



Teaching approaches of expert educators to L.V. Beethoven piano sonata “Op. 57 No: 23 Fa Minör Appassionata”

Fakı Can Yürük ^{a *}, Uğur Türkmen ^b

^aAfyon Kocatepe University, State Conservatory, Afyonkarahisar, 03200, Turkey

^bÇanakkale Onsekiz Mart University, State Conservatory, Çanakkale, 17100, Turkey

Abstract

One of the most important names in the history of classical music is the Flemish-born German composer and pianist Ludwig van Beethoven. Op.57 No.23 “Appassionata”, composed by the composer, one of the Viennese classics, in the second period of his musical life, which was divided into three, is a magnificent work that takes a different place in piano literature. This study, it is aimed to reveal the similarities and differences of the teaching approaches towards this sonata with the masterclass study conducted by three expert piano educators who have been trained in different schools and schools with a piano student who received proficiency in the art. In line with this purpose, the verbal and nonverbal behaviors of the experts in general, similar, and different aspects in terms of teaching the work, styles-technical, etc. approaches motivation of the student, relieving anxiety and stress, verbal and non-verbal behaviors towards the composer, the piece, the period, the interpretation of the work and the use of time. It was tried to observe their approach towards the subject and other behaviors that they paid attention to during the Masterclass. In the qualitative and descriptive study, the data were collected according to the observation and content analysis technique and analyzed according to the qualitative research methods. It is thought that the study is important and original in terms of revealing the different approaches of expert piano educators in teaching the piece, and examining these differences, in terms of contributing to a pianist's thoughts about the piece and enabling them to synthesize, and it will be a source for similar studies.

Keywords: Piano, masterclass, Beethoven, approach, Op. 57 No: 23 Fa Minor Appassionata

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* Corresponding author: Fakı Can YÜRÜK, ORCID ID:0000-0001-6719-0804
E-mail address: fakicanyuruk@hotmail.com

1. Introduction

Beethoven, who made a great contribution to the transition from the classical period to the romantic period and is one of the leading pianists and composers of the period, is known as a genius musician who left his mark on an era and laid the seeds for the beginning of a new era. During his 57-year life, he produced extraordinary works. The composer, who spent the last ten years of his life without hearing, continued to write works in this period and left important works that will contribute to piano literature as a legacy. One of these works is Op 57 No: 23 F Minor “Appassionata” piano sonata. Sonata has attracted a lot of attention and evaluated by being staged countless times both in the field of education, as an educational tool, and on world stages.

The work was valued not only in its staging dimension, but also as an educational field and tool, and took its place in professional music education. It is thought that different schools and schools, different teaching, methods, strategies and techniques, and most importantly, approaches bring different performance practices specific to the piece.

The three main factors affecting the quality of instrument education, which is one of the most important dimensions of professional music education, are the educator, the student, and the curriculum. The most important of these three basic factors is undoubtedly the educator. In piano teaching, the educator puts his identity aside and takes on the role of carrying out the activities with the student, guiding and helping him reach the information. In an environment where music is the goal, the educator can be a model. Taking the educator as a model for the student is a major factor in achieving success.

It is also very important for the educator to have a good teaching formation to teach the students the basic correct technique and musical behaviors related to playing the instrument. An educator's attitudes and behaviors in every moment of his life are a model, not only in the institution he works in and at the time of work. If a change in the behavior of a society is to be made, it must first start with the behaviors and attitudes of educators.

In addition to a formal education process, the development of the student in informal processes is considered to be extremely important in terms of seeing different approaches. As can be seen during the study process, it is thought that especially Masterclass studies provide new and different perspectives to all stakeholders such as experts, active or passive participant students, and organizers.

In the study, a Masterclass observation was made on this important work of Beethoven.

1.1. L. v. Beethoven's life

Although Beethoven, about whom numerous studies have been made, is remembered more at certain date intervals, especially in the anniversaries of his birth and death, he has never lost his currency and popularity.

“Sources write that he was baptized in Bonn on December 17, 1770. This means that he was born the day before at the earliest. Three generations of family members were court musicians in Bonn. His grandfather is a court musician and his youngest son, Johann Beethoven, is a tenor in the palace choir. Father Beethoven, who married the young, widowed daughter of one of the palace cooks, decides to cultivate his musical talent after the birth of his son. Beethoven, who learned to play the violin and piano from his father, became the oboist Pfeiffer, the palace organist Van den Edeen, and Neefe, who later replaced him” (Kutluk, 2020: 37).

The lives of the two great composers, Mozart and Beethoven, intersect for a short time.

“The young artist, who was sent to Vienna in 1787 to take lessons from Mozart, had to return to Bonn because of his mother's serious illness. He was sent to Vienna for the second time in 1792 and continued to work with Haydn for a while, then Albrechtsberger and Salieri” (Eren, 2014: 60).

It was a great gain for Beethoven to meet well-known musicians of the period. However, it can be said that he experienced great difficulties and difficulties in almost every period of his life.

“After the death of his father, Beethoven, who made a living by giving piano lessons and concerts in Vienna, stayed here at the residence of Prince Lichnowski. The prince gave Beethoven a concert tour for the first time in 1796: Prague, Dresden, and Berlin. In 1802, when he began to lose his hearing and realize that he could not get rid of it, he fell into a severe depression. He was shaken because he understood that he would be cut off from society rather than the difficulties he would face musically. The Viennese nobility is both his friends and employers. In 1809, Prince Kinski, Prince Lobkowitz, and Archduke Rudolph gave him an annual income, provided that he lived in Vienna” (İlyasoğlu, 1999: 71).

Composing has become a battle for him as the progression of his hearing loss has become unbearable.

Selanik described this situation as follows: “When he was going to write, he would run away from everyone to fight the god inside him and to pull the truth from him... His hands would tremble, and his face would turn pale. He knew that it was either to succeed or to perish. Creation was a sacred duty to which he owed himself. He gave his last piano concert in 1814, hiding his deafness. Eight years later, Fidelio attempted to direct the

general rehearsal of his opera. Despite all the tension of the patient's nerves, he could not succeed. This event remained a sad memory until his last days” (1996: 147).

The great composer fell ill at the end of 1826 and died on March 26, 1827 but left many works behind.

1.2. L. v. Beethoven's music

The French Revolution, other political events and Napoleon's desire to dominate Europe inevitably influenced Beethoven's music.

Pedagogue-composer Albert Lavignac describes Beethoven as follows: “The movement of his feet supposedly seemed to help revive his genius. When he was in the country, he wandered all day in wild and solitary places. He worked the idea slowly but with activity. He would proofread the musical sentences he wrote, even the simplest and most natural ones, many times without making a final decision on them. This is evident from the works he wrote in his handwriting. But once he had identified and written down his ideas, his strong memory would have captured them all” (1939:261).

Gültek makes an interesting observation.

“In many ways, Beethoven was ahead of his time, including the way he played the piano. He had high strength, character, and emotional depth. According to many, he was the first romantic pianist to break all the stereotypes of 'taste', or 'expression', as it was formerly called, thinking purely orchestral and adapting these orchestral features for the piano” (2007: 95).

“Do not style Beethoven like a Hollywood beauty. Do not be ashamed of his wrinkled clothes, disheveled hair, grumpy temperament, and harsh demeanor. He has the things that will balance these states” (2011: 37).

According to Selanik, Beethoven's musical life and works are divided into three periods:

“1) The period of inexperience under the influence of his teachers and masters (1795-1801)

2) The middle period (1801-1815) when he discovered his talent and genius

3) The period in which he developed himself and his ability (1815-1827)” (1996: 148).

Fazıl Say (2002) says the following about the interpretation of Beethoven: “Some of the leading pianists of our time interpret Beethoven in a controlled manner with a highly investigative approach. However, when we look at Beethoven's life story, we think that he represents an identity like a volcano.”

Kutluk compares two great composers. “The name Beethoven is a myth. However, he does not receive this title only with the mastery of his works, his life and personality traits also have a great contribution. The mastery of playing technique starting from his childhood, which is mentioned much in Mozart, appears in Beethoven with his libertarianism, creativity, innovation and arrogance” (2020: 35).

İlhan Mimaroglu (1999) talks about Beethoven's music as follows: "Beethoven's thinking about music is not pure and abstract. Non-musical impressions, the reflection of non-musical thoughts with music is one of the main features of this composer's creativity.

What makes Beethoven's music vulgar from time to time is the so-called and naive philosophy conditioned by this characteristic of the composer.

“No matter what approach you take, none of the Beethoven comments can be called 'this is just the right thing to do'. His music is open to the depths of the world. All of the musical events and themes are transparent and permeable to the concepts of the background. And by integrating with these concepts, they reach the whole. This transparency of events against the concepts of the background is in the same context as Shakespeare's dramas. In King Lear's work, for example, King Lear's fate, its frightening truth, is only a foreground subject of the work. But behind the subject is a much deeper and universal concept. And it illuminates the outer events transparently. Events deepen accordingly. In the works of Shakespeare and Beethoven, the foreground events and the concepts of the background melt into each other and attain integrity. On the other hand, the listener can reach the whole work and experience it only by understanding the events in the foreground” (Pamir, 1989: 41).

1.3. Op 57 No: 23 Appassionata Piano Sonata in F Minor

According to Say, Appassionata means “passionate, passionate, fiery arising from excessive desire” (2005: 36).

Fazıl Say (2002) describes the Appassionata sonata as follows: In fact, the Appassionata sonata should be accepted as a technically difficult piece that is not difficult to comprehend. F minor chords bursting over us like thunder, followed by screams... Dramatic atmosphere, insanely bubbling spirit... Here is Beethoven! Silence. Then sudden accents, terrible noises, and supplications... Contrasts are the music of Beethoven. Or a "music of the madman"... "Appassionata", the artery of classicism, balanced on two extremes, making it difficult for the performer to express! The piece in which Beethoven sometimes bursts into tears while composing.

Faruk Yener (1997) explains this work as follows, Sonata Op 57 No: 23 “F minor” “Appassionata” Allegro Assai - Andante conmolto - Allegro ma non troppo. The piece was composed in 1806 and is dedicated to Count von Brunswick. Sonat's name father is Cranz, the owner of the nota publishing house in Hamburg. The first chapter is

interpreted as the oppression of dark forces and the struggle with them. The second part is a variation of a simple song. The final section is the definition of a simple and wild effort.

1.4. Purpose, Importance and Limitations of the Study

The study, it was aimed to evaluate the approaches of three expert piano educators who graduated from different schools in the masterclass study. In line with this purpose, the verbal and nonverbal behaviors of the experts in general, similar and different aspects in terms of teaching the work, styles-technical, etc. approaches, motivation of the student, relieving anxiety and stress, verbal and non-verbal behaviors towards the composer, the piece, the period, the interpretation of the work and the use of time. It has been tried to observe the expert approaches towards and the other behaviors of the experts during the masterclass.

It is thought that the research is important in terms of revealing the different approaches of expert piano educators in teaching the piece, and as a result of examining these differences, it contributes to a pianist's thoughts about the piece and provides a synthesis.

The research is limited to the following;

Three expert piano educators who completed their undergraduate education in different music schools in Brazil, Germany and Russia,

Piano student studying proficiency in art,

The year 2020, when the research took place, is the year of Beethoven,

Because Beethoven drew attention with his unique style in classical music, Beethoven

Beethoven's Piano Sonata Op 57 No: 23 "Appassionata" in F Minor.

2. Method

In the qualitative study based on the scanning model, the data were collected according to the observation technique and analysed according to the qualitative research methods.

“Qualitative research is the research that emerges when variables cannot be controlled and limited in social events, as in natural sciences, and when people have to examine them with a flexible understanding, not with limited losses. It is stated that these studies are based on the phenomenological paradigm that argues that behaviors can be explained with subjective facts, they are made in natural environments, they aim to examine in-depth and are based on interpretation, the results are explained with rich narratives and

interpretations, the research design and measurement methods are flexible and follow an inductive approach” (Böke, 2010: 287- 289).

According to Böke, “Qualitative research methods use strategies that enable people to examine themselves and their relationships with others and require more interaction. Böke listed these as ethnography, biography, phenomenology, case study, and embedded theory. He stated that this research was carried out by following some methods and presented these methods as qualitative research methods. These are listed as an interview, observation, focus group interview and content review” (2010: 290).

In the study, three experts who completed their undergraduate education in Brazil, Germany, and Russia were determined as the expert piano educators of the research. Within the scope of the study, the experts held a Masterclass with the participant student. Since the study will be conducted under the Music Department of Afyon Kocatepe University Social Sciences Institute (AKÜ SBE), the study was conducted with a student who continues his proficiency in the art program at the same institute and has been continuing his piano education since the secondary school level. This student was determined through conscious sampling.

In the masterclass, similar and different aspects, style-technical, etc. approaches, verbal and nonverbal behaviors of expert piano educators in terms of teaching work were observed. “The process of collecting target-oriented data by examining individuals, society or the environment for the research, either by using several observation tools or by monitoring them directly, is called observation” (Ocak 2019: 225).

At the same time, the experts were asked to show with colored pencils what they drew attention to in the work. For this reason, the content analysis technique was also used in the study. This technique is a scan made with the aim of understanding and explaining the concepts, principles, and features hidden in the content of a certain text, book, document. The point of view, philosophy, language, expression, etc. features in the documents are trying to be understood through in-depth analysis” (Karasar, 2016: 231).

In the study, the universe of the study was determined rather than the method of determining the universe and sample. The study universe is the universe in which the researcher really wants to generalize the research results” (Şahin and Karakuş, 2019: 181). In addition to cost and time issues, careful attention was paid to identifying experts and students.

Within the scope of the study, the masterclasses that the experts made with the participant student were observed by the researcher. For this observation, an observation form of 18 questions was prepared by the researcher. The prepared observation form was filled in separately for the Masterclass conducted by each expert.

Each Masterclass was held for 3 hours on weekends, between 14.00 and 17.00, in order not to interfere with the student's course schedule on weekdays.

Masterclasses were held at 1-month intervals in order for the student to absorb new and different views.

The masterclass was held face-to-face with one of the experts and online (via zoom) with two of the experts. In the face-to-face Masterclass, 3 cameras were used: a camera that will see and record the student and the piano from the right profile, a camera that can see and record the bottom of the piano - including the keyboard and pedals - and a camera that will only see and record the notation. A webcam showing the participant student and the piano completely was used for the online masterclasses, and the entire Masterclass was recorded via zoom.

The work chosen for the study, the 250th anniversary of the birth of Ludwig van Beethoven, who is shown as one of the greatest names in piano literature with his works, was the scene of events around the world in 2020 and that the aforementioned sonata was not included in the repertoire of the Masterclass participant student, were the two main determinants.

3. Findings and Interpretation

The data obtained in the research were divided into categories, and experts were evaluated and interpreted separately as a result of the researcher's observation in each category.

Observed Verbal and Nonverbal Behaviours of Experts

Expert 1: He personally came to the AKU State Conservatory and conducted the Masterclass. Due to the epidemic, both the expert and the student never took off their masks. The expert and the student were recorded with three cameras, from the right profile, from the left rear diagonal and from the back. Apart from the cameras, the sound was recorded with three microphones placed in different places. When the expert sat down at the piano, he made a few attempts to control the touch. The work took two hours. In addition, throughout the study, he was very sincere and polite to both the enrolees and the students. He was very comfortable in and out of the living room. In fact, one of the spotlights was catching his eye, so he got up and fixed it himself. He played the piano as soon as he sat down on the stage for him and said he liked it very much and said it was in good condition. He only asked for water during the break. He did not spend time with his cell phone. He chatted with the students and the people in the hall.

Expert 2: She attended the Masterclass from his home due to the epidemic. She took the note in his own library and took notes. She listened to the student with headphones. Expert's camera remained on during the entire Masterclass. Although the voices sounded like noise due to the wrong positioning of the microphone, she did not interrupt the work by saying nothing, allowing it to continue. She was very kind, understanding and sincere

towards the student. The work took two hours. There were no serious problems with the connection.

Expert 3: The masterclass was held remotely, via internet, due to the epidemic. The expert attended the Masterclass from his room in the institution where he worked, and the student attended the AKU State Conservatory's Staged Classroom. The specialist stated that he was connected with the tablet. The student had to turn off his own camera while playing the note, as he was following the note from the recorded electronic media on his tablet. But the expert student did not turn off his own audio connection while playing. The expert and the student had a sincere dialogue. Then the expert asked if the Masterclass was recorded. The student asked the specialist if there was a problem with the sound. The expert was very positive and diligent for the Masterclass. After the student finished the first part of the work, the expert thanked the student. Then, the expert asked the student's opinion on the subject of studying the work section by section, and after getting approval from him, he said that it would be better to study in this way. In addition, the specialist department stated to him that the student would rest in between. In only one part of the masterclass, the expert's internet connection was lost, but he reconnected within a few minutes. It was observed that the piano played by the expert was out of tune, but the tuning of the piano played by the student was better than him.

The fact that one of the experts participated in the study face-to-face and one from the house of another from his room at the school was a very interesting data in the study. The quality of internet connections is of course important in this and similar studies. This has occurred once again. The importance of technology-oriented knowledge, such as the use of cameras, microphones, and voice recorders, and the quality of tools and equipment has been revealed once again. From now on, it is thought that distance education will continue, or at least hybrid, for reasons such as the desire and thought of reducing domestic and international travels, on the basis of the philosophy of reducing the "carbon footprint" in music and climate awareness, for reasons such as the financial conditions of both experts and participants. Considering that workshops and similar studies will also be affected by these thoughts, trainings can be given to conservatory educators and students to provide the knowledge and skills of using information technologies. It can be said that one of the most important problems in conservatory education is the loss of attention, both in the educator and the student, and the decrease in the interest during the lesson. In this study, it was seen that no decrease in attention was observed in both the student who is the receiver and the educator who plays the role of the transmitter. This may develop the idea that this and similar studies have a direct effect on success.

Verbal and Nonverbal Behaviours of Experts Against Piano Position and Student Sitting Position

Expert 1: Since the stage was already prepared at his request, he did not act on this issue. In fact, being on the student's left side was more advantageous in terms of being able to follow him.

Expert 2: She warned the student because he saw the student very closely when the camera was first turned on. Since she wanted to see the student's control of the pedals, she wanted to change her angle. Later, the camera was pulled back with her approval. Other than that, she did not act in any way.

Expert 3: He did not take any action regarding the position of the piano and the sitting position of the student. He concentrated on the start of the work. He did not comment because the piano was positioned correctly, and the student was sitting correctly.

Since one of the experts had already done the work face-to-face, he had previously reported his demands for the arrangement of the scene. In this sense, the fact that he communicated his demands in advance shows that he acted cautiously in order not to encounter any surprises and negativity. However, the fact that the piano makes slight corrections when he takes the stage, and that he does not show any foreignness and shyness because he has a lot of stage experience, can be called as an indicator of self-confidence, experience and professionalism, regardless of the environment. When he enters the hall, he immediately turns to the piano that he will play and controls the touch, even if it is shooting, it can be interpreted as avoiding being alone with a different situation. The fact that the student and, as a result, the expert feel comfortable means that the work becomes positive and productive. The fact that the other two experts do not comment on the position of the piano and the sitting position of the student does not mean that they do not care about the work. On the contrary, they wanted to start working as soon as possible by giving importance to saving time so that this remote process would be more beneficial.

Verbal and Nonverbal Behaviours of Experts towards the Acoustics, Layout of the Hall or Class and the Location of the Stage

Expert 1: He was no stranger to the stage as he had given a concert on this stage before. Piano positioning done right. The stage layout caught his attention at first, as there were multiple cameras and lights. Later, when he started to work, he did not take any action regarding this. The stage did not bother him too much, as there was an intense concert tempo.

Expert 2: She stated that when the camera was turned on and the sounds were checked with the connection at first, there was no problem with it. Later, when the piece started to be played by the student, it was seen from the facial expressions that something was wrong. However, she did not report this discomfort until the end of the first part of the work. She did not intervene, as she did not want to spoil the atmosphere captured by the student.

Expert 3: He made the connection via tablet. He couldn't open the camera because he was following the musical note with the same tablet. For this reason, he could not watch the student playing. If he could follow the work with the printed note, he could have followed the student with the camera. He did not take any action regarding this issue.

One of the experts corrected the lighting so that it wouldn't disturb him while he was playing about the scene but doing it himself without telling the staff here is an indication of his modesty. This can be observed as a behaviour in order to make the environment more sincere in this study. Another expert, even though she had a problem with acoustics at the beginning, acted politely not to disturb the work and waited for the work to be finished. As each masterclass expert will have different behaviours, this approach of the expert can be called as the respect for the work. The fact that another expert participated in the study by only listening to the work from the student can be interpreted as it is satisfactory to hear that the music is sufficient. Of course, these behaviours are also a different indication that all experts have a great command of the work.

Marking of the Experts on the Artwork with Coloured Pencils Given to them

Expert 1: He picked up the red pen as soon as he started working. And mostly markup. He marked all the places where he warned about missing or extra notes with nuances, finger numbers. He did not leave any corrections in the discourse; he wrote everything on the note. In some places, he also took notes on the note in front of the student. In this sense, the expected performance in the study was met.

Expert 2: She followed it from the note she got from his own library. But she made a mark on a different place, not on the note. It has been observed that she uses only one pen. She did not inform the student that she had chosen a pencil. The student used red and green pens of her own choice to take notes on her warnings about the work.

Expert 3: Whether he used a pen or not during the study could not be observed because the camera was turned off. In order to take note of the warnings he made for the work, the student used red and green coloured pencils of his own choice.

One of the experts' marking on the note using only two coloured pencils can be interpreted to avoid too much confusion. Or, it may have made such a use because they are the basic colours. Since the other two experts participated online, it was more analytical to warn them with their rhetoric. It is thought that it is more beneficial for the participant student to do the marking with coloured pencils in terms of seeing the different directions in the work.

Tools and Equipment Used by Experts Except Coloured Pencils

Expert 1: He used the notes and of course the piano the most, as he sampled throughout the study, apart from coloured pencils. He didn't need an eraser much.

Expert 2: She made great use of headphones to be able to hear more comfortably and to minimize the noise that may come from the environment. Apart from that, she took notes where he deems necessary.

Expert 3: He preferred to use the piano and the tablet with which he connected more during the study. He did not prefer to constantly turn the camera on and off. Because of this, the camera was often turned off and he verbalized his warnings.

The fact that one of the experts only used a pencil draws attention to the simplicity of his work. It can be thought of as not wanting to get away from the atmosphere of working with too many tools. Another expert had all kinds of tools at her disposal, and it is thought that he took such a precaution in order not to leave anything to chance in the online connection and not be in a difficult situation. The other expert is thought to want to carry out a more technological and easy study by using only a tablet without detailing.

Experts' Practices/Approaches/Strategies for the Interpretation of the Work

Expert 1: He considered everything for the interpretation of the work. It was observed that he gave much more importance to parts such as rhythms, nuances, finger numbers. It was observed that it was very sensitive especially in cases such as correct counting in some passages, and the arrival of the note at the right time. It was seen that his attention was very intense on this issue.

Expert 2: She did not choose to start the interpretation of the work with technical warnings. It started with explaining a general philosophy of the work. She highlighted the conditions of the period and the development of the piano. She talked about what the composer had in mind while composing this piece. This point of view led the student to understand the work in a different way and influenced his interpretation.

Expert 3: He highlighted details about differences in interpretation, sentence structures, and surprises in motif transitions. He always kept the meaning and expression in the work in the foreground and wanted this to be given importance.

Since one of the experts continues his concert life actively, it was more understandable and meaningful for the student to explain the work by exemplifying it as if he was working on it and to keep the technique in the foreground. It was observed that another expert gave more importance to the work semantically, helping the student to visualize the atmosphere of that time in his mind, and it was observed that it caused a difference in the student's interpretation. The other expert's attention to both technique and expression enabled the student to put more emphasis on his observations about the work and what he received from other experts, and gave him full satisfaction.

Approaches/Strategies of Experts towards the Technical and Memorization Level of the Student

Expert 1: He was aware of the technical level competence of the student. He prioritized various suggestions such as hand, wrist grip, finger numbering for the passages where the student had difficulty. He created a solution. And they were successful.

Expert 2: She did not make any approach about the adequacy of the technical level of the student. She expressed her satisfaction with this level. She gave more importance to meaning and philosophy.

Expert 3: Being aware of the adequacy of the technical level of the student, he said that he can deal with the parts where he has difficulty by working later. He did not comment on the student's technique.

The solution suggestions brought by one of the experts to the difficult technical passages of the work enabled the student to make these passages more comfortable. In this sense, it has been observed that the technical knowledge of the expert is very good. Another expert wanted to highlight the musicality by giving importance to expression rather than technical details. The other expert's use of superficial expressions for technical passages and not producing solutions can be interpreted as encouraging the student to solve some situations with his own experience.

Experts' practices/approaches/strategies for the rhythmic structure of the piece

Expert 1: He was as careful and sensitive as possible about the rhythmic issue. He promptly intervened in the delay of even the slightest thirty-two note. First of all, it was observed that he gave importance to the sound infrastructure of the piece and wanted the rhythms to be correct. It was seen that his approach to rhythm was the right one. He said that the mistakes in the rhythmic structure of the piece definitely differentiate the interpretation and expression.

Expert 2: As she mentioned before in the interpretation of the work, she emphasized how the work was influenced and where the rhythmic pattern would be reflected in this work, and brought these issues to the fore.

Expert 3: He pointed out the inaccuracies in the sense of rhythm. He explained the rhythms by breaking them down into smaller details. It was very helpful that he provided samples for the rhythms to be played as they should be. He showed that rhythm plays an important role in bringing the character of the piece to the fore.

One of the experts showed that this issue is important and attaches great importance with his warnings and explanations. Another expert showed the student that the sense of the work can change with his descriptions about this subject. Another expert drew attention by giving more detailed information about rhythm. The reason for this can be explained as the expert's thinking in more detail due to the composer's education in her hometown. It is thought that the descriptions about rhythm are very useful. It is known that the most important building blocks in creating a work are the theme, nuances,

harmony, and sentence structures. But it should not be forgotten that the rhythm plays a big role in them.

Experts' Practices/Approaches/Strategies for Pedal Use

Expert 1: He showed that the pedal adds a difference to the character of the piece. He demonstrated practical warnings about pedal use. It was very helpful for the student's analysis.

Expert 2: She did not give too many warnings about the pedal, she approached the work from a more philosophical point of view.

Expert 3: He said his warnings about the pedal. He warned that more attention should be paid to the pedal feel.

Two experts gave effective warnings about pedal use because they thought that it had too much effect on the meaning of the work. Since these two experts also continued their active concert lives, it was easier for them to give practical warnings rather than rhetoric. It was observed that another expert gave more importance to the importance of the effect on the sensation.

Experts' Practices / Approaches / Strategies for Finger Numbers Used

Expert 1: He gave many warnings about finger numbers. It was observed that the problems were solved personally with the finger number change suggested for the passages where the student had difficulty.

Expert 2: Regarding finger numbers, it was observed that she used expressions in order to reflect the themes and expressions in the work, in order to press the fingers more carefully in some places.

Expert 3: He did not mention an approach about finger numbers because he could not watch the student from the camera.

It has been observed that one of the experts has shown many analytical and useful ways because of his concert experience and technical competence. Another expert was observed that she did not want to go into technical details too much, keeping the music as always in the foreground. The other expert, on the other hand, did not give any warnings about finger numbers, as he could not participate in the study with sufficient tools technologically. It is thought that two experts could not show a detailed approach to the issue of finger number due to the remoteness of the study.

Experts' Practices / Approaches / Strategies for Nuance Level and Tempo Preferences

Expert 1: He identified the warnings about the nuances very appropriately and accurately. Reflecting these correctly changed the expression of the work a lot. He had a sensitive approach to tempo. He gave very explanatory and satisfactory answers to the student about tempos.

Expert 2: She preferred to make an overall assessment of the nuances and tempo. It was observed that she did not elaborate much.

Expert 3: He talked about the importance of keeping the characteristics of the composer and the period in the foreground about the nuances. He stated that the application of what is written in the edition will bring the work to the desired sensation. He also told the student about the places that should be in the piece about tempo.

The sensitivity of one of the experts on tempo can be attributed to the fact that he gave too many concerts with orchestras. Apart from a solo playing, tempo can be shown as one of the most important points to be considered in playing together. In addition, it has been seen that he made remarkable determinations about nuances, as he has many works of the same expert composer in his repertoire. It was observed that another expert tried to explain this by adopting the priority of being musical and making music as an effect of coming from the European school. It was seen that the other expert only gave advice, thinking that he could not obtain satisfactory data from the student about tempo. It has been observed that he made comments on the nuances, showing that he had a command of the work and the composer.

Practices / Approaches / Strategies of Experts for Demonstration Technique

Expert 1: It was very beneficial for the student to perform this technique himself. And showing by playing everything he wanted to tell caused a faster progress in terms of the work of the work.

Expert 2: She could not apply the show-and-make technique because she participated in the study from her home.

Expert 3: Couldn't use this technique with the camera open. Since he was following the note from the device he was connecting to, he only gave directions to the student as sound. But this approach was also beneficial for the student.

The first of the experts used this advantage, due to the fact that the study was conducted face-to-face, and it was observed that it greatly contributed to the study and the student. He also reflected that he was happy with his determination and self-sacrifice in his work. It was thought that the other expert was not able to sample due to the instrument in terms of showing and getting it done because she attended from her home and online. However, although she did not apply this technique, it was thought to be beneficial for the student in terms of her mastery of the work and the topics she touched on. Another expert, by bringing a different orientation to this technique, was able to sample only as sound. The reason for this can be shown as the possession of only one technological product for the study. Unfortunately, the display part is missing when both the note tracking, and the camera are done on the same device. Even if the study was reported beforehand, the expert preferred to participate in this way.

Practices / Approaches / Strategies of Experts for Using Time

Expert 1: He used time quickly but efficiently. In this sense, he did not prefer to listen to the work from beginning to end and warned as soon as it started. During the two-hour study, he managed the time correctly by talking about the work, even during the break.

Expert 2: She used time effectively. After the student finished the work completely, she took the floor and explained the work as a whole. The two-hour study changed the student's perspective on the work.

Expert 3: He used the time correctly. He made the warnings by stopping the student between the sections of the works. He did not have the repetitive parts of the piece played again because he did not want to waste time, he always continued. The work took two hours.

It has been observed that all the experts do not want to spend free time outside of work and in between because they work with an intense tempo. They are focused on working with all their concentration. It was observed that all three experts worked for two hours because they were accustomed to this type of work before. The first of the experts intervened and warned without waiting for the end of the work, and we can see this as the value he gave to the importance of time for himself. The specialist who travels between cities a lot due to lectures and concerts, in this sense, lives fast and limited time, therefore, he does not have much free time. For this reason, it is seen that the study uses time efficiently. The other expert was observed to be calmer and more cautious in this regard. Because the fact that she listened to all the movements until the end is an indication of this. Another expert was pro-productive by listening to the episodes one by one, but it was observed that he did not want to listen to the repetitions and demanded faster progress.

Verbal and Nonverbal Behaviours of Experts for Student Motivation

Expert 1: They had a very warm and sincere dialogue with the student. He expressed his satisfaction as a result of taking into account the student's work and warnings. This kept the student's motivation high.

Expert 2: They had a fun dialogue, although there was a formal relationship between them. The student's comment and her happiness and congratulations as a result of taking time for herself and playing increased the motivation of the student.

Expert 3: Since they are close in age, a more intimate dialogue occurred. As a result of the feedback, he received from the student, the fact that he liked and was successful had a positive effect on the motivation of the student.

Experts have been very optimistic and supportive towards the student in this regard. Since the age difference between two of the experts and them is small, it was observed

that it took place in a friendlier environment. Even though it was observed that there was a little more distance between him and the other expert due to the age difference, the expert was very kind and constructive towards the student. All three experts expressed that they liked the student's comment and what more could they add.

Verbal and Nonverbal Behaviours of Experts to Relieve Anxiety and Stress

Expert 1: Since his behaviour towards the student was sincere, the student played comfortably. The student was observed to be a little anxious at the beginning of the study. However, since he had a very polite approach in expert warnings, the student had a comfortable study away from anxiety and stress.

Expert 2: Her approach towards the student was very positive. The student was observed to be a little anxious at first, but it was observed that he relaxed after he started playing because the study was online. As the expert listened to the whole piece from beginning to end, the student relieved his stress in one go. Later, the expert's positive approach and expressing his appreciation made the student get away from anxiety and stress.

Expert 3: His conversation with the student was very relaxing. Since this work is also online, the student relieved his stress after he started playing. The expert's stopping and warning the student and his speeches distracted the student from the stress.

All of the experts have shown that they know this psychology very well, as they are also involved in the student side of these studies. It has been observed that since they understand that the student is stressed at first, they always give comforting suggestions to him. It has been seen that they comfort the student with jokes and talking when appropriate. This relaxation also created the necessary atmosphere for more efficient work.

Verbal and Nonverbal Behaviours of Experts towards the Composer

Expert 1: Gave information about the composer. But he kept the comment more in the foreground. He wanted to tell the composer by playing his work. This approach was different and impressive.

Expert 2: She touched on the generational differences in interpreting the composer, the different composers and periodical features that the composer was influenced by, and the different structures he used in the piece. As with other elements, she approached the subject from a wider and different perspective.

Expert 3: He expressed the character differences about the composer. He dwelled more on his interpretation.

Both of the experts gave their opinions about the composer. But mostly they showed what they wanted to tell by playing. This can be seen as the best way to express what the experts want to say. It has also been observed to be a beneficial approach for the student.

Another expert showed that he was equipped like two experts. And conveying this orally with his knowledge provided the student with a different perspective. As a result, three experts openly shared all their knowledge about the composer without any problem.

Verbal and Nonverbal Behaviours of Experts towards the Work

Expert 1: He approached the work from a more technical point of view. In terms of interpretation, he mentioned the differences that opened up ideas. He stated that it is a difficult work to interpret.

Expert 2: She drew attention to the timbre. She especially mentioned the birth of the work, where it was derived from, the source of inspiration for its name and its historical process. These thoughts changed the student's perspective on the work, and it was beneficial.

Expert 3: He stated that the piece has an important place among the works of the composer. He focused more on the interpretation of the work rather than its history.

It was observed that two of the experts gave more importance to the general technical dimensions of the work and to the interpretation, and they warned about what should be the important points here. Obviously, they showed a more technical approach to the work. The other expert, on the other hand, approached from a very different dimension and revealed the work to the smallest detail in the light of more detailed and different information. As both approaches are very beneficial for the student, the information given by the expert explaining the most different and remarkable points of the work may have been more effective on the student.

Verbal and Nonverbal Behaviours of the Experts for the Period

Expert 1: He talked about the characteristics of the period and the conditions at that time. He made comparisons with the instruments of the period. He focused on the necessity of integrating the perfection of the conditions of this period into the work.

Expert 2: She talked about the period in detail. She explained in detail what the timbre was sought at that time and its reflection on the instrument. She mentioned the difficulty of interpreting the work according to its period. She stated that in the century we live in, many concepts are no longer taken into account and are on the verge of being forgotten.

Expert 3: He focused on the period differences. He mentioned how these differences should be reflected in the work. He stated that while interpreting the work, the characteristics of the period should always be kept in the foreground along with other elements.

Two of the experts wanted to show how this should be reflected in the work while giving information about the period. He tried to explain how to blend that period with the present and the difficulty of making an interpretation. The fact that there are many works belonging to the period in the repertoire of the experts has guided them in making

these comments. It was observed that the other expert gave more detailed and interesting information about the period. In this context, it is thought that it creates different horizons for the student.

Other Verbal and Nonverbal Behaviours Considered by the Experts During the Masterclass

Expert 1: He was very devoted to the masterclass. He reported that the study was indeed different. He expressed his happiness to be involved in the study. In general, he left the job satisfied.

Expert 2: She stated that it was a pleasure to work with him. She talked about the work and the period in great detail. She hoped that the work would be useful. She reported overall satisfaction.

Expert 3: He was diligent for the study. He said he took the time seriously. He stated that he could always participate in different activities. Overall, he was satisfied.

It has been observed that the experts were very enthusiastic and excited from the very beginning of the work. This excitement did not adversely affect what they wanted to impart to the student. They created differences in the minds of the students with full of information and comments. They used it to the fullest, no matter how productive they could be remotely, face-to-face or online, and they never spared their efforts. Even though the three experts were the same in terms of their fields, they drew attention to very different points. This situation can be considered as a reflection of the schools they graduated from.

4. Conclusion and Recommendations

When we look at the data obtained in the research, it was seen that one expert piano educator attended the Masterclass face-to-face and two expert piano educators attended the Masterclass remotely due to the epidemic.

All of the experts found the position of the piano and the sitting position of the student appropriate; they did not feel any discomfort against the acoustics of the hall and the position of the stage, they found the technical level of the student sufficient, they were very attentive and sensitive to the rhythmic structure of the piece, they made the necessary warnings for the use of pedals, and the nuance and tempo of the piece. It was concluded that they made sensitive evaluations about the subject, managed the time correctly during the masterclass, kept the student's motivation high, were constructive to relieve anxiety and stress, gave interesting information reflecting the characteristics of the period in which the piece was written, and gave detailed information about the composer.

In addition to these, in the study, one of the experts used coloured pencils and the others made the student use it because they participated via remote connection, during the masterclass, two of the experts practiced the interpretation of the work and the other contributed more verbally. It was concluded that two experts used the technique and one of the experts gave detailed information about the emergence process of the work.

In line with these results, it is stated that not only active participation but also passive participation in Masterclasses is important, that masterclasses are important for individuals who have received or have received professional music education, and therefore they should participate in masterclasses that may be beneficial, and that the different views and approaches of the experts who give masterclasses are always aimed at the individual. It can be suggested that it should not be forgotten that it has various gains.

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