

Full Length Research Paper

# Arranged Bursa folk songs for fourhands piano and their practice in music education departments

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The article presents the results of a study carried out within the scope of a project entitled, “Arranged Bursa Folk Songs for Fourhands Piano Extended Piano Techniques and Teaching in Music Education Departments.” It is number KUAP (E)-2014/28 of the Uludag University Scientific Research Projects Unit and was supported by the Bursa Metropolitan Municipality. Six Bursa Folk Songs- were arranged for fourhands piano by composer Berkant Gençkal. Five of them were taught and played by six students in chamber music lessons in the Uludag University Music Education Department at the undergraduate and graduate level during the 2015 spring semester. The practice finished with a concert. All pieces were recorded by two teachers. The aim of the project is to enrich the Turkish piano literature and examine the effects on student education. The results were analysed with the N-Vivo Qualitative research programme. According to answers provided by six students to semi-structured interview questions, all students found the project positive in terms of having them acquire a different in chamber music repertoire with its own traditional rhythm and notation.

**Key words:** Folk song arrangement, fourhands piano, piano education, piano pedagogy, music education, Bursa, Turkey.

## INTRODUCTION

Fourhands piano repertoire includes different challenges, with two pianists playing on one piano, compared to the solo pianiste. The individual technical achievements of the two pianists are not enough: fourhands piano compositions require simultaneous interpretation. Fourhands piano literature in Europe is as old as works written for solo piano. Since the beginning of the 18th century, Haydn, Mozart, Schubert and Beethoven have composed fourhands piano pieces for education and the concert piano repertoire. In addition, Brahms, Dvorak,

Hindemith, Debussy and Ravel composed pieces for fourhands. Turkish piano literature composed for fourhands include Cemal Reşit Rey's<sup>1</sup> *Sonata for Fourhands* (1924),

<sup>1</sup> Cemal Resit Rey (October 25, 1904, Jerusalem -7 October 1985 in Istanbul), one of the Turkish Five Composers who are among the first generation in the history of the Turkish Republic. Tenth Anniversary Anthem, Luxury Life, is like the creator of the famous operetta. ([https://tr.wikipedia.org/wiki/Cemal\\_Re%C5%9Fit\\_Rey](https://tr.wikipedia.org/wiki/Cemal_Re%C5%9Fit_Rey), 04.05.2016)

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Kamran Ince's<sup>2</sup> *Cross Scintillations* (1986), Sıdıka Özdil's<sup>3</sup> *Love and Emotions* (1986), Ali Damar's *Two Danses for Fourhands* (1993) (Say, 2012, 533), and Mesruh Savaş'<sup>4</sup> *Fourth piece from On The Wire* (2012), which is a six-piece composition set.

According to the literature review, there are also pieces composed for solo piano but arranged for fourhands: for examples for pianist Şirin Akbulut Demirci and Birce Arsan Asman, *Horon* (2010) was arranged for fourhands, and *Bundle* by Ahmet Adnan Saygun<sup>5</sup> (suite for violin and piano Op.33, 1956) was played as a fourhands piece for the first time in the Turkish Republic of Northern Cyprus, and it has been performed at the International Bellapais Spring Festival. Aleksander Makaev<sup>6</sup> arranged Ahmet Adnan Saygun's solo piano pieces *Game* and *Meşeli*<sup>7</sup> for fourhands. *Game* was played in 2012 to mark the composer's 105th birth anniversary by Şirin Akbulut Demirci's piano class students Eda Nergiz and Göktuğ Varyozdöken at U.Ü.'s Fine Arts Education Department, in its Music Education Department's Traditional Fall Semester Concert.

One of the very few studies on this topic is a paper by Şirin Akbulut Demirci that was presented at the 2012 World Conference on Design, Art and Education. According to the published abstract of that study, entitled, "The Limited Literature of Four Hands Piano Repertoire," there are few fourhands piano works of Turkish literature (Demirci, 2012).

This article presents the results of a 2014 study carried out within the scope of a project entitled, "Arranged Bursa Folk Songs for Fourhands Piano Extended Piano Techniques and Teaching in Music Education Departments," number of KUAP (E)-2014/28 of the Uludag University Scientific Research Projects Unit, a small-scale applied research project. The project was also promoted by the Bursa Metropolitan Municipality.

Six Bursa folk songs were arranged for fourhands piano by composer Berkant Gençkal. Born in Bulgaria in 1977, Berkant Gençkal took his first lessons from his father, Yusuf Gençkal. Then, he continued his piano education under Prof. Nergis Şakirzade Sarı. He studied harmony with Zarife Bakihanova and composition with

Elhan Bakihanov, then continued to work on compositions with Peter-Jan Wagemans. He took electronic music courses from René Uylenhoet and studied Advanced Theory with Michael Ellison and ethnomusicology with Robert Riegle.

In 2000, he won a mention for his piece "Suite for Piano, Strings and Percussion" in the British Council's "The Musician of the Year" competition. In 2002, he won second prize with "Virgin Stories" in the Eczacıbaşı Competition, and in 2006, he won first prize with "Suite Trakia" in the same competition. A national entry, "2 Views Orient," earned great success in the festival organized by ISCM in Stuttgart in 2006. In 2008, he won third prize with "A Song from the Cave of Eternity" in a competition organized by "Culturscapes" in Basel, Switzerland. In 2014 he won fourth prize in Mersin with his trio "The Earring and the Child". Berkant Gençkal does not depart from traditional techniques in his works. In adding contemporary and modern timbres, he reveals a post-modern texture by synthesizing those techniques in his works. Melodies are always his primary and persistent structures. Since 2004, he has worked in Eskişehir.

Five of the arranged Bursa folk songs for fourhands piano were taught and played by six students during chamber music lessons in Uludağ University's Music Education Department at the undergraduate and graduate level during the 2015 Spring Semester (One was a second degree undergraduate, two were third degree students, and three were graduate students). The rehearsal ended with a concert, with the composer in the audience. All pieces were recorded by two piano teachers of Uludag University's Music Education Department Şirin Akbulut Demirci and Emine Bilir, in Babajim Studios in Istanbul on 21 April 2016, with financial support of the Uludag University Scientific Research Projects Unit.

The aim of the project was to enrich the Turkish piano literature, and examine the effects on student education in their chamber music and piano lessons.

## METHODOLOGY

The results were analysed with the N-Vivo 11 Qualitative research program including answers given by the six students to the semi-structured interview questions. Two questions were researched: "Do these compositions enrich Turkish piano literature or not?" and "What are the effects of the project on student education?" All the students found the project positive, as it allowed them to acquire a different repertoire in chamber music, with its own traditional rhythm and notation.

## FINDINGS

These findings contain information on the pieces and interview results in two sections.

<sup>2</sup> Kamran N. Ince (born May 6, 1960) is a Turkish-American composer ([https://en.wikipedia.org/wiki/Kamran\\_Ince](https://en.wikipedia.org/wiki/Kamran_Ince), 04.05.2016)

<sup>3</sup> Sıdıka Özdil (b. 1960, Istanbul), Turkish conductor and composer. ([https://tr.wikipedia.org/wiki/S%C4%B1d%C4%B1ka\\_%C3%96zdil](https://tr.wikipedia.org/wiki/S%C4%B1d%C4%B1ka_%C3%96zdil), 04.05.2016)

<sup>4</sup> Mesruh Savaş (d. 1978 Kardzhali, Bulgaria), Turkish composer and academician. ([https://tr.wikipedia.org/wiki/Mesruh\\_Sava%C5%9F](https://tr.wikipedia.org/wiki/Mesruh_Sava%C5%9F), 04.05.2016)

<sup>5</sup> Ahmet Adnan Saygun (September 1907 – 6 January 1991) was a Turkish composer, musicologist and writer on music. ([https://en.wikipedia.org/wiki/Ahmed\\_Adnan\\_Saygun](https://en.wikipedia.org/wiki/Ahmed_Adnan_Saygun), 04.05.2016)

<sup>6</sup> Aleksander Makaev (b.1960) is a composer born in the town of St. Volhov, near St. Petersburg. (<http://www.todotangorquesta.com/gallery/galeri/amekev-2/>, 04.05.2016)

<sup>7</sup> Meşeli is a neighborhood in the Çubuk district of Ankara. ([https://tr.wikipedia.org/wiki/Me%C5%9Feli\\_%C3%87ubuk](https://tr.wikipedia.org/wiki/Me%C5%9Feli_%C3%87ubuk), 04.05.2016)

**Moderato quasi Andante** ♩=70

**Moderato quasi Andante** ♩=70

*pp molto*

Figure 1. Bursa Guvende measures 1-3.

### About 6 folk songs from bursa province

The information is taken from the concert programme notes of the composer. "The arrangement of 6 folk songs for 4 hands piano was proposed by Assoc.Prof. Şirin Akbulut Demirci. The common characteristics of these 6 songs are that all of them belong to Bursa province. When we put them all together they create a suite that constitutes 6 movements. At the same time, these folk songs, which are in dance form, may have been performed in order or randomly, according to the desire of the performers. For the purposes of the work, which started in 2014 within the scope of the Uludağ University Scientific Research Projects Unit, these songs were arranged with recomposing methods and were added to the literature (Gençkal, 2016 Project Final Concert Programme Notes). The composer also has also written the following information about each composition.

#### **Bursa Guvende**

There is no poetry in this folk song, which is actually a dance rather than vocal music. It appears as a powerful demonstration of men hitting their knees to the ground. It creates the prelude section of the suite. It is in a 4/4 time signature. Usually, it is danced in a circular form. Women dance slowly. In some villages of Bursa province, the dance is known as a flat dance. The melody is transcribed by Mustafa Sarısözen and includes 2 comas in B flat. Instead of this pitch, a B natural is used. The periods are repeated twice with variations, and there is a coda at the end. The principle of the development relies

on polymodality, and at the same time, there are tonal chords used in the arrangement. The existence of a significant axis is avoided (Gençkal, 2016) (Figure 1).

#### **The small little stones of the Bursa**

The song has a 9/8 irregular time signature, and its original form is in couplet-refrain alternation. While reconsidering the folksong again, compound ternary form is adapted according to the need of interest, and atonal elements were used in the middle section, contrasting the first and the last sections. The first and the third sections are established on two primary elements, such as melody and accompaniment. The middle section is more about the call and response relationship. In this famous song, the story is based on the love of an adolescent for a young girl (Gençkal, 2016) (Figure 2).

#### **Ah my fadime... (let's run away together)**

This is another example from Bursa province that has a 9/8 time signature. It is based on couplet-refrain alternation with an opening section, and the text relies on a love of an adolescent for Fadime. Except for a small bridge in 5/8, there is no significant change in the formal design of the arrangement. Sometimes, the melody moves from the first pianist's right hand to the second pianist's left hand, respectively. Thus, using the entire register of the piano, a larger sonority was achieved. The 1 coma in B flat (bakiye) in the original manuscript was replaced with B natural in the arrangement. Starting with

Figure 2. The Small Little Stones of the Bursa measures 1-3.

Figure 3. Ah My Fadime... (let's run away together) measures 1-4.

a G axis, the music ends in F# with a gradual increase in the dynamic. In this song, we also witness the existence of a non-constant axis and transitions in-between the mediant (Gençkal, 2016) (Figure 3).

#### *I want my cheesecloth red (sekme of Bursa)*

This folk song has a 9/8 time signature. After a small introduction, a couplet and refrain follow, respectively.

The original form of the song is Introduction + A + B + A + B. This form is replaced with a compound ternary form in the arrangement. The middle section is an invention of a theme. Due to the rhythmic vividness, the axis is constantly changing with modulations. For instance, in the opening section we are introduced to A Dorian that creates a stable resultant in our ears.

In the recapitulation part, there is fluctuation from the G# axis to F that creates a non-constant sensation. Thus, the same melody was repeated several times in different

Figure 4. I want my cheesecloth red (sekme of Bursa) measures 1-4.

Figure 5. I want my cheesecloth red (Sekme of Bursa) measures 66-68.

axes ending up in B, respectively. The song was transcribed by M. Sarsözten, and it is usually sung in henna festivals of wedding ceremonies by women playing wooden spoons and dancing. Imitating the rhythmical phrases of the spoons is done by hitting the piano with the right and left hand. The aim was to preserve the original exotic appearance of the sound event of the original form (Gençkal, 2016) (Figure 4 and 5).

### ***Mint – parsley in front of the houses***

The folk song is in an A + B + B formal design that constitutes a single period where the second phrase is

repeated twice. When the first pianist plays the plainsong, the second one sings it, according to her/his style. This theme is a cell of 12 variations. In the first variation, the theme is presented without any change, together with an abstraction of the low register chords. In the second variation, with a slightly accelerated tempo, we hear the same melody but with the fragments of these abstracted chords. In the third variation, the melody and its accompaniment is in classical mould. Presenting the theme by the second pianist in the fourth variation, there occurs polyphony between two melodies. Adding 12-tone-row to the theme, there occurs different perspectives of the melody in the fifth variation. In the sixth variation, the axis slides down from G to F, while the 12-tone-row



Figure 6. Mint – parsley in front of the houses measures 4-12.

speeds up, generating its own evolutionary path. Using cluster chords, the theme is cut in parts and divided into smaller units, and there are many multiphonic effects that colour the process. Besides the melody, atonality is the main principle. Using the  $q=h$  equitation, the rhythmical value is doubled while twice decreasing the tempo of the melody. The accompaniment is in ostinato fashion, and it continues to develop its figures beneath. The ninth variation has dense contrapuntal lines that follow each other. The tenth variation is a change of the axis from F to B, creating a B minor tone. It is thought in a classical manner, putting a minor variation as a formal element to the piece. The eleventh variation is a contrast to the tenth one. It is in major mode. The twelfth variation is a sort of final coda to the entire work. Firstly, the theme is presented in pentatonic mode, and secondly, within octatonic formation. The tempo is quite accelerated. According to this, many changes in axes were done in this variation (Gençkal, 2016) (Figure 6).

### **Pinch of violet**

The arrangement is far from its original form and includes two folk songs. It is in compound ternary form. It is arranged as fast – slow – fast movements, and in the middle section there is a folk song entitled, “Birds are Singing in the Twilight of the Morning.” The first movement has the same formal design as the original folk song “Pinch of Violet.” It is quite fast and in a 9/16 time signature. It is in bar form. The rhythmic vividness is

quite clear. The middle section, “Birds are Singing in the Twilight of the Morning,” is rather slow and bears mystic character. The song is from Tokat province and is transcribed by Mehmet Erenler. The D – E# - (F) – F# - G tetrachord resembles the Saba maqam and has contrast to the first and third sections.”(Gençkal, 2016) (Figure 7).

### **Findings obtained from the semi-structured questions results**

As a result of the analysis of the answers given by the participants to the interview questions, themes were identified, and then codes and sub-codes, determined by the researcher for these themes, were analysed with the N-Vivo 11 Qualitative research programme. Findings related to the determined codes and sub-codes were examined below.

### **Background of the participants’ piano education**

All participants have played and studied piano pieces by Turkish composers. They said they had played Turkish piano pieces as part of their piano-curriculum (P1<sup>8</sup>, P2, P3, P4, P5, and P6) (Figure 8).

*“I played pieces by Ahmet Adnan Saygun, Ulvi Cemal*

<sup>8</sup> P: Participant.



Figure 7. *Pinch of Violet* measures 5 and 8.

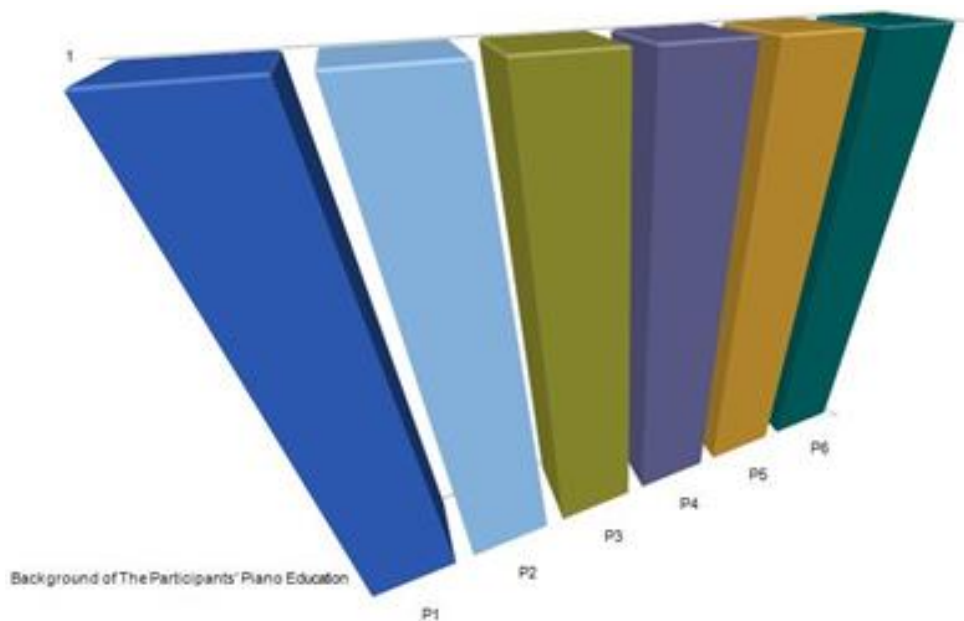


Figure 8. Background of the Participants' Piano Education Results Preview.

*Erkin, and İlhan Baran*" (P2).  
 "I have practiced a variety of pieces according to their degree of difficulty" (P3).

**Background of chamber music education of the participants**

According to the data, three of the participants had

studied fourhands piano previously(P3, P4 and P6), and one of them had played fourhands piano pieces, but this was not practiced in chamber music but, in piano lessons (P3); one of them studied fourhands piano in high school and university lessons, but the pieces were not from the Turkish piano repertoire (P4), and while P6 studied fourhands piano in chamber music lessons, the pieces were not from the Turkish piano repertoire (Figure 9).

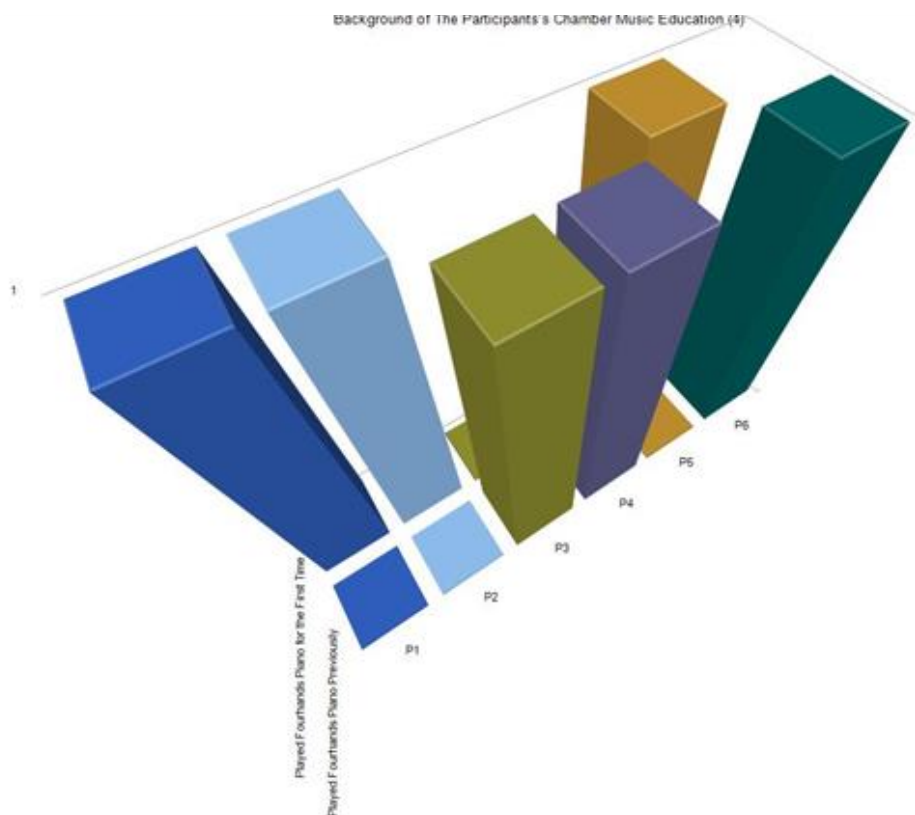


Figure 9. Background of the Participant's Chamber Music Education.

### Participants opinions about the arrangements

According to the data, the opinions of the participants about the arrangements are as follows (Figure 10):

#### Arrangements at different levels

*"The pieces are arranged with different styles, like extended piano techniques, so it is more interesting to play"* (P3).

#### Different experiences

Participants also had different experiences in studying these pieces (P1, P3 and P5);

*"They were atonal, but it was nice."* *"I recognize a different repertoire"* (P1). *"The piece impressed me in two ways: the first pieces were arrangements of Turkish folk songs, with which we are very familiar, and second, some pieces were also influenced by contemporary styles and contemporary techniques. Because of these two monitory breaking elements with practicing different styles, our*

*enthusiasm was maintained until the end of the project"* (P3). *"I studied that kind of repertoire for the first time, and I like it"* (P5).

#### Had to work on notations

According to the data from P1, P2, P4, P5, and P6, the notation is difficult, so it needs to be further studied, and this node shared the second highest frequency.

#### Learned extended piano techniques

According to the data from P3 and P4, with these arrangements, they learned extended piano techniques and practiced them.

#### Level eligibility

P2 stated, "I think the arrangements level suits the education faculty for music education at the graduate level."



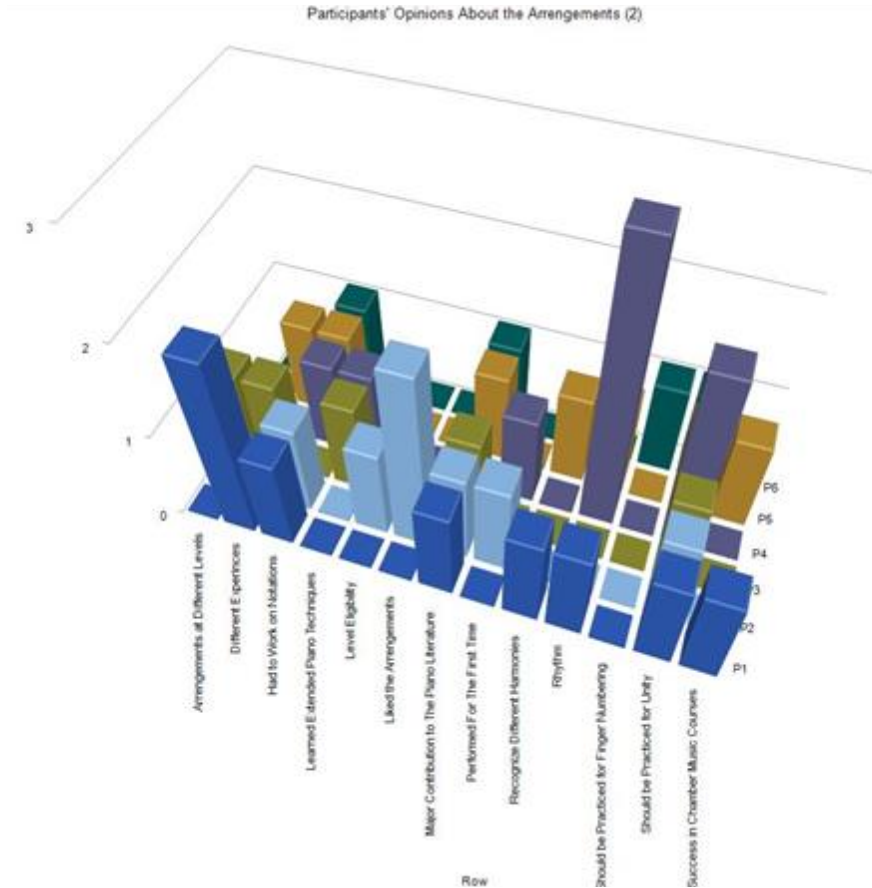


Figure 10. Participants' Opinions about the Arrangements Results.

**Liked the arrangements**

According to P2, “The pieces I studied under the project was very nice.” “They forced me to study, and I like that.”

**Major contribution to the piano literature**

According to the data, this node shared the second highest frequency: P1, P2, P3, P5 and P6. The contribution of the arrangements to the piano literature can be summarized as follows: “Recognition of new repertoire” (P1, P5, P6); “I think that greatly contributes to the piano literature provide” (P2, P3) and “Turkish piano literature should continue to be developed” (P2).

**Performed for the first time**

According to the data, “It was very valuable to us to make the first performance of the arrangements” (P2) and “to arrange the folk songs for the music education department chamber music lessons and to perform the songs for the first time” (P3).

**Recognized different harmonies**

According to the data, “Besides, tonal music education recognizes different harmonies and polyphony methods” (P1), “I studied atonal music for the first time” (P5).

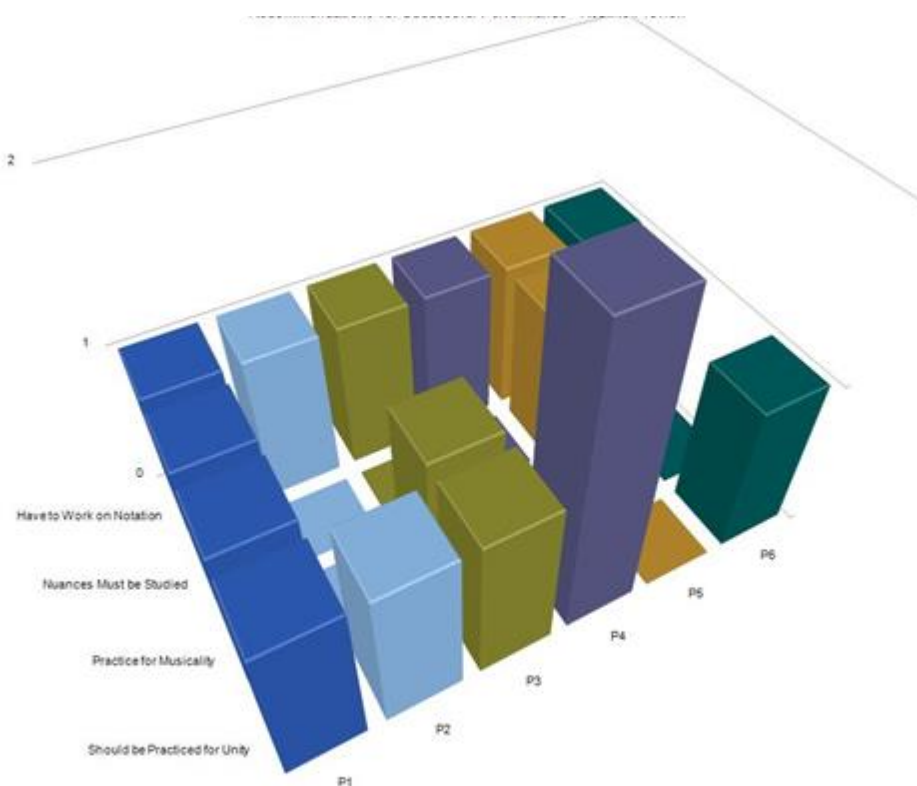
**Rhythm**

According to the data, “The rhythm was not very difficult” (P1, P5); “Different rhythm patterns are played together, so they need to be practiced, and also, aksak<sup>9</sup> measures need to be practiced more for equalization” (P4).

**Should be practiced for finger numbering**

According to the data from P6, “Finger numbering was

<sup>9</sup> Aksak Measure: When irregular meters are defined, different terms are used to describe them including “irregular”, “mixed”, “odd” (Gates, 1962), “asymmetric” or “aksak” (Moelants, 2006; Polak, 2015) meters. (Şenol & Öztürk, 2016, p.883)



**Figure 11.** Recommendations for successful performance results.

*difficult because the pieces are the arrangements of Turkish music”.*

### ***Should be practiced for unity***

According to the data, this node had the highest frequency, with all participants agreeing that the arrangements should be practiced for unity.

### ***Success in chamber music courses***

According to P1 and P5, the pieces improved their success in chamber music.

## **Recommendations for Successful Performance**

### ***Have to work on notation***

According to the data all the participants said that for a successful performance they had to work on notation: “We should work most on the notation”(P1);“In the pieces I studied for the project, I needed to practice mostly the

cords with which I have not been very familiar. For example, I am used to playing classical polyphonic cords and arpeggios, so it was not easy to play them for me. I had to study everyday regularly in different styles, like legato, staccato, non-legato. But now, I think I can play similar passages and cords successfully” (P2);“Though, I can say that I’ve had very few problems in terms of the notation.”(P3);“Notation should be practiced” (P4, P5); “Notation was too complex for me, and I think it can be arranged easier and more simply. I have not studied 12-tone music before” (P6) figure 11.

### ***Nuances must be studied***

P1 and P5 suggested that nuances must be practiced.

### ***Practice for musicality***

According to the data, “*The musicality should be practiced*” (P1); “*It improved your habit of playing with good musical expression*” (P3); “*They should practice musicality and must make the necessary efforts to show the effects of Turkish music*” (P5).

### ***Should be practiced for unity***

According to the data, this node had the highest frequency. "It would require compatible work with your partner in terms of unity, and we managed it" (P1); "Playing together at the same time on behalf of a lot but I can say that I won. Listening to each other and specifying the elements at the same time as exemplified" (P2); "The pieces are works that require a lot of practice together" (P3); "Aksak measurements need to work with partners, starting from slow metronome bites, we developed our habit of listening to each other" (P4); "Turkish music has different difficulties of unity"(P6).

### **The final concert of the project**

The results can be seen at figure 12.

### ***Exciting***

According to the data, the final concert of the project was exciting for P1, P4, and P5.

### ***Final concert duration***

According to P3, "*The Project's final concert duration was perfect*".

### **Good feedback about the final concert**

According to the data, there was good feedback about the final concert. "*Positive feedback came after the concert. Because the arrangements were based on Bursa folksongs, and extended techniques were used, the concert was very interesting*"(P3); "*I played fourhands for the first time with my sister on stage. The compliments rejoiced us*"(P4).

### ***Good memories***

According to P6, the concert performance was good, they played well, and left with good memories.

### ***Participation of the composer as a listener***

According to P1, P2, P3, P4 and P5, the composer came to the concert, and this excited the performers, but the success of the concert and playing for the composer has pleased them.

### **Positive outcomes of the project**

The results can be seen at figure 13.

### ***Became conscious of turkish music***

According to the data, the participant became conscious of Turkish Music (P2, P3, and P4). "At first, the music made me feel close to Turkish Music" (P2); "Playing arranged folk songs with which I am very familiar mad me play with better musicality in a short time" (P3).

### ***Concert experience***

All participants played the arrangements in front of an audience and the composer. According to the data, this node has the third highest frequency in positive outcomes of the project (P1, P2, P4, and P5).

### ***Development of playing together***

This node shares the second highest frequency in positive outcomes of the project (P1, P2, P3, P4, and P5). "Playing this arrangement developed playing together in chamber music lessons" (P1); "With this project, not only did my playing develop, but I also go used to listening to my partner and playing together with unity" (P2).

### ***Different repertoire for fourhands***

According to the data, this node shares the second highest frequency in positive outcomes of the project (P1, P2, P3, P5, and P6). Participants recognized distinctive characteristics in the repertoire (P1, P5, and P6). "I think the arrangements' contribution to the piano literature is really high, and similar studies should be done, and the repertoire should improve more" (P2); "I can say that it greatly contributes to the piano literature" (P3).

### ***Learned extended piano techniques***

P3 and P4 learned how to perform extended piano techniques.

### ***More fun and loved the semester***

According to the findings from P4 and P5 because of the arrangements this semester they had more fun, and they loved it.

### ***Performed for the first time***

According to the findings from P2 and P4, it is valuable to perform these arrangements for the first time, which were composed for chamber music lessons of the Music Education Department.

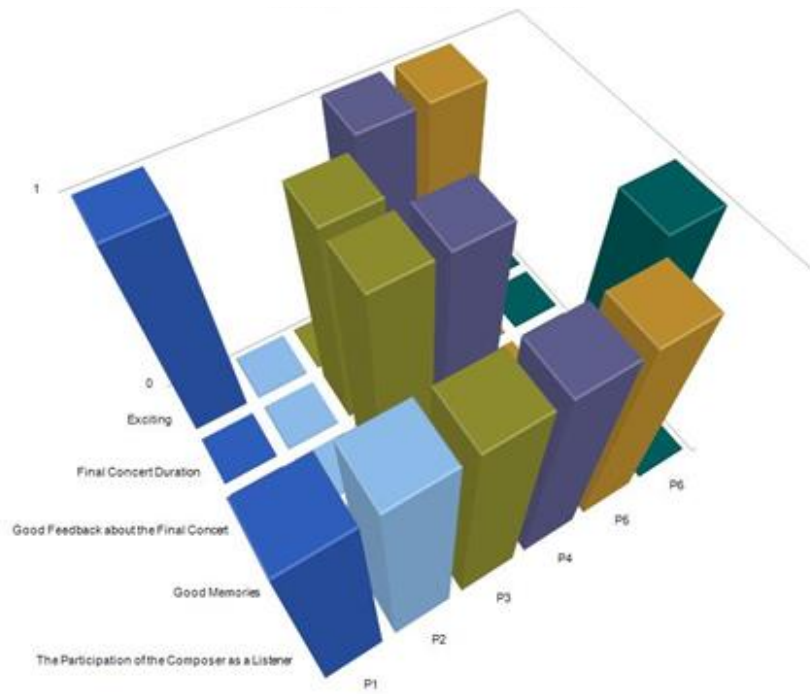


Figure 12. The Final Concert of the Project Results.

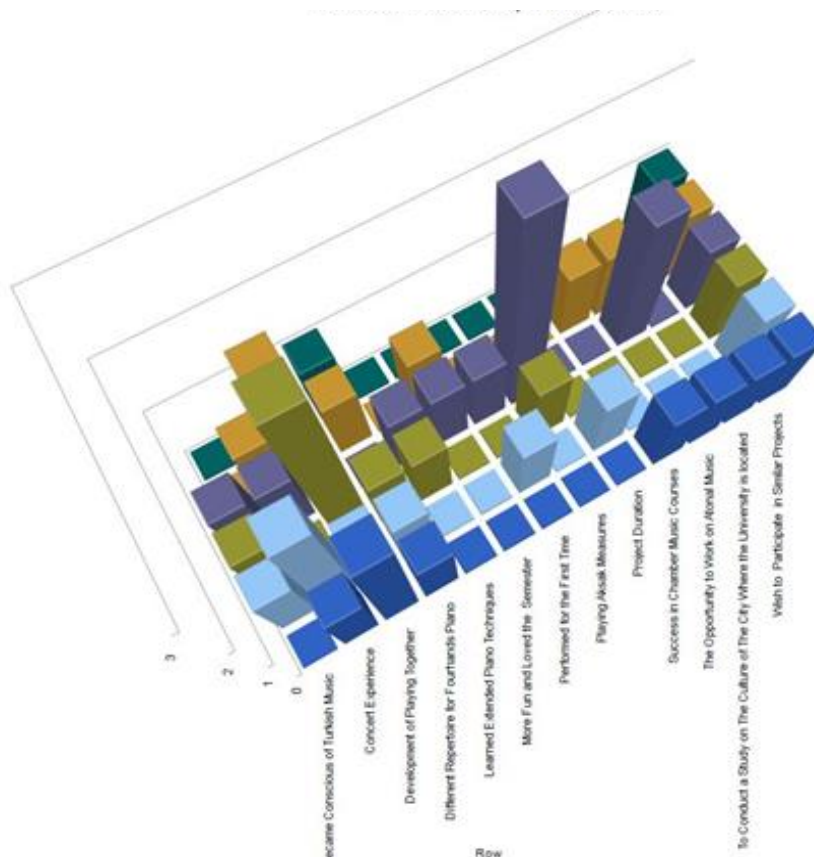


Figure 13. Positive outcomes of the project results.

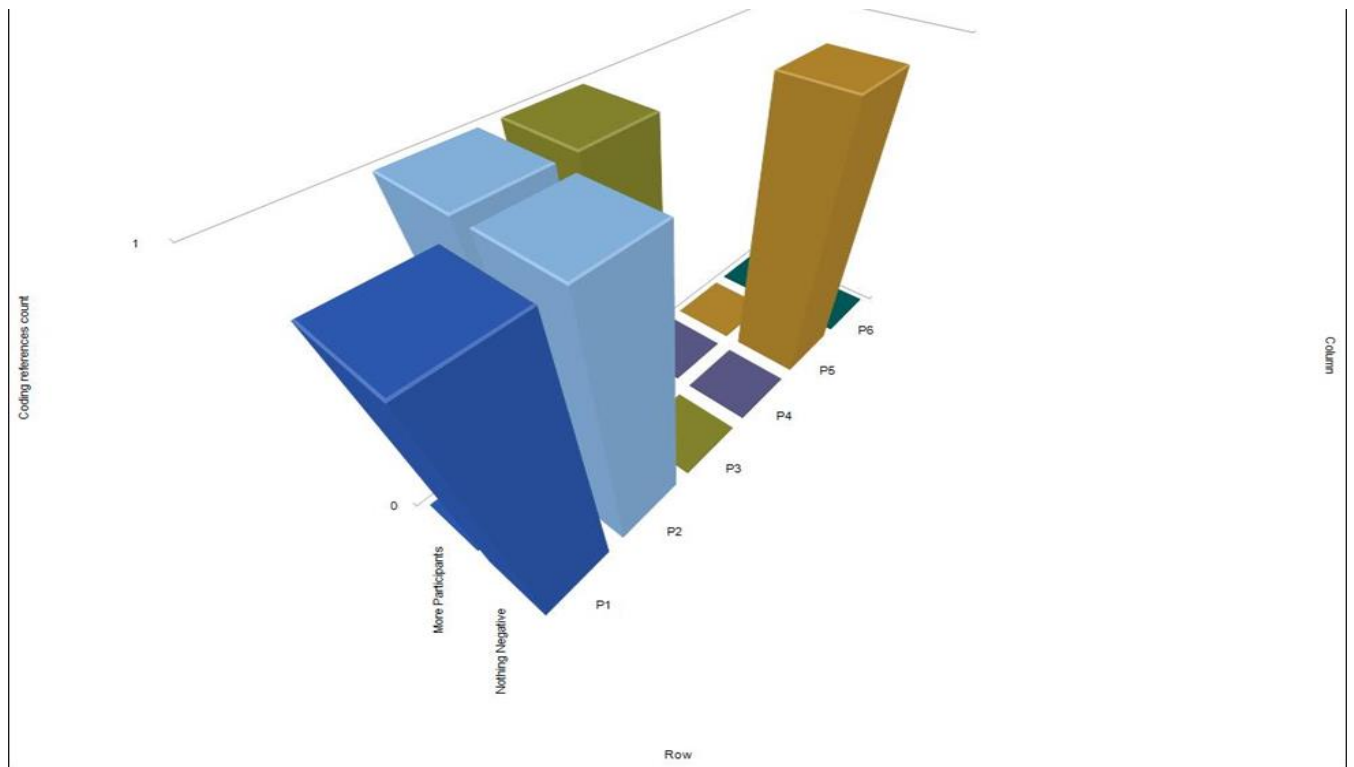


Figure 14. Negative outcomes of the project results preview.

### ***Playing Aksak measures***

According to P3 and P4, this project developed their playing with aksak measures: “I gained a positive perspective in rhythmic habits and playing together” (P3); “Aksak measures need to be practiced with your partner, and this gained good habits in listening to each other” (P4).

### ***Project duration***

According to P2, “This project duration and concert duration were perfect”.

### ***Success in chamber music courses***

According to P1 and P5, this project improved their success in chamber music courses.

### ***The opportunity to work on atonal music***

According to P1, P4 and P5, with this project, they had an opportunity to work on atonal music.

### ***To conduct a study on the culture of the city where the university is located***

According to P1, “It is nice to work with Bursa folk songs in Bursa University”.

### ***Wish to participate in a similar projects***

This node has the highest frequency: all the participants wish to participate in a similar project.

### ***Negative outcomes of the project***

The results can be seen at figure 14.

### ***More participants***

According to P2 and P3, more students should participate in the project. “If more students had participated in the project, it could reveal richer performance and diversity. Also, the project can reach everyone” (P2).

### ***Nothing negative***

P1, P2 and P5 thought there were no negative outcomes



for the students.

### **Suggestions**

According to the data, these are some suggestions for the project (Figure 15).

#### **Arrangements could be easier**

According to P6, "I think the arrangements can be easier, and also, polyphonic Turkish music is still being developed, so I prefer to play other pieces. It can be easier to learn with easy pieces".

#### **Concert should be played elsewhere**

According to the data, this node has the highest frequency. P1, P2, P3, P4 and P5 said that this concert should be played elsewhere so that "Contemporary composers and their pieces can reach more audiences" (P2); "The same projects can be generated" (P4).

#### **Fourhands piano literature should be added to the piano curriculum**

According to P4 and P5, fourhands piano literature should be added to the piano curriculum. "If it was thought from the first grade of the university to the end, it would support the piano lessons because these pieces developed piano performance" (P4); "These pieces definitely should be used in similar lessons. Because besides tonal music education, the students should learn different harmonies and polyphonies" (P5).

#### **More participants**

According to P2 and P3, more students should participate in the project. "If more students participate in the project, it can reveal richer performance and diversity. Also, the project can reach everyone" (P2).

#### **Project duration should be longer**

According to P3, the project duration should be longer.

#### **Should be used in similar courses**

According to P1 and P3, similar pieces should be used in similar courses.

#### **Similar projects should be performed more often**

P1 and P2 suggested that similar projects should be

undertaken more often "Similar projects should be done more often" (P1); "I can suggest making similar projects for fourhands or sixhands piano by using ethnic music from Africa, Asia etc." (P2).

## **CONCLUSION**

"The arrangement of 6 folk songs for 4 hands piano was proposed by Assoc.Prof. Şirin Akbulut Demirci. The common characteristics of these 6 songs are that all of them belong to Bursa Province. When we put them all together, they create a suite that constitutes 6 movements. At the same time, these folk songs that are in dance form may have been performed in order or randomly, according to the desire of the performers. For the purposes of the work, which started in 2014 on the scope of Uludağ University Scientific Research Projects Unit, these songs were arranged with recomposing methods and were added to the literature (Gençkal, 2016 Project Final Concert Programme Notes).

"In this context, 6 Folk Songs from Bursa, which was arranged for fourhands piano, encountered problems, and solutions related to my suggestions were determined by modelling Bartók, and the high culture of the issues reflected in the analysis of public production are carried out" (Gençkal, 2016). According to the answers given by six students to the semi-structured interview questions, the results gotten are as follows:

- According to the findings from the data, all participants had played and studied piano pieces by Turkish composers'. They should have played compulsory Turkish piano pieces from the piano education curriculum in music education departments.
- According to the findings, even if three participants (P3, P4, P6) had previously studied fourhands piano, none of them had studied fourhands Turkish piano literature in chamber music.
- According to the opinions of the participants about the arrangements, they should be practiced for unity, which had the highest response frequency (P1, P2, P3, P4, P5, P6). Additionally, the arrangements must be practiced for notation (P1, P2, P4, P5, P6) and are a major contribution to the piano literature (P1, P2, P3, P5, P6) which, had second highest frequency. They should be practiced for finger numbering (P6). Arrangements are in gradual levels, which suits chamber music education in music education departments (P2); playing them was a different experience for students (P1, P3, P5); they learned how to play extended piano techniques and different styles (P3) with these arrangements, and recognized different harmonies (P1, P5) and rhythm (P1, P4, P5). Participants liked the arrangements (P2), and it was good for them to play the arrangements for the first time (P2, P3); they thought the arrangements improved

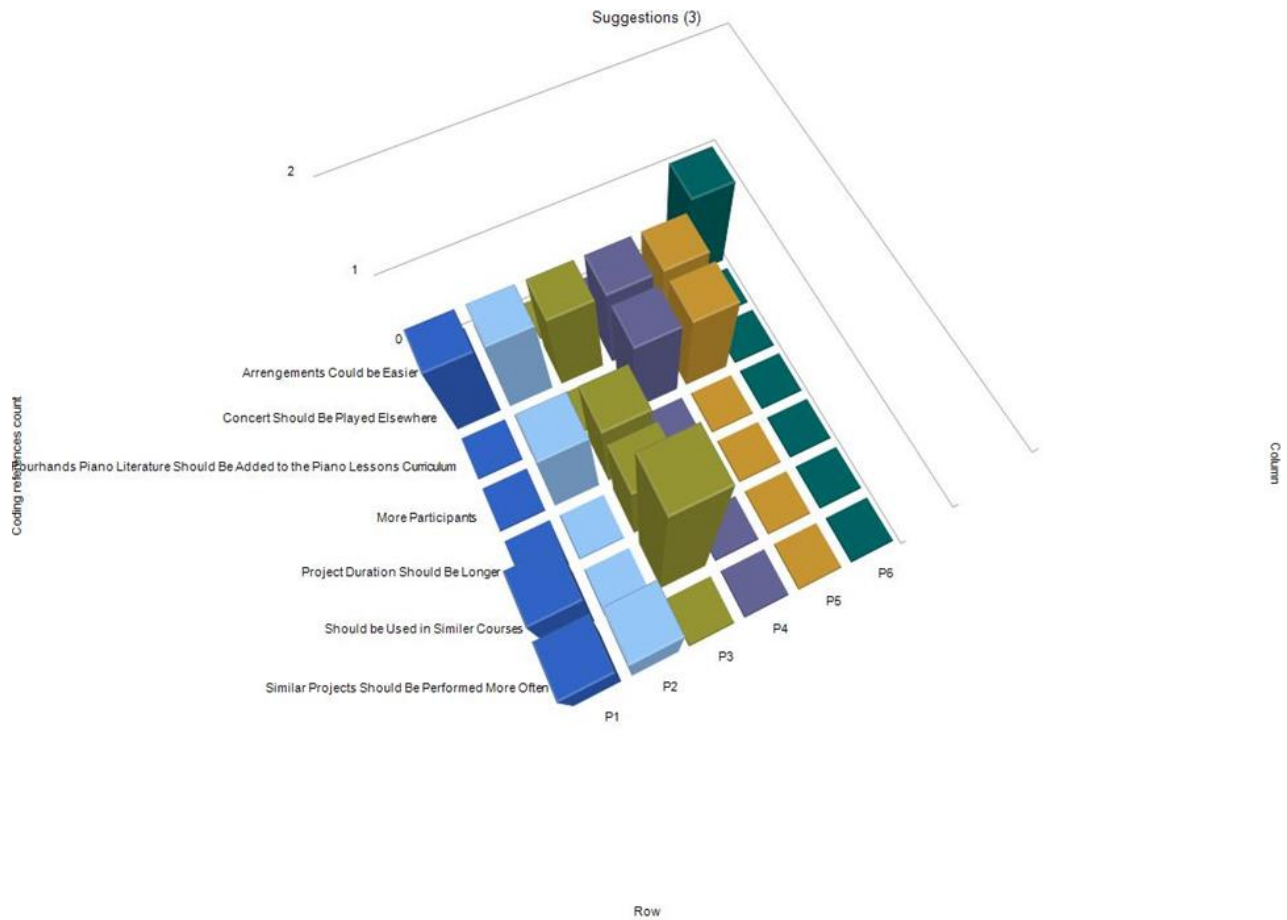


Figure 15. Suggestions results preview

the success of chamber music (P1, P5).

- According to the findings, to be able to perform arrangements, the performer should work on notation (P1, P2, P3, P4, P5, P6): this had the highest frequency. The arrangements should also be practiced for unity (P1, P2, P3, P4, P6) and, for musicality (P1, P3, P5), and nuances must also be studied (P1, P5).

- According to the findings of the opinions of the participants about the project final concert, to play for the composer was exciting for them (P1, P2, P3, P4, P5), playing was also exciting, but they managed it (P1, P4, P5); there was good feedback (P3, P4); the concert duration was of good length (P3) and the participant left with good memories (P6).

- According to the findings, the positive outcomes of the project are that the participants have been made conscious of Turkish Music (P2, P3, P4), and with concert experience, all participants played the arrangements in front of an audience and the composer (P1, P2, P4, P5); they developed playing together in chamber music lessons (P1, P2, P3, P4, P5), recognized different distinctive characteristic repertoire (P1, P2, P3, P5, P6), and learnt how to play extended piano techniques (P3, P4). Because of these piano arrangements, this semester

they had more fun, and they loved it (P4, P5); it was valuable to perform the arrangements for the first time, which were composed for chamber music lessons of the music education department (P2, P4). This project also developed their playing with aksak measures (P3, P4); the project duration was perfect (P2) and this project improved their success in chamber music courses (P1, P5); with this project, they had the opportunity to work on atonal music (P1, P4, P5); it was also nice to conduct a study on the culture of the city where the university is located (P1). Finally, all the participants wish to participate in a similar project, which received the highest frequency.

- According to the findings, there was nothing negative about the project (P1, P2, P5), but they did suggest that more participants should participate (P2, P3) so that the project can offer richer performances and diversity, and reach everyone (P2).

### SUGGESTIONS

According to the answers given by the six students to the semi-structured interview questions, suggestions are as follows:

1. The concert should be played elsewhere (with highest frequency of P1, P2, P3, P4, and P5).
2. Fourhands piano literature should be added to the piano curriculum (P4, P5).
3. More students should participate in the project (P2, P3).
4. Similar pieces should be used in similar courses (P1, P3).
5. A similar project should be performed more often (P1, P2).
6. The project duration should be longer (P3).
7. Arrangements could be easier (P6).

### Conflicts of interest

The authors have not declared any conflicts of interest.

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