

Problems and Solution Suggestions to Challenges Music Teacher Candidates Face within "Application of Pedalling" Phase in Romantic Period Piano Works

Lect. Sinan TÜFEKÇİ *

Ahi Evran University
Faculty of Neşet Ertaş Fine Arts
Department of Music

Prof. Dr. Sibel Karakelle **

Mehmet Akif Ersoy University
Faculty of Education
Department of Music Education

Summary

The aim of the study is to determine the problems encountered by music teacher candidates in piano education who attend to Department of Music Education in Turkey in Undergraduate III and IV levels, in terms of application of pedalling in the Romantic Period piano works and to offer solutions for the findings obtained. During the data collection phase of the study, music teacher candidates have been asked to write a composition on the problems they had experienced with the application of pedalling in the Romantic period piano works through the forum created on the Internet environment. Compositions were assessed and an item pool has been established for the questionnaire to be used in the study. The item pool was expanded following the research conducted on the body of literature related to the subject. The questionnaire created was applied 462 Undergraduate music teacher candidates studying piano in nine universities. In the analysis of the data, Mann Whitney U, Kruskal Wallis test and Chi-square test were used for nonparametric tests for identified sub-problem using SPSS (The Statistical Package for the Social Sciences) 20 package program; Frequency (f), Percentage (%) are used from Descriptive Statistics.

Keywords: Application of pedalling, piano works, romantic period

Introduction

Music has been through many periods in its development process and has been influenced by the religious, political and cultural events of these periods and reflected the effects it contains to outside. According to Uçan (1996), music is in a state of constant formation, change and development with people living in the musical environment. This change and development in music varied as "Medieval, Renaissance, Baroque, Classical, Romantic and Modern" periods. According to the researchers (Say, 2002: Uçan, 1996: 12), the date ranges of these periods are indicated in the following chart. (See. Figure 1)

MEDIEVAL ERA	RENAISSANCE	BAROQUE	CLASSICAL	ROMANTIC	MODERN
700-1450	1500-1600	1600-1750	1750-1820	1820-1900	1900-Today

Figure1. Periods of Music Development

In this study, the "Romantic Period" will be examined from among above-mentioned periods and the subject will be discussed as "Problems and Solution Suggestions to Challenges Music Teacher Candidates Face within "The Application of Pedalling" Phase in Romantic Period Piano Works.

1. Romantic Period

Romanticism is taken from the old French word "romance" (poetry writing). This term also means 'freed from certain patterns'. At the same time, this term also gives its name to the 19th century. Romanticism is the developed form of the 'I' concept, individualism. This concept has frequently been found in works, and subjective sensitivity had been dominant at the core of the works. Imagination and Fantasy are important concepts in Romanticism.

In this period, structural values and rules begin to get loose in music. The rules of the classical period are replaced by Romanticism. According to Colak (2013), romantic influences have emerged in response to the strict and rigid formation of the classical period.

As in the classical music model, Romanticism is found in an aristocratic and sophisticated society. The Aristocrats saw the smaller private halls as an ideal venue for their performances. People's love of music is great and Romantic composers have always striven to recognize and win this great mass. In this period, composers also became more receptive and thought about getting together with the masses just like the artists (Say, 2002). Romantic period composers have included personal expressions in their music. There are now very few compositions written for the purposes of the church at this time. Music teaching has become a profession and schools have been established for performance and creative musician training.

According to İlyasoğlu (2003), lectures such as music history and theory had been incorporated in many university programs towards the end of 1800. Many leading composers and artists, such as "Liszt, Mendelssohn Bartholdy, Brahms and Schumann", also contributed to the art as teachers.

2. The Application of Pedalling in Romantic Period Piano Works

Since the piano was invented in 1711 by the Italian-born Bartolomeo Cristofori, its mechanism, sound capacity has been improved and renewed to the present form. Accordingly, pedalling mechanisms, types and usage techniques have been developed according to their era-specific characteristics (Çolak, 2013). According to Çimen (2001), Pedalling is a vehicle that prevents the voice from piano sound from fading, extends the length of the resonance and removes it from simplicity. A work played with piano can only be enriched with the tones that can be obtained with the pedalling.

It is quite difficult to give a character to a work with a soul the composer wants to reflect without using a pedalling, or to obtain a form of play such as singing in a piano. There is also a great contribution of the pedalling in the development of a solid touch. The right pedalling in today's pianos was invented by a Scottish piano maker, John Broadwood, and adapted to the piano keyboard in 1783. Rarely used mid-pedalling (Sostenuto Pedalling) which some concert pianos have was invented by Claude Montal in 1862 and developed by Steinway (Çimen, 2001). The right pedalling controls the sonority. When this pedalling is pressed, the pads acting as silencers on the tellers are lifted up to prevent the sound from fading so that the sound vibration is sustained and enriched. Another purpose of this pedalling is to provide the ability to play "Legato", the notes on the distance that the pianist can not reach by hand on the keyboard. In the note writing, the places where the right pedalling should be used are indicated by P *, Ped * marks (Ertem, 2006).

The left pedalling nuance is used to obtain a softer tone of sound in passages that require it. When the left pedalling is pressed, the pressure on the key is reduced to achieve a softer play. Clearer results are obtained in the grand pianos. The use of left pedalling has fewer problems than the right pedalling. Because, this pedalling does not need to be changed as harmony changes as it is in the right pedalling. The left pedalling, unlike the right pedalling, has been used in various forms since 1722, since it was invented by Cristofori. The middle pedalling (Sostenuto) is located in the middle of the pedalling group. It is developed by Steinway. It is used to sustain the voices that need to be lengthened. Çimen (2001) stated that the contributions of the mid-pedalling are very important. Thanks to this pedalling, the bass sounds can be lengthened, while the notes in the high register (sound field) can be played comfortably. According to Ertem (2006), "the left pedalling provides a pianist fine clean performance possibility that only a third hand can play".

Different colors can be obtained by pressing the pedalling at full, half, quarter or different depths (partial pedalling) or continuously vibrating the pedalling (pedalling trill, flutter pedalling). The use of pedallings can be varied according to the structure of the work and its rhythmic differences. Its contribution is great in providing the characteristics and musical harmony. The rhythmic pedalling is a pedalling applied at the same time as the rhythm, showing the characteristic structure of the dance genres. The syncopated pedalling is applied immediately after the chord to show the harmonic changes (Rosenblum, 2009, Gebhard, 2012, Aziz, 2013).

Research on the Theoretical Framework

1. Problem Status

Music teacher candidates who are studying piano education within Music Education Departments in Turkey are expected to use correct pedalling in the performance of Romantic Period piano works.

In meeting these expectancies, the music teacher candidates have verbally stated the problems they face, and these problems have also been observed by the piano educators, and presented with scientific data. The problem statement of the study aiming to identify the problems encountered by the music teacher candidates studying piano education within Music Education Departments in Undergraduate III and IV levels in Turkey "In Relation to the Application of Pedalling in the Romantic Period Piano Works" in the light of the scientific data and to present solutions based on the obtained results is as follows:

2. Problem Statement

The basic problem statement of the study has been established as "What are the Problems that the Music Teacher Candidates Face in the Application of Pedalling in Romantic Period Piano Works?"

3. Purpose of the Study

The purpose of the study is to identify the problems encountered by the music teacher candidates receiving piano education within Music Education Departments in Undergraduate III and IV levels in Turkey in terms of the application of pedalling in the Romantic Period piano works and to present solutions based on the obtained results.

4. Importance of the Study

The study is important as it will contribute to the identification of the problems encountered by the music teacher candidates receiving piano education for the general rules regarding the application of pedalling in the execution of the Romantic Period piano works as well as to the body of literature and new studies to be carried out as there are insufficient number of studies towards the solutions to these problems.

5. Assumptions

In the study:

1. It is assumed that the method used is appropriate for the research topic,
2. And that the instrument used is suitable for answering the questions in the subproblems.

6. Limitations

The study is limited to Department of Music Education Undergraduate III and IV music teacher candidates in Education Faculties within Uludağ University, Niğde University, 19 Mayıs University, Pamukkale University, Gaziosmanpaşa University, BoluAbantİzzetBaysal University, İnönü University, Harran University and Marmara University and the Romantic Period piano literature.

Method

In this section, information is given on the research model, the study group (population and the sample), the data collection tools and the analysis of the data.

1. Research Model

As this study aims to identify the problems encountered by music teacher candidates in Romantic Period piano works in terms of the application of pedalling, general survey model in the form of descriptive survey model have been used. Because survey models are suitable for studies aiming to describe a situation existed in the past or still existing. Descriptive survey models are divided into two categories. These are general surveys and case study surveys. The general survey model is a survey of a group of samples or samples taken from all or a part of the population consisting of a large number of elements in order to come up with a general judgment on the population. (Karasar, 2006).

2. Population and Sample

The population of this research consists of students from Fine Arts and Sports High School, Vocational High School, Anatolian High School and regular high school graduates and those who are studying in Music Education Departments of Fine Arts Education Faculties in Turkey. The sample of the research is the music teacher candidates receiving education in Undergraduate III and IV levels in Departments of Music Education within Uludağ University, Niğde University, 19 Mayıs University, Pamukkale University, Gaziosmanpaşa University, BoluAbantİzzetBaysal University, İnönü University, Harran University and Marmara University.

3. Data Collection Tools

During the data collection phase of the study, music teacher candidates have been asked to write a composition on the problems they had experienced with the application of pedalling in the Romantic period piano works through the forum created on the Internet environment. Compositions are assessed and an item pool has been established for the application of questionnaire in the study developed under expert opinions. The 5-point likert scale includes these options: 1-Completely, 2-Mostly, 3-Partly, 4-Very Little, 5-Not at all. The questionnaire on the subject is aimed at 610 people receiving piano education in nine universities in Undergraduate III and IV levels. A total of 462 persons have participated in the questionnaire with participation rate of 76%, and 148 persons did not participate in the questionnaire with a rate of 24%. The demographic content of the study is presented below. "Graduated High School Type (See Figure 10), Grade (See Figure 11) and Gender (See Figure 12)"

Graduated High School Type	f	%
Fine Arts and Sports High School	326	70.6
General (Regular) High School	80	17.3
Vocational High School	32	6.9
Anatolian High School	24	5.2
Total	462	100

Figure2. Graduated High School Types of Questionnaire Participants

32 (70.6%) of the students were graduated from Fine Arts and Sports High School, 80 (17.3%) were graduated from General (Regular) High School, 32 (6.9%) were graduated from Vocational High School and 24 (5.2%) were graduated from Anatolian High School. In the study, it is established that the highest number of participants with 326 people were found to graduate from Fine Arts and Sports School with 70%, and at the lowest number of participants with 24 people graduated from Anatolian High School with 5.2%.

Grade	f	%
Undergraduate III	227	49.1
Undergraduate IV	235	50.9
Total	462	100

Figure 3. Grade Distributions of Teacher Candidates Participated in the Study

The information about the grade of the teacher candidates participating in the study is shown above. 227 (49.1%) of the students participated in the survey were receiving education at the level of Undergraduate III and 235 (50.9%) of them were studying at Undergraduate IV level. The number of students studying at the undergraduate IV level is higher than that of Undergraduate III.

Gender	f	%
Male	165	35.7
Female	297	64.3
Total	462	100

Figure 4. Gender Distributions of Teacher Candidates Participated in the Study

165 (35.7%) of the teachers were male and 297 (64.3%) were female in the study. The number of female participants is more than the number of male participants.

4. Data Analysis

In the analysis of the data, Mann Whitney U, Kruskal Wallis test and Chi-square test were used for nonparametric tests for identified sub-problems using SPSS (The Statistical Package for the Social Sciences) 20 package program; Frequency (f), Percentage (%) tables are created from Descriptive Statistics. The data is also analyzed for "graduated high school type", "grade" and "gender" variables.

Findings and Comments

The results of the Chi-Square test for whether the problems encountered by music teacher candidates in Romantic Period piano works in terms of the application of pedalling differed according to the gender or not

Items		Completely	Mostly	Partially	Very Little	Not At All	Total
1.I have information about the usage of pedallings in the Romantic Period Piano Works.	Female	41	79	102	42	33	297
	Male	19	35	68	20	23	165
	Total	60	114	170	62	56	462
	$\chi^2= 4.058$ P= 0.398						
2.I have some information about the diversity of pedalling usage in Romantic Period piano works.	Female	33	68	104	51	41	297
	Male	25	31	64	24	20	165
	Total	58	99	168	75	61	462
	$\chi^2= 5.108$ P= 0.403						
3.I do not apply the pedallings shown in the works at the right time.	Female	18	35	95	94	58	297
	Male	11	31	55	45	23	165
	Total	29	66	150	136	81	462
	$\chi^2= 6.062$ P= 0.195						
4.I can not make hand foot coordination during pedalling use during the execution of the work.	Female	21	30	95	81	70	297
	Male	14	36	51	39	25	165
	Total	35	66	146	120	95	462
	$\chi^2= 14.708$ P= 0.005						
5.I do extracurricular studies on the development of pedalling use.	Female	24	62	91	72	48	297
	Male	23	35	48	28	31	165
	Total	47	97	139	100	79	462
	$\chi^2= 6.689$ P= 0.153						
6.I am learning about the use of pedallings by watching the performances of Romantic Period pianos.	Female	34	50	95	50	68	297
	Male	19	33	46	40	27	165
	Total	53	83	141	90	95	462
	$\chi^2= 6.367$ P= 0.173						
7. I have the necessary information about the usage of pedalling markings on the piano.	Female	50	72	93	59	23	297
	Male	23	35	54	34	19	165
	Total	73	107	147	93	42	462
	$\chi^2= 2.738$ P= 0.603						
8.My teacher is not informing me about the things I should pay attention about pedalling usage in Romantic Period piano works.	Female	20	44	74	63	96	297
	Male	16	25	64	23	37	165
	Total	36	96	138	86	133	462
	$\chi^2= 14.661$ P= 0.005						

There is no significant difference between males and females since the p value is bigger than 0.05 in items 1, 2, 3, 5, 6, and 7 which are based on the Application of Pedalling in the Romantic Period Piano Works. There is a significant difference between males and females since the p value is equal to and smaller than 0.05 in items 4 and 8. Chi-Square test results on whether there is a significant difference between the Grades in the problems encountered by the Music Teacher Candidates in the 'Application of Pedalling' of the Romantic Period Piano Works

Items		Complete	Mostly	Partially	Very Little	Not At All	Total
1.I have information about the usage of pedallings in the Romantic Period Piano Works.	Undergraduate III	36	54	76	32	29	227
	Undergraduate IV	24	60	94	30	27	235
	Total	60	114	170	62	56	462
	$\chi^2= 4.620$ P= 0.329						
2.I have some information about the diversity of pedalling usage in Romantic Period piano works.	Undergraduate III	29	47	71	45	34	227
	Undergraduate	29	52	97	30	27	235

	IV						
	Total	58	99	168	75	61	462
	$\chi^2= 8.944 P= 0.111$						
3. I do not apply the pedallings shown in the works at the right time.	Undergraduate III	14	35	71	62	45	227
	Undergraduate IV	15	31	79	74	36	235
	Total	29	66	150	136	81	462
	$\chi^2= 2.625 P= 0.622$						
4. I can not make hand foot coordination during pedalling use during the execution of the work.	Undergraduate III	21	36	61	60	49	227
	Undergraduate IV	14	30	85	60	46	235
	Total	35	66	146	120	95	462
	$\chi^2= 5.849 P= 0.211$						
5. I do extracurricular studies on the development of pedalling use.	Undergraduate III	24	38	59	50	56	227
	Undergraduate IV	23	59	80	50	23	235
	Total	47	97	139	100	79	462
	$\chi^2= 21.393 P= 0.000$						
6. I am learning about the use of pedallings by watching the performances of Romantic Period pianos.	Undergraduate III	28	38	63	48	50	227
	Undergraduate IV	25	45	78	42	45	235
	Total	53	83	141	90	95	462
	$\chi^2= 2.881 P= 0.578$						
7. I have the necessary information about the usage of pedalling markings on the piano.	Undergraduate III	36	53	68	47	23	227
	Undergraduate IV	37	54	79	46	19	235
	Total	73	107	147	93	42	462
	$\chi^2= 1.100 P= 0.894$						
8. My teacher is not informing me about the things I should pay attention about pedalling usage in Romantic Period piano works.	Undergraduate III	22	36	60	40	69	227
	Undergraduate IV	14	33	78	46	64	235
	Total	36	69	138	86	133	462
	$\chi^2= 4.726 P= 0.317$						

There is no significant difference between the Grades because p value is bigger than 0.05 in items 1, 2, 3, 4, 6, 7, and 8 in the Application of Pedalling in Romantic Period Piano Works. There is a significant difference between the Grades when the p value in the 5th item is smaller than 0.05. Kruskal-Wallis test results to determine whether there is a significant difference in terms of Graduated high school types in the problems encountered by the Music Teacher Candidates in the 'Application of Pedalling' in the Romantic Period Piano Works

School	N	Seq. Average	sd	χ^2	p	Significant Difference
Fine Arts and Sports High School	326	218.37	3	13.595	0,004	1-2, 1-3
Regular High School	80	272.81				
Vocational High School	32	269.50				
Anatolian High School	24	221.50				

1 = Fine Arts and Sports High School, 2 = Regular High School, 3 = Vocational High School, 4 = Anatolian High School

The results of the analysis show that music teacher candidates participating in the questionnaire have significant variation according to the graduated high school types in "The Application of Pedalling" in Romantic Period

piano works. χ^2 (sd=3, n=462) =19.03, $p<.05$. When the group sequence averages are taken into consideration, the ones who have the most problems in the "Application of Pedalling" are as follows: Regular High School, Vocational High School, Anatolian High School and Fine Arts and Sports High School graduates. The Mann-Whitney U test was used as combinations of the two to determine from which groups the significant difference arises from. Significant difference has arisen from between GSSL and Regular High School, between GSSL and Vocational High School.

Findings and comments regarding the problems encountered by music teacher candidates in "Application of Pedalling" in Romantic Period piano works.

Items	Completely		Mostly		Partially		Very Little		Not At All	
	f	%	f	%	f	%	f	%	f	%
1.I have information about the usage of pedallings in the Romantic Period Piano Works.	60	13.0	114	24.7	170	36.8	62	13.4	56	12.1
2.I have some information about the diversity of pedalling usage in Romantic Period piano works.	58	12.6	99	21.4	168	36.4	75	16.2	61	13.2
3. Ido not apply the pedallings shown in the works at the right time.	81	17.5	136	29.4	150	32.5	66	14.3	29	6.3
4.Ican not make hand foot coordination during pedalling use during the execution of the work.	95	20.6	120	26.0	146	31.6	66	14.3	35	7.6
5.I do extracurricular studies on the development of pedalling use.	47	10.2	97	21.0	139	30.1	100	21.6	79	17.1
6.I am learning about the use of pedallings by watching the performances of Romantic Period pianos.	53	11.5	83	18.0	141	30.5	90	19.5	95	20.6
7. I have the necessary information about the usage of pedalling markings on the piano.	73	15.8	107	23.2	147	31.8	93	20.1	42	9.1
8.My teacher is not informing me about the things I should pay attention about pedalling usage in Romantic Period piano works.	133	28.8	86	18.6	138	29.9	69	14.9	36	7.8

On the statement "I have information about the usage of pedallings in the Romantic Period Piano Works"; Users participated in the questionnaire have chosen the following options/number of users (%): "Completely" 60 (13.0%), "Mostly" 114 (24.7%), "Partially" 170 (36.8%), "Very Little" 62 (13.4%) and "Not At All" 56 (12.1%). As the option "Partially" is the most preferred one, it can be said that music teacher candidates do not have a clear idea of the intended use of the pedallings and they have a lack of knowledge on the subject. On the statement "I have some information about the diversity of pedalling usage in Romantic Period piano works"; Users participated in the questionnaire have chosen the following options/number of users (%): "Completely" 58 (12.8%), "Mostly" 99 (21.4%), Partially 168 (36.8%), "Very Little" 75 (16.2%) and "Not At All" 61 (13.2%), with most preferred option is "Partially". In this question, 36% of the music teacher candidates about the pedalling usage diversity were found to be lacking in the knowledge according to the results. The results suggest that the research studies on the subject were not conducted at a sufficient level. On the statement "I do not apply the pedallings shown in the works at the right time"; Users participated in the questionnaire have chosen the following options/number of users (%): "Completely" 81 (17.5%), "Mostly" 136 (29.4%), Partially 150 (32.5%), "Very Little" 66 (14.3%) and "Not At All" 29 (6.3%) with most preferred option is Partially. Application of pedalling at the right time is a subject the music teacher candidates have problems with according to the results. This suggests that students are not doing extracurricular studies and researches sufficiently in the application of pedalling at the right time. On the statement "I can **not** make hand foot coordination during pedalling use during the execution of the work"; Users participated in the questionnaire have chosen the following options/number of users (%): "Completely" 95 (20.6%), "Mostly" 120 (26.0%), Partially 146 (31.6%), "Very Little" 66 (14.3%) and

"Not At All" 66 (14.3%). It is understood from the results that there are difficulties in establishing hand foot coordination during the application of pedalling in the performance of the work. Accordingly, it can be said that a certain majority of the students are studying their works without including the hand-foot coordination skill during pedalling use. It also suggests that the piano teacher did not conduct studies at an adequate level.

On the statement "I do extracurricular studies on the development of pedalling use"; Users participated in the questionnaire have chosen the following options/number of users (%): "Completely" 47 (10.2%), "Mostly" 97 (21.0%), Partially 139 (30.1%), "Very Little" 100 (21.6%) and "Not At All" 79 (17.1%). Preference of "Partially" option is high and it is understood that extracurricular activities are not done adequately to improve pedalling use. On the statement "I am learning about the use of pedallings by watching the performances of Romantic Period pianos"; Users participated in the questionnaire have chosen the following options/number of users (%): "Completely" 53 (11.5%), "Mostly" 83 (18.0%), Partially 141 (30.5%), "Very Little" 90 (19.5%) and "Not At All" 95 (20.6%). It was determined that the students did not take advantage of watching and learning. According to this, it can be said that piano performances are not catching the attention of music teacher candidates.

On the statement "I have the necessary information about the usage of pedalling markings on the piano"; Users participated in the questionnaire have chosen the following options/number of users (%): "Completely" 73 (15.8%), "Mostly" 107 (23.2%), Partially 147 (31.8%), "Very Little" 93 (20.1%) and "Not At All" 42 (9.1%). It has been determined from the results that 31% of the students cannot be sure about the subject, with the fact that the music teacher candidates have knowledge about the usage of the pedalling marks on the piano. This suggests that the knowledge on the subject is not at a sufficient level.

On the statement "My teacher is **not** informing me about the things I should pay attention about pedalling usage in Romantic Period piano works"; Users participated in the questionnaire have chosen the following options/number of users (%): "Completely" 133 (28.8%), "Mostly" 86 (18.6%), Partially 138 (29.9%), "Very Little" 69 (14.9%) and "Not At All" 36 (7.8%). Data regarding teacher not providing adequate information on the subject was determined with a ratio of 28.8%, and those who state it is partially true is in the ratio of 29.9%. Accordingly, it can be said that a significant number of students are studying their works without sufficient knowledge about the application of pedalling in the piano work. It also suggests that these instructions are not conducted at a sufficient level by the piano teacher, which may make the student willing to learn the application of pedalling.

Results and Recommendations

In this part of the study, results are presented depending on the study findings and recommendations are presented in the frame of these results. In the study, the problems encountered by music teacher candidates within Department of Music Education Undergraduate III and IV levels in terms of the application of pedalling in Romantic Period Piano Works based on student opinions have been analyzed and following results have been obtained.

Conclusions

As a result, 462 students graduated from Fine Arts and Sports (GSSL), General (Regular), Vocational and Anatolian High Schools who are studying in the Department of Music Education in the Education Faculty of Fine Arts have been taken as sample. Most of these students are graduated from (70.6%) Fine Arts and Sports High School and 50.9% of them are Undergraduate IV students. 64.3% of the students are female students. Considering the data, it can be said that female students prefer music teaching education departments more than male students. It was found that there was no significant difference between males and females because the Pedalling data for the gender was bigger than the p value of 0.05 in items 1, 2, 3, 5, 6, and 7. As p value was equal to or smaller than 0.05 in items 4 and 8, it was found in the light of the results that there was a significant difference between males and females. It was found that there was no significant difference between the Grades as the p value of Application of Pedalling on Grades was bigger than 0.05 in the items 1, 2, 3, 4, 6, 7, and 8. As the p value is smaller than 0.05 in item 5, it is found that there was a significant difference in terms of Grades in this item. It was determined within the framework of the results that the music teacher candidates differed significantly according to the graduated high school types, in relation to the "Application of Pedalling" in Romantic Period piano works. χ^2 (sd=3, n=462) =19.03, p<.05. When the group sequence averages are taken into consideration, the ones who have the most problems in the "Application of Pedalling" are as follows: Regular High School, Vocational High School, Anatolian High School and Fine Arts and Sports High School graduates.

The Mann-Whitney U test was used as combinations of the two to determine from which groups the significant difference arises from. Significant difference was determined in the Application of Pedalling between GSSL and Regular High School, GSSL and Vocational High School. In the certain portion of the students: The lack of knowledge on how pedalling signs used in the romantic period piano works are used, their purpose of use and their diversity have been identified.

In addition, the vast majority of students have been identified from the results that they have not been able to apply the pedalling at the right time. Additionally, a certain number of students make extracurricular studies on the development of pedalling use, but the majority of the students do not make these studies. Almost one-third of the students (30%) stated that they had been partially informed by the teachers about the subjects to consider on the application of pedalling in Romantic period piano works; It is understood that 22% of them did not make explanations regarding this.

Recommendations

Teachers providing theoretical and applied exercises towards the application of the pedalling marks used in romantic period piano works, purposes of use and diversity of pedalling usage can contribute to solving the problems about shortcomings on this subject. Regarding the application of pedalling at the right time; it may be useful to watch the videos of effective performers and increase the extracurricular studies. The selection of encouraging works that will appeal to the student' liking on the improvement of pedalling use may be useful in helping to avoid the problem. It has been understood from the data that the students do not have enough knowledge about the pedalling usage in romantic period piano works. Based on this, it is considered that participation of the students in the practice of piano master class "workshops" with specialists in the field together with the teachers will be useful in eliminating deficiencies.

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