common repertoire should not be established in the Music Education Departments due to reasons such as the different competence level of each student, the different facilities of the universities and not restricting the diversity.

Some views of the instructors on this theme are presented below.

"The universities' facilities, namely, how many pianos there are, how many piano teachers they have, and the extent of their technical facilities. These are all significant factors, so I don't think it's really possible to create a common repertoire anyway, and I don't think it's necessary at all either (INST1)".

"There is actually no need for a common repertoire, especially for instrument training (INST8)".

"At least, I wish that a standard repertoire could be created so that they can attain the level of playing the national anthem, it is because when they go to school, every teacher has to be able to play an anthem accompaniment or accompaniment of the national anthem, I think they should at least attain this level (INST2)".

4. Conclusion, Discussion and Recommendations

In this section, the results obtained from the study are presented and discussed, and recommendations are offered based on these results.

As far as the findings obtained from this study are concerned, it was found that the instructors considered various criteria for the students, repertoire and course while creating the repertoire they used in the piano lessons applied in the Music Education Departments. Within the scope of these criteria, it was concluded that the instructors decided on the works in the content of the repertoire, and when choosing these works, they created the repertoire by paying attention to the fact that they were within the framework of the identified curriculum, that they were

varied and included works from all periods, that they reflected important technical and musical achievements, that they were appropriate for the competence level of the students, that they were suitable for their needs, and that they were the works that the student appreciated.

This particular result is clearly consistent with the results of the study conducted by Ertem (2011) that 'one of the most effective ways acquiring behaviors and skills is the appropriate repertoire chosen by the instructor, that the repertoire should be created painstakingly in accordance with the competence level of the students, and that a repertoire should be created by ordering the techniques and behaviors to be taught'. In the study, it was revealed that the instructors took into account the course achievements while creating the repertoire and chose the works that conformed with the achievements as far as possible. It was concluded that the instructors included the technical, musical and pedagogical acquisitions related to the target behaviors and skills, took heed to the purpose and student-orientees while creating these acquisitions, and planned the courses based on these pre-determined acquisitions. This result is similar to the result of Yücetoker and Şentürk's (2016) study in which they revealed that the instructors stated the reasons for getting students to play baroque works as affective, cognitive, technical achievements and students' musicality development.

In the study, it was established that the instructors included the works requested by their students while creating the repertoire. It was found that while including the works requested by the students, they took note of the students' competence level and curriculum, and if appropriate, they met the requests of the students. It was also concluded that the reasons for including the works requested by the students were that they contributed comprehensively to the student's competence, development and motivation. The result seems to be consistent with the results of the study conducted by Güleç (2009) in which he revealed that 'the importance of motivation in instrument education is considerable and instrument trainers are an example to the students and a significant factor in motivating the students. In the study, it was established that the lecturers included works from every period and the Turkish works in the repertoire they used. The reason for the distribution of the works in the repertoire was that the students should be familiar with each period, have the necessary knowledge about the periods, adopt the playing styles of each period by performing the works of the period and eventually acquire the technical and musical achievements by recognizing the whole piano literature. This result is similar to the finding obtained from the study conducted by Özer (2021) in which it was found that it would be beneficial for the students to perform the polyphonic works that belonged to different periods. Furthermore, the result of Yılmaz's (2004) study supports the results of this study as well in which it was concluded that having examples from every period, country and composer in the piano repertoire would contribute positively to the musical progress of the students.

In the study, it was found that the instructors included various etudes and exercises from different composers. It was concluded that these etudes and exercises contributed to the technical achievements of the students, contributed to the practicing discipline and were effective in acquiring the high order behaviors. This result seems to be compatible with the results of the study conducted by Kurtuldu (2010) in which it was found that 'the effect of exercising in piano education is perceptible and it affects the technical development and quality of playing the piece in the piano education process'. Furthermore, an application for the development of technical skills in piano education, obtained from the study of Gasimova (2011) was the etudes. These etudes contributed to the development of piano technique, as well as help to acquire the ability to play with a variety and regular sound sequence, which supported the results of the study. In the study, it was found that there were numerous works that the lecturers could not choose in different genres such as atonal and impressionist popular music works from the contemporary period while creating the repertoire. It was concluded that they could not choose these works due to the insufficient competence level of the students, the high level complexity of the works and the insufficient duration of the course time. This result seems to be compatible with the results of the study conducted by Koç (2020) in which it was found that students have some readiness in the use of twentieth century works in piano education and the fact that the student did not have enough knowledge on the harmonic structure of the works, musical phrasing and form knowledge created difficulties in performing the works of twentieth century music.

In the study, it was found that the instructors encountered various problems while creating the repertoire. It was concluded that due to reasons such as the student's lack of sufficient knowledge about the music literature, technical and musical incompetence; due to the differences of opinion in the group decisions and the lack of

educational unity; due to the literature-related problems literature such as course duration and the difficulty in experienced in accessing the notes, and finally dues to the education system-related problems such as fewer fine arts high school graduates due to ÖSYM minimum passing score and other course loads of the students, numerous problems emerged. This result is similar to the result of the study conducted by Yücetoker (2019), in which he concluded that the content of the piano education and the behaviors that should be taught to the students in only two semesters of the 2018 music teaching undergraduate program were almost impossible for a one-year-long education period.

In the study, the instructors stated that the piano literature, which had a comprehensive range, should not be limited under a common repertoire. Furthermore, it was established that the instructors also stated that a common repertoire could not be used in the Music Education Departments for numerous reasons. It was concluded that the use of a common repertoire was not applicable due to reasons such as the fact that each student had different readiness levels in many ways, the unequal physical and technical facilities in the Music Education Departments of the universities, and the unequal number of academic staff. This result seems to be consistent with the result of Akbulut Demirci's (2012) study in which it was revealed that that there was no standard scale education in the Music Education Departments.

The results of the study demonstrated that there were many points to be considered while creating the piano repertoire in the Music Education Departments. In addition to this criterion, it was believed that while creating the repertoire, it was crucial that it was aimed at the students of the music teaching department, that it was within the framework of the curriculum and that the works that had a contribution were preferred. Therefore, it was believed that it would be beneficial to consider the course achievements at every stage of creating the repertoire, and to offer all the achievements according to the level of the student as far as possible. Moreover, it is suggested that the repertoire created in this framework should be improved by meeting the demands of students with certain criteria in order to get the students to love music and draw their attention.

One of the basic elements in creating the repertoire is that students should play the works from each period and be equipped with the playing skills of that period. In order to popularize the Turkish works more and to emphasize the importance of this literature, more Turkish works should be included and works from different composers should be performed. Similarly, besides performing different kinds of works, they should also diversify the etudes in which they have acquired their techniques and perform different etudes at the same level. Therefore, it is recommended to choose works from each period based on the level of the students, without exception in terms of recognizing the period.

The results of the study demonstrated that the instructors encountered numerous problems while creating the repertoire. It is commonly known that the problems were generally caused by the lack of student readiness. Therefore, the existing current system should be updated so that the students with sufficient readiness level are admitted to the Music Education Departments. Moreover, it was found that the differences of views among the instructors inhibited the procurement of educational equality among the students. Based on this particular state of affairs, it is recommended that the instructors come to agreement, identify the passing grade criteria with common decisions and ensure educational equality. In order to ensure educational equality, course which is considered to be important in the Music Education Departments, deciding on a minimum level of common criteria rather than a common repertoire is believed to be crucially significant for the graduate students to have sufficient instrument-playing skills. Therefore, it is recommended to find a middle ground with certain targets without limiting the content of the repertoire.

References

- Akbulut Demirci, Ş. (2012). Importance of scales in piano education in Turkey. *Procedia-Social and Behavioral Sciences*, (46), 2148-2155.
- Akbulut, E. (2013). The level of realization of the music education course objectives in the preschool program of the faculty of education. *Pamukkale University Journal of Social Sciences Institute*, (14), 9-16. <https://dergipark.org.tr/pub/pausbed/issue/34728/383949>
- Aktürk, Z., & Yıldız, G. (2021). The Views of lecturers on the use of mandoline in individual instrument training courses in the music education departments. *Journal of Mehmet Akif Ersoy University Faculty of Education*, (60), 245-272. <https://doi.org/10.21764/maeuefd.983862>
- Algi, S. (2017). Baglama teaching methods in the institutions providing volunteer music education (Case of Konya Province). *Journal of Fine Arts*, 12(2), 64,82. <http://dx.doi.org/10.12739>
- Aydiner Uygun, M. (2012). Investigation of music teacher candidates' levels of learning approaches in the piano lessons by some variables. *Journal of Fine Arts*, 7(4), 375-404. <https://dergipark.org.tr/en/pub/nwsafine/issue/19894/213055>
- Baylan, B. (2021). *A multi-faceted investigation of the institutions that provide private music education affiliated to the Ministry of National Education in Istanbul* (Publication Number: 28840622) [Master Thesis, Necmettin Erbakan University]. ProQuest Dissertations Publishing.
- Bilen, S. (1995). *The effects of cooperative learning on music teaching and motivational processes*. [Unpublished PhD Thesis]. Dokuz Eylul University, Izmir.
- Büyükcengiz, H. (2019). *Investigation of the attitudes of the music education department students in the fine arts education department at the faculty education towards the choir education lesson*. [Master Thesis, Necmettin Erbakan University]. Higher Education Institution.
- Creswell, John W. (2016). *Qualitative research methods, Qualitative research and research design according to five approaches* (Third edition). (Eds. M. Bütün and S. B. Demir). Siyasal Bookstore.
- Çalık, M., & Sözbilir M. (2014). Parameters of content analysis. *Journal of Education and Science*, 39(174), 33-38. <https://doi.org/10.15390/EB.2014.3412>
- Çimen, G. & Ercan, N. (1996). *Piano album* (second edition). Arkadaş Publishing House.
- Çuhadar, C. H. (2016). Music and music education. *Cukurova University Journal of Social Sciences Institute*, 25(1), 217-230. <https://dergipark.org.tr/pub/cusosbil/issue/32036/350104>
- Demirtaş, S. (2021). Investigation of the differences in the attitude levels of music teaching undergraduate program students towards the piano instrument (Pamukkale University Example). *Journal of the Fine Arts Institute*, 27(46), 184-190. <https://doi.org/10.32547/ataunigsed.880860>
- Ertem, Ş. (2011). Repertoire selection principles for intermediate piano education. *Kastamonu Journal of Education*, 19(2), 645-652. <https://dergipark.org.tr/pub/kefdergi/issue/49052/625778>
- Gasımova, T. (2011). Piano learning and teaching techniques. *Journal of the Fine Arts Institute*, 0(25), 99-106. <https://dergipark.org.tr/pub/ataunigsed/issue/2580/33204>
- Güleç, K. S. (2009). *The Importance of Motivation in Music Education in terms of Personal Functions of Music*. In the proceedings of the International Congress of Asian and North African Studies (pp.365-375). Atatürk Culture, Language and History High Institution, Ankara.
- Hasanova, N. K. (2021). Possibilities of music education and upbringing in the formation of personal maturity. *International Scientific Journal*, 100(8), 420-422. <https://doi.org/10.15863/TAS>
- Higher Education Institution. (2007). *Teacher training undergraduate programs of the Faculties of Education*. <http://www.yok.gov.tr/documents/10279/30217/EĞİTİM+FAKÜLTESİ%20ÖĞRETMEN+YETİŞTİRME+LİSANS+PROGRAMLARI.pdf/054dfc9e-a753-42e6-a8ad-674180d6e382>
- Kaleli, Y. S., & Barışeri, N. (2018). Examination of the technical behaviors acquired by the music teacher candidates during the piano education process. *Journal of Sakarya University Faculty of Education*, (35), 23-48. <https://dergipark.org.tr/pub/sakaefd/issue/38142/303536>
- Karataş, K. O., & Şengül, C. (2018). Examination of piano lesson contents in institutions providing vocational music education in Turkey. *Journal of Atatürk University Institute of Social Sciences*, 22(1), 365-373. <https://dergipark.org.tr/pub/ataunisosbil/issue/36497/414274>
- Koç, S. (2020). *Evaluation of the application of twentieth century music works in the piano education within the framework of the views of the instructors*. [Master Thesis, Dokuz Eylul University]. Higher Education Institution.
- Kudret, H., & Temiz, E. (2017). Examination of the repertoire used in individual voice training lessons. *Journal of Fine Arts*, 12(4), 299-310. <http://dx.doi.org/10.12739>
- Kurtuldu, K. (2010). The effect of exercising in piano education on the students' success. *Journal of Ahi Evran University Kirsehir Education Faculty*, 11(1), 245-256. <https://dergipark.org.tr/pub/kefad/issue/59507/855667>

- Özer, N. (2021). *Identification of the effect of the polyphonic works of Russian composers on the achievement of goals in piano education*. [PhD Thesis, Bursa Uludag University]. Higher Education Institution Thesis Center.
- Patton, M. Q. (1987). *How to use qualitative methods in evaluation*. Sage Publications.
- Pirlibeylioğlu, B., & Akın Şişman, Ö. (2017). The views of piano lecturers about the piano performance of music teacher candidates. *Journal of Qualitative Research in Education*, 5(2), 28-45. <https://dergipark.org.tr/tr/pub/enad/issue/36954/354878>
- Say, A. (2011). *Music Teaching*. Music Encyclopedia Publications.
- Seyhan, Z. (2019). *Investigating the methods and techniques used by flute educators in volunteer music education* (Publication Number: 28678418) [Master Thesis, Necmettin Erbakan University]. ProQuest Dissertations Publishing.
- Sönmezöz, F. (2014). Identifying the attitudes of music teacher candidates towards the piano lesson. *Turkish Studies-International Periodical For The Languages Literature and History of Turkish*, 9(2), 1377-1388. <https://doi.org/10.7827/TurkishStudies.6459>
- Tarman, S. (2006). *Fundamentals of music education*. Music Education Publications.
- Tokatlı, B., & Mustul, Ö. (2021). Problems faced by the teachers conducting violin lessons in volunteer music education institutions. *OPUS International Journal of Society Studies*, 18(43), 6595-6634. <https://doi.org/10.26466/opus.910883>
- Tufan, E., & Güdek, B. (2008). Developing an attitude scale towards the music teaching profession. *Turkish Journal of Educational Sciences*, 6(1), 25-40. <https://dergipark.org.tr/en/pub/tebd/issue/26113/275114>
- Tufan, S. (2000). Selection and display of repertoire in piano education. *Journal of Uludag University Faculty of Education*, 13(1), 181-184. <http://hdl.handle.net/11452/17166>
- Tüzlin, N. V. (2019). *Examination of volunteer music education in terms of special talent exams of education faculties*. [Master Thesis, Pamukkale University]. Dspace@PAÜ.
- Uçan, A. (1994). *Music education: Basic concepts-principles-approaches and the situation in Turkey in the first sixty years of the Republic*. Music Encyclopedia Publications.
- Uçan, A. (1997). *Music education basic concepts-principles-approaches*. Music Encyclopedia Publications.
- Uçan, A. (2005). *Music education basic concepts-principles-approaches and the situation in Turkey*. Music Encyclopedia Publications.
- Ünal, B. (2019). *Examining the self-efficacy of the students who receive professional music education for the piano lesson in terms of different variables*. [Master Thesis, Nigde Omer Halisdemir University]. Dspace@OHU Institutional Academic Archive.
- Yıldırım, A., & Şimşek, H., (2011). *Qualitative research methods in the social sciences* (Eighth edition). Seckin Publishing.
- Yıldırım, A., & Şimşek, H., (2013). *Qualitative research methods in the social sciences* (Ninth edition). Seckin Publishing.
- Yıldırım, A., & Şimşek, H. (2021). *Qualitative research methods in the social sciences* (Twelfth edition). Seckin Publishing.
- Yılmaz, H., Sakarya, G., Gayretli, Ş., & Zahal, O. (2021). Covid-19 and online music education: A qualitative study on the views of pre-school teacher candidates. *Journal of Qualitative Research in Education*, (28), 283-299. <https://doi.org/10.14689/enad.28.12>
- Yılmaz, N. (2004). Piano education in the institutions that train music teachers in Turkey. (Oral Presentation), *International Conference on Art Education in the 21st Century*, Bulgaria: Plovdiv)
- Yücetoker, İ. (2019). *Evaluation of the piano education course according to the new teacher training undergraduate program*. In the UBAK International Academy of Sciences Congress proceedings book (pp.1085-1095).
- Yücetoker, İ., & Şentürk, N. (2016). Evaluation of the views of the piano instructors on the works of the baroque period. *Journal of Ekev Academy*, 0(68), 163-180.