



EVALUATION OF THE TEACHING TECHNIQUES OF THE PIANO ARRANGEMENT OF AL YEMENI MOR YEMENI SONG

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Abstract

In this study, Al Yemeni Mor Yemeni piece is mid-level piano arrangement is aimed to evaluate the teaching stages of the students in line with the opinions of field experts. The research was analyzed using descriptive analysis and interview method which is one of the qualitative research methods. The appropriateness of the piece was asked to 10 field experts by a semi-structured interview form. The evaluation of the work by field experts in terms of piano teaching techniques according to the piano arrangement has been examined under three sub-titles; the basic information used in the arrangement, the technical equipment used in the arrangement and the interpretation of the work. Within the scope of basic information, number of measures, time repeats, dal segno, D.S.al Fine, octave sign, tie, modifier signs; within the scope of technical expression, pedal, arpeggio, tie and slur, chord transition, closed and open position transition; within the scope of the interpretation of the work, the concepts of nuance and pedal were examined. The findings were analyzed by describing them in accordance with the feedback given by the field experts. As a result, the research was concluded that the arrangement of *Al Yemeni Mor Yemeni* is appropriate for an individual who plays the piano at an intermediate level. In this direction, the suggestions of the experts in the field were evaluated.

Keywords: Cyprus folk song, piano arrangement, piano teaching techniques.

Introduction

The type of music that has been performed with sincere feelings, within the framework of original rules that are independent of the traditions of the society, is defined as traditional music. Music, in which the feelings are sincerely expressed in a simple and clear way, is considered to be first class due to its originality in terms of artistic quality (Özarslan, 2010). In Cyprus, music has begun to form its shape from 1975 during the civil war (Moody, 2016). Also, Turkish songs were rarely taught in schools until 1983. By the establishment of T.R.N.C., local songs were taught more frequently as a result of the new education system (Gorgoretti, 2019). During the mid. 1980's, it has been observed that the Turkish songs of Cypriot composers started to be taught as a part of music education in schools as well as the songs reflecting Cypriot traditions (Selçuk, 2019).

Kamran Aziz has an important place in the history of Cypriot-Turkish music with her compositions and contributions to the Turkish Cypriot music culture. She found the Western

music ensemble with her friends during the 1950s (Vurana, Aksaygın, Uluöz, Keleş and Özakıncı, 2020). She added new values to our culture by composing various music genres such as valse, lament, March and tango (Kafkas, 2001). With the music ensemble she found, Kamran Aziz was re-arranging and translating tango, valse and foreign language popular songs of that period to Turkish and she was bringing them to the society. As well as these arrangements, her own compositions also came to the fore. Through her compositions, she brought Cyprus issues and motifs as a value to Turkish Cypriot community and shed light on other composers (Kanal Sim, 2018). Kamran Aziz's compositions have been ingrained in our culture since then and have been inherited by the society as they started to be taught as a part of Turkish Cypriot music education. Compositions of Cyprus which are our cultural heritage today, enrich our cultural repertoire by playing an important role in education. Getting access to the notations (written notation sources) of the music that has become an indispensable part of the Turkish Cypriot tradition can sometimes be difficult due to the lack of resources. It has been essential to arrange the song *Al Yemeni Mor Yemeni* instrumentally as a piano solo.

In *Al Yemeni*, the depictions of women through the use of Yemeni, Henna, beautiful, coy and eloquent show that the traditional Cypriot-Turkish music has Anatolian characteristics (Direktor, 2018). Lyrics praising Cypriot girls have a rich syntax by the use of local features.

Editing means making a change to the order of a piece written for a certain voice or an ensemble so that it can also be performed on the other instruments. As a result of this definition, it is possible to make additions to the melody of the piece and also to change the melody; the purpose of an arrangement made for an instrument with different characteristics is to redesign the piece in accordance with the instrument (Madanoğlu, 2019). The original notation of *Al Yemeni Mor Yemeni* song is for voice. In order to announce the main melody written for the voice and to continue music by the piano as a melodic accompaniment, the arrangement of the song in the form of an instrumental piano solo was done by taking into account of the interpretation of the lyrics. As in the piano arrangements of traditional music, the piano arrangement of *Al Yemeni Mor Yemeni* did not start with the chorus melody in the original version of the song but with the melody of the lyrics was used in the introduction. Bulut (2011) compared the original notation of the folk song *Hoş Gelişle Ola* with the piano arrangement, and he decided that the saz entrance part of the song is not included in the introduction part of the piano arrangement.

Playing the piano is a comprehensive process that includes all cognitive, sensory and psychomotor skills. Described as technical competence at the beginner level, it is important for people to acquire behavioral skills such as correct posture in front of the piano, correct position of the hands, touch dominance and agility in a controlled and correct manner in order to be able to develop and take these acquired skills to the next level. At the intermediate level, the difference in articulation and touch sensitivity between the two hands are controlled (Ertem, 2011). Playing advanced three-voice chords, suddenly changing contrasting nuance transitions, chromatic transitions, expressing the sentences in the piece as interpretations by using ties and nuances together, detecting the non-tonal sounds used in the piece and using the pedal in accordance with the accompaniment model on the left hand are the skills that are acquired by individuals who play the piano at the intermediate level (İlkay and Sarı, 2020). The piano arrangement of the song *Al Yemeni Mor Yemeni* was written considering the intermediate level piano playing skills, and the teaching stages were determined accordingly. The teaching stages prepared by the researcher are as follows: the quavers that come as 2+3 in the piece are explained to the student by the time signature of 5/8. Firstly, the first beats of 1-2, 1-2-3 are uttered slowly by the teacher respectively in numbers and this teaching style

will continue as such. Then, using body percussion, the student is asked to hit her chest by her right hand on 1st beats as a unit beat while the teacher sings each beat of the 5/8. In these exercises, the student is asked to do at least 8 measures. Afterwards, the weak strokes are asked to be done by hitting the leg by the left hand right after the right hand's strokes. Finally, with singing the quavers in the measure, it is required that the unit strokes, which are done by hitting the hand in such a way that the hand is full of clap, while the weak strokes are done by hitting the palm of the other hand by only the fingertips of one hand. These exercises continue until the time signature is grasped by the student and after the student does the transitions between the measures without a hitch, the sight-reading of the piece is started. Before starting to do the sight-reading of the piece, the student is reminded of the nuances, slurs, ties, sharps, voltas, segno and pedal expressions in the piece accompanied by the questions of the teacher. The teacher tells the student to start as 1-2, 1-2-3 slowly by both applauding and saying the numbers, and the instruction is given to students so that the first two measures are done in silence, and the student starts to do the sight-reading in a slow tempo in the line with the instructions by obeying everything except pedalling. In this direction, the piano arrangement of the song *Al Yemeni Mor Yemeni* and the evaluation of the teaching stages by the field experts constitutes the problem of the research.

Aim of this Research

It is aimed to evaluate the Cypriot folk song *Al Yemeni Mor Yemeni* for intermediate piano students in accordance with the opinions of the field experts in their teaching stages. For this purpose, answers to the following questions were sought.

1. In terms of teaching the basics,
2. In terms of teaching theoretical knowledge,
3. In terms of interpretation, what are the opinions of the field experts on the evaluation of the teaching stages?

Methodology

This study is a qualitative research method which was carried out in order to describe the expert opinions by determining the suitability of the song *Al Yemeni Mor Yemeni* in terms of piano teaching methods. Studies in which the problem situation was associated and connected with people's feelings, thoughts and experiences are defined as qualitative (Ilgar and Ilgar, 2013). The method that present people's own perspectives, personal experiences and individual feelings together with subjective values is called the interview technique (Karataş, 2015).

Research Strategy

Descriptive analysis which is one of the qualitative research methods was used. In this study, the answers and suggestions received from the field experts were described and the findings of the study were formed. Descriptive analysis is a method that requires superficial explanation and does not require details in the processing of the data (Baltacı, 2019).

Research Instruments

In this study, data was collected by the 'semi-structured interview form'. The field experts were asked questions about being able to analyze the sub-objectives of the research by the semi-structured interview form.

The research method that aims to determine the differences and compare the feedback to be given to the questions directed in accordance with the questions prepared in advance, is the interview technique (Gedik, Altıntaş and Kaya, 2018).

Data Analysis

The piano arrangement stages of *Al Yemeni Mor Yemeni* song were analyzed by taking the opinions of the field experts in accordance with the sub-problems of the study. The field experts were asked questions about 3 different dimensions of the study. In the research, teaching basic information, teaching the theoretical information and evaluating the teaching stages in terms of interpretation have been examined. In this direction, the answers given by the field experts to 3 different dimensions were described and analyzed.

Results

In this section, the sub-problems were formed under three sub-headings by taking expert opinions.

Opinions of the Field Experts in terms of Teaching the Basic Information

The part A of the 1st question asked in line with the basic information is as follows; “What is your opinion about the ability of a student playing the piano at intermediate level to understand the basic information used in the arrangement (time signature, volta, segno, octave sign, tie)?”. The basic information used in the arrangement was deemed appropriate by 10 field experts in terms of the perception of a student playing the piano at intermediate level. Field experts said, A2: *“Syncopated rhythms can be applied at an intermediate level. Also, the 'augmented' chord in bar 6 is important for an intermediate learner's hearing ability. Other technical equipment is also very basic concepts and it is not enough to go over”*, A3: *“I think that the basic information used in the arrangement will not pose a problem for the perception of an intermediate piano student. The information used is included in the curricula of musical hearing, literacy and piano lessons, which are among the most basic courses in music education, in the first year of fine arts high schools and education faculties music teaching programs, and are taught to students as basic information”*, A4: *“A student who plays the piano at an intermediate level can perceive the basic information used”*, A6: *“Although determining the suitability of a piece for a piece depends on the readiness level of the student, in general, the volta, segno, D.S. features such as al Fine, octave sign, tie are suitable for an intermediate piano player. The anxiety I feel intensely here is whether all students at intermediate level can perceive an irregular time signature such as 5/8 or not”*, A8: *“The basic information in arrangement is perceptible and applicable for a student who can play the piano at intermediate level”*, A9: *“The basic information given is appropriate for an intermediate level student”*. In this section, field experts generally mentioned that the arrangement of *Al Yemeni Mor Yemeni* is suitable for the intermediate level in piano and that it is easily perceptible and applicable for piano students at this level.

Although there are music educators who defend its appropriateness by having the same opinion, the level of popularity of the work was also mentioned by two field experts; A5: *“It is at a level that an intermediate piano student can perceive and learn. First of all, listening to the piece is important in understanding the basic information”*, A7: *“In this piece you have arranged, the basic information is expressed in a very clear and simple way, and I think it is at a level that can be easily perceived by an intermediate piano player. Mentioning the tempo of the piece will be more useful to someone who hasn't heard of this piece before”*.

It was pointed out by A7 that the metronome mark was not specified at the beginning of the piece and that if it was specified, a person who does not know the song would easily increase the level of perception of the piece. The metronome mark issue mentioned here is also addressed by A3 in part A of question 2.

Feedback received to the question “Is the prepared teaching method suitable for the teaching of the basic knowledge of the intermediate piano student?” which was asked in part B of the 1st question; it was deemed appropriate by 10 field experts in terms of comprehending the basic knowledge of the intermediate piano student. A5, one of the field experts, stated that it was deemed appropriate in line with her piano teaching method and A6 stated that it would be appropriate by referring to the arrangement accompaniment model. Feedback given by A5: *“The time signature may seem unusual for the student, therefore, the rhythm must be played by hand strokes by dividing the piece in one note. Since 5 is divided as 2+3 or 3+2, the student may have some difficult. First of all, the song should be played and sung to the student and the student should listen to segno. Then ask what he heard and get an answer from the student. It should definitely be asked until awareness arises. If the answer is received, it should be studied. Then, a map should be created by giving signs to the parts of the piece and the traffic of the piece should be grasped by the student... The plan I mentioned is suitable for the intermediate level student. After the traffic of the piece occurs, the right and left hands should be studied and taught separately”* and the feedback given by A6 is as follows: *“If we do not count the wide jumps on the left hand between the arpeggios, that is, the rapid change of the intervals in bars 9-15, the nuances, the structure of the accompaniment, the contrasts captured with the octaves by the support of the nuances, and other musical elements, the prepared teaching plan is suitable for the teaching of the basic knowledge of the intermediate piano student”*.

Opinions of the Field Experts in Terms of Teaching Theoretical Information

Feedback to the question “What are your opinions on the students’ perception on the technical expressions used in the arrangement (pedal, arpeggios, slur, chord transition, close and open position transition)?”, which was asked in part A of the 2nd question; the field experts evaluated the piano arrangement of the song *Al Yemeni Mor Yemeni* according to their teaching methods, and 9 field experts stated that it was generally suitable for intermediate piano students at a perceptible level. Some of the answers given by field experts who gave were positive as; A1: *“Intermediate level student should be able to perceive”*, A2: *“Intermediate level student should be prepared for various arpeggios in both five finger positions and an octave. The pedal use should be learnt properly as the bass and harmony change. The one-flat minor tone can be grasped easily for an intermediate level student, not only to raise one’s hand, but also to convey the unwritten nuances used in phrase formation”*, A5: *“It is suitable for the learning of the student at intermediate level... The student already knows technical signs, pedal, arpeggiso, ties, chord transition. The information should be repeated and reminded, and the right hand and the left hand should be practised separately and then combined”*, A8: *“The technical expression is clearly and understandably expressed in the arrangement”*. Among the feedback received from 9 field experts, 3 of them made criticisms about the written arrangement and expressed their individual opinions: A6: *“Technical signs, ties, chord transition and pedals are reasonable in terms of students’ perception. With the arpeggios between bars 9-15, the transition between closed and open positions can be difficult to perceive”*, A7: *“If I evaluate the technical expression from a general point of view, I think it would be better to reduce the chord transitions to a level where they can be performed more easily, and if the student’s ear is not prone to dissonant*

sounds and sound groups, it would be better to harmonize such sounds in order to make them sound consonant. I think that specifying the finger number at the points where the position changes occur will help the student to predict what he/she will do and will contribute to the learning to take place more easily. Finger numbers are indicated at many points, which is fine. I think that just a few more points should be added. Especially in position changes. In general, it would be a lie if I say that I did not think about whether it would be possible for the transitions on the left hand to be smoother throughout the work. Apart from these points, I do not think that there is an essential point that will cause problems in students' perception", A9: "Technical expression is appropriate for intermediate level" A3 expressed her personal opinion on the arrangement of the song as: "I think grouping the individually written quaver notes as in the right hand of the 1st bar would make it easier for the student to read and perceive the rhythm more easily while sight-reading, and if the notes in the arrangement was written in the same style, it would be easier to read and write a more accurate note. Specifying the tempo with a metronome mark at the beginning of the piece together with the unit beat would help the student to perceive the tempo. If it is desired to extend the chord in the left hand in the part with "pointorg" in the volta, it would be correct to add the sign of "pointorg" to the left hand. By adding the dominant 7 chord to the last meter on the D sound and playing it by breaking it, you can feel the sound of the piece's staying in the air" The metronome mark, which was specified by A3, was mentioned in the first question by A7 under the title of 'Basic Information'. Again, the writing styles of the notes, which were mentioned by A3, were also mentioned by A9, and the comments of the two field experts supported each other. The writing style suggestion made by A9 is as follows: "...it is an important detail that the notes should look the same in grouping. The grouping of notes in all bars should be 2+3".

Feedback received to the question "Is the prepared teaching plan suitable for the interpretation skill of the intermediate piano student?"; it was found appropriate according to the field experts. In addition to this, 4 field experts expressed their personal opinions. A3: "I think it would be more appropriate if the issues I mentioned in part A were revised". In part A, there are issues such as notational styles, specifying the tempo at the beginning of the song with the metronome mark, adding the 'pointdorg' sign to the 3rd beat of the left hand in the 16th bar, and adding the dominant 7th chord on the D note in the left hand in the last bar. In line with the issues mentioned here, in addition to the technical expression, the field expert suggested adding a chord, which is thought to be more pleasing to the ear individually, in the last part. A5: "Intermediate level students can play this piece if the path I mentioned above is followed. Only 5/8 rhythm should be studied well" The path suggested here is: "The student already knows technical signs, pedal, arpeggios, tie, chord transition. The information should be repeated and reminded, and the right hand and left hand should be practised separately and then together", A6: "The prepared teaching plan is generally appropriate, but from bar 10 to 11 and bar 12 to 13. Technical equipment such as arpeggio figures that make the transition to the bar should be reconsidered and arranged", the point mentioned by the field expert here is between the 3rd octave left and the 2nd octave F, and the 3rd octave F to the 2nd octave E; they are 9-point range transitions found with the 2nd finger and 5th finger numbers. A7: "As I just mentioned, from a general point of view, we can say that this plan is suitable for the technical expression of the intermediate piano student", the chord transitions mentioned in the part A of the question, replacing the dissonant sounds with sounds that should be heard in harmony, putting finger numbers to the missing places in the position changes, and parts related to left hand accompaniment are suggested. The examples of accompaniment given in detail by A6 have been mentioned by A7 with a general point of

view. A9: *"It is suitable. Pedals can also be added from bar 9 throughout the work"*, referring to the use of pedals by the field expert, it was commented that pedal use can also be considered as more frequent use.

Opinions of the Field Experts on the Evaluation of Teaching Stages in Terms of Interpretation

Feedback to the question "What are your opinions on the interpretation of the piece from the beginning to the end (nuance, pedal) reflecting the character of the piece?"; the work was generally evaluated in terms of nuance and pedal use, and it was reported by field experts that it reflected the character. A4: *"The nuances and pedals used are suitable for the character of the piece"*, A5: *"The nuance/pedal used from the beginning to the end of the piece reflects the character of the piece..."*, A8: *"Simple and understandable nuances are used. It suits the character of the piece"*, A9: *"It was a nice a-b-a. The arpeggios in the middle filled the work very well..."*, A2: *"The most defining feature of the piece is that it consists of a lame rhythm, it should be waited on the last eighth note and it should not be rushed to the new bar. The opposite dynamics will be decisive in terms of showing the transitions in both the color palette of the student and the form of the piece. Always paying attention to the finger numbers will play a big role in eliminating the problems that may occur during the interpretation. Care should be taken to the left hand accompaniment, which consist of intense notes. Do not overwhelm the right hand"*; in the feedback given by the field expert, the interpretation process of the work was evaluated within the framework of the field expert's own teaching method; it has been suggested that by paying attention to the nuance differences in the arrangement, it will be useful in the teaching process of the contrasting dynamics, that the finger numbers will be specified in detail, it will be easier to follow in terms of teaching, and in terms of teaching method, the left hand should be lighter than the right hand as it is the main melody with the melody of the words on the right hand. A3: *"The use of pedals on the 3rd stave will help the left hand feel more 'legato'"*, A7: *"When I look at the piece from beginning to end, it is clear that it has a quality that reflects the character of the piece in terms of nuance and pedal. I think maybe more pedals can be added to some points"*, A9: *"It was a nice a-b-a. The arpeggios in the middle filled the work very well. Pedal use can also be increased overall for the arpeggios section in the middle"*; 3 field experts stated that pedals should be added to some non-pedal dimensions in the arrangement. A3: *"...in addition to the interpretation, 'ritardando' can be added in order to increase the purpose of the staying effect of the harmony in bars 33 and 34, and 'ritardando' can be added in bars 17 and 18 in order to give a feeling of ending"*, A6: *"...if 'ritardando' can be added in bar 34 and a pointdorg/fermate sign is placed at the end of the bar, the interpretation can be more effective and rich"* Here, A3 and A6 suggested adding 'crescendo' and 'diminuendo' to some bars in the arrangement as well as 'ritardando' to the ending parts of the sentences.

According to the feedback received to the question "Is the prepared teaching plan suitable for the interpretation skill of the intermediate piano student?"; the field expert also found the teaching plans suitable for the piano student's ability to interpret. The feedback received to the question is completely positive, and A5 mentioned the points to be considered in terms of teaching methods in her answer: *"...the student should listen to the piece well and know it. It may be difficult for the student to interpret. This can be studied by repeating, listening and dividing it many times"*. Some of the feedback received are as follows: A4: *"An intermediate piano student can do the nuances and pedals used in the piece"*, A6: *"Yes, the prepared teaching plan is suitable for the interpreting skill of an intermediate piano student"*, A7: *"I think the prepared teaching plan is suitable for the interpreting skill of an intermediate piano*

student”.

Discussion and Conclusion

In terms of teaching the basics, feedback to the question “What is your opinion about the ability of a student playing the piano at intermediate level to understand the basic information used in the arrangement (time signature, volta, segno, octave sign, tie)?”; “A7: ...specifying the tempo of the piece would be clearer for someone who has not heard of this piece before...”, “A3: ...specifying the tempo with a metronome mark at the beginning of the piece together with the unit beat would help the student to perceive the tempo...”. Field experts has suggested specifying the tempo would be more useful. Tempo is usually indicated in the upper left corner of the introduction part of the piece (Elmas and Köse, 2021). In accordance with the suggestions of the field experts, the metronome mark was added as 185 bpm with the unit beat of eight note to the introduction part of the piece, and as a result, the deficiency in specifying the metronome mark was eliminated. “A2: ...syncopated rhythms can be put into practice at an intermediate level..., A5: ...the time signature may seem unusual for the student, therefore, the rhythm must be played by hand strokes by dividing the piece in one note. Since 5 is divided as 2+3 or 3+2, the student may have some difficulty..., A6: ...the anxiety I feel intensely here is whether all students at intermediate level can perceive an irregular time signature such as 5/8 or not...” A2 emphasized the appropriateness of the time signature; A5, on the other hand, stated that the time signature used is in a different pattern than simple and compound time signatures, and it was suggested that the time signature would be applicable if explained how it operates in accordance with the preferred teaching method. A6, on the other hand expressed her hesitations about the perception of 5/8 time signature: these kind of time signatures are formed by the combination of simple time signatures divisible by 2 and compound time signatures divisible by 3 (Özgür and Aydoğan, 2009). The time signatures that are formed by both simple and compound time signatures are called irregular time signatures. Since unit beats are strongly indicated in the time signatures containing double and triple units, as unit beats are formed by the note groups that come in 2 and then 3, in *Al Yemeni Mor Yemeni*, unit beats are stated as 2+3 in the time signature of 5/8 (Özgül, 2017). In the research on the use of irregular time signatures in school songs, Yöndem (2016) concluded that the time signature of 5/8 was used the most as 2+3 among the irregular time signatures. On the other hand, Özdiñer (2010) suggested that in the teaching of Turkish folk dances, students should learn by counting the beats in the measures while dancing. Therefore, it is possible to teach *Al Yemeni Mor Yemeni* to a piano student by counting the piece as 1.2 – 1.2.3, and having the student sing the song at the same time she plays it. A6 stated her concern about being able to teach all the students the time signature of 5/8, however, in accordance with the available resources, it can be concluded that the song can be taught to the students at intermediate level. While it is recommended to teach the songs piano students by using different teaching methods, especially the songs with irregular time signatures which are also found in our traditional music, the views of field experts A2 and A5 on the arrangement of *Al Yemeni Mor Yemeni*, compromise with the sources in the literature.

Feedback to the question “Is the prepared teaching method suitable for the teaching of the basic knowledge of the intermediate piano student?”: the teaching of the song *Al Yemeni Mor Yemeni* was found appropriate by the field experts. A6 expressed the opinion that it is not suitable between certain bars: “If we do not count the wide jumps on the left hand between the arpeggios, that is, the rapid change of the intervals in bars 9-15, the nuances, the

structure of the accompaniment, the contrasts captured with the octaves by the support of the nuances, and other musical elements, the prepared teaching plan is suitable for the teaching of the basic knowledge of the intermediate piano student” A7 expressed the similar opinions in part A of the 2nd question: “...I think it would be better to reduce the chord transitions to a level where they can be performed more easily, and if the student’s ear is not prone to dissonant sounds and sound groups, it would be better to harmonize such sounds in order to make them sound consonant...” Jacobson, Lancaster and Mendoza (2015) state that as a result of the literature review, among the recommended pieces for beginner students, there is Bach’s *Musette in D Major (BWV Anh. 126)*. In the piece, there is an octave transition between the 24th and 25th bars on the left hand, from the D note in the 3rd octave to the D note in the 2nd octave with the 5th finger which is a full octave interval. In the arrangement, the transitions between the bars 9-15 are happening between the close notes, between bars 10-11 and 12-13, there is a left hand note being played by the 2nd finger on the 5th beat of bar 10 and the F note on the first beat of bar 10 played by the 5th finger. There is the F note played by the 2nd finger on the last beat of bar 12 and the E note on the first beat of bar 13 which is also 9th interval. Although the transitions between these bars are 9th intervals, the left note in bar 10 on the 2nd finger comes with the note D on the 5th finger in the same position. Here, the transition between bars 10-11 done by 5th finger is between D-F which is 6th interval. In the same way, since the F note in bar 12 is on the 2nd finger, there is a C note on the 5th finger. In this case, the transition of the C note on the 5th finger and the E note at the beginning of bar 13 is again 6th interval transition. The 5th finger jump in Bach’s work, which is considered to be a beginner level piece, requires an octave interval transition and the widest interval in the arrangement among the same fingers has a smaller interval of 6. Again, the suggested accompaniment model at the beginner level is the broken chord model (Kalkanoglu, 2020). The accompaniment model specified between bars 9-15 consists of arpeggios made up of broken chords. In the arrangement of *Al Yemeni Mor Yemeni*, it was composed at intermediate level by developing the right hand and left hand combinations of the points indicated at the beginner level. Therefore, despite the interpretation and opinion by A6 on bars 9-15, the suitability of the arrangement for intermediate level has been proven in accordance with the academic sources. The issues that field experts stated the intermediate level students may have difficulty with, are at the beginner level.

In terms of teaching theoretical knowledge, feedback to the question “What are your opinions on the students’ perception on the technical expressions used in the arrangement (pedal, arpeggios, slur, chord transition, close and open position transition)?”, in line with the suggestions of the field experts in terms of writing style; it was emphasized that the notes should be grouped in unit beats according to the number of 5/8 irregular time signatures in the form of 2+3. A3: “...I think grouping the individually written quaver notes as in the right hand of the 1st bar would make it easier for the student to read and perceive the rhythm more easily while sight-reading, and if the notes in the arrangement was written in the same style, it would be easier to read and write a more accurate note...”, A9: “...it is an important detail that the notes should look the same in grouping. The grouping of notes in all bars should be 2+3” are the comments fully supported by the academic resources that helped in the correction and re-arrangement of the song *Al Yemeni Mor Yemeni*. In the source where the examples of simple time signatures are given, it is stated that the notes corresponding to unit beats should be grouped separately (Gerou, 1996). Attention should be paid to the fact that 5/8 time signatures are formed as 2+3 by the combination of simple and compound time signatures (Taylor, 2014). The musical notation programme Musescore 3 used for the arrangement made by the researcher suggests grouping the notes as 3+2 generally for the

time signature of 5/8. Although the steps stated in Musescore 3's guide (musescore 3) were tried, the note grouping method could not be changed. In the first version of the arrangement, which was written temporarily by the researcher to be corrected later on, in order to be easily read by the field experts, the groups of 3 were written in single quavers in order not to be written as 3+2 groups according to the grouping originated from Musescore 3.

A7: “...I think it would be better to reduce the chord transitions to a level where they can be performed more easily, and if the student's ear is not prone to dissonant sounds and sound groups, it would be better to harmonize such sounds in order to make them sound consonant...” this comment of the field expert would be more suitable for the beginner level piano students. Some of the subjects to be perceived and applied by piano pedagogues to intermediate level students; the independence of the hands, changing finger numbers, changing touch between the hands and expressing the differences in expression (Ertem, 2011). The technique in the intermediate piano piece should be repeated in order to be reinforced, and the students who will be guided by the teacher's instructions according to the perception and capacity of the student, paying attention to the finger number and the sound balance between the two hands, and the difficulties that may arise during the learning phase should be returned to the student as new gains, and the student's paying technique should be improved (Winston, 2003). In order to improve the existing technique, the suggested repetition situations were provided by similarly repeating the repetitive left hand accompaniment styles in the arrangement.

A7: “...I think that specifying the finger number at the points where the position changes occur will help the student to predict what he/she will do and will contribute to the learning to take place more easily. Finger numbers are indicated at many points, which is fine. I think that just a few more points should be added. Especially in position changes...” the field expert commented on the incomplete writing of finger numbers in position changes. Finger numbers are indicated in the position changes in bars 9, 11, 17 and 19. The change of position in the 2nd beat of bar 24 and bar 32, the position change in bar 11; since the position changes in bar 19 and 27 are the same, the finger numbers from the same position changes were not written. The issue of repeating finger numbers, which is also avoided in advanced piano pieces, is an important situation that should be considered especially in intermediate level pieces (Kalkanoglu, 2020).

In terms of interpretation, what are the opinions of the field experts on the evaluation of the teaching stages? Feedback to the question “What are your opinions on the interpretation of the piece from the beginning to the end (nuance, pedal) reflecting the character of the piece?”; A3: “Using pedal also on the 3rd stave would help the left hand feel more ‘legato’”, A7: “I think maybe more pedals can be added to some points”, A9: “Pedal use can be increased in general for the arpeggios section in the middle”. As a result of the suggestions of the field experts, pedal was added to the arrangement of *Al Yemeni Mor Yemeni*. It has also been suggested to add tempo terms to the arrangement: A3: “...in addition to the interpretation, ‘ritardando’ can be added in order to increase the purpose of the staying effect of the harmony in bars 33 and 34, and ‘ritardando’ can be added in bars 17 and 18 in order to give a feeling of ending”, A6: “...if ‘ritardando’ can be added in bar 34 and a pointdorg/fermate sign is placed at the end of the bar, the interpretation can be more effective and rich”. These comments were taken into account, however, the researcher did not change the arrangement of the song because by the tie placed on the same notes according to the time signature of 5/8, the value of the notes was extended by 5 beats in bars 18 and 34 which is sufficient. A6: “From bar 19 to 34, it would be better if a slur was added

to indicate the phrases on the right hand". The field expert suggested adding slur by this comment. The pedals used between bars 19 and 34 gave the legato effect that the field expert suggested. The slurs specified to be added were also considered by the researcher during the writing of the arrangement, evaluated according to the paragraph of the lyrics and it was considered as a possible solution to put a slur between bars 19 – 26 and 27 – 34. It was considered unnecessary to specify two lines of 'legato' expression and it was suggested to have the student do it by the use of the pedals as interpretation in teaching methods. A6: "... (19-34) and bars 9-16 could have been supported with more crescendos and diminuendos..." there has been no change in the arrangement as there were more than one expression and interpretation by the researcher that the intermediate student would pay attention to. Apart from the suggestions of the two field experts, the interpretation of the song with the use of nuances and pedals was found appropriate for the intermediate piano student.

Feedback received to the question "Is the prepared teaching plan suitable for the interpretation skill of the intermediate piano student?"; it was found appropriate according to the field experts' own teaching methods. The arrangement of *Al Yemeni Mor Yemeni* was examined under 3 sub-dimensions. In line with the feedback received from the field experts to the teaching of basics, the teaching of theoretical information and the evaluation of the teaching stages in terms of interpretation, it was concluded that the arrangement and teaching techniques are found to be appropriate. Details such as Sorgudong (fermata), pedal and the same style of writing were re-evaluated by the researcher and, additions and changes were made to the arrangement as a result of the opinions of the field experts. The first and final versions of the arrangement of *Al Yemeni Mor Yemeni* can be found in the Appendix.

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Appendix

Al Yemeni Mor Yemeni

Beste: Kamran Adiz
Düzenleme: Deniz Amcazade

The first system of the musical score consists of four staves. The top staff is the treble clef with a melody starting on a quarter note G4, followed by eighth notes A4, B4, and C5. The bottom staff is the bass clef with a bass line starting on a quarter note G2, followed by eighth notes A2, B2, and C3. Dynamics include *f* (forte) and *p* (piano). The system ends with a *Fine* marking.

The second system of the musical score consists of four staves. The top staff is the treble clef with a melody starting on a quarter note G4, followed by eighth notes A4, B4, and C5. The bottom staff is the bass clef with a bass line starting on a quarter note G2, followed by eighth notes A2, B2, and C3. Dynamics include *f* (forte) and *p* (piano). The system ends with a *D.S. al Fine* marking.

Al Yemeni Mor Yemeni

Beste: Kamran Adiz
Düzenleme: Deniz Amcazade

The third system of the musical score consists of four staves. The top staff is the treble clef with a melody starting on a quarter note G4, followed by eighth notes A4, B4, and C5. The bottom staff is the bass clef with a bass line starting on a quarter note G2, followed by eighth notes A2, B2, and C3. Dynamics include *f* (forte) and *p* (piano). The system ends with a *Fine* marking.

The fourth system of the musical score consists of four staves. The top staff is the treble clef with a melody starting on a quarter note G4, followed by eighth notes A4, B4, and C5. The bottom staff is the bass clef with a bass line starting on a quarter note G2, followed by eighth notes A2, B2, and C3. Dynamics include *f* (forte) and *p* (piano). The system ends with a *D.S. al Fine* marking.