

## ANALYSIS OF OP: 63 PIANO ETUDES BY LUIS STREABBOG WITH REGARDS TO TARGET BEHAVIOURS

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### ABSTRACT

In this study, etudes in no op:63 piano etude method by Luis Streabbog have been determined with regards to target behaviors by using content analysis method. To what extent so-called method meets the target behaviors in undergraduate programs of music education departments set by Higher Education Institution has been studied. The outcomes of this study have proved that the method fits second year of undergraduate program. This study also aimed at introducing these etudes to the faculty of piano lecturers with regards to their target behaviors as this method is rarely known and involved at piano classes of music education departments. This study assumes great importance in that it enriches beginner level piano etude course books and turns out to be an alternative to these course books. As a result of this study, it has been seen that target behaviors –which performing legato, performing staccato, playing scales, playing cadences and musical dynamics- in undergraduate programs of music education departments set by Higher Education Institution, in accordance with etudes in no op:63 piano etude method by Luis Streabbog. In contrast with this results, it has been seen that target behaviors –which performing portato and using pedal- are not compatible etudes in no op:63 piano etude method by Luis Streabbog.

**Key Words:** Luis Streabbog, Etude, Piano Education, Piano Technique.

### INTRODUCTION

“Piano is regarded as the most universal and essential instrument with respect to playing, listening to and singing the music; appreciating the music, forming music knowledge as well as with respect to setting basis for other music studies by music educators. Thus, piano education is an indispensable part of music education.” (Buchanan, 1964:12). “Piano, without doubt, is the sole instrument with which polyphony in every type or intensity could be obtained and which has completed its evolution. That is the feature that places piano in educational and professional life of the music teacher with utmost supremacy. Once the essentials and relevant training of this instrument have been planned accordingly at music teaching, it will also improve music education in general.” (Kivrak, 2003:210). A candidate music teacher who has been raised with an informed and conscious piano education will have caught a serious opportunity in order to complement the basic skills and knowledge that s/he acquired during his/her university education and to make use of these strengths in his/her professional career. With great emphasis placed on piano at music education departments, educators as well as students are required to involve themselves in this instrument meticulously.

“To raise music teachers of future as piano experts has been a widely acknowledged issue at music teaching schools of Turkey. Piano classes are offered to all candidate music teachers at music teaching schools. Piano

classes ensure candidate teachers to be equipped with basic piano skills that they will need at classes from kindergarten to high school and that will also serve for their own music background.” (Kasap, 2004:160). One of the most effective methods of acquiring advanced piano playing skills is to attain a certain technical capacity. “Technical practices clean nerve tracks so that the transition of voluntary impulses from motor center (brain cells) to playing organs would be quick and uninterrupted. Finger sensitivity should be sharpened and strengthened. It is called the sensitivity of internal linkage organs like muscle, bond and bone. They provide main stimulus which run the motor center.”(Çimen, 1994:28). Student receiving instrument training will get the shape how s/he is advised technically. Every student is required to learn how to play an instrument by using an efficient technique. For the piano education to be instructed effectively and efficiently, relevant technical practices are supposed to done in a certain discipline regularly and accurately. Otherwise, playing an instrument will not be a discipline and will turn into a technical challenge that student has to wrestle with.”(Çilden, 2003:297).

Etudes are the most crucial materials to improve the technique in piano education. Etudes are the practices that are introduced in every phase of piano education and a student has to study in order to get to a certain technical level. “Etude is the mature practice pieces that allow the playing technique to be improved in an expert level while it also attaches emphasis on musical quality.”(Say, 2005:556). “Etudes involve dynamics that help technical and deciphering skills enhance and speed and sense of musicality improve. (Ercan, 1994:35).

“Etudes could be identified in two groups:

1. Etudes written to help students acquire basic piano attitudes like tones, measures, deciphering, basic techniques, ornamenting styles and technical components (practices).
2. Etudes written to help students acquire advanced technique and musicality. (Karahan, 2004:4).

Repertory of etudes in music education departments are largely made up of those identified in the first group. “Practicing etudes with training objectives has been proved beneficial in that etudes cover all challenges in music in a systematic manner and to see the whole pictures inspires the player an opportunity of experience.” (Pamir, t.y.:130). That is why the target behavior is to be set explicitly while studying etudes and this behavior is to be studied in great detail. An etude played superficially with no emphasis on correct manners won’t bring any good at all. “The student should bear in mind that an etude practice requires more rigor on fine details rather than quantity” (Pamir, no date:131). Thus, piano lecturers are required to choose etudes catering for the needs of the students, to be expert in the etude they are planning to introduce and to make sure the etudes overlap with the level of their students. Scarce number of etude methods introduced at piano classes of music teaching schools restricts the alternatives of etudes that the lecturers might offer their students. This study has enabled lecturers to be familiar with a different beginner level etude method and to make use of it.

### Objective

This study aimed at determining target behaviors of etudes in no op:63 piano etude method by Luis Streabbog, which is rarely known and used in piano education, by using content analysis method as well as at investigating to what extent they meet the piano curriculum objectives of second year of undergraduate programs set by Higher Education Institution.

### Significance

Considering the variety of the beginner level etude methods in piano education at music teaching schools, we note that a limited number of etude methods are being benefited and alternatives are ignored. With regards to this challenge, this study assumes great importance in that it enriches beginner level etude methods. Besides, this study, no op:63 piano etude method by Luis Streabbog, is the first study investigating to what extent they meet the piano curriculum objectives of second year of undergraduate programs set by Higher Education Institution.

## METHOD

In this study, general survey model has been used to obtain data for purposes of setting the hypothetical framework. Content analysis, one of qualitative survey methods, has been used to determine target behaviors of 12 etudes in no op:63 piano etude method by Luis Streabbog. "In content analysis, similar data brought together around certain concepts and themes are organized and interpreted in a manner that the users can understand" (Şimşek H., Yıldırım A.,2000:162).

### Universe and Sample

The universe of the study is the beginner level etude methods used in piano education while no op:63 piano etude method by Luis Streabbog is the sample of the study.

### Analysis of Data

The data has been obtained through coding, identifying themes and organizing and grouping the data according to themes. The data has been presented in outcomes section under frequency distribution and themes with codes.

## FINDINGS

Outcomes of the analysis of no op:63 piano etude method by Luis Streabbog have been grouped in five categories: musical dynamics, right-hand playing techniques, left-hand playing techniques, tonality-measure number-speed terms and harmonic structure. Additionally, to what extent the data overlap with the piano curriculum objectives of second year of undergraduate programs set by Higher Education Institution has been demonstrated in another category.

Table 1: Descriptive Distribution of Target Behaviors of Musical Dynamics that No Op:63 Piano Etude Method by Luis Streabbog involved

PURPOSE	PURPOSEFUL BEHAVIORS	ETUDES IN WHICH MUSICAL DYNAMICS	%
MUSICAL DYNAMICS	Piano	1, 3, 4, 5, 6, 7, 8, 9, 10, 12	83
	Mezzo-forte	3,9,10	25
	Forte	1,2,5,7,10,11,12	58
	Fortissimo	12	8
	Crescendo	1,3,4,5,6,7,8,9,11	75
	De-crescendo	4,6,7,9,10	41
	Diminuendo	9	8
	Rallentanto	5,9	16
	Puandorg	3,5,7,9,10	41
	Accent	6,8,10,11	33

The outcomes demonstrate that 83% of piano, 25% of mezzo forte, 58% of forte, 8% of fortissimo and diminuendo, 75% of crescendo, 41% of de-crescendo and puandorg, 16% of rallentanto and 33% of accent are in use. In this case, it might be noted that the percentages of musical dynamics required to be introduced in beginner level piano etudes are comparatively bigger.

Table 2: Descriptive Distribution of Target Behaviors of Right-Hand Playing Techniques that No Op:63 Piano Etude Method by Luis Streabbog involved

PURPOSE	PURPOSEFUL BEHAVIORS	ETUDES IN WHICH RIGHT-HAND PLAYING TECHNIQUES	%
RIGHT-HAND PLAYING TECHNIQUES	Legato	1,4,5,6,7,9,10,11,12	75
	Staccato	3,8,11	25
	Bound Staccato	11	8
	Syncope Ligature	2,4,9,10	33
	Playing Trio Sound Chords	1,2,3,5,9,10,11	58
	Melody Move In Overlapping Sounds	10	8
	Legato Trio Parallels	9	8
	Technique Of Octave	8	8
	Technique Of Arpeggio	7	8
	Figuring The Chords	6	8
	Chromatic Movements	5	8
	1 Octave Scales	1	8
	Ornaments	4	8
	Dual Or Trio Sound (Chord) Staccato	3	8
	Playing Dual Sounds	3,4,9	25
	Thumb Pass	1,6	16

The outcomes demonstrate that 75% of legato, 25% of staccato and playing dual sounds, 8% of bound staccato, melody move in overlapping sounds, legato trio parallels, octave, arpeggio, figuring the chords, chromatic movements, 1 octave scales, ornaments and dual or trio sound (chord) staccato, 33% of syncope ligature, 58% of playing trio sound chords and 16% of thumb pass are in use. In this case, it might be noted that the percentages of target behaviors required to be introduced in beginner level piano etudes for right hand are comparatively bigger.

Table 3: Descriptive Distribution of Target Behaviors of Left-Hand Playing Techniques that No Op:63 Piano Etude Method by Luis Streabbog involved

PURPOSE	PURPOSEFUL BEHAVIORS	ETUDES IN WHICH LEFT-HAND PLAYING TECHNIQUES	%
LEFT-HAND PLAYING TECHNIQUES	Legato	4,7,10	25
	Staccato	10,11	16
	Legato Chord	1	8
	Syncope Ligature	1,3,4,5,8,9,10,11	66
	Playing Trio Chords	1,5,8,9,10,11,12	58
	Playing Dual Sounds	3,5,8,9	33
	Cross Transitions	6	8
	Technique Of Octave	9	8
	Technique Of Arpeggio	2,4,7	25
	Figuring The Chords	3,8,11,12	33
	1 Octave/ Scales In Interval In 5	1,2	16
	Thumb Pass	1	8

The outcomes demonstrate that 25% of legato and arpeggio, 16% of staccato and 1 octave/ scales in interval in 5, 8% of legato chord, cross transitions, octave and thumb pass, 66% of syncope ligature, 58% of playing trio chords, 33% of playing dual sounds and figuring the chords are in use. In this case, it might be noted that the percentages of target behaviors required to be introduced in beginner level piano etudes for right hand are comparatively bigger.

Table 4: Descriptive Distribution of Target Behaviors of Tonality-Measure Number-Speed Terms that No Op:63 Piano Etude Method by Luis Streabbog involved

PURPOSE	PURPOSEFUL BEHAVIORS	ETUDES IN WHICH TONALITY-MEASURE NUMBER-SPEED TERMS	%
TONALITY-MEASURE NUMBER-SPEED TERMS	C Major	1,2,4,6,8,12	50
	G Major	3,5,11	25
	F Major	7,9	16
	A Minor	10	8
	2/4	8,9,12	25
	4/4	1,2,6,7,10,11	50
	3/4	3,5	16
	6/8	4	8
	Allegro Vivace	12	8
	Allegretto	3,8,11	25
	Andante	4,6,10	25
	Allegro	2	8
	Adagio	9	8
	Allegro Moderato	1,7	16
Allegro Grazioso	5	8	

The outcomes demonstrate that 50% of C major, 25% of G major, 16% of F major and 8% of A minor are in use. In this case, it might be noted that the outcome overlaps with the tones required to be introduced in beginner level piano etudes.

The outcomes demonstrate that 25% of 2/4, 50% of 4/4, 16% of 3/4 and 8% of 6/8 are in use. In this case, it might be noted that the outcome overlaps with the measure numbers required to be introduced in beginner level piano etudes.

The outcomes demonstrate that 8% of Allegro vivace, , Allegro, Adagio and Allegro Grazioso, 25% of Andante and Allegretto, 16% of Allegro moderato are in use. In this case, it might be noted that the outcome overlaps with the speed terms required to be introduced in beginner level piano etudes.

Table 5: Descriptive Distribution of Target Behaviors of Harmonic Structure that No Op:63 Piano Etude Method by Luis Streabbog involved

PURPOSE	PURPOSEFUL BEHAVIORS	ETUDES IN WHICH HARMONIC STRUCTURE	%
HARMONIC STRUCTURE	1 <sup>st</sup> Degree Major Chord	1,2,3,4,5,6,7,8,9,10,11,12	100
	1 <sup>st</sup> Degree Minor Chord	10	8
	1 <sup>st</sup> Degree Major Chord in 7	12	8
	1 <sup>st</sup> Degree Aug-4 Chord	12	8
	2 <sup>nd</sup> Degree Major Chord	2	8
	2 <sup>nd</sup> Degree Major Chord in 7	4,5,8,9,11	41
	2 <sup>nd</sup> Degree Minor Chord	8,11	16
	3 <sup>rd</sup> Degree Major Chord	10	8
	3 <sup>rd</sup> Degree Minor Chord	7	8
	3 <sup>rd</sup> Degree Major Chord in 7	9	8
	4 <sup>th</sup> Degree Major Chord	9,12	16
	4 <sup>th</sup> Degree Minor Chord	9,10	16
	5 <sup>th</sup> Degree Major Chord	2,4,7,9,11	41
	5 <sup>th</sup> Degree Major Chord in 7	1,3,4,5,6,7,8,9,10,11,12	91
	6 <sup>th</sup> Degree Minor Chord	7,8,9	25
	7 <sup>th</sup> Degree Major Chord	7	8
	7 <sup>th</sup> Degree Major Chord in 7	7,10	16

The outcomes demonstrate that 100% of 1<sup>st</sup> Degree Major Chord, 8% of 1<sup>st</sup> Degree Minor Chord, 1<sup>st</sup> Degree Major Chord in 7, 1<sup>st</sup> Degree Aug-4 Chord, 2<sup>nd</sup> Degree Major Chord, 3<sup>rd</sup> Degree Major Chord, 3<sup>rd</sup> Degree Minor Chord, 3<sup>rd</sup> Degree Major Chord in 7 and 7<sup>th</sup> Degree Major Chord, 41% of 2<sup>nd</sup> Degree Major Chord in 7 and 5<sup>th</sup> Degree Major Chord, 16% of 2<sup>nd</sup> Degree Minor Chord, 4<sup>th</sup> Degree Major Chord, 4<sup>th</sup> Degree Minor Chord and 7<sup>th</sup> Degree Major Chord in 7, 91% of 5<sup>th</sup> Degree Major Chord in 7 and 25% of 6<sup>th</sup> Degree Minor Chord are in use. In this case, it might be noted that the outcome overlaps with the cadence structures (I-V or I-V7) required to be introduced in beginner level piano etudes.

Table 6: Descriptive Distribution of Target Behaviors of Second Year of Undergraduate Programs Set by Higher Education Institution that No Op:63 Piano Etude Method by Luis Streabbog involved

TARGET BEHAVIORS OF SECOND YEAR OF UNDERGRADUATE PROGRAMS SET BY HIGHER EDUCATION INSTITUTION	ETUDES IN WHICH THESE TARGET BEHAVIOURS	%
Performing Legato	1,4,5,6,7,9,10,11,12	75
Performing Staccato	3,8,10,11	33
Playing Scales	1,2,5	25
Playing Cadences	1,2,3,4,5,6,7,8,9,10,11,12	100
Musical Dynamics	1,2,3,4,5,6,7,8,9,10,11,12	100
Performing Portato	-	-
Using Pedal	-	-

The outcomes demonstrate that 75% of legato, 33% of staccato, 25% playing the scales, 100% of playing cadences and musical dynamics are in use while use of portato and pedal is never mentioned. In this case, it might be noted that target behaviors of no op:63 piano etude method by Luis Streabbog overlap largely with the target behaviors of second year of undergraduate programs set by Higher Education Institution.

## CONCLUSION

It has been noted that no op:63 piano etude method by Luis Streabbog:

1. largely involves musical dynamics (p,mf,f,crescendo,de-crescendo) required to be introduced in beginner level piano etudes,
2. largely involves right-hand playing techniques (legato, staccato, syncope ligature, legato playing of trio parallels, string, thumb pass, octave technique, arpeggio technique, playing dual or trio sounds, figuration) required to be introduced in beginner level piano etudes,
3. largely involves left-hand playing techniques (legato, staccato, syncope ligature, legato playing of trio parallels, string, thumb pass, octave technique, arpeggio technique, playing dual or trio sounds, figuration, cross transition) required to be introduced in beginner level piano etudes,
4. largely involves tonality, measure number and speed terms (1 accidental major tones, non-accidental minor tones, measures with simple times, speed terms between andante and allegro vivace) required to be introduced in beginner level piano etudes,
5. largely involves harmonic movements and cadences (I-V or I-V7) required to be introduced in beginner level piano etudes,
6. largely involves all target behaviors of second year of undergraduate programs set by Higher Education Institution except for "portato and pedal technique".

All in all, this study has demonstrated that no op:63 piano etude method by Luis Streabbog could replace the limited number of piano etude course books followed at second year of music teaching departments or be used as a supplementary material to these course books in accordance with the piano course content and objectives set by Higher Education Institution.

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