

*Full Length Research Paper*

# The arrangement of students' extracurricular piano practice process with the asynchronous distance piano teaching method

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That the students do their extracurricular piano practices in the direction of the teacher's warnings is a key factor in achieving success in the teaching- learning process. However, the teachers cannot adequately control the students' extracurricular practices in the process of traditional piano education. Under the influence of this lack of control, the students who do their extracurricular practices forgetting the teacher's warnings acquire various false steps and unfortunately this is a frequently encountered situation in the piano education process. The present study aimed to provide a solution to this important problem by using the asynchronous distance piano teaching method, so the process of students' extracurricular piano practices could be more in the teacher's control and to determine the effect of this method on the students' piano performances. In this study, the experimental model was used. The lesson was carried out with the same teacher, in the same way and at the same time for both experimental and control groups. While their extracurricular practice time was equal, their method was different. The experimental group practised with the asynchronous method and the control group with the traditional method. After their extracurricular practice process, carried out with different methods, their performances were recorded 3 times in a row with a camera. The records were evaluated using the performance evaluation form. The data achieved in the experimental setting were interpreted with the independent t-test according to  $p < .05$  level of significance and the piano performances of the experimental group students who had their extracurricular activities with asynchronous distance education method and those of the control group students who had their extracurricular activities with the traditional method were compared. As a result of the research, a significant difference ( $t=2.80$ ), in favour of the experimental group, was found. Based on the research results and the observations made in the experimental setting, it was concluded that students had an effective development as the teacher wanted and the method could be successfully applied.

**Key words:** Distance piano teaching, traditional piano teaching, extracurricular piano practices.

## INTRODUCTION

As a result of the radical changes and developments in the field of technology, computers and the Internet are

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widely used in almost all professional fields. Technology that enables the travel of information quickly throughout the world appreciably affects and changes the individuals' learning processes and methods.

Due to their numerous opportunities, computers and the Internet are extensively used for a variety of purposes in educational institutions both for institutional functioning and for the educational activities. The students and the teachers of the age of technology use the computer and the Internet effectively for various purposes such as information processing, storage and sharing and they can interact with the students and teachers in national and international arena thanks to the means provided by this technology. These technological tools that can also be used in the traditional education (classical education) constitute the technological infrastructure of the distance education that is as effective teaching- learning method as the traditional education. Today, the distance education has become an essential teaching method all over the world with the help of the widespread use of computers and the Internet throughout the world. Distance education is a worldwide preferred teaching and learning method because of its positive aspects. For instance, with the opportunities provided by the technological infrastructure, distance education brings a great flexibility to the teaching- learning process by almost entirely destroying the time and space boundaries existing in the traditional education, it also meets the contemporary students' changing and lifelong individual learning needs, it provides flexibility and diversity in learning age, teaching objectives, teaching-learning environment, teaching methods and techniques as well, and it provides easily updated assessment tools and methods and a wide variety of teaching-learning environments (written and printed, audio-visual, multimedia and interactive) (Uşun, 2006,p.19,20).

The first application of distance learning which has a variety of methods and practices today was through correspondence courses (Clark, 1994, p.7). In addition to the correspondence course in 1728, radio, TV, computer/Internet and information technologies and others have been added to the technology- based distance education methods since the 1900s (İşman, 2011; Jeffries, 2008; Gündüz, 2009,p.138). Although the method was used in a few countries in the 1900s, it has begun to spread across the globe since the 1950s.

In Turkey, the first study and practice of distance education started with the establishment of Correspondence Education Centre in 1960. The most important development that enabled these practices to spread across the country was the establishment of Open Education Faculty, Anadolu University in 1982. This institution successfully used the distance education methods for a very different programs not only at home but also abroad (Anadolu University, 2014). Today, Open Education Faculty which has a wide variety of distance education programs gives a very different teaching-

learning services such as e-book, e-training, e-TV, e-exam, e-counselling and synchronous e-counselling on the Internet (Gökçearslan, 2012, p.512).

Recently, depending on the development of computer and Internet technologies in our country, distance education has been used for various programs in more than 80 universities in Turkey (Universities that have distance education programs, 2014). Despite the significant developments related to distance education methods, scientific researches and the practices of distance music education can be said to be very inadequate quantitatively.

The first study on this subject is "Violin Teaching Methods via Letter" made by Edip Günay and Ali Uçan in 1975. In the study, students living in villages, towns and small cities were taught violin via letters within the scope of distance education. The study consisting of 8 letter-written course materials in total unfortunately failed to reach a high success rate due to very limited facilities; however, it should be noted that the thought and practice of such a study in 1975 was a big success (Canbay and Nacakçı, 2011). It is seen that no scientific study about distance music education was done after this study until the 2000s.

Several researchers have had great interest in the distance music education due to the rapid technological developments and the globalization process in education. In several studies, the practice of distance music education and its contribution to the teaching-learning process were specified. Arapgirlioğlu, (2003, p.164) stated the importance of distance education in the process of educational globalization and stated that students and the teacher could use the interactive music software for a variety of purposes. Leventoğlu (2004, p.2) stated that distance music education could help students take part in the teaching-learning process. In her study, Kasap (2007, p.35) stated the effective uses of several online music software in the music education process and the uses of video conferencing application in the piano education process. Nacakçı and Kurtuldu (2009, p.754) came to the conclusion that students could easily adopt this model if the distance education were to be used in the field of music education. Karahan (2014) stated that there was no significant difference between the experimental group students applied synchronous Ear Training and the control group students applied traditional Ear Training regarding their level of success in the interval and chord, rhythm and melody dictation exams and concluded that distance Ear Training method was as successful as the traditional method. In addition, it was stated that the experimental group students had a great interest in the synchronous distance Ear Training and this interest had a positive contribution to their success. In Karahan's other experimental study, it was concluded that synchronous distance piano lessons developed students' piano performances in a level close to the traditional piano lessons and added that the

method was as effective and successful as the traditional piano teaching method. In addition, depending on the method's success, it was stated that technological means of our country were suitable for the synchronous distance piano education.

Significant results were achieved about the applicability of distance music education in our country despite the few scientific researches on this issue. However, it could be stated that no practice was done about this important learning-teaching method especially in vocational music education institutions. On the other hand, distance music education is successfully done at various universities abroad and the results of the scientific researches on the subject affirm that situation. However, these studies are also very few.

For example, as a result of Shoemaker and Stam's (2010) experimental research on distance piano education, a teacher and student 8000 m away from each other could have synchronous and asynchronous piano education and as a result of the study, it was stated that the student could be successful. In Nakahira et al.'s (2011) asynchronous experimental study, it was found out that the students' singing and playing the piano skills simultaneously could be developed by using e-material. Kim (2013, p.424) stated that the digital technology-based education was not a teacher-centered and rote-learning education system and added that as a result of experimental studies, students' motivations and perception of music increased. Partti (2014) emphasized the importance of the use of digital music production in the lessons, which would help students establish a bond between their environments and their learning-teaching processes and stated that students would have more efficient and stable learning environment in technological courses.

Distance music education practices are successfully implemented for various purposes and programs at many universities abroad and students are given various diplomas and certificates at the end of this training process. For example, various music lessons are carried out mostly by asynchronous distance education and the successful students in this program are given certificates at various levels at Berklee University (Berklee University, 2014). At Colorado State University, conducting education is given online at master degree (Colorado State University, 2014), at Kent University, online instrument, choral and general music education are given at master degree (Kent University, 2014) and at Boston University, online music education at master degree is given (Boston University, 2014).

Depending on the distance music education practices and the results of the scientific researches at the universities abroad and the results of the scientific researches in our country, it was seen that distance education method could be effectively used especially in professional music education process. Various applications of the method could bring flexibility to the

educational process, provide easy access to the resources and enable more students have education with less cost. It can be said that distance education will make important contributions to the professional music education process in our country thanks to the stated features of the method.

The aim of the present study was to make Music Department students' extracurricular piano practice processes more efficient and effective via the distance piano teaching method and the effect of this method on the success of students' piano performances was evaluated. Research topic was explained under the title of 'Problem Status'.

### **Problem status**

In music education program, there are courses about different instruments. Among these instruments, piano is a basic compulsory course taken by all students. A large number of teaching staff is required in order to conduct individual piano lessons which are taken for 8 semesters. However, as a result of a research carried out in Turkey, it was identified that piano lessons could not be done individually at 9 Music Department due to the need of teaching staff, and so the level of student achievement was found to decrease (Karahan, 2012, p.656). This important issue is growing more and more due to the rapid population growth and because of the increase in the number of Music Department gradually, the need for academic staff is increasing every year. This vicious cycle experienced in the piano training process reduces the quality of education considerably. In order to understand the importance of this problem, it was more accurate to specify the reasons why piano lessons should be done individually basing on various sources.

As Kasap (2006) and Ömür (2009, p.454) stated, to make students' personality analysis and to give lecture according to the students' learning styles and levels had a great importance in the success of piano education which was a sophisticated, long and complicated process including the development of cognitive, affective and psychomotor skills of the students (Ertem, 2011, p.646). Therefore, in the piano training process, the positive impact of selecting an appropriate repertoire for each student on the student's liking the instrument should be considered and the importance of the teacher's having time for students to overcome the problems encountered in the process of training should not be forgotten (Fenmen, 1947; Pamir, 1981; Etts, 1981; Ercan, 2008; Gökbudak, 2013). When one analyzes the research and reference books on the piano training process, s/he can clearly see that the teacher should deal with his/her students individually in order to have a successful educational process.

Because of the lack of teaching staff in music teacher training process, piano lessons are performed with two or

**Table 1.** Technical and electronic features of the setting used in the experimental phase of the research.

<b>Internet, Connection Type</b>	<b>ADSL (Asymmetric Digital Subscriber Line)</b>
Connection Speed:	8 Mbps,
Computer:	Microsoft Windows XP Professional Version 2011, 1,83 GHz- 2,00 GB RAM
Recording camera:	Full HD 1080p image capture. Carl Zeiss Optics, docked mic with Right Sound™ technology, USB 2.0

even with three students in a class hour and this problem cannot be solved for many years. To employ the necessary academic staff in order to make piano lessons individually is an important issue that universities unfortunately do not put on the agenda in the near future. Therefore, another solution is necessary in order to improve the achievement levels of the piano students.

The solution method conceived within the scope of the research focused on making students' extracurricular piano practice processes more efficient. From this point of view, in the study, it was aimed to make students' extracurricular piano practice processes more efficient and effective with the distance piano teaching method and it was determined to what extent this method affected the students' level of success. The problem statement of the study is given as follows.

### **Problem statement**

How did the rearrangement of the students' extracurricular piano practice processes with the distance piano training affect the students' achievement levels of piano performances?

### **Aim**

The study aimed to improve the teacher's control in the students' extracurricular piano practices by using the asynchronous distance piano education and to determine the effects of the method on the achievement levels of the students' piano playing. Additionally, its aim was to contribute to the piano training process by making suggestions based on the results of the related researches and those of the present study.

### **Importance**

Distance education is rapidly becoming widespread throughout the world and is used for a variety of purposes and programs. However, very few scientific researches on this subject have been made. Especially, researches conducted by the experimental method seem to be very few. This study is important, since it could be added as a new experimental research on the distance music education. Also, it is suggested that students' extracurricular piano practices could be reorganized with the

asynchronous piano training method in the traditional piano education process and concluded that the method considerably increased the students' piano performances. It was also considered that the method used in the research, the experimental model and the research results could be used as a resource for the researches made for different instruments.

### **Technical specifications of the experimental setting**

The asynchronous distance piano education method was used in the present study. This method was applied with a computer with 1 GB of RAM power and 4Mbps internet speed. Technical and electronic features of the setting used in the experimental phase of the research were detailed in Table 1.

### **METHOD**

Within the research, the development levels of the piano performances of the experimental group students who had extracurricular piano practices with the asynchronous distance method and those of the control group students who had their extracurricular piano practices with the traditional method were compared and evaluated. In order to achieve these objectives, the research data were achieved in an experimental setting. Thus, it was ensured that the results of the research would truly reflect reality. In the experimental phase of the study, the pre-test and post-test models were preferred in order to compare the scores obtained from the experimental and control groups.

A work consisting of 16 meters was written by the researcher according to the levels of the control and experimental group students to be used in the pre-test, course and post-test. Thus, there was no possibility that experimental or control group students had played that work before.

### **The formation of the experimental and control groups**

The students of the research were limited to the 1<sup>st</sup> grade students of Music Education Program of Fine Art Department at Faculty of Education at Harran University where the researcher works. The purpose of this limitation was to provide a same lesson with the same course content and the teacher and to prevent variables that might occur depending on the teacher.

In the study, the experimental and control groups equivalent to each other in terms of their piano performances were chosen out of 30 students. As a result of this selection, a control group consisting of 10 students and an experimental group consisting of 10 students were formed. That is, 10 students were excluded from the study in the step of forming the groups.

This selection method was done in order to ensure an equal level

in each of the 10 criteria in the evaluation scale between the groups equivalent to each other in total. In that way, the homogeneity between the groups was increased as much as possible.

In the process of the formation of groups, a total of 30 students were given 25 min to decipher the work and at the end of the period, three successive performance records of the each student were taken. This method was used to determine the students' instant errors and continuous errors and to make a more realistic performance assessment. These records were assessed using a performance evaluation form used in Karahan's (2008) *Çağdaş Türk Müziği Piyano Eserlerine Hazırlık Amacıyla Yazılmış Etütlerin Öğrencilerin Eserleri Çalma Düzeylerine Etkisinin Belirlenmesi*, PhD dissertation.

In the assessment, students' three performance records were separately rated and the arithmetic average of the three scores constituted each student's performance score. Performance data were assessed with various tests using SPSS 17 software. So, 20 students were chosen out of 30 students and a control group consisting of 10 students and an experimental group consisting of 10 students that were equivalent to each other in terms of their piano performances were formed.

After formation of the group, the experimental and control group students had traditional piano lessons. After piano lessons, the experimental group students had their extracurricular practices with the distance piano teaching method and control group had it with the traditional method. Extracurricular practice period of the both groups was limited to 60 min and done under the control of the teacher. That is to say, the period of extracurricular piano practices of both groups was totally equalized. The content and practice of the course are given below.

#### **The content of the experimental and control groups' piano lessons and the content of their extracurricular piano practices**

The experimental and control group students had the lessons with the same teacher, in the same way and at the same duration in order to eliminate variables that would occur depending on the teacher, method and duration. Each of the 20 students in both groups had a 25-min lesson individually.

Firstly, students' performances were listened to in the courses of both groups and the errors (*beat, rhythm, notes, chords, playing without pausing, two-hand coordination, using the correct finger, techniques and nuances*) made by the students were identified and the students were lectured about their mistakes. The control group students were asked to take notes on the paper about their incorrect meters and what their mistakes were. Then, students' incorrect meter or meters were correctly played by the teacher and the students were asked to replay the meter or meters with the correct form. In the experimental group, incorrect meters of the students' performances were recorded with the camera and their mistakes were orally declared. After the first recording, the second recording started. In this recording, students' mistaken meter or meters were correctly played by the teacher and the students were verbally described and shown in practice how to correct their mistakes in their extracurricular practices.

At the end of the class of two groups, the students were asked to play the work as a whole at once and the students having mistakes were warned. Immediately after a 25-min lesson done individually with each student of the experimental and control groups, the students did extracurricular piano practices under the teacher supervision for 60 min. Extracurricular practice processes of both groups were different from each other.

The experimental group students did their extracurricular practices watching 2 camera recordings individually prepared for each student. Firstly, the students saw their errors watching the first record and then watching the second record, they tried to win the right behaviour. These records were uploaded on a link stated to

the students on the internet within the context of asynchronous distance piano teaching method and the students did their extracurricular practices under the teacher supervision for 60 min. Immediately after the extracurricular practice process, the post-test phase started and the performance of each student was recorded three times with the camera.

On the other hand, the control group students did their extracurricular piano practices taking into accounts the warnings and notes that they wrote on paper. Immediately after a 60-min extracurricular practice process under the teacher's supervision, the post-test phase started and the performance of each student was recorded three times with the camera. After all work was completed, the performance records of 20 students were evaluated by three teaching staff conducting the piano lessons.

#### **Collection and evaluation of data**

Research data were obtained through literature review and experimental setting. The data of the experimental setting consisted of recordings of the control and experimental group students' performances. These recordings were evaluated by three professional piano instructors using an evaluation form given in Table 2 and consisting of 10 criteria. SPSS 17 was used to process the data obtained. Paired t-test test and independent tests for complex measures were used and the results were interpreted. Performance Evaluation Scale is given in Table 2.

Students' performances were separately evaluated by using 10 criteria specified in the table. While the first criterion was evaluated according to the tempo interval in the table and the corresponding grade, other 9 criteria were evaluated through grading per meter. Finally, the evaluation was completed by adding the grades of 10 criteria.

#### **FINDINGS**

The findings related to the problem statement of the study, inter-group pre-test equivalent status were presented in the form of intra-group and inter-group comparisons.

The values of S-W test in Table 3 revealed that there were deviations from the normality only in the post-test scores of the experimental group ( $p < .05$ ). However, coefficients of skewness-kurtosis were found to take place in the range of  $\pm 3$ . Cooper-Cutting (2010) stated these values at  $\pm 3$ , and also Kalaycı et al. (2010) stated that these coefficients taking place in the range of  $\pm 3$  could be accepted for the normality. Besides, when the normal distribution curves were analyzed, it was found that there were no excessive deviations from normality. From these findings, the use of parametric statistical techniques at the research was considered to be appropriate. For the determination of the groups' equivalence states, independent t-test was used, for the analysis of the differences between pre-test and post-test scores, dependent t-test was used, and for the analysis of the differences between post-tests, independent t-test was used and the results obtained were interpreted. In addition, the effect size between the evaluations was determined by calculating the Cohen's d values.

When Table 4 was examined, no significant difference was found between the control and experimental groups

**Table 2.** Performance evaluation form.

<b>Criteria</b>	<b>Tempo Intervals</b>	<b>Score</b>
1- Playing with the specified velocity and tempo  <i>For the evaluation of this criterion, tempo interval of the students was identified and one of the 1-10 points corresponding to the tempo interval was given as a performance grade. The students whose tempo intervals were below 40 get 0.</i>	Between 40-42 tempos	1
	Between 44-46 tempos	2
	Between 48-50 tempos	3
	Between 52-54 tempos	4
	Between 56-58 tempos	5
	Between 60-63 tempos	6
	Between 66-69 tempos	7
	Between 72-76 tempos	8
	Between 80-84 tempos	9
		88-tempos
	<b>Scores Per Meter</b>	<b>Total of 16 Meters</b>
2- Playing the rhythm correctly	0,625	<b>10</b>
3- Playing the notes correctly	0,625	<b>10</b>
4- Playing the chords correctly	0,625	<b>10</b>
5- Playing at a constant tempo	0,625	<b>10</b>
6- Playing at once	0,625	<b>10</b>
7- Two hand harmony/coordination	0,625	<b>10</b>
8- Practicing playing techniques	0,625	<b>10</b>
9- Practicing specified nuances	0,625	<b>10</b>
10- Using specified fingers	0,625	<b>10</b>
	<b>Overall Total</b>	<b>100</b>

**Table 3.** The values of skewness-kurtosis of the pre-test and post-test scores and the significance level results of Shapiro-Wilk Test.

				<b>Shapiro-Wilk</b>	<b>(S-W)</b>
<b>Pre-test Scores</b>					
	<b>N</b>	<b>Skewness</b>	<b>Kurtosis</b>	<b>P</b>	
Experiment	10	-.54	-.83	.52	
Control	10	-.47	-1.91	<b>.023*</b>	
<b>Post-test Scores</b>					
Experiment	10	.47	-1.02	.50	
Control	10	.03	-1.42	.55	

\*p<.05.

**Table 4.** Pre-test equivalence status of the experimental and control groups according to the independent t-test results.

	<b>N</b>	$\bar{X}$	<b>Ss</b>	<b>sd</b>	<b>F</b>	<b>t</b>	<b>p</b>
Experimental	10	67.59	16.67	18	.24	.01	.99
Control	10	67.51	16.29				

in terms of their piano performances according to the level of [t= .01, p>.05]. In addition, when the average order values were also taken into consideration, a very close distribution took place between the groups, so the

experimental group and control group students were determined to be equivalent to each other in terms of their piano playing skills.

As seen in the t-test results in Table 5, there was a great and significant difference [t=-536, p<.01] in favour of post-test scores of the experimental group (post-test=91.94; pre-test=67.59). It was found that post-test scores were higher than the pre-test scores in the control group as in the experimental group (post-test=81.51; pre-test=67.51). In this context, when the differences between the averages for each group were analyzed, the success was seen to be higher in the experimental group (experimental post-test- experimental pre-test=24.35; control post-test- control pre-test=14.00). Also, the effect

**Table 5.** t-test results of the pre-test and post-test scores of the experimental and control group students.

Experimental Group	N	$\bar{X}$	ss	sd	t	p	Cohen's d
Pre-test	20	67.59	16.67	9	-5.36**	.00	-1.85
Post-test		91.94	3.54				
Control Group	N	$\bar{X}$	ss	sd	t	p	
Pre-test	20	67.51	16.28	9	-7.05**	.00	-2.77
Post-test		81.51	11.24				

\*\*p&lt;.01.

**Table 6.** t-test results of the post-test scores of the experimental and control groups.

Piano performance	N	$\bar{X}$	Ss	sd	F	t	p	Cohen's d
Experimental	10	91.94	3.54	18	12.87	2.80*	.02	1.25
Control	10	81.51	11.24					

\*p&lt;.05.

size calculated for paired *t*-test was found to be extremely at high levels of both groups (Cohen's  $d=-1.85$ ,  $-2.77>.80$ ).

When the t-test results in Table 6 were analyzed, it was found that there was a significant difference in the students' post-test scores [ $t=2.80$ ,  $p<.05$ ], and post-test scores of the experimental group ( $=91.94$ ) were seen to be higher than those of the control group ( $=81.51$ ). It can be said that there was a significant difference in the scores of the experimental group because of the positive effect of asynchronous extracurricular piano practices in the experimental process. Influence quantity was found to be high (Cohen's  $d=1.25>.80$ ). Control group students' scores remained at a low level as shown in the table (Control- Experimental= $-10.43$ ). Development levels of the groups were visualized from the pre-test and post-test scores in Figure 1.

As a result, it was found that there was a significant difference between the experimental group students who did their extracurricular piano practices with the asynchronous distance piano teaching method and the control group students who did their extracurricular piano practices with the traditional method in terms of their piano performances in favour of the experimental group. The developmental levels of the experimental group students' in-group performances were evaluated and it was concluded that there was a significant difference between their pre-test and post test performances. In addition, it was seen that the experimental group students had a great interest in this method and their motivation levels of extracurricular piano practices were higher than those of the control group students.

As a result of the research, it was determined that the process of the students' extracurricular piano practices

could be successfully arranged with the asynchronous distance piano teaching method and the method was found to improve the students' piano performances significantly.

## DISCUSSION

That students do their extracurricular piano practices without showing ultimate attention to the teachers' warnings is a condition frequently encountered and it adversely affects the achievement levels of the students. Within the study, the processes of the students' extracurricular piano practices were organized using the distance piano training method and this method was found to increase students' success levels significantly.

For the successful implementation of the method, teachers and students should use the computer and the Internet at a sufficient level, asynchronous extracurricular piano materials (video recording) prepared by the teacher should be organized in accordance with each student's needs and students should take into the account the videotape prepared for them while doing their extracurricular piano practices.

There were two main factors why the method of asynchronous extracurricular piano practice was more successful than the traditional method. Firstly, students could do their extracurricular piano practices according to their learning speed with this method, that is, they had opportunity to watch the video recording until they found and understood their errors and gained the correct behaviour. In addition, that students could practice with the asynchronous method without depending on time and space brought great flexibility to the teaching-learning

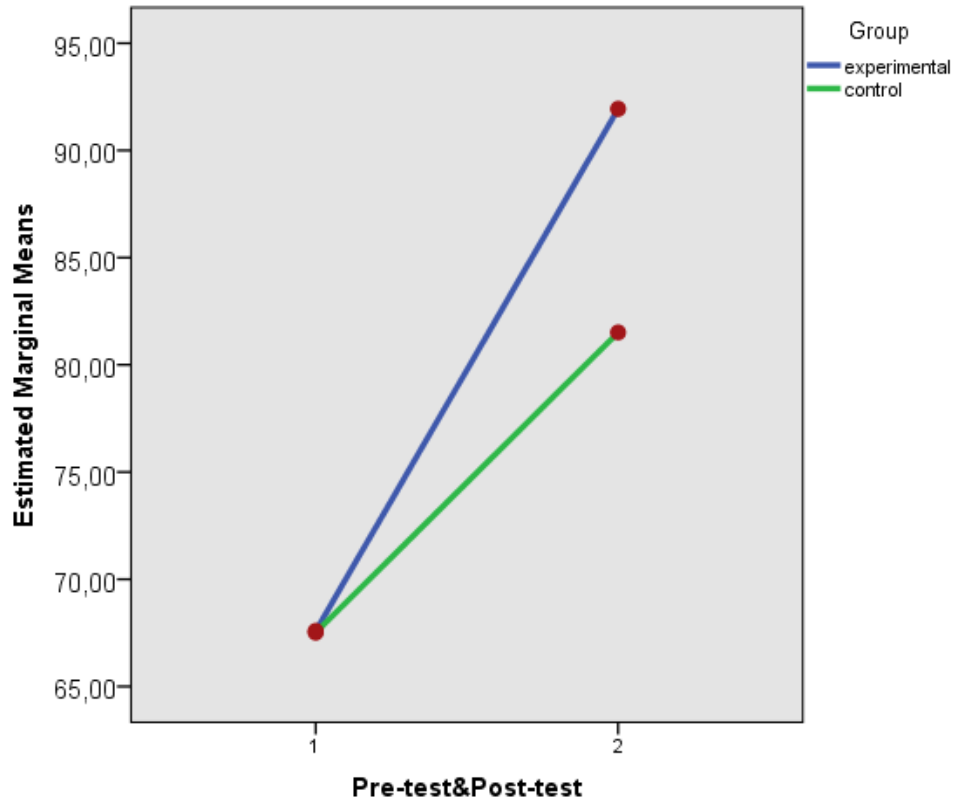


Figure 1. Developmental level of the experimental and control group.

process.

Secondly, students had an interest in the use of the Internet and computer in the process of their extracurricular piano practices, and depending on that interest, they joined the experimental study with a great motivation. Studies supporting this situation were found. Kim (2013, p.424) concluded that students' motivation and perception of music increased with the digital technology- based education. Partti (2014) stated that students could easily establish a link between their environments and course materials using digital music production in the courses in the process of music education and added that students' learning processes gained more effective and permanent quality in the technological classrooms. Karahan's two experimental studies, (2014) "Eş Zamanlı Uzaktan Piyano Eğitimi Yönteminin Geleneksel Piyano Öğretimi Yöntemiyle Karşılaştırılması" and (2014) "Eş Zamanlı Uzaktan İtme Eğitimi Yöntemiyle Geleneksel İtme Eğitimi Yönteminin Karşılaştırılması", had a great success because of the students' interest and motivation to the distance music education method. The experimental group students who had their extracurricular piano practices with the asynchronous method showed a great interest in the method in this study, as seen in the related other research results. After the experimental stage, students expressed that they could understand their mistakes

more easily and the method helped them gain the correct behaviours. These results were also supported by Nakahira et al.'s (2011) asynchronous experimental study. They found that students could learn to play and sing simultaneously by using the e-materials.

As a result of the study, it can be said that the processes of the students' extracurricular piano practices could be successfully organized with the asynchronous distance piano teaching method and the method could significantly increase the students' piano performances.

### Suggestions

That the processes of the students' extracurricular piano practices were organized with the distance piano training method could significantly increase the students' success levels at the Department of Music Education where piano lessons could not be done individually or could be done individually. In this context, the use of the method for the piano lessons at the Department of Music Education would contribute to the process of training more qualified teachers. The research conducted for the piano lessons should be done for the Individual Instrument Lessons (violin, viola, guitar, etc) at the Music Departments as well as for the theoretical and practical collective courses (Ear Training, Harmony Counterpoint Accompaniment, Music



Culture, etc) and the impact of the method on the students' success levels should be evaluated. Positive and negative results of these researches should be used to enhance the process of music teacher training.

### Conflict of Interests

The author has not declared any conflict of interests.

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