



Piano Accompaniment Competences of Music Teacher Candidates

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History

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ABSTRACT

The study aims to unearth the level of the competency of music teacher candidates' accompany with the piano and whether these competencies make a difference in terms of various variables. In this context, the level of competence of the students who are studying in the division of music education undergraduate program, which has been carried out since 2018, composes the problem this study. This study is conducted by quantitative research and is based on the general survey model. Single screening model as one of the general screening models, was used. The sample of the research consists of students who study at Pamukkale University, Faculty of Education, Department of Fine Arts, Division of Music Education in the 2022-2023 academic year. The sample in the study was selected by using the typical case sampling method. "Scale of Perception of Competence in Accompaniment with Piano" was used. The data collected in the research were typed into the "SPSS 28.0" program, and the required statistical analysis were carried out. As a result of the research, it was concluded that the average score obtained from the answers given by the music teacher candidates to the scale was below the medium level. Additionally, no significant difference was found between the mean scores according to gender and age group variables. However, a significant difference was found according to the type of high school graduated, undergraduate education year, year of playing the piano and individual instrument variables.

Keywords: Music education, piano education, piano accompaniment, competence, perception

Müzik Öğretmeni Adaylarının Piyano ile Eşlik Yapabilme Yeterlikleri

Süreç

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Öz

Bu çalışmada, müzik öğretmeni adaylarının piyano ile eşlik yapabilme yeterliklerinin ne düzeyde olduğu ve çeşitli değişkenler açısından bu yeterliklerin fark yaratıp yaratmadığını ortaya koymak amaçlanmıştır. Bu doğrultuda, 2018 yılından beri yürütülmekte olan müzik öğretmeni yetiştirme lisans programı ile eğitim almakta olan öğrencilerin piyano ile eşlik yapabilme yeterliklerinin ne düzeyde olduğu bu çalışmanın problem durumunu oluşturmaktadır. Bu çalışma, nicel bir araştırma olup genel tarama modeline dayandırılmaktadır ve Genel tarama modellerinden tekli tarama modeli kullanılmıştır. Araştırmanın örnekleme, 2022-2023 eğitim-öğretim yılında Pamukkale Üniversitesi Eğitim Fakültesi Güzel Sanatlar Eğitimi Bölümü Müzik Eğitimi Ana Bilim Dalı'nda öğrenim görmekte olan öğrencilerden oluşmaktadır. Araştırmada örneklem, tipik durum örnekleme yöntemi ile seçilmiştir. Bu araştırmanın ilk aşamasında araştırmacı tarafından öğrencilerden demografik bilgilerle ilgili anket sorularını yanıtlamaları istenmiştir. İkinci aşamada ise "Piyano ile Eşlik Alanında Yeterlik Algısı Ölçeği" kullanılmıştır. Araştırmada toplanan veriler "SPSS 28.0" programına girilmiş olup, araştırmanın amaçları çerçevesinde cevapları aranan problemlere yönelik gerekli istatistiksel çözümler yapılmıştır. Araştırmanın sonucunda, müzik öğretmeni adaylarının ölçeğe verdikleri cevaplardan elde edilen ortalama puanın orta düzeyin altında yer aldığı sonucuna varılmıştır. Ayrıca, cinsiyet ve yaş grubu değişkenine göre puan ortalamaları arasında anlamlı bir fark bulunmamıştır. Ancak, mezun olunan lise türü, lisans öğrenim yılı, piyano çalma yılı ve bireysel çalgı değişkenlerine göre anlamlı bir farklılaşma bulunmuştur.

Anahtar Kelimeler: Müzik eğitimi, piyano eğitimi, piyano ile eşlik, yeterlik, algı

Introduction

Music Education

Music education is defined as the process of acquiring the desired behaviors in the field of music. The main goal in the music education is the process of gaining a musical behavior, changing a musical behavior and developing a musical behavior. Music education is defined as “the process of bringing certain musical behaviors to the individual through his/her own life, creating certain changes in the individual's musical behavior through his/her own life, or purposefully changing or improving the individual's musical behavior through his/her own life” (Uçan, 2005, p. 30).

The aim of music education is to develop musical sensitivity in the individual, to provide conscious behaviors in music choices in a changing and developing environment, and to transfer music culture to future generations correctly. The most important dimension to achieve these goals is the quality of music education. One of the important factors affecting the quality of music education is the quality of the music teacher (Piji, 2007). In the light of this, the education that the music teacher receives in the process of her/his education, the stages she/he goes through, the knowledge and experience she/he has gained are very important.

Instrumental Education

Instrumental education, which is one of the most important dimensions of music education, is the organization of skill-based behaviors. Instrument education is the process of learning an instrument and using the instrument learned technically and musically effectively with the organization of cognitive, affective and psychomotor behaviors. Theoretical knowledge learned in the music education process finds the opportunity to be applied together with the instrument education.

Instrumental education aims to equip learners with some behaviors systematically in order for them to have the ability to play the instrument. A musical education without instrumental education is out of question (Şişman, 2021, pp. 1). The process of learning any instrument consists of the systematic acquisition of many skills in order to demonstrate the skill of playing an instrument (Schleuter, 1997).

Piano Education

Piano education has been a part of science, art, education, etc. from its three-hundred-year history to the present day. It has shown and continues to progress in parallel with the developments in the fields. In line with this development, works that required virtuosity, which used to be played by only a few pianists, can now be played as a result of the regular work of many well-planned and properly trained pianists. The piano has been used as a solo instrument for centuries.

The piano comes first among the basic instruments taught in the instrumental education process in institutions that train music teachers in Türkiye. Piano “has an important place in instrumental education, both as an educational field and as an effective educational tool, with its extensive literature, polyphonic use, and being an accompaniment instrument” (Yazıcı, 2013, p. 132).

One of the most important instruments used in teaching school songs, writing accompaniments to the songs and performing these accompaniments is the piano (Özen, 1998). The piano is an educational tool for the purposes of providing students with basic musical knowledge and skills and being able to accompany them (Gün, 2014). Expectation from the music teachers includes the following: the teacher should be able to use the piano actively in her/his professional life in line with important purposes such as teaching school songs, accompanying songs, folk songs and marches with the piano. From this point of view, the piano lessons that the music teachers take during her/his education are very important. The contents of piano education courses given in institutions that train music teachers are as follows.

Piano Education 1: “Recognizing the piano instrument, examining the usage areas and literature of the piano, exercises on the position of the hands on the keyboard and the correct positioning of the wrist, arm and body, one-hand and two-hand exercises to recognize and reinforce the G and F keys, finger exercises around middle C on the keyboard, vocalizations of the level-appropriate exercises from the Burkard method.”

Piano Education 2: “Scale studies starting from one octave to four octaves in C major and A minor tones, recognizing major and minor tones, working on scales in other major-minor tones, scale studies and their application, examining staccato and legato techniques on short pieces, strengthening the fingers and wrists, vocalization of etudes and exercises that will help, singing accompanying school songs, phrasing and sight-reading exercises in piano works, and studies on musicality” (YÖK, 2018, pp. 4-9).

When the content of Piano Education 2 course in the curriculum is examined; the achievement of “voicing school songs with accompaniment” is expected. With regards to that, it is expected that teacher candidates will learn to accompany with the piano. However, 2 semesters are reserved for piano education in the current curriculum. It is thought that this time is short for the achievements such as being able to accompany and it is not possible for teacher candidates to acquire such skills in 1 year.

Piano Accompaniment

Accompaniment plays a significant role in music education. The concept of accompaniment can be defined as a musical unity that reveals the harmonic features of a work in vocal or instrumental music and adds depth to the work (Say, 2005). Accompaniment is defined as “auxiliary

sound elements and sound structures that support the main melody or sound part of a musical structure and give it features such as meaning, richness and depth" (Ersoy and Gürpınar, 2017, pp. 2). Accompaniment is a party or parties prepared for the purpose of forming a basis for the main melody or sound part in a composition or bringing the melody to the fore. (Bilgin, 1998). According to Demirtaş (2011, pp. 10), accompaniment; "it is a building block that should be used in school music."

Having the songs sung with piano accompaniment makes the songs more enjoyable and enjoyable as it enriches the melody harmonically (Şaktanlı and Özelma, 2014). Lessons taught by a music teacher who can accompany school songs with the piano will be enjoyable. This will increase the interest of the students towards the lesson.

The use of piano accompaniment in song teaching causes the melody to be enriched harmonically. It can be said that this situation will increase the memorability of the songs. On the other hand, it can be said that learning to sing along with accompaniment has positive effects on musical hearing and contributes to the development of the concept of polyphony. According to Kurtuldu (2016, pp. 325); "The piano is the most ideal instrument when it is necessary to accompany it with a single instrument. Because the piano, due to its structure, is perhaps one of the most suitable instruments for the concept of accompaniment and especially for the definition of accompaniment."

Music Teacher Education Undergraduate Program

In the education system in Turkey, music teachers are trained in the departments of music education affiliated to the education faculties of universities. During their 4-year undergraduate education, music teacher candidates develop in musical areas such as musical hearing, reading and writing, playing and singing, and they are also prepared for the teaching profession by taking pedagogical formation lessons. On the other hand, candidates who graduated from the conservatory, music and performing arts faculties and fine arts faculties of universities can also become teachers, if they successfully complete the pedagogical formation education certificate program.

When we look at the education history of Turkey, it is striking that before 1983, the task of training teachers was carried out in higher education institutions affiliated to the Ministry of National Education and in some universities. In this process, the task of training music teachers is connected to Higher Teacher Schools and music teachers have been trained in 10 different institutions. However, after 1983, the task of training teachers was completely transferred to universities and this process still works in this way today (YÖK, 2007).

After the transition to the education faculties model in teacher training in 1983, different curricula have been published until today. When these curricula are examined, many changes have been observed in the course and

course contents of the music teacher training undergraduate program over the years. In addition, there are differences in course hours.

When the music teacher training undergraduate program which put into effect in 1983 is considered; it is seen that there are 8 semesters of main instrument, 6 semesters of basic piano, 6 semesters of musical hearing-reading-writing, 4 semesters of piano accompaniment, 2 semesters of horizontal polyphony, 2 semesters of work analysis, 1 semester of Turkish music polyphony.

When the music teacher training undergraduate program of 1998 is examined; It is seen that there are 8 semesters of individual instrument education, 6 semesters of piano, 3 semesters of music theory and hearing education, 1 semester of electronic organ education, 1 semester of accompaniment (correction) and 1 semester of music composition lessons.

When the music teacher training undergraduate program of 2006 is considered; 7 semesters of individual instrument, 1 semester of individual instrument and teaching, 7 semesters of piano, 1 semester of piano and its teaching, 6 semesters of musical hearing, literacy, 4 semesters of harmony-counterpoint-accompaniment, 1 semester of electronic organ education, 1 semester of accompaniment playing, 1 semester exist. It is seen that there are educational music repertoire, 1 semester of music forms, 1 semester of Turkish music polyphony, 1 semester of educational music composition lessons.

In the music teacher training undergraduate program of 2018 is examined; 7 semesters of individual instrument education, 2 semesters of piano education, 2 semesters of western music theory and practice, 2 semesters of harmony and accompaniment, 1 semester of school music repertoire and 1 semester of field education elective pool; It is seen that there are western music genre and morphology, educational music composition techniques, Turkish music vocalization lessons.

Considering the grouping of "Field Education Courses, Teaching Profession Courses and General Culture Courses" by the Council of Higher Education, and paying attention to the order in this grouping regarding the number of courses, number of course hours / credits and intensity, the courses, curricula and credits in the teaching programs It has been decided to authorize the relevant boards of higher education institutions" (YÖK, 2020).

To make a general summary, it is seen that piano lessons are 6 semesters in the 1983 and 1998 curricula, 8 semesters are piano lessons in the 2006 curriculum, and piano lessons are included in these three curricula and other lessons in which the piano is actively used in many semesters. It is seen that only 2 semesters are allocated, the piano accompaniment course is not included in the curriculum and the number of courses in which the piano is actively used has been reduced compared to the old curricula.

In this study, it is aimed to uncover the level of the competency of music teacher candidates to accompany with the piano and whether these competencies make a difference in terms of various variables.

In this context, the level of competence of the students who study with the music teacher training undergraduate program, which has been carried out since 2018, constitutes the problem situation of this study.

The problem statement of the research; "What is the Level of Sufficiency Perceptions of Music Teacher Candidates in Accompaniment with Piano?" is formed in the form.

The sub-problems identified in the research are as follows:

- 1- What is the level of proficiency perceptions of music teacher candidates in the field of piano accompaniment?
- 2- Do music teacher candidates' perceptions of proficiency in piano accompaniment differ depending on gender?
- 3- Do music teacher candidates' perceptions of proficiency in piano accompaniment differ depending on age?
- 4- Do music teacher candidates' perceptions of proficiency in piano accompaniment differ depending on the type of high school they graduated from?
- 5- Do music teacher candidates' perceptions of proficiency in piano accompaniment differ depending on the undergraduate education year?
- 6- Do music teacher candidates' perceptions of proficiency in piano accompaniment differ depending the time spent learning piano of playing the piano?
- 7- Do music teacher candidates' perceptions of proficiency in piano accompaniment differ depending on main instruments?

Method

Research Model

This study is a quantitative research based on the general survey model. In the model, survey studies are carried out on the whole universe or on a certain sample taken from the universe in order to have a general opinion about the universe consisting of many elements (Karasar, 2011).

The single screening model, one of the general screening models, is suitable for the purpose of the research. Single screening model is a screening model in which only a single variable is examined or variables are examined one by one (Büyükoztürk, et al., 2020).

Demographic information of the sample group is given below. (Table 1)

Universe and Sample

The universe of the research consists of the students of the Division of Music Education of the Faculty of Education, Fine Arts Education Department of the Universities in Turkey. The sample of the research consists of students who are studying at Pamukkale University

Education Faculty Fine Arts Education Department Division of Music Education in the 2022-2023 academic year and who want to participate in the study voluntarily.

The sample in the study was selected by the typical case sampling method. The typical case sampling method requires collecting information from this sample by determining a typical case from a large number of cases in the universe related to the research problem (Büyükoztürk, et al., 2020).

Data Collection Tools

In this study, a questionnaire was used to collect data. The survey demonstrates people's living conditions, behaviors, attitudes, etc. It is a low-cost research material consisting of a series of descriptive questions, allowing faster application compared to other data collection techniques (Büyükoztürk, et al., 2020).

At the first stage, the students were asked by the researcher to answer the survey questions about demographic information. At the second stage, the method called "Perception of Sufficiency in the Area of Piano Accompaniment with Piano (SPSAPA)" designed by Piji (2007) was used. Necessary permissions were obtained from the researcher in order to use the data collection tool in the study.

The data in the research were collected at the end of the 2022-2023 academic year. All the students participating in the research took piano lessons for 1 year (2 semesters) at the undergraduate level in line with the current curriculum.

This research was carried out with the permission of Pamukkale University Social and Human Sciences Scientific Research and Publication Ethics Board with the decision numbered 19-4 dated 19/11/2022.

Data Analysis

The data collected for the research were processed in "SPSS 28.0 (Statistical Packet for Social Sciences)" program, and the necessary statistical analyzes were made to solve the problems within the framework of the of the research.

Frequency (f) and percentage (%) of the students participating in the research in terms of gender, age, type of high school they graduated from, undergraduate education years, years of playing the piano, describing their individual instruments, showing the answer given to each question in the scale, and the average score obtained from the scale in line with the answers of the students.) analysis was used.

The Cronbach Alpha reliability coefficient of Perception of Efficacy in Piano Accompaniment Scale developed by Piji in 2007 was found to be 94.. In order to test the validity and reliability of this study, the Cronbach Alpha reliability coefficient of the collected data was examined.

Table 1. Demographic Information of the Sample Group

		n(102)	%
Gender	Male	53	52
	Female	49	48
Age	18-20	27	26,5
	21-24	53	52
	25 and above	22	21,6
Type of high school graduated	Fine Arts High School	39	38,2
	Others	63	61,8
Undergraduate academic year	1st year	28	27,5
	2nd year	9	8,8
	3rd year	21	20,6
	4th year and above	44	43,1
Year of playing the piano	1-5 year	74	72,5
	6 year and above	28	27,5
Instrument	Piano	17	16,7
	Violin	18	17,6
	Viola	4	3,9
	Violoncello	8	7,8
	Flute	8	7,8
	Guitar	15	14,7
	Baglama	15	14,7
	Singing	17	16,7

Table 2. Cronbach Alpha Reliability Analysis

Cronbach's Alpha	Number of Items
,953	20

Table 3. Shapiro-Wilk Normality Test Results

Z	Shapiro-Wilk	
	Sd	P
,978	102	,084

As seen in Table 2, the Cronbach Alpha reliability coefficient of the Perception of Efficacy in Accompaniment with Piano Scale consists of 20 items and the coefficient was found to be ,953.

The absolute value of the correlation coefficient is defined as below:

- 0,70 – 0,99 is high,
- 0,69 – 0,30 is moderate,
- 0,29 – 0,01 is low (Büyüköztürk, vd., 2020, s.109).

Shapiro-Wilk normality test values were examined in order to determine whether the data obtained demonstrates a normal distribution.

In Table 3, the data has a normal distribution according to the results of the Shapiro-Wilk normality test.

It was evaluated whether the data obtained in the study met the assumptions of the parametric tests. It was observed that the assumptions of normality and homogeneity were fulfilled. According to Field (2013), in order to use parametric tests, the variances of the data set should be homogeneous and should show normal distribution.

In order to test whether there is a statistically significant difference between the variables determined in the study and the average of the answers given to the scale, "independent samples t-test" and "one-way analysis of variance (anova)" were used from parametric tests.

Results

Table 4 shows the frequency (f) and percentages (%) of the answers given by the students to the scale.

In Table 5, the average point score of the answers given by the students in the scale is 44,6176.

In Table 6, the average of the answers given by the male students in the scale is 2.3283, while the average of the female students is 2.3398. When the values were examined, there was no statistically remarkable difference between the averages of the answers given by the sample group in the scale and values are not affected by gender variable.

In Table 7, the average of the answers given to the scale by the students aged 18-20 is 2.3333, while the average of the students aged 21-24 is 2.3642, and the average of the students aged 25 and above is 2.2614. There was no statistically significant difference between the averages of the answers given by the sample group to the scale depending on the age group variable.

In Table 8, the average of the answers given in the scale by the students who graduated from the fine arts high school is 2.6167, while the average of the students who graduated from other high schools is 2.1587. When the values of are examined, it is inferred that there is a statistically significant difference between the averages of the answers given by the sample group to the scale, depending on the variable of the type of high school.

As can be seen in Table 9, the average of the answers given in the scale by the 1st year undergraduate students is 2.1286, the average of the answers given by the 2nd year undergraduate students is 2.1278, the average of the answers given by the 3rd year undergraduate students to the scale is 2,4381. Undergraduate students who are in their 4th year and above is 2.4568. When the values are considered, there is a statistically significant difference between the averages of the answers given by the sample group in the scale depending on the variable of the undergraduate education year.

In Table 10, it is seen that the average of the answers given is 2.2209 by the students who have played the piano for 1-5 years t, while the average of the answers given by the students who have been playing the piano for 6 years or more is 2.6321. When the values are examined, it is seen that there is a statistically significant difference between the averages of the answers given by the sample group to the scale according to the variable of the year of playing the piano.

When Table 11 is examined, the average of the answers given to the scale by the students whose instrument is the piano is 2.8618, the average of the answers given to the scale by the students whose instrument is the violin is 2.6321, the average of the answers given to the scale by the students whose instrument is the viola is 2.1375, and the average of the answers to the scale of the students whose instrument is the violincello. It is seen that the average of the answers given to the scale by the students whose instrument is a flute is 2.3375, the average of the answers given to the scale by the students whose instrument is the guitar is 2.2900, the average of the answers given to the scale by the students whose instrument is a bağlama is 2.1767, and the average of the answers given to the scale by the students whose instrument is singing is 1.9147. When the values are examined, it is seen that there is a statistically significant difference between the averages of the answers given by the sample group to the scale according to the individual instrument variable.

Table 4. Music Teacher Candidates' Piano Accompaniment Competence Perception Levels

	I don't agree at all		Little disagree		I agree a lot		I totally agree	
	f	%	f	%	f	%	f	%
Q1	13	12,7	44	43,1	25	24,5	20	19,6
Q2	7	6,9	53	52	27	26,5	15	14,7
Q3	18	17,6	43	42,2	28	27,5	13	12,7
Q4	22	21,6	42	41,2	27	26,5	11	10,8
Q5	22	21,6	45	44,1	24	23,5	11	10,8
Q6	20	19,6	32	31,4	38	37,3	12	11,8
Q7	22	21,6	31	30,4	34	33,3	15	14,7
Q8	15	14,7	40	39,2	35	34,3	12	11,8
Q9	16	15,7	43	42,2	35	34,3	8	7,8
Q10	21	20,6	43	42,2	35	34,3	8	7,8
Q11	31	30,4	41	40,2	23	22,5	7	6,9
Q12	31	30,4	41	40,2	23	22,25	7	6,9
Q13	7	6,9	28	27,5	34	33,3	33	32,4
Q14	12	11,8	30	29,4	30	29,4	30	29,4
Q15	19	18,6	49	48	25	24,5	9	8,8
Q16	20	19,6	32	31,4	32	31,4	18	17,6
Q17	23	22,5	29	28,4	32	31,4	18	17,6
Q18	33	32,4	38	37,3	25	24,5	6	5,9
Q19	35	34,3	46	45,1	16	15,7	5	4,9
Q20	30	29,4	40	39,2	22	21,6	10	9,8

Table 5. Music Teacher Candidates' Piano Accompaniment Competence Perception Levels by Gender Variable

n	Average Score	Standard Deviation
102	44,6176	12,73107

Table 6. Music Teacher Candidates' Piano Accompaniment Competence Perception Levels' Average Score

Descriptive Statistics				T-Test	Sig.
Gender	n	Average	Standard deviation	-0,087	0,931
Male	53	2,3283	0,69417		
Female	49	2,3398	0,64315		

Table 7. Music Teacher Candidates' Piano Accompaniment Competence Perception Levels by Age Variable

Descriptive Statistics				F-Test	Sig.
Age	n	Average	Standard deviation	0,182	0,834
18-20	27	2,3333	0,68850		
21-24	53	2,3642	0,62368		
25 and above	22	2,2614	0,76219		

Table 8. Music Teacher Candidates' Piano Accompaniment Competence Perception Levels by Type of High School Graduated Variable

Descriptive Statistics				T-Test	Sig.
Type of high school graduated	n	Average	Standard deviation	-3,560	0,001
Fine Arts High School	39	2,6167	0,55658		
Others	63	2,1587	0,67313		

Table 9. Music Teacher Candidates' Piano Accompaniment Competence Perception Levels by Undergraduate Academic Year Variable

Descriptive Statistics				F-Test	Sig.
Undergraduate Academic Year	n	Average	Standard deviation	1,889	0,136
1st year	28	2,1286	0,75944		
2nd year	9	2,1278	0,47111		
3rd year	21	2,4381	0,53453		
4th year and above	44	2,4568	0,67165		

Table 10. Music Teacher Candidates' Piano Accompaniment Competence Perception Levels by Time Spent Learning Piano Variable

Descriptive Statistics				T-Test	Sig.
Year of Playing Piano	n	Average	Standard deviation	-2,878	0,005
1-5	74	2,2209	0,65013		
6 and above	28	2,6321	0,62734		

Table 11. Music Teacher Candidates' Piano Accompaniment Competence Perception Levels by Main Instrument Variable

Descriptive Statistics				F-Test	Sig.
Instrument	n	Average	Standard deviation	3,131	0,005
Piano	17	2,8618	0,57596		
Violin	18	2,3722	0,46533		
Viola	4	2,1375	0,27500		
Violincello	8	2,4875	0,65561		
Flute	8	2,3375	0,68855		
Guitar	15	2,2900	0,70766		
Bağlama	15	2,1767	0,70073		
Singing	17	1,9147	0,66115		

Discussion, Conclusion and Suggestions

Overall, it was concluded that the average score obtained from the responses of the music teacher candidates in the Scale of Perception of Competence in Piano Accompaniment was 44.6176. It is seen that the highest score that can be obtained from the scale developed by Piji (2007) is 80, and the lowest score is 20. In this respect, it is seen that 44,6176 points are between the options of "I agree little" and "I agree a lot", but it is closer to the option of "I agree less". This shows the the average score is below the medium level.

According to the answers given by the music teacher candidates in the scale, there was no significant difference between the average scores depending on the gender variable. In their study, Uğurluol and Onuray Eğilmez (2023) also applied the same scale to another sample group and it was seen that there was no significant difference according to the gender variable. Compared to other studies showing similarities in the field, it is striking that there are no significant differences according to the

gender variable (Turgut, 2018; Kurtuldu, 2018; Piji Küçük 2015). In the same way as for the gender variable, there is no significant difference according to the age group variable. However, in the study conducted by Piji Küçük in 2015, contrary to the result obtained in this study, it is seen that teacher candidates between the ages of 18-22 can perform better piano accompaniment.

There is a remarkable difference between the averages of the answers given by the students to the scale according to the variable of the type of high school they graduated from. It was concluded that the candidates who graduated from fine arts high schools had higher perceptions of competence in the field of piano accompaniment. Similarly, in other studies, it is observed that teacher candidates who graduated from fine arts high schools are more successful in piano accompaniment (Turgut, 2018; Kurtuldu, 2018; Piji Küçük 2015). On the other hand, according to the study conducted by Uğurluol and Onuray Eğilmez in 2023, it was seen that there was no significant difference related to the variable of the type of high school from which the teacher candidates graduated.

Considering the variable of undergraduate education years, a huge difference is reflected. It is seen that the perception of competence in piano accompaniment is higher, especially in the 3rd and 4th grades of undergraduate education. Considering similar studies, studies showing that undergraduate 4th grade students can perform better piano accompaniment stand out, and this result is supported (Uğurluol and Onuray Eğilmez, 2023; Piji Küçük, 2015).

There is an apparent difference depending on the variable of the students playing the piano. It has been observed that the competence perceptions of the candidates who have been playing the piano for 6 years or more are higher in the field of accompaniment with piano. Uğurluol and Onuray Eğilmez (2023) also supported this result and concluded that students who have been playing the piano for 6 years or longer have a high perception of proficiency in the field of piano accompaniment.

When the competence perceptions of the music teacher candidates in the field of piano accompaniment are examined according to the instrument variable, a significant difference is detected. As expected, it is striking that the efficacy perceptions of teacher candidates whose instrument is the piano are higher. The result shows that the teachers whose instrument is the violincello can also play the piano accompaniment slightly above the average. It was concluded that the competence perceptions of the teacher candidates whose instrument is violin, viola, flute, guitar and bağlama were slightly below the average. However, surprisingly, it is seen that students whose instrument is singing have a very low average in accompaniment with piano compared to students who play other individual instruments. Since the piano is frequently used as an auxiliary instrument in singing lessons, the low level of proficiency perception of these students in accompaniment is seen as a very important result.

1- Piano lessons are not limited to 1 year (2 semesters) and piano lessons are given more place in the curriculum,

2- Not limiting piano lessons to 1 hour a week and increasing weekly lesson hours

3- Making necessary plans for adding "piano accompaniment" course to the curriculum,

4- In order to improve the accompaniment skills of teacher candidates, it is obligatory to accompany a different instrument every semester or every year in the final exam or in any concert event,

5- It may be suggested to conduct studies on the teaching staff of piano lessons to be able to accompany with the piano and to teach students how to accompany with it.

Genişletilmiş Özet

Müzik Eğitimi

Müzik eğitimi, bireyin müzik alanında istedik davranışları edinmesi süreci olarak tanımlanmaktadır. Müzik eğitiminde temel amacın; müzikal bir davranışın

kazandırılması, müzikal bir davranışın değiştirilmesi ve müzikal bir davranışın geliştirilmesi süreci olduğu ifade edilebilir. Uçan'a (2005, s. 30) göre müzik eğitimi, "bireye kendi yaşantısı yoluyla amaçlı olarak belirli müziksel davranışlar kazandırma, bireyin müziksel davranışında kendi yaşantısı yoluyla amaçlı olarak belirli değişiklikler oluşturma ya da bireyin müziksel davranışını kendi yaşantısı yoluyla amaçlı olarak değiştirme veya geliştirme süreci" olarak tanımlanmaktadır.

Çalgı Eğitimi

Müzik eğitiminin en önemli boyutlarından birisi olan çalgı eğitimi, beceriye dayalı davranışların organize olmasıdır. Çalgı eğitimi; bilişsel, duyuşsal ve devinışsel davranışların organize olması ile bir çalgıyı öğrenme ve öğrenilen çalgıyı teknik ve müzikal açıdan etkili bir biçimde kullanma sürecidir. Müzik eğitimi sürecinde öğrenilen teorik bilgiler çalgı eğitimiyle birlikte uygulanma fırsatı bulur.

Piyano Eğitimi

Türkiye'de müzik öğretmeni yetiştiren kurumlarda çalgı öğretimi sürecinde öğretilen temel çalgıların başında piyano gelir. Piyano, "geniş bir literatüre sahip olma, çoksesli kullanılma, eşlik çalgısı olma özellikleri ile hem bir eğitim alanı olarak hem de etkili bir eğitim aracı olarak, çalgı eğitiminde önemli bir yere sahiptir" (Yazıcı, 2013, s. 132).

Piyano ile Eşlik

Müzik eğitiminde "eşlik" oldukça önemli bir yer teşkil etmektedir. Eşlik kavramı, ses veya çalgı müziğinde bir eserin armonik özelliklerini ortaya çıkaran, esere derinlik kazandıran müziksel bir birliktelik şeklinde tanımlanabilir (Say, 2005). Eşlik, "bir müzik yapısının ana melodisini veya ses partisini destekleyerek ona anlam, zenginlik, derinlik gibi özellikler kazandıran yardımcı ses öğeleri ve ses yapılarıdır" (Ersoy ve Gürpınar, 2017, s.2).

Müzik Öğretmeni Yetiştirme Lisans Programı

Türkiye'deki eğitim-öğretim sisteminde müzik öğretmenleri, üniversitelerin eğitim fakültelerine bağlı olan müzik eğitimi ana bilim dallarında yetiştirilmektedir. Müzik öğretmeni adayları 4 yıllık lisans eğitimi süresince işitme, çalma, söyleme gibi müziksel alanlarda gelişmekle birlikte pedagojik formasyon dersleri de alarak öğretmenlik mesleğine hazırlanmaktadır. Bir diğer yandan, üniversitelerin konservatuvar, müzik ve sahne sanatları, güzel sanatlar fakültelerinden mezun olan adaylar da pedagojik formasyon eğitimi sertifika programını başarıyla bitirmeleri halinde öğretmenlik yapabilmektedirler.

Öğretmen yetiştirmede 1983 yılında eğitim fakülteleri modeline geçildikten sonra günümüze dek farklı müfredatlar yayınlanmıştır. Genel bir özet yapmak gerekirse, 1983 ve 1998 müfredatlarında piyano derslerinin 6 yarıyıl, 2006 müfredatında piyano derslerinin 8 yarıyıl olduğu, bu üç müfredatta da piyano ile eşlik çalma

derslerinin bulunduğu ve piyanonun aktif olarak kullanıldığı diğer derslere birçok yarıyıl da yer verildiği görülürken 2018 müfredatında piyano derslerine sadece 2 yarıyıl ayrıldığı, piyano ile eşlik çalma dersinin müfredatta yer almadığı ve piyanonun aktif olarak kullanıldığı derslerin sayısının eski müfredatlara oranla azaltıldığı görülmektedir.

Bu çalışmada, müzik öğretmeni adaylarının piyano ile eşlik yapabilme yeterliklerinin ne düzeyde olduğu ve çeşitli değişkenler açısından bu yeterliklerin fark yaratıp yaratmadığını ortaya koymak amaçlanmıştır.

Bu doğrultuda, 2018 yılından beri yürütülmekte olan müzik öğretmeni yetiştirme lisans programı ile eğitim almakta olan öğrencilerin piyano ile eşlik yapabilme yeterliklerinin ne düzeyde olduğu bu çalışmanın problem durumunu oluşturmaktadır.

Araştırmanın problem cümlesi; “Müzik Öğretmeni Adaylarının Piyano ile Eşlik Alanında Yeterlik Algıları Ne Düzeydedir?” şeklinde oluşturulmuştur.

Araştırmada belirlenen alt problemler şunlardır:

- 1- Müzik öğretmeni adaylarının piyano ile eşlik alanında yeterlik algıları ne düzeydedir?
- 2- Müzik öğretmeni adaylarının piyano ile eşlik alanında yeterlik algıları cinsiyete göre farklılık göstermekte midir?
- 3- Müzik öğretmeni adaylarının piyano ile eşlik alanında yeterlik algıları yaşa göre farklılık göstermekte midir?
- 4- Müzik öğretmeni adaylarının piyano ile eşlik alanında yeterlik algıları mezun olunan lise türüne göre farklılık göstermekte midir?
- 5- Müzik öğretmeni adaylarının piyano ile eşlik alanında yeterlik algıları lisans öğrenim yılına göre farklılık göstermekte midir?
- 6- Müzik öğretmeni adaylarının piyano ile eşlik alanında yeterlik algıları piyano eğitimi aldıkları süreye göre farklılık göstermekte midir?
- 7- Müzik öğretmeni adaylarının piyano ile eşlik alanında yeterlik algıları bireysel çalgıya göre farklılık göstermekte midir?

Yöntem

Araştırmanın Modeli

Bu çalışma, nicel bir araştırma olup genel tarama modeline dayandırılmaktadır. Genel tarama modeli, çok sayıda elemandan oluşan bir evrende, evren hakkında genel bir yargıya varabilmek için evrenin tümüyle veya evrenden alınan belli bir örneklem üzerinde yapılan tarama çalışmalarıdır (Karasar, 2011).

Evren ve Örneklem

Araştırmanın evrenini, Türkiye’deki Üniversitelerin Eğitim Fakültesi Güzel Sanatlar Eğitimi Bölümü Müzik Eğitimi Ana Bilim Dalı öğrencileri oluşturmaktadır. Araştırmanın örneklemini ise, 2022-2023 eğitim-öğretim yılında Pamukkale Üniversitesi Eğitim Fakültesi Güzel Sanatlar Eğitimi Bölümü Müzik Eğitimi Ana Bilim Dalı’nda

öğrenim görmekte olan ve gönüllü olarak çalışmaya katılmak isteyen öğrencilerden oluşmaktadır.

Veri Toplama Araçları

Bu çalışmada veriler anket aracılığı ile toplanmıştır. İlk aşamada, araştırmacı tarafından öğrencilerden demografik bilgilerle ilgili anket sorularını yanıtlamaları istenmiştir. İkinci aşamada ise Piji (2007) tarafından geliştirilen “Piyano ile Eşlik Alanında Yeterlik Algısı Ölçeği” kullanılmıştır.

Veri Analizi

Araştırmada belirlenen değişkenler ile ölçeğe verilen cevapların ortalamaları arasında istatistiksel olarak anlamlı bir fark olup olmadığını test etmek amacı parametrik testlerden “bağımsız örneklem t-testi” ve “tek yönlü varyans analizi (anova)” kullanılmıştır.

Sonuç, Tartışma ve Öneriler

Araştırmanın sonucunda, müzik öğretmeni adaylarının Piyano ile Eşlik Alanında Yeterlik Algısı Ölçeğine verdikleri cevaplardan elde edilen ortalama puanın 44,6176 olduğu sonucuna varılmıştır. Bu puanın “az katılıyorum” ile “çok katılıyorum” seçenekleri arasında olduğu ancak “az katılıyorum” seçeneğine daha yakın bir yerde olduğu ve ortalama puanın orta düzeyin altında yer aldığı görülmektedir. Bu doğrultuda, müzik öğretmeni adaylarının piyano ile eşlik yapma konusunda kendilerini yetersiz gördükleri sonucuna varılmıştır.

Müzik öğretmeni adaylarının ölçeğe verdikleri cevaplar doğrultusunda cinsiyet ve yaş grubu değişkenlerine göre ortalama puanlar arasında anlamlı bir fark bulunmamıştır.

Öğrencilerin mezun olunan lise türü, lisans öğrenim yılı, piyano çalma yılı, bireysel çalgı değişkenlerine ölçeğe verdikleri cevapların ortalamaları arasında anlamlı bir fark bulunmaktadır.

- 1- Piyano derslerinin 1 yıl (2 yarıyıl) ile sınırlandırılmaması ve piyano derslerine müfredatta daha fazla yer verilmesi,
- 2- Piyano derslerinin haftada 1 saat ile kısıtlanmaması ve haftalık ders saatlerinin artırılması
- 3- Müfredatta “piyano ile eşlik” dersinin eklenmesi için gerekli planlamaların yapılması,
- 4- Öğretmen adaylarının eşikleme becerilerinin gelişebilmesi amacıyla her yarıyıl veya her yıl başka bir çalgıya final sınavında veya herhangi bir konser etkinliğinde eşlik yapma zorunluluğu getirilmesi,
- 5- Piyano derslerini yürüten öğretim elemanlarının piyano ile eşlik yapabilme ve piyano ile eşlik yapabilmeyi öğrencilere öğretebilme durumları ile ilgili çalışmalar yapılması ve yapılacak bu çalışmalar doğrultusunda ihtiyaç halinde öğretim elemanlarına hizmet içi eğitimler verilmesi önerilebilir.

Araştırmanın Etik Taahhüt Metni

Yapılan bu çalışmada bilimsel, etik ve alıntı kurallarına uyulduğu; toplanan veriler üzerinde herhangi bir tahrifatın

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