Instructors' Opinions on the Use of Balkan Composers' Solo Piano Works in Piano Education

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Abstract

Balkan geography is a region where different cultures and historical richness intersect, reflecting this richness in the field of music and hosting many composers. The aim of this study is to determine the use of solo piano works of Balkan composers in undergraduate piano education. For this purpose, semi-structured interviews were conducted with nine instructors who teach piano at the undergraduate level. The instructors were selected from nine different institutions, including three faculties of fine arts, three faculties of education, and three conservatories, to make the data obtained from the research comprehensive. The data obtained from the research were analyzed with NVivo 10, and certain themes, categories, and codes were identified. Considering the findings, it was determined that the works of Balkan composers are generally not included in piano education. Among the reasons for not including these works, it was concluded that there were issues such as a lack of resources, limited awareness of the composers, and insufficient weekly lesson hours. In addition, it was concluded that only one of the nine lecturers took part in academic studies related to Balkan composers and their works, while the others did not take part in any artistic and educational activities. However, it was stated that including the works of Balkan composers in piano education would provide many cognitive, affective, and psychomotor contributions to students. Finally, suggestions such as including the works of Balkan composers in the course curriculum, increasing printed and electronic resources, and increasing artistic activities were made for the dissemination of the use of Balkan composers' works in piano education.

Keywords: Balkan composers, music education, piano education