



Research Article

Examination of the historical and institutional issues of piano restoration: the case of Türkiye

Erşan Yürek^{1*}

Department of Instrument Education, State Conservatory of Turkish Music, Hacı Bayram Veli University, Ankara, Türkiye

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Abstract

In Türkiye, the piano is the most fundamental instrument of polyphonic music due to its structure. It has advantages in terms of maintenance, repair, and long-term use. This research aims to present the work, institutions, and developments in piano restoration, maintenance, and repair from the early years of the Republic to the present. It highlights a significant gap in piano restoration and emphasizes the importance of tuning in this research. The study investigates prominent piano tuners throughout history and examines the opinions of experts regarding institutional issues in piano restoration. This research is appropriate for a case study method to describe the current situation. In examining the literature on piano restoration, document analysis was employed. The views of three experts working in this field were collected using a semi-structured interview form consisting of six questions to gather data on institutional issues related to piano restoration. The research concluded that the studies in the first half of the 21st century were insufficient and that there were no adequate and systematic piano restoration efforts. However, it was found that after 1970, services in piano making, maintenance, and repair were provided within an institutional, continuous, and systematic structure. It was noted that centers for the construction and design of various instruments have started to open rapidly in universities in Türkiye. Findings from expert opinions indicated a lack of technological equipment in piano restoration materials, insufficient institutional structures in this area, a shortage of labor in piano restoration, and the need to increase university-level studies.

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Introduction

One of the fundamental instruments of Classical Western Music is the piano. Piano education is multifaceted and lengthy, forming the basis of instrument training. In piano education, the use of all sensory organs, the development of musical perception, and the formation of aesthetic concern make it one of the most preferred instruments. In Türkiye, piano education is used as a method in almost every music education institution, conservatories, and fine arts faculties. The piano, which constitutes another dimension of professional instrument training, is the only instrument that can achieve all types and intensities of polyphony and has completed its development. Due to its features, the piano is a fundamental part of music education and is a compulsory auxiliary instrument in many music education institutions (Albuz & Doğan, 2015). Besides being an expensive instrument, the maintenance and repair of the piano have emerged as significant issues. Piano maintenance and repair are, in fact, innovations that are part of the music policies of the Republican era in Türkiye.

¹ Dr., Ankara Hacı Bayram Veli University, State Conservatory of Turkish Music, Department of Instrument Education, Ankara, Türkiye. E-mail: ersan.yurek@hbv.edu.tr ORCID: 0000-0003-0741-7581

General Structure of the Piano

The piano is an important instrument with the most functions among musical instruments and requires significant labor in its production. From a music history perspective, the piano is considered the most suitable instrument for the 12-tone system known today as the Western Music System (Temperament). Research has shown that the piano, both as a solo instrument and as an accompaniment instrument, performs superiorly in music education institutions.

The piano, originally known as "gravicembalo col piano e forte," meaning "a keyboard instrument with soft and loud tones," has been further developed over time. It has surpassed many earlier instruments in several Western European countries and has taken a leading position in musical performance (Muharremova, 2008).

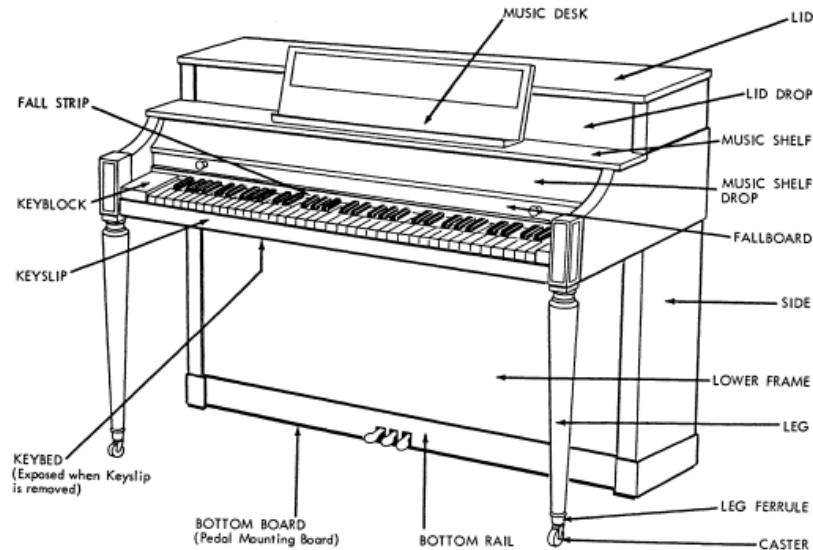


Figure 1. Parts of the piano (Reblitz, 1992:16)

The four most fundamental elements of the modern piano are the independent soundboard, metal strings, hammer mechanism, and the felt and fabric that reduce sound volume. Therefore, it is possible to trace the history of the piano to the instrument where at least three of these elements were first seen together or to the instrument known as the ancestor of the piano. From the four elements identified above, the soundboard and strings are fundamental to various instruments, excluding wind and percussion instruments, such as the violin, kopuz, and oud. Thus, the key elements of the piano are the mechanism for producing sound with hammers and the fabric that mutes the sound. Additionally, the pedal mechanism, which allows the extension of sounds, can be included among these elements (Karul, 2014).

Historical Perspective on the Piano Instrument

Piano in Europe

When examining the historical process of the piano, it is known as the four-stringed monochord used in medieval Europe. During the Baroque period, especially with Bach's "Temperament" Western Music System, the "clavichord" and "harpichord" instruments that followed the monochord were replaced by the piano. The first hammer-action piano was created by Bartolomeo Cristofori (1653-1731), an Italian who dedicated his life to the maintenance and repair of musical instruments. The emergence of the piano attracted interest from many quarters, and significant work was carried out independently in workshops in France, Italy, and Germany to develop the instrument.

Particularly during the Ottoman period, beginning in the early 19th century, the reforms in polyphonic music education led to the introduction of the piano into Turkish music, which is estimated to have been updated due to events at the end of the 18th century or the 19th century. Today, the piano, generally used as an accompaniment instrument in Turkish music education, was first made and exhibited in Kastamonu in 1904 by a Turkish furniture maker. This piano, made by Taşköprülü Mehmet Usta, brought a novelty and made the piano an important instrument in Türkiye. Known as the fundamental instrument of polyphonic music and accompanied music education, the piano requires planned, systematic, and long-term preparation, especially for those who want to become professional pianists. The timely education in piano teaching, gaining necessary skills, and technical studies are known to positively affect the individual's success in almost all music-related courses and the performance of advanced-level pieces. The correct

execution of technically difficult pieces chosen for professional piano education depends on acquiring bodily tracking skills at the right time and ensuring the correct functioning of the body mechanism with its help.

Today, there are hundreds of piano manufacturers worldwide. However, only a few stand out as the world's best piano makers. The reason for this is that these institutions have developed themselves in terms of quality (school education, piano restoration infrastructure work, material production, etc.). There is no scientific measurement that can be used to measure the real quality and value of this instrument. Every instrument has components such as tone, sound, action, and history. The best piano manufacturers prioritize unmatched elements such as sound, tone, or range. If we list today's best piano manufacturers, they are Bösendorfer, Blüthner, Steinway & Sons, Bechstein, Fazioli, Shigeru Kawai, Mason and Hamlin, Stuart and Sons, Schimmel, and Grotrian Steinweg (Akarsu, 2018).

Piano in the Ottoman Period

As the music market in Istanbul developed, playing the piano became an important pastime among Ottoman ladies as a sign of the *alafranga* culture. Although it was seen as limited to lessons and performances in the homes of families from certain socio-economic classes, piano education even entered the curriculum of some state schools. The decorative feature of the piano, which was both an educational and performance tool, made it a multifunctional material element of Ottoman mansion life. This interest in the piano is closely related to the demand of the European middle class for this instrument, which led to mass production of pianos for a period (Alimdar, 2016).



Photo 1. A piano made in the palace by Taşköprülü Mehmet Usta (Can, 2019)

During the Ottoman period, music education was conducted through the "meşk" method, a master-apprentice training system. In the case of the piano, instrument maintenance and repair masters from Italy in the 19th century brought their workshop practices to Istanbul, using the same materials as the European market. These masters trained many "Luthiers" within the Ottoman palace.

In the 19th century, the piano in Istanbul became increasingly popular. Initially used in the palace and among non-Muslims in Pera, the piano gradually started to be used by Muslim citizens, including high-ranking bureaucrats. The Şark Trade Annals recorded at least 80 piano shops in Istanbul from 1868 to 1925. During the same period, there were 24 piano tuners. These figures support the idea that pianos were widely used. The annals also noted an average of 28 piano teachers per year. Piano education also found its place in official schools. From the late 19th century, piano teachers taught in some girls' schools.

The Piano in the Republican Period

There are several views regarding the production of the first domestic piano in Türkiye. One account states that following Atatürk's instructions to İsmet İnönü in 1936, a piano was started in 1947 and completed in 1948. This piano was made by the Music Instruments Department of the 2nd Male Art Institute within the Male Technical High Teacher School, by teachers İbrahim Sakarya and Bahri Yakut (Polat, 2013). Another view mentions a piano manufactured during the Ottoman period, said to be produced by Veysioğlu Mustafa on the island of Crete in 1893 (Alimdar, 2016).



Photo2. The first piano in Türkiye (Can, 2019)

The Republican Period stands out as a very significant era, especially in terms of piano education. It is known that sending the "Turkish Five" abroad for education expanded the importance and usage of the piano. During the Republican period, the generation that emerged from the Ottoman era was more homogeneously enriched in terms of population. This generation was directed towards national identity goals with determination and great perseverance during the state's struggle for salvation and nationhood. The scope of education in institutions and organizations that provided music education was also expanded. Instrument caretakers who specialized in piano making, maintenance, repair, restoration, revision, and tuning were brought to the forefront through scientific discoveries. Starting from the 1800s in Ankara, followed by İzmir and Istanbul, it is known that there were schools for piano making, maintenance, and repair, as well as stores selling musical instruments. Particularly from the pianos made in the 20th century, within the scope of Republican era music policies, it is understood that conservatories and similar institutions that provided music education also offered training in instrument maintenance and repair, cultivating skilled craftsmen. Since the restoration of pianos and musical instruments and the mastery of piano tuning are considered high-level professions, it is known that these special professions were widespread in Istanbul in the 19th century. Moreover, it has been determined that the trade of selling pianos and musical instruments became one of the most common professional fields.



Photo 3. The first piano in Türkiye (Can, 2019)

Research has revealed that there has been limited work on instrument making in Türkiye, and existing efforts have been obstructed. The first Turkish piano was made in the 1900s during the Ottoman period. Subsequently, Hacettepe University produced three pianos, and Dokuz Eylül University made two. Despite individual efforts by piano tuners to negotiate with large firms, these meetings have not yielded results (Karul, 2014).



Photo 4. A Piano Made at Hacettepe University in Ankara (Polat, 2013)

Instrument making and repair in our country started in 1943 at the Second Male Art Institute, which was affiliated with the Male Technical High Teacher School in Ankara. Prof. Şartel, one of the famous violin makers of the time, was brought to our country to train students in this field. Eight students were admitted to this class. Famous names such as Yunus Tarhan, İbrahim Sakarya, and Cafer Açın, who graduated from the school, are still active today. The institutions providing education in instrument making today are the Instrument Making Departments of Istanbul Technical University State Conservatory and Izmir Dokuz Eylül University State Conservatory (Kalender, 2001).



Photo 4. Pianos from the Republican Period in Ordu (Karakuş, 2022)

During the stages of creating pianos in the Republican period, after Atatürk instructed the director of the Ankara State Conservatory, he gained knowledge about the maintenance and repair of instruments, especially after detailed discussions with İsmet İnönü. After inquiring about the production and repair stages of these instruments, he not only ordered the import of these instruments from foreign countries in exchange for foreign currency but also commanded the training of personnel in this field and their dispatch abroad. At the beginning of 1936, Atatürk emphasized the importance of producing instruments in our country for future generations and demanded the commencement of these efforts without delay. Some sources indicate that these efforts began in 1942, after Atatürk's death. In 1942, İsmet İnönü, considering this command as one of Atatürk's primary legacies, contacted Rüştü Uzel, the Undersecretary of Technical Schools in Ankara, and pioneered the establishment of the Music Instruments Department affiliated with the 2nd Male Art Institute within the Male Technical High Teacher School. Among the eight talented students selected, İbrahim Sakarya played a significant role in training valuable personnel in this field during the 20th century. İbrahim Sakarya and Bahri Yakut were appointed as teachers responsible for the training of these eight students and for the newly established instrument maintenance and repair department. In 1947, the foundations of the first piano of the Republic were laid, and President İsmet İnönü closely followed its progress, especially ordering the completion of this piano in time for the exhibition to be held at the school in 1948. This first piano, featuring modern mechanism characteristics and produced with an iron chassis to European standards, was named after the 2nd Art Institute. During the exhibition, this piano was displayed as an important figure in the history of the Republic and still preserves its existence today.



Photo 5. A piano made by Mehmet Efendi at the Governor's Mansion in Kastamonu (Can, 2019)

Purpose and Importance of the Research

Although studies on the historical development of piano education in the Republic of Türkiye, in line with the Western music system, have significantly increased, there is still a lack of sufficient studies on the historical development of instrument education. This research is crucial in providing positive insights through detailed examinations of the historical development of piano maintenance and repair processes in the Republic of Türkiye. This study aims to investigate the piano maintenance and repair efforts during the Ottoman and Republican periods in Türkiye, the processes of the provided education, and the relationship of these advancements with the cultural heritage from previous periods. Additionally, the research focuses on the materials used in pianos, their maintenance and repair, restoration and revision education, the institutions responsible for these trainings, the impressions left by these institutions in the history of music education, and the views of contemporary artists on the progress of the music education process.

Method

This research was conducted using qualitative research techniques within the case study design, as it involves obtaining the current status of piano restoration in Türkiye from individuals working in this field.

Participants

The purposive sampling method was used in this research to select participants who have knowledge and experience regarding the historical development of the piano in Türkiye and developments in the field of piano restoration. The characteristics of the participants are provided in Table 1.

Table 1. Structures of participants, and codes

Participant No	Title	Gender	Age	Codes
1	Professor	Male	45 years	P1-M-45
2	Professor	Male	50 years	P2-M-50
3	Lecturer	Male	51 years	P3-M-51

Data Collection and Analysis

Data Collection

The research data were obtained through a semi-structured interview technique. For this purpose, a semi-structured interview form was developed. In forming the interview questions, the main topics related to piano restoration (experience sharing, institutional work, pianos made in Türkiye, the workforce in piano restoration, university-level studies) were determined. An example interview question is: "What are your thoughts on institutional-level work related to piano restoration in Türkiye? Please explain." After forming the interview questions on the specified topics, necessary corrections were made based on the opinions of two field experts, and the final version of the semi-structured interview form was created (Ekiz, 2009). The semi-structured interview form consists of six questions (see Appendix 1).

Data Analysis

The data obtained from the semi-structured interview questions were analyzed using the content analysis technique. In this technique, interviews are divided into meaningful units known as codes. By combining the codes under themes, the views are analyzed using an inductive approach. To ensure the accuracy of the coding process, the involvement of two researchers was employed, thus increasing the reliability of the research. The agreement percentage between the researchers' codings was determined to be 91%. To ensure the validity of the research, coding related to the characteristics of the experts was performed, and excerpts from expert opinions were provided.

Findings and Discussion

After transcribing the interviews conducted with academics who have experience in piano restoration, codes and themes related to their views were created.

Theme 1. Piano Restoration Work in Türkiye

Table 1. Content analysis of expert opinions on the appearance of piano restoration work in Türkiye

Theme 1: Piano Restoration Work in Türkiye			
Subthemes	Codes	f	Quotes
Infrastructure Inadequacy	Material Shortage	3	...it is necessary to have knowledge and expertise about the physical structure of European and Russian school pianos (P1-M-45). ...due to their high costs economically, only a few workshop activities... (P2-M-50). ...especially regarding materials, easily accessible materials can be purchased from abroad through online shopping... (P1-M-45). ...the materials are generally dependent on foreign sources... (P2-M-50). ...the materials are imported depending on foreign sources (P3-M-51).
	Imported Products	3	
	Lack of Workshops	2	
	Insufficient Resources	3	
Lack of Technical Knowledge	Technical-Engineering Knowledge	1	...due to the lack of necessary information with technical education in this field (P1-M-45).
	Ability to Use Technical Equipment	1	...Piano maintenance and repair is a major field, and extensive fieldwork should be conducted in this area (P3-M-51).
Lack of Education	Lack of Schools	2	...these courses being offered only as electives... (P3-M-51). Piano restoration can be developed as at least a 4-year education program at the undergraduate level (P3-M-51). ...the closure of instrument maintenance and repair departments in universities, and the lack of education in this field (P1-M-45).
	Master-Apprentice	1	

Based on the opinions obtained from the experts, it has been indicated that there are some issues in conducting piano restoration work. The primary issue is the limited production of materials for piano maintenance and repair in our country, resulting in the importation of these materials from foreign countries. It has been stated that the biggest challenge in piano restoration in Türkiye is the shortage of materials, as most materials are imported from abroad. Piano restoration work is more advantageous in music-related institutions of universities because the presence of workshops in these institutions alleviates the material shortage. The restoration of pianos used in individuals' homes is particularly difficult due to the lack of workshops in these homes (Demir, 2021).

Another issue highlighted by the experts is the difficulty of finding any resources related to piano restoration work. Since there is no school or institution dedicated to piano restoration and maintenance in Türkiye, the process continues

through the master-apprentice method (Karaca, 2018; Çelik, 2004). Scientific knowledge relies on methodological measurements, and piano making somewhat involves an engineering approach. Particularly because a tense and tensioned system construction is used, various stresses and tensions need to be measured. When it comes to a mechanically working system, it is impossible to solve all engineering issues related to the interactions and relationships between all the components of the mechanical system within one discipline. Piano making is a product of interdisciplinary work (Eren, 2016). It involves structural engineering, physics, and materials engineering. Additionally, the modernization of techniques used in piano restoration is an important research topic. With the advancement of technology today, more innovative methods are being used in the restoration of old pianos. Especially, computer-aided design (CAD) and 3D printers accelerate the restoration process and provide more precise results (Öztürk, 2020).

Theme 2. Institutional-Level Work on Piano Restoration in Türkiye

Table 2. Content analysis of expert opinions on institutional-level work on piano restoration in Türkiye

Theme 2. Institutional-Level Work on Piano Restoration in Türkiye			
Subthemes	Codes	f	Quotes
Situation	Lack of Work	1	..it continues with the continuation of the education by the teachers who have received training in this field (P2-M-50).
	Shortage of Personnel	3	...with a few workshop activities (P2-M-50).
	Lack of Workshops	1	...institutional work in this field is quite insufficient (P2-M-50)
	Universities' Lack of Emphasis	1	...institutional work in this field is quite insufficient (P2-M-50). ... in Türkiye, only the piano tuning and repair department at Dokuz Eylül University trains personnel (P2-M-50).
	Shift to Private Sector	2	...it is observed that piano maintenance, repair, and restoration work are also continued in their own workshops in the private sector (P1-M-45).
Suggestions	Elective/Mandatory Courses	3	... should be taught as a compulsory course at the undergraduate level, not as an elective course (P3-M-51).
	Opening of Vocational Schools	1	... I have been working on the maintenance and repair of pianos for a long time (P1-M-45).
	Increase in Academic Research	1	

Based on the opinions obtained from the experts, it has been revealed that institutional-level piano restoration work in Türkiye has decreased, and particularly the workshop activities of conservatories providing education in this field are limited. It has been observed that piano restoration work in conservatories is carried out only as elective courses at the undergraduate level, leading to a lack of trained personnel in this field. It is recommended that developments in this field be carried out more systematically and comprehensively in the future. It is known that there are very few institutions at the university level in Türkiye (e.g., Istanbul University State Conservatory) (Karaca, 2018). Anadolu University's Music Department is one of the important institutions offering a comprehensive educational program in the field of piano restoration (Aydın, 2017).

The need for workshops arises particularly in conservatories due to the high number of pianos. This situation progresses at a more institutional level in departments such as conservatories and music education. The recent increase in the establishment of private workshops and the procurement of materials by tuners who carry out this work professionally indicate that restoration work continues in the private sector as well. These efforts have also increased studies on the use of alternative materials in restoration (Demir, 2021).

Experts have mentioned the existence of some firms that carry out piano workshop activities institutionally. Technically, restoration work involves not only reconfiguring something but also bringing the moving mechanical parts of the piano, which suffer from wear and tear, humidity, and various wood and felt damage over time, back to the required standards. Due to the need for academic research, institutional work is very limited, requiring serious material,

mechanical knowledge, and various institutional schools in Europe related to this field. As a result, institutions and organizations in Europe can be taken as examples in this field.

Theme 3. Turkish-Made Pianos

Table 3. Content analysis of expert opinions on pianos made in Türkiye

Theme 3. Pianos Made in Türkiye			
Subthemes	Codes	f	Quetos
Situation	There is/are	2	Before the Republican era, the first piano was made by Mehmet Usta from Taşköprü in Kastamonu in 1904. In 1948, the "Sanat Enstitüsü" piano was made by Gazi Art Institute. In 1972, the "Ankara" piano was made by the instructors of Ankara State Conservatory (P3-M-51).

According to the opinions of experts on Turkish-made pianos, there are 4 pianos that have survived to the present day. These pianos were produced to be equivalent to modern pianos. The first was produced in 1948 at Gazi Art Institute. The second, made in 1966, is known as the Ankara State Conservatory piano, and the third and fourth began service at the conservatory in 1972 under the name Ankara. In a study conducted in Türkiye, pianos from various periods were examined and restoration techniques were developed (Şahin, 2019). The other three pianos, apart from the one produced in 1948, have been maintained and restored and are displayed at the Hacettepe University Ankara State Conservatory. Preserving and restoring such historical pianos in Türkiye is of great importance (Yıldız, 2019). The antique piano market in Türkiye is growing with the spread of restoration services (Yılmaz, 2021).

Theme 4. Workforce Problems in Piano Restoration in Türkiye

Table 4. Content analysis of expert opinions on workforce problems in piano restoration in Türkiye

Theme 4. Workforce Problems in Piano Restoration in Türkiye			
Subthemes	Codes	f	Quetos
Problems in Piano Maintenance	Lack of Basic Maintenance Knowledge	1	...The Western music system is designed to be more suitable for piano tuning. (P3-M-51)
	Misconceptions	1	...Especially regarding piano tuning, I realized how clearly the two existing systems in music (East-West synthesis) are distinct from each other (P3-M-51)
	Lack of Budget Allocation	1	
	Importance of Tuning	2	
Provision of Workforce	Involvement of Universities	2	...The scarcity of instrument maintenance departments in universities in Türkiye and the fact that these courses are only offered as electives at the undergraduate level pose a workforce problem in training personnel in this field (P3-M-51).
	Technical Knowledge and Equipment	1	...Technical training should be provided (P3-M-51).
	Institutional Sustainability	2	...In recent years, universities have not given much importance to these studies in their workshops institutionally (P2-M-50).

Based on the opinions obtained from the experts, it is recommended that the labor force problems in this profession be addressed by ensuring education in the instrument maintenance and repair departments of universities. Since piano repair and restoration fall more into the technical field, piano tuning is closely related to having adequate academic knowledge. When leading a job institutionally, ensuring economic sustainability is necessary. It was highlighted that piano owners often do not have detailed knowledge about their instruments, are not well-informed about the mechanical and periodic maintenance needs, and tend to believe that pianos, being large and sturdy like furniture, can retain their original qualities for years without maintenance. The misconception that piano tuning can last a very long

time is also prevalent. All these factors contribute to people resorting to artistic conservation economically when purchasing services.

Individuals who pursue piano restoration both as a profession and individually can earn commercial gains in this field. However, today, academic individuals who have graduated from schools specializing in this work and pursue it professionally are more recognized in this field. Addressing the labor force problems in this profession requires education in the instrument maintenance and repair departments of universities. Since piano repair and restoration fall more into the technical field, piano tuning is closely related to having adequate academic knowledge. Experts recommend that pianos in homes in Türkiye be tuned at least once a year. Studies on piano restoration in Türkiye indicate that this discipline will further develop in the future. Especially integrating technology and innovation into restoration processes will add a new dimension to these studies. Moreover, increasing international collaborations will help the restoration techniques and expertise in Türkiye gain worldwide recognition (Demirci, 2022).

When leading a job institutionally, ensuring economic sustainability is necessary. It was highlighted that piano owners often do not have detailed knowledge about their instruments, are not well-informed about the mechanical and periodic maintenance needs, and tend to believe that pianos, being large and sturdy like furniture, can retain their original qualities for years without maintenance. The misconception that piano tuning can last a very long time is also prevalent. Economically, people tend to resort to artistic conservation when purchasing services. Just as a guitar or bağlama needs to be tuned before every play, a piano is no different and needs tuning before every play. Experts emphasize that even tuning pianos in homes once a year is crucial in Türkiye. A study conducted at Mimar Sinan Fine Arts University provides significant insights into the restoration and preservation of historical pianos in Türkiye (Yıldız, 2019). The study thoroughly examines the materials and techniques used in the restoration of historical pianos.

Theme 5. Piano Restoration and Universities in Türkiye

Table 5. Content analysis of expert opinions on piano restoration and universities in Türkiye

Theme 5. Piano Restoration and Universities in Türkiye			
Subthemes	Codes	f	Quatations
The Status of Universities in Terms of Piano Restoration	Lack of Technical Facilities	3	...Ensuring that the acoustic pianos in the fine arts faculties, music teaching departments, and conservatory departments of universities are tuned regularly every year (P3-M-51). ...Unfortunately, in faculties that provide institutional education, it is not as widespread as it used to be (P3-M-51).
	Insufficient Budget	3	
	Lagging Behind Technologically	2	
	Lack of Systematic Approach	1	
	Lack of Sustainability	1	
Suggestions	Activation of Instrument Making Departments	1	...A planned program should be implemented for production in our country (P3-M-51).
	Production of Local Materials	1	...Piano restoration can be developed as at least a 4-year education program at the undergraduate level (P2-M-50).
	Increase in Academic Research	1	...The course programs in this field at universities abroad should be followed (P2-M-50).
	Development of the Private Sector	2	In recent years in Türkiye, workshop activities are being carried out in the private sector, except at Dokuz Eylül University (P3-M-51). ...The sales of piano shops in Türkiye are increasing; therefore, the number of trained personnel in this field should be increased (P2-M-50).

The experts' opinions reflected in the above table clearly show that the workshops in conservatories today are not sufficiently equipped due to the lack of necessary technical facilities provided by the administrators. The establishment

of piano workshops has been influenced by masters from Europe and their students (Çelik, 2004). Experts have indicated that the technical equipment and materials in piano maintenance and repair workshops abroad are far more advanced than those in Türkiye.

It has been suggested that the instrument making departments of universities (conservatories) should undertake related work in this field. Significant studies have been conducted in the music departments of prominent institutions such as Hacettepe University, Dokuz Eylül University, and Gazi University; however, these initiatives are not actively continuing today. As a result, it has been emphasized that the private sector meets the piano maintenance and repair needs in Türkiye.

The private sector also provides significant contributions to piano restoration. One of Türkiye's leading piano manufacturers, Pera Piano, offers restoration services and conducts innovative projects in this field. The company restores both antique and modern pianos using the latest technologies (Kaya, 2020).

Conclusion

This study was conducted to gain perspectives by obtaining the opinions of experts on piano restoration in Türkiye. It is observed that the participants in the research indicated that piano restoration is not an easy subject and that they have acquired this knowledge through much effort. They mentioned that this field has been partially and for a certain period handled by universities, but due to the need for technical knowledge, workshops, and infrastructure, there has been a shift towards the private sector. It has been stated that there are works in Türkiye that fall under the definition of historical (handmade) pianos.

In terms of transforming the field of piano restoration into employment and labor force, it was emphasized that universities should be involved, institutional sustainability should be ensured, basic and technical knowledge should be acquired, tuning should be taught, and increasing the speed of piano purchases would also increase the workforce in this field. It was highlighted that there are responsibilities for both state institutions (universities) and the private sector in developing the field of piano restoration, and there are areas that need improvement. Carefully examining the recommendations of experts in the field of piano restoration can be effective in determining the steps to be taken for the development of this area.

Recommendations

Recommendations for Practitioners

- Institutional development of piano maintenance and repair departments at universities.
- Utilization of expert teaching staff in this field.
- Provision of necessary technical facilities by administrators in conservatories and music education faculties.
- Prioritizing the training of students in piano maintenance and repair departments.
- Conducting state-supported workshop activities in metropolitan areas.
- Conducting piano maintenance, repair, and restoration work in the private sector in conjunction with university workshop activities.
- Gaining information or maintaining communication regarding resources and workshop activities related to piano maintenance, repair, and restoration courses offered in the music departments of universities in Europe.
- Increasing awareness among individuals about the maintenance and repair of pianos in their own homes.

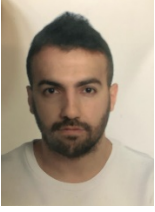
Recommendations for Future Research

This study was organized based on qualitative research techniques with three participants. However, a broader perspective can be achieved by employing other data collection tools such as observation and document analysis to describe the current situation more comprehensively.

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Biodata of Author



Lecturer Dr. **Erşan Yürek**, has started his music education by playing the double bass since his high school years and has been working on polyphony in music. In addition to harmony lessons, he also teaches solfeggio theory and dictation. He continues his work by creating a new approach in music education by adapting children's songs to sign language. Bachelor's: Gazi University, Music Teaching (2014), Master's: Gazi University, Institute of Educational Sciences, (2018), Doctorate: Gazi University, Institute of Educational Sciences, (2024)

Fields of Study: Music Education, Harmony, Musical Hearing, Reading and Writing, Composition Techniques, Sign Language and Children's Songs, Double Bass Education, Piano Accompaniment Education, Polyphonic Turkish Music, Chamber Music.

Institution: Ankara Hacı Bayram Veli University, State Conservatory of Turkish Music, Department of Instrument Education, Ankara, Türkiye. **Email:** ersan.yurek@hbv.edu.tr **ORCID:** 0000 0003 0741 7581

Personal web site: <https://avesis.hacibayram.edu.tr/ersan.yurek>

Academiaedu: <https://independent.academia.edu/ErşanYÜREK>

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Web sites

Web 1. <https://www.galatasanat.com/2019/09/02/cumhuriyetin-ilk-pianosu/>

Appendix 1. Semi-Structured Interview Form

Semi-Structured Interview Questions

- Q1.** You are one of the participants in piano restoration work in Türkiye. Could you share your knowledge and experiences on this topic with us?
- Q2.** What are your thoughts on institutional-level work related to piano restoration in Türkiye? Please explain.
- Q3.** Are there Turkish-made pianos? Can you provide information about their maintenance?
- Q4.** What are the workforce problems in piano restoration in Türkiye? Do you have any recommendations?
- Q5.** What do you think about the facilities such as research centers and workshops of universities regarding piano restoration? Please explain.
- Q6.** Is there anything else you would like to add on this topic? Please briefly state.