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The Place of Six-Hands Piano Literature in Piano Education in Turkey According to the Opinions of Piano Educators¹

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ABSTRACT

Six-hands piano literature has several places in music education. It is thought that these pieces can be effective material for teaching piano and chamber music as well as for stage experience. ‘What is the place of six-hands piano literature in piano education in Turkey?’ as a research question was investigated. Six piano educators were interviewed with semi-structured questions, and the results were analysed with the N-Vivo 11 Qualitative Research Program. According to the answers the six piano educators and performers gave to the semi-structured interview questions, six-hands piano pieces are colourful, enjoyable piano literature for playing, and six-hands piano literature should be used in a more widespread manner by composing new pieces and by appearing in the piano and chamber music curriculum.

Key Words: Piano education, six-hands piano, Turkish piano literature, chamber music.

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Piyano Eğitimcilerinin Görüşlerine Göre Türkiye’de Altı El Piyano Literatürünün Piyano Eğitimindeki Yeri

ÖZET

Altı el piyano eserleri, piyano eğitimi, oda müziği eğitimi vermek ve sahne deneyimini öğretmek için iyi, etkili bir literatür olabileceği düşünülse bile altı el piyano müzik eğitiminde sınırlı bir yere sahiptir. Bu araştırmada ‘Türkiye’de altı el piyanonun yeri nedir?’ araştırma sorusu araştırılmıştır. Araştırmanın amacı, piyano eğitimi materyalleri geliştirmektir. Altı piyano eğitimcisinin yarı yapılandırılmış görüşme sorularına verdikleri cevaplar N-Vivo 11 nitel araştırma programı ile analiz edilmiştir. Altı el piyano eğitimcileri ve icracıları cevaplarına göre altı el piyano parçaları renkli, keyif verici piyano eserlerdir. Sonuçlara göre altı el piyano eserlerini yaygınlaştırmak için altı el için yeni eserler yazılması ve bu eserlerin piyano ve oda müziği müfredatında yer alması görüşleri ortaya çıkmıştır.

Anahtar Kelimeler: Piyano eğitimi, altı el piyano, Türk piyano literatürü, oda müziği.

INTRODUCTION

Chamber music is defined literally as “a small vocal or instrument music community, or the music composed or performed by these communities” and it usually is “the music written for the instruments” (Say, 2005: p. 382). The chamber music literature is formed by music types (piano duo, piano trio, etc.) that include piano pieces with different instrument duos or trios or a few pianos pieces performed by a few pianists; piano four-hands, in which two pianists play on a piano; or piano six-hands, in which three pianists play on one piano.

Considering the international piano literature, a large number of four hands piano works by Bach (Sonata A Major Four Hands), Mozart, Beethoven (Complete Works for Piano Four Hands, 1993), Brahms (Serenade Nr.2 A-dur for Piano Four Hand Op.16), Debussy (Small Suit for Four Hands Piano and Works for Piano Four Hands and Two Pianos, 1991), Moszkowski (Spanish Dances Op.12 Piano Duet), Godard (Waltz Chromatic Op. 88), Gregh (The Merry Butterflies) and many more have been encountered. These works are also used for educational purposes, typically when the first pianist is the teacher and the second is pupil (Beyer: p. 30-35, Erenen, 2009: p. 60, p. 63-65, p. 71, p. 76 and p. 91).

“Music described as piano six-hands (or piano trio) is for three pianists at one piano, distinct from a piano duet or four-hand piano, which is

music for two pianists at one or two pianos. Because of the limited range available to each player, many of the pieces written for this combination are elementary in nature; many more are arrangements of pieces for other forces. There are a small number of original works, and a handful of virtuoso three-player groups have emerged in the 21st century. However, triplets are not a completely new idea. Grainger and Schnittke composed these works; the Bavarian Music Academy has organized seven triplet's competitions since 1998, and the Trinity Guildhall Examining Board in the UK includes these works on its exam syllabus. "Triplets tend to require of the pianists great coordination, precision and ensemble skills, and very careful listening and sensitivity. The medium allows greater interplay between different layers, richer harmonies, the potential for greater exploration of the piano's sonorities and textures," claims Mr Pitts (Jones, 2012). There are many more six-hands piano compositions. Examples include the Zanzibar Boat Song for Piano Six-hands by Percy Grainger (Teamwork, 2018), Sergei Rachmaninoff's Romance and Valse (Rachmaninoff, 1988), Alfred Schnittke's Hommage, Carl Czerny's Op. 17 and 741, Jean Cras's "Âmes d'enfants", Paul Robinson's "Pensees" and "Montmartre", various pieces by German composer Armin Fuchs (de), Bulgarian composer Tomislav Baynov's "Metrorhythmia 1", John Pitts's "Are You Going?" Greek composer Dionysis Boukouvalas's "Fantasy on a theme by Steve Reich", Canadian composer Paul Frehner's "Slowdown" (Piano Six Hands, 2018) and Gurlitt's six pieces for six hands (Gurlitt, 2013).

Only a few concerts with six-hands piano literature were detected in Turkey:

1. Gökhan Aybulus, Kandemir Basmacıoğlu and Özgür Ünalrı six-hands piano opening concert of the Fourth International Opus Amadeus Chamber Music Festival on 23 March 2014, at 20:30 Fulya Art Concert Hall in Istanbul. F. Schubert's "Lieds, Auf Dem Wasser Zu Singen" and "Erlkönig" arranged for six-hands by a performer of the concert Özgür Ünalrı was performed in this concert programme.
2. Gökhan Aybulus, Kandemir Basmacıoğlu and Özgür Ünalrı six-hands piano concert on 18 May 2014, Prof. Türkan Saylan Culture Center (TSKM) in Istanbul. The same arrangement from the first concert was also performed at this concert.
3. Gökhan Aybulus, Kandemir Basmacıoğlu and Özgür Ünalrı six-hands piano concert on 12 April 2016 at 20:00, Çankaya Municipality Contemporary Arts Center in Ankara. Turkish young composer Hasan

Bariş Gemici's (1996) composition 'Sky' (Gök) for six-hands piano was performed in the concert for the first time.

Only one work was detected for six-hands piano in Turkey composed by Hasan Barış Gemici Gök 'Sky', dedicated to Gökhan Aybulus, Özgür Ünalı and Kandemir Basmacıođlu. It was written as a respect to the Russian composer Alfred Schnittke, influenced by his work 'Igor Stravinsky, Sergey Prokofiev and Dmitri Dmitriyevich Shostakovich'. This piece was written in May 2014 and April 2015. The music itself consists of 4 movements that are not equal to each other (TRT, 2016).

There are some piano pieces for six-hands in piano literature, and only one work was found in Turkey. The scientific literature on six-hands piano pieces is also limited; three works have been found in Turkey. The first one is an article entitled "The Effectiveness of Cooperative Learning Method on Teaching Six-Hands Piano Piece: An Action Research" (Deniz, 2015), and the second one is a conference oral presentation entitled "Six Hands Piano in Turkey (Akbulut Demirci, 2016) and the third one is an article entitled "The Form Analysis Of "Sky" Composed For Six-Hands Piano" (Akbulut Demirci & Gençal, 2018). It was thought that six-hands piano pieces have a place in music education. These pieces can be effective material for teaching piano and chamber music as well as for stage experience.

METHODOLOGY

In this section, information about the purpose of the research, the research methodology, the sample group, the data collection tools and the data analysis of the data are presented.

The Purpose of the Research

The purpose of the research is to determine the place of six-hands piano pieces in piano education. Although six-hands piano pieces are a different material for piano training and they have some practical aspects, it is assumed cannot be used in piano education because of the limited amount of Turkish piano literature and their areas of application and that, first, the place for six-hands piano pieces in piano education should be determined.

The Research Method

In this research, a qualitative research method was chosen to determine the place of six-hands piano pieces in piano education according

to the views of the piano educators. “Basic qualitative pieces can be seen in all areas of discipline and implementations in practice. The data are collected through interviews, observations or document analysis.” (Merriam, 2013, p.23). Qualitative data include all types of information that are obtained by various techniques such as observations and interviews in the natural environment for the direction of certain purposes and include the perceptions and thoughts of people regarding the events (Leech & Onwuegbuzie, 2007). With this method, answers for the questions “How”, “Why” and “What” are evaluated. The main purpose here is; to introduce the case studies examined in detail to elucidate some general theories. Case research is defined as an umbrella that can cover all of the research methods data collection resources (interview, observation, questionnaire, document, etc.) (Çepni, 2012, p. 76). Another source identifies the researches pattern for case research as follows, Case research is a qualitative approach that describes the case, reveals the theme or gathers information through detailed and in-depth research with multiple sources of information (e.g., observations, interviews, audiovisual materials, documents and reports) regarding the real life of the researcher with an up-to-date limited system (a case) or multiple constrained systems (cases) (Creswell, 2013, p. 97, as cited in Şahan & Akbaş, 2017, p.71)

The reasons for considering this research as basic qualitative research is that the educators of the piano lesson who are considered the individuals who have observed piano education directly and who actively participate in this process.

The Research Group

The research group for the study consists of six piano educators. Two of these educators provide piano lessons in the piano departments of the conservatories and have previously performed six-hands pieces at concerts; the other two educators also give piano lessons in the conservatory of arts, but they have not performed these pieces in their concerts, while the last two piano educators have been teaching piano in the education faculty music teaching programs and have not performed these pieces in concerts.

The Collection of Data

The research data were obtained via an interview technique. There are three types of interview techniques: structured interviews, semi-structured interviews, and unstructured interviews. This research was gathered through the semi-structured interview form developed by the researcher. The semi-structured interview method is preferred because it is a data gathering technique that aims to reveal the perspective of the

participants by asking in-depth questions on a specific topic and clarifying the situation by asking questions again in unstructured situations, and it aims to reveal deeper, richer data about experiences (Kvale ve Beinkmann, 2009). The purpose of the research is to determine the place of the six-hands piano pieces in piano education. Despite the thought that six-hands piano pieces are a different material for piano training and have some practical aspects, it is assumed that they cannot be used in piano education because of the limited number of Turkish piano literature and application areas, and it was attempted first to determine the place of six-hands piano in piano education. For this overall purpose, questions about the place of six-hands piano works in the piano literature in Turkey, the place of six-hands piano works in piano education in Turkey, the place of six-hands piano works in concert programmes in Turkey, the contribution of six-hands piano works to education in Turkey and educators' suggestions, the positive effects of educational usage regarding six-hands piano literature, the negative effects of educational usage regarding six-hands piano literature, and educators' suggestions for the dissemination of six-hands piano works in Turkey were asked of the research group.

The Analysis of the Data

The obtained quantitative data were analysed using content analysis. In this technique, similar expressions are grouped together on the basis of certain concepts and themes and are interpreted in a way that the reader can understand. The content analysis technique consists of a) coding data, b) finding themes, c) organizing codes and themes, and d) identifying and interpreting findings (Yıldırım & Şimşek, 2016; cited by Polat & Hiçyılmaz, 2017, p. 51). "The main purpose of the content analysis is to reach concepts and relations that can explain aggregated data. The basic process of content analysis is to combine similar data within the framework of certain concepts and themes and to interpret them in a way that the reader can understand." (Çepni, 2012, p.173). The data were put down on paper when the content analysis of the qualitative data was performed. Themes and codes were created through an analysis with the NVivo11 Qualitative Data Analysis Program. Answers from the piano educators were quoted directly during the analysis. It has been noted that guidance or direction was not given during the semi-structured interview phase. The participants' comments were addressed directly, and the results were interpreted to provide credibility and transparency to ensure the validity of the survey. To ensure the reliability of the research, the opinions of the piano educators divided into the conceptual categories were presented for the opinions of two music educator experts and consistency studies were conducted. The result of the review is determined

by using the reliability formula according to Çepni (2014) P (Consistency Percentage) = Na (number of items encoded in two forms) * 100 / Nt (total number of items in one form) by determining the opinion agreements and disagreements. The conformity between the experts' evaluations is 96.55. It has been established that the research is credible because the value is above 70.

FINDINGS

Interview Results

The following are based on the data from answers that six piano teachers and performers gave to the semi-structured interview questions.

Table 1: Identified themes and codes of the interview results.

	Themes	Codes	f
The Place of Six-Hands Piano Literature in The Piano Education in Turkey	The place of six-hands piano literature in Turkey	Hard to find scores	1
		Is not a priority	1
		Only one composition	1
		Limited	6
	Usage in piano education	Interest after post-graduation	1
		Not used	5
	Concerts	Have listened to a few of them	1
		Interesting and enjoyable	1
		Very rare	4
	Contribution to piano education and suggestions	Can be added to chamber music	1
		Enjoyable literature	1
		Improving listening to polyphonic music	1
		Should be composed at different levels	1
		Should be composed on Turkish folk songs	1
	Positive effects of the educational usage of six-hands piano pieces	Should be performed with a teacher	1
		Large contribution to piano education	1
		Develop polyphonic skills	2
		Different timbre	1
	Negative effects of the educational usage of six-hands piano pieces	Motivation	1
		Playing together	2
Negative effects because of the sitting positions		1	
Suggestions for the dissemination of six-hands piano pieces	Nothing negative	3	
	Composers can listen to more six-hands piano pieces	1	
	Compose six-hands piano pieces for all level	1	
	Organized chamber music competitions	1	
	Play six-hands piano pieces in concerts	3	
	Publish six-hands piano pieces	1	
	Support the composers to composed six-hands piano pieces	1	
Using media	1		

1. The place of six-hands piano pieces in the piano literature in Turkey.

Findings under this heading consist of four codes under the theme of six-hands piano literature in Turkey (see Figure 1).

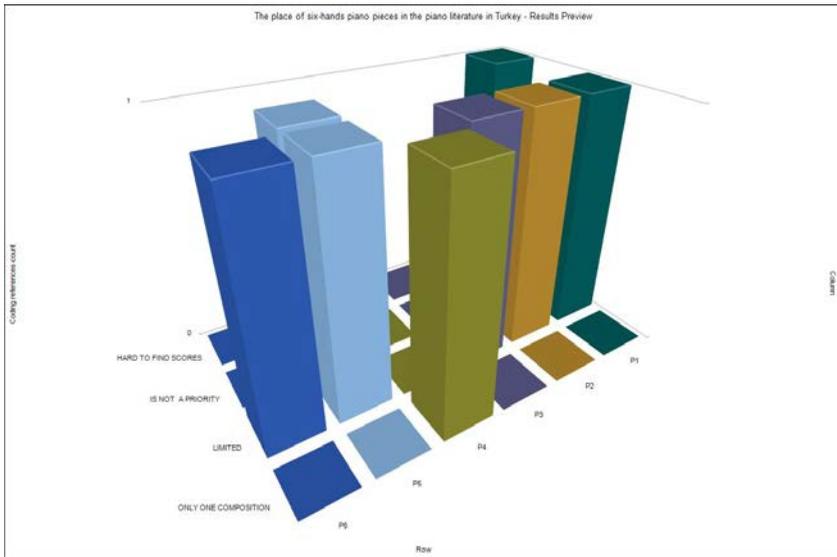


Figure 1: The place of six-hands piano pieces in the piano literature in Turkey, the results.

1.1. Hard to find scores: According to the P1² answer ‘As far as I know, in Turkish piano literature, there are no works written for six-hands. If not, we could not make use of it because there is not a digital resource that we can reach to their notes as well as all the Turkish works so that we cannot benefit it’.

1.2. Is not a priority: According to the P5 answer ‘Not only in Turkey but also in the world, the piano works written for six-hands are quite limited, as are composers. It is a non-priority musical ensemble for producing works by composers’.

1.3. Only one composition: According to the P4 answer ‘In our country there are few works written for six-hands. Among these are the arrangements made by O. Özgür Ünalı, one of the leading pianists in our country, from the songs of Schubert. The second one is ‘Gök’ (Sky), written

² P: Participant

by Hasan Barış Gemici, our young and brilliant composer who is very impressed by the concert we gave in Istanbul. Apart from that, I do not think it is a work or arrangement’.

1.4. Limited: This node has the highest frequency, with six answers (P1, P2, P3, P4, P5 and P6): ‘As far as I know, in Turkish piano literature, there are no works written for six-hands’ (P1), ‘Very inadequate’ (P2), ‘Six-hands piano works in our country are not well known yet and therefore are not used very frequently.’ (P3), ‘In our country, there are few works written for six-hands. Among these are the arrangements made by O. Özgür Ünalı, one of the leading pianists in our country, from the songs of Schubert. The second one is ‘Gök’ (Sky), written by Hasan Barış Gemici, our young and brilliant composer who is very impressed by the concert we gave in Istanbul. Apart from that, I do not think it is a work or arrangement.’ (P4), ‘Not only in Turkey but also in the world, the piano works written for six-hands are quite limited; thus, there are no recitals to try. It is a non-priority musical ensemble for producing works by composers’ (P5), ‘I do not know any six-hands works.’ (P6).

2. The place of six-hands piano pieces in piano education in Turkey.

Findings under this heading consist of two codes under the theme Usage in piano education (see Figure 2).

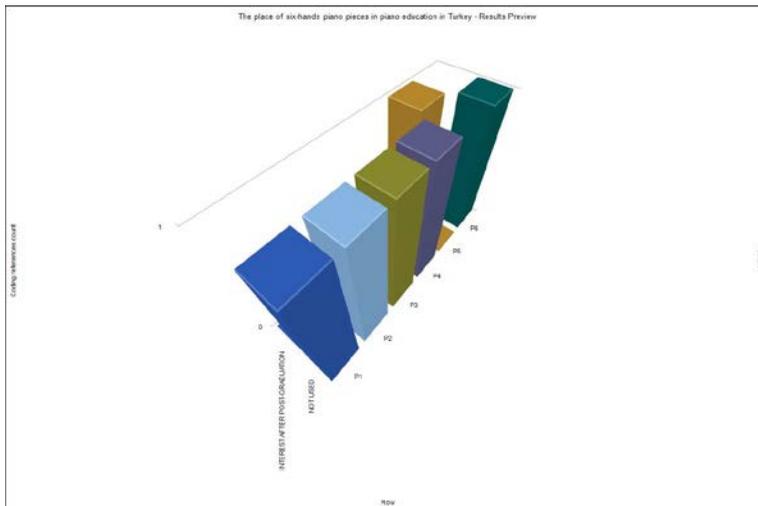


Figure 2: The place of six-hands piano pieces in piano education in Turkey, the results.

2.1. Interest after post-graduation: According to P5, ‘Six-hands piano works do not have to be a part of piano education. Of course, the training of the four-handed or two-piano duo in chamber music will enrich the chamber music experience with the pianists, enriching the facilities of the instruments and their training in balancing and tone. Six-hands is a subject that can be handled with special attention after graduation, not necessarily in education. However, I think that it is very important and necessary that the three pianists who are willing to steal six-hands have previously had four-hands experience’.

2.2. Not used: This node has the highest frequency with five answers (P1, P2, P3, P4 and P6): ‘I have not witnessed yet that there are many works that can be used in chamber music lessons.’ (P1), ‘There are more than four-hands piano works. Since I did not investigate the six-hands piano works, I have never played them with my students during my training period.’ (P2), ‘No progress has been made in Turkey about six-hands piano works. Looking at the world literature, the works that made progress are far behind in our country, including scientific studies on six-hands, etc. These events did not find a place in Turkey. The absence of any printed material in Turkey is the biggest obstacle to the development of six-hands piano works. There are usually four hands in music education institutions.’ (P3), ‘I guess they are not being used.’ (P4), and ‘I have never used these works’ (P6).

3. The place of six-hands piano pieces in concert programmes in Turkey.

The findings under this heading consist of three codes under the theme of Concerts (see Figure 3).

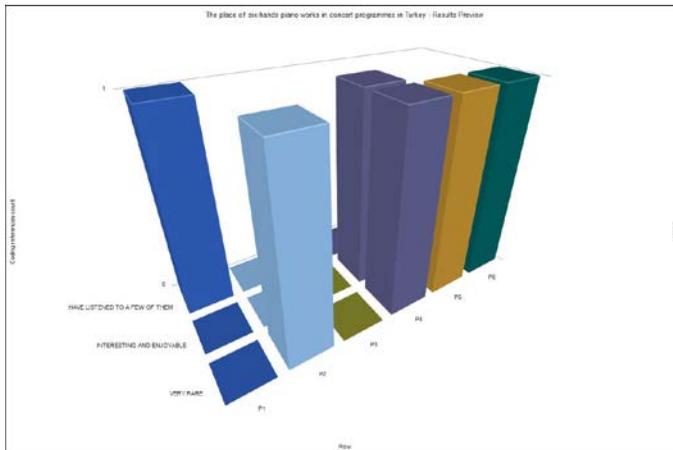


Figure 3: What is the place of six-hands piano works in concert programmes in Turkey, the results.

3.1. Have listened to a few of them: According to the data, the answer is: ‘Recently, I think that the younger generation is attention-grabbing, and I was able to watch 2 concerts featuring such sights.’ (P1).

3.2. Interesting and enjoyable: According to data, the answer is: ‘I think that the six-hands piano pieces are also for the listeners and are very interesting and fun, unlike the usual concerts.’ (P4).

3.3. Very rare: This node has the highest frequency, and the answers (P2, P3, P4, P5 and P6) are as follows. ‘Very rare’ (P2), ‘I do not think there are many places in artistic events because six-piano works are not recognized. If we consider that six-hands piano works are played in a concert within the first 2-3 years in Turkey, it will be a long process to become widespread and usable.’ (P3). ‘There are not many places in the concerts in our country. We are trying to perform it in different cities as much as possible.’ (P4), ‘I have not heard much except for a few recitals organized by Gokhan Aybulus, Kandemir Basmacıoğlu and Özgür Ünalı for six-hands piano.’ (P5) and ‘I have never listened.’ (P6).

4. The contribution of six-hands piano pieces to education in Turkey and educators’ suggestions.

The findings under this heading consist of six codes under the theme Contribution to piano education (see Figure 4).

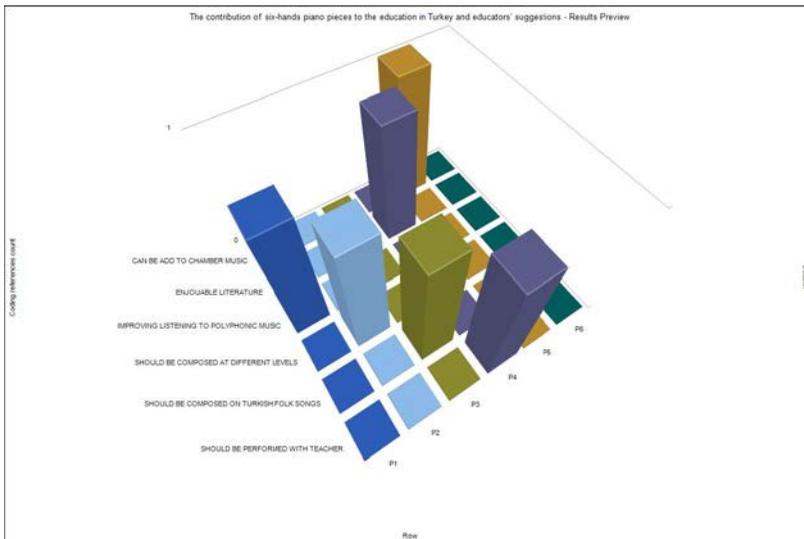


Figure 4: The contribution of six-hands piano pieces to the education in Turkey and educators’ suggestions, the results.

4.1. Can be added to chamber music: According to the data from P5, ‘Six-hands piano works do not have to be a part of piano education. Of course, the training of the four hands or two-piano duo in chamber music will enrich the chamber music experience with the pianists, enriching the facilities of the instruments and their training in balancing and tone. Six-hands is a subject that can be handled with special attention after graduation, not necessarily in education. However, I think that it is very important and necessary that the three pianists who are willing to steal six-hands have previously had four-hands experience...In schools where the number of piano students is too many, the number of string instruments musicians and wind musicians is very small, the piano students can be run with three groups within the scope of chamber music education. However, it will be better to study four-hands or two pianos before six-hands. It may not be right to recommend six-hands training’.

4.2. Enjoyable literature: According to the data from P4, ‘I think that such works should be given to the students and played with their teachers. First, it will not be difficult to work because it is enjoyable to study. The fact that when one of the three players is a teacher will be an example to the students and will give them confidence; it will also empower them’.

4.3. Improving listening to polyphonic music: According to the data from P1, ‘Students who have the opportunity to learn such partitions, often consisting of transcriptions, will have the ability to reinforce their polyphonic music feelings and the need to search for different timbre’.

4.4. Should be composed at different levels: According to the data from P2, ‘These types of works are not played because of the difficulty levels, especially in institutions that educate music teachers. However, I think that it is important to write six-hands at every level to motivate students’.

4.5. Should be composed on Turkish folk songs: According to the data from P3, ‘I think that in Turkey there will be education by arranging and playing Turkish works, folk songs in the form of six-hands. The fact that the student is more interested when taken into consideration, will contribute to the work increase and spread’.

4.6. Should be performed with a teacher: According to the data from P4, ‘I think that such works should be given to the students and played with their teachers. First, it will not be difficult to work because it is enjoyable to study. The fact that if one of the three player is a teacher, will

be an example to the students and will give them confidence; it will also empower them’.

5. The positive effects of the educational usage of six-hands piano pieces.

The findings under this heading consist of five codes under the theme Positive effects of the educational usage of six-hands piano (see Figure 5).

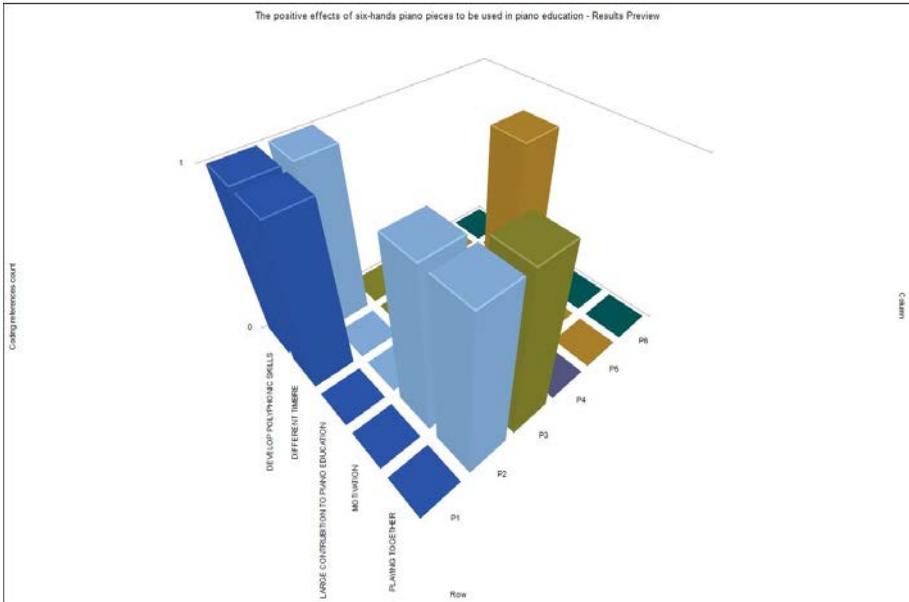


Figure 5: The positive effects of six-hands piano pieces to be used in piano education, the results.

5.1. Large contribution to piano education: According to the data of P5, ‘Of course, if compositions, such as the Russian composer Schnittke, are composed by the composers for six-hands entitled ‘Stravinsky, Prokofiev and Shostakovich’, we can of course see a very positive contribution to piano education. Inspired by Schnittke, the young Turkish composer Hasan Barış Gemici, his work for the six-hands ‘GÖK’ (SKY), which he composed for our trio, is a successful attempt and is unique in Turkish compositions’.

5.2. Develop polyphonic skills: This node shares the highest frequency (P1 and P2): ‘Students who have the opportunity to learn such partitions, often consisting of transcriptions, will have the ability to reinforce their polyphonic music feelings’ (P1) and ‘To develop the skills of playing together, to develop the understanding of polyphony.’ (P2).

5.3. Different timbre: According to the data from P1, ‘Students, who have the opportunity to learn such partitions, often consisting of transcriptions, will have the ability to reinforce their polyphonic music feelings and the need to search for different timbre’.

5.4. Motivation: According to the data from P2, ‘To motivate the students, to obtain the behaviours to be earned with different works’.

5.5. Playing together: This node shares the highest frequency (P2 and P3): ‘To develop the skills of playing together’ (P2) and ‘It will make a positive contribution in bringing the ability of playing the music together to the top level.’ (P3).

6. The negative effects of the educational usage of six-hands piano pieces.

The findings under this heading consist of two codes under the theme of Negative effects of the educational usage of piano six-hands (see Figure 6).

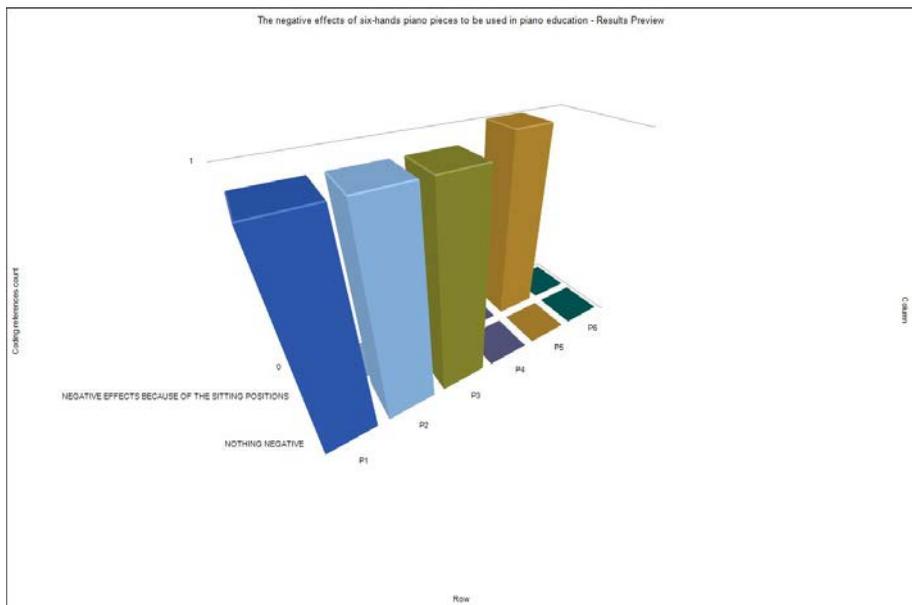


Figure 6: The negative effects of six-hands piano pieces to be used in piano education, the results.

6.1. Negative effects because of the sitting positions: According to the data from P5, ‘I mentioned the physical difficulties in the answer to the question. If these difficulties cause contraction, pain, soreness or pain in the

students, it will lead to negative effects because of the sitting positions of six-hands or even four-hands in education. These difficulties may be overridden or overturned by the teacher with some adjustments and changes’.

6.2. Nothing negative: This node has the highest frequency (P1, P2 and P3): These three participants thought that there are no negative effects of six-hands piano works in piano education.

7. Suggestions for the dissemination of six-hands piano pieces.

Findings under this heading consist of seven codes under the theme of Suggestions for dissemination of six-hands piano pieces (see Figure 7).

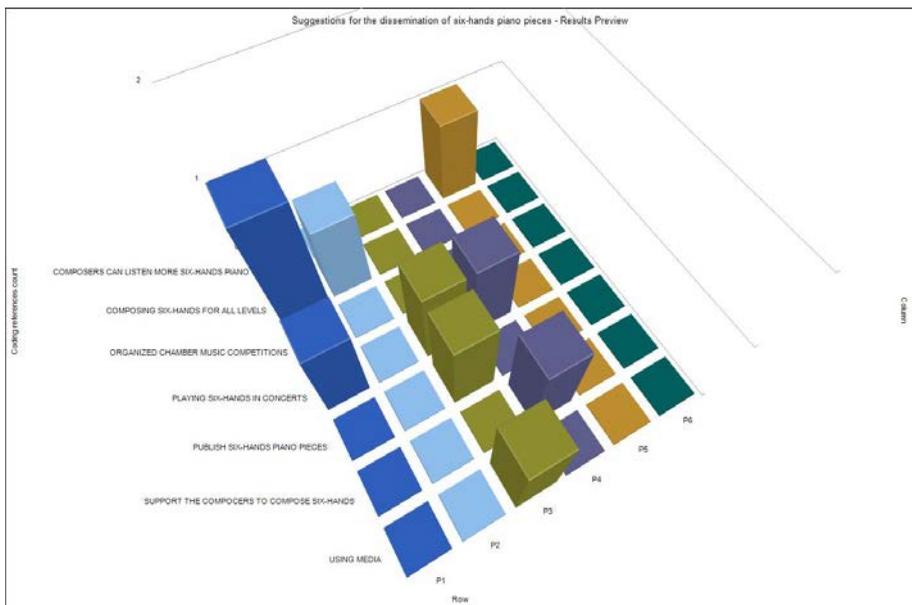


Figure 7: Suggestions for the dissemination of six-hands piano pieces, the results.

7.1. Composers can listen to more six-hands piano: According to the data from P5, ‘Composers may be able to spread their works for six-hands piano if they frequently listen to compositions written for six-hands such as those composed by Schmitke, ‘Stravinsky, Prokofiev and Shostakovich’, written by Czerny for six-hands piano. If they come from

within them to write the compositions for six-hands piano and see it as a community worth writing, of course the situation will change’.

7.2. Compose six-hands piano pieces for all levels: According to the data from P2, ‘These types of works are not played because of the difficulty levels, especially in institutions that educate music teachers. However, I think that it is important to write six-hands at every level to motivate students’.

7.3. Organized chamber music competitions: According to the data from P1, ‘To organize chamber music competitions for six-hands piano can also be useful’.

7.4. Play six-hands piano pieces in concerts: This node has the highest frequency (P1, P3 and P4): ‘It will be possible to encourage the pianists to play together by performing those compositions more in concert programmes’ (P1), ‘First, such works should be included in the concerts and be listened by the audience more’ (P3), and ‘Six-hands piano music can be spread by giving more concerts.’ (P4).

7.5. Publish six-hands piano pieces: According to the data from P3, ‘Our country is far behind in this field. Six-hands piano works are limited; these compositions have been left behind by four-hands compositions. Printing these works will make it easier for educators and interested people to access this music’.

7.6. Support the composers to compose six-hands piano pieces: According to the data from P4, ‘It is possible to expand the six-hands piano music. I also think that our composers should be encouraged to compose the pieces in this area. Even if the works already found are enough, new works entering the repertoire will give fresh blood; this music will come to life in the hands of the performers’.

7.7. Using media: According to the data from P3, ‘In addition, as a necessity of today, it is very important for these compositions to become open to sharing with the social media’.

CONCLUSION

According to the data of the semi-interview questions that were asked of six piano performers, the results can be concluded as follows:

According to the theme of the place of six-hands piano works in the piano literature in Turkey, these nodes detected that it is hard to find scores,

that this music is not a priority, that only one composition was composed, and that with the highest frequency node, six-hands piano literature in Turkey is limited. However, in the historical process, chamber music has a large place in the literature (Baron, 2010). Although it is possible to access more than sixty original or arrangement scores for six-hands piano in the piano literature (six hands piano scores list, 2018), only Hasan Barış Gemici's work named 'Gök' (Sky) has been composed in Turkey.

According to the theme usage in piano education, it was noted that this music needs increased interest for study after post-graduation, and with the highest-frequency node, six-hands piano compositions are not used in piano education in Turkey.

According to the theme of concerts, few educators have listened to them, although it is interesting and enjoyable for listeners, and placement is very rare, according to the highest-frequency node. There are three concerts in the news in which programmes had six-hands piano pieces (six-hands piano news, 2016).

According to the theme of the contribution of six-hands piano works to the education and suggestions, it was noted that these works can be added to chamber music, as they are enjoyable literature that would improve listening polyphonic to music. Suggestions are that pieces should be composed at different levels, should be composed on Turkish folk songs and should be performed with the teacher.

According to the theme of the positive effects of the educational usage of six-hands piano pieces, it was noted that the works would create a large contribution to piano education with new compositions and would help develop polyphonic skills; furthermore, students would be motivated, and students would have opportunity to play and listen polyphonic music, and playing together. Similar positive results were previously detected: "The major results of the research are as follows: Cooperative learning (1) has a positive effect on students' academic achievement on performing six-hands piano pieces (2), has a positive effect on student motivations towards the lessons and academic achievement (3), has a positive effect on the development of the social interactions/skills among students (4), initiates a positive interdependence through the shared goal (5), and promotes constructive peer criticism among students for the development of the quality of their six -hands piano performances." (Deniz, 2015: p.90).

According to the theme of negative effects of the educational usage of six-hands piano pieces, negative effects were expected because of the

sitting, yet the “nothing negative” node has the highest frequency. The back should be straight when playing the piano, whereas when the three pianists share the piano, the sitting position changes, and pain can result from inefficient use of the body (Akbulut Demirci, 2013; Mark, 2003).

In summary, the suggestions for the dissemination of six-hands piano pieces in Turkey are as follows. Composers can listen to more six-hands piano pieces, can compose six-hands piano pieces for all levels, can organize chamber music competitions for six-hands, can playing six-hands piano pieces in concerts, can publish six-hands piano pieces, can support other composers to compose six-hands piano pieces, and can use the media for dissemination.

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