

Six-Hand Piano: Its Effectiveness as A Development for Piano Learning in Music Colleges

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ABSTRACT

This research was conducted as an effort to address an issue regarding the decline in motivation for learning and practicing piano in intermediate-level piano classes at a music college. This has led to a stagnation in students' practical piano skills in specific piano techniques and theoretical abilities. The researcher proposes the development of learning through six-hand piano, with repertoire material created by the researcher entitled 'Explore'. This study applies the Robert K. Yin model of the case study method, conducted in three stages: Design, Execution, and Analysis. Sample selection utilized case-based sampling, involving three students from the class. Data collection included semi-structured interviews, observational analysis, document analysis, and literature review. To ensure the validity of the interview data, this study additionally employed Focus on Group Discussions (FGD). The analysis of the data encompassed within-case analysis, drawing conclusions, and comparison against theory. The findings in this research were identified as follows: Firstly, musical knowledge. Students gained a good understanding that enhanced their skills in several piano techniques, also music structure and form in repertoire. Secondly, several character values were identified based on the formulation of the 18 pillars of national character, which were observed throughout the learning process until its completion. These values were curiosity, responsibility, cooperation, discipline, hardwork, also friendly and communicative. These character values cultivate students' motivation to learn and practice the piano, thereby fostering musical knowledge.

KEYWORDS

Music Colleges;
Piano Learning;
Learning Development;
Six-Hand Piano.

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INTRODUCTION

Piano learning has several materials specifically designed to meet students' theoretical and practical knowledges. These materials align with the Western music curriculum, spanning from the Baroque to the Contemporary period (Nida & Aman, 2023). The foundation material comprises essential piano techniques, including diatonic and chromatic scales, *arpeggios*, broken chords, and similar exercises (ABRSM, 1997, 2001). Additionally, *etude* materials, defined as studies or exercises, consist of instrumental compositions that explore specific artistic techniques in-depth before students tackle piano repertoires (Gehrkens, 1931; Kennedy, 1980; Kustap & Dkk, 2008; Stainer & Barrett, 2009). Notable etude books such as Beyer, Hanon, Czerny, and Burgmuller serve as examples (Bowles, 2010; Fink, 1999). These materials encompass music theory learning as well (Benward & Saker, 2009). Materials focusing on finger techniques not only help build fingers flexibility but also enhance auditory and sight-reading skills. Furthermore, students must understand the interpretation of piano works through learning music interpretation, music structure and form analysis, and music appreciation (Dart, 1963; Gerou & Lusk, 1996; Miller, 2017; Prier, 2022). Acquiring necessary piano skills involves engaging with these materials, particularly technical exercises and etudes, which require independent practice for several hours daily (typically four to eight hours). It is not uncommon for many students to feel bored and experience a decline in motivation, which can impact their learning outcomes. However, piano ensemble can serve as an

effective instructional strategy to address these challenges and promote it as a development for piano learning.

The piano ensemble can be considered a viable option for development in piano learning, particularly within the contemporary educational landscape that champions implementing diverse instructional innovations to advance music education. Ensemble music consists of a combination of musical instruments played simultaneously in small groups by several players (Kennedy, 1980). Apart from combinations, the form of one type of musical instrument played by several players can be termed an ensemble. One example is the piano ensemble, which comprises a small group of two or more pianists playing one or more pianos simultaneously. Piano ensembles have existed since the Renaissance period. The initial form started with two players for one harpsichord (a musical instrument predating the piano, which had a keyboard with four to five-octave keys). However, the prevalence of vocal music during this period hindered its development. The harpsichord persisted into the Baroque period. Unfortunately, its ensemble form was only experimental due to its limited range. Composer Bach introduced the four-hand form at the end of the Baroque period, which later influenced composers of the Classical period. Haydn and Mozart composed numerous four-hand form and piano duets, followed by Beethoven at the end of the Classical period. Piano ensembles continued into the Romantic period and evolved into the six-hand form (one piano played by three pianists). Rachmaninoff was the only composer to create original six-hand piano works. The remaining six-hand works are simply arrangements or transcriptions of solo piano or orchestral symphonies (Lee, 2021). While piano ensembles emerged and flourished in the realm of musical performance, Lee suggests that the learning process involved and the various hypothesized positive impacts could serve as opportunities for contemporary piano pedagogical strategies. This has prompted the researcher to further investigate the use of piano ensembles, especially six-hand piano, for piano learning development in modern era.

Similar to the scarcity of compositions, research on the six-hand piano is also notably infrequent. There is a considerable amount of research on piano ensembles, with a particular focus on four-hand piano and duet piano (Blank & Davidson, 2007; Demirci, 2016; Grinberg, 2016; Haddon & Hutchinson, 2015; Ki, 2017; Leppert, 2023; Li, 2019; Oinas, 2019; Özparlak & Kalkanoğlu, 2022; Rizkita & Sukmayadi, 2022; Scriba, 2010). This underscores the paucity of research on the six-hand piano, warranting further investigation.

In the past 10 years, researcher has encountered limited scholarly investigation regarding the six-hand piano within the domain of music education. Deniz (2015) investigated the utilization of six-hand piano form as a cooperative learning strategy implemented by three prospective music educators from Marmara University. The results indicate that the six-hand piano yields beneficial outcomes for students, including enhanced musical abilities and vocal skills, heightened learning motivation, enriched collaborative experiences, and improved academic achievement. In contrast to Deniz, Bjørntvedt (2018) employs the six-hand piano format for teaching children piano. Recognizing the scarcity of six-hand piano original compositions, particularly suitable for children, he took the initiative to compose it in his book titled *'Playful Pieces for Three'*. Bjørntvedt integrated these compositions into children's piano lessons and subsequently conducted research. The findings demonstrate that the six-hand form offers valuable social experiences and interactions for children, making learning piano in groups an enjoyable experience. Situational stimuli of this nature contribute to a deeper understanding of children's musicality. Furthermore, Demirci (2018) conducted research at Bursa Uludag University, interviewing piano teachers regarding the integration of six-hand piano as learning piano strategy for higher education level. Some of Demirci's findings align with those of Deniz and Bjørntvedt, indicating positive impacts such as enhanced polyphonic ability, timbre sensitivity, auditory skills, and increased learning motivation. However, Demirci also identified gaps that require attention and solutions, including the scarcity of six-hand piano compositions across various grade levels and the desire to incorporate elements of Turkish folk songs. Another study by Demirci & Gençkal (2018), analyzed the structure and form of six-hand piano repertoire titled *'Sky'* composed by Hasan Barış Gemici. Considering the findings of Deniz, Bjørntvedt, Demirci, and Gençkal, there is a compelling interest for researcher to investigate six-hand piano as a development

for piano learning in music colleges.

The researcher conducted a study at the Church Music Study Program of UKRIM University in the fourth semester Piano IV class in 2021. The issue identified by the researcher is the stagnant technical skills of piano students, caused by a decline in motivation to learn and practice the piano. In addition to skill-related problems, this also affects their theoretical understanding of the piano, such as understanding tempo, dynamics, style, and similar materials. This issue was identified through the teaching and learning process in the Piano IV class according to the predetermined schedule for that semester. The researcher followed the teaching procedures outlined in the syllabus document, then engaged in personal discussions with three students, regarding their learning processes and outcomes. This prompted the researcher to create something that could stimulate their success in learning and practicing the piano. The researcher's appreciation for music performance, particularly six-hand piano performances on social media, coupled with a review of the history and development of such performances through a literature review of journal articles, ultimately inspired the researcher to create a piece for six-hand piano hypothesized to address the identified issues. The researcher created '*Explore*', a piano composition resembling an *etude*, incorporating specific piano techniques tailored to the materials covered in the semester syllabus.

To date, research on six-hand piano as an effort to develop piano learning in the modern era is considered scarce, especially regarding its placement in the realm of music education at the music colleges. Reviewing the findings of the research conducted by Deniz, Bjørntvedt, Demirci, and Gençkal, the author observes that there is no research regarding the utilization of six-hand piano containing *etude* content aimed at learning specific techniques. Although findings regarding character values in their research already exist, the researcher believes in the hypothesis regarding the discovery of other character values in the current research topic. This is intriguing for the researcher to further investigate to solve problems and discover a new offering. In this study, there are two findings that positively impact piano learning through six-hand piano: Firstly, musical knowledge. Students gained a good understanding that enhanced their skills in several piano techniques, also music structure and form in repertoire. Secondly, several character values were identified based on the formulation of the 18 pillars of national character, which were observed throughout the learning process until its completion. These values were curiosity, responsibility, cooperation, discipline, hardwork, also friendly and communicative.

METHOD

This research employs the Robert K. Yin model of case study method, which focuses on single-case study type. The stages of Yin's case study encompass Design, Execution, and Analysis. These are explained as follows (Creswell & Poth, 2018; Baxter & Jack, 2015; Yin, 2009; Stake, 1995):

Design

In the design stage, the initial step involves the researcher selecting cases, formulating research objectives, and shaping the research concept. This research was conducted at Piano IV class at the Church Music Study Program UKRIM University. The case identified by the researcher is a decrease in student motivation to learn and practice piano, which impacts stagnant practical and theoretical understanding of the piano. The researcher took the initiative to utilize the six-hand format and create a piece titled '*Explore*', hypothesized by the researcher to potentially address the mentioned issues. In composing this piece, the researcher employed musicology approach (Prier, 2022). Consequently, this research aims to test and identify the effectiveness of six-hand piano, as well as to discover its positive impacts on musicality and character values. The research concept is implemented in Piano IV classes for three months after the mid-semester examination. Prior to this, there has been a teaching-learning process and an analysis by the lecturer of the practical and theoretical abilities of each student.

The next step is the data collection and data analysis strategies. The type of sample is case-based sampling, which is based on cases to be investigated according to the theoretical interest and relevance to piano teaching and learning. It was utilized in the study within the Piano IV class, which consisted of three students, namely Imanuel, Ruby and Grace. The data collection was conducted through semi-

structured interviews, observation, document analysis and literature review. Subsequently, the data were analyzed through within-case analysis, drawing conclusions, and comparison against theory. To enhance the validity of interview data, the researcher also employed Focus on Group Discussion FGD (Stewart & Shamdasani, 2015).

Execution

This stage involves the implementation of the research plan designed by the researcher in the first stage. The researcher conducts research and collects data through interviews, observations, document analysis, and literature review. All of these are well-documented and meticulously recorded for data analysis purposes.

Analysis

The final stage involves analyzing and interpreting the data collected from previous research. In this stage, the researcher conducts data analysis based on Yin's case study method, comprising: Firstly, within-case analysis. The type of case in this research is a single-case study; therefore, within-case analysis can assist the researcher in processing and interpreting the data thoroughly. Secondly, drawing conclusions. The researcher synthesizes the results of the analysis of all data and formulates research findings. This involves identifying patterns and relevance emerging from the analysis of the data. Thirdly, comparison against theory. Subsequently, the researcher compared the findings of this study with relevant theories and theoretical frameworks. The comparison in the single-case study was conducted by analyzing the findings of previous research related to six-hand piano and piano learning development. This aims to evaluate and reinforce the findings of this research.

RESULT AND DISCUSSION

Piano courses at the Church Music Study Program of UKRIM University are structured into tiers. The first tier consists of three groups: Basic Piano I, Basic Piano II, and Basic Piano III. These courses are mandatory for all students in the Church Music Study Program during their first, second, and third semesters. The second tier comprises Intermediate Piano I, Intermediate Piano II, and Intermediate Piano III, also known as Piano IV, Piano V, and Piano VI. The third tier includes Advanced Piano I and Advanced Piano II, or Piano VII and Piano VIII. The piano courses in intermediate and advanced level are mandatory for students majoring in piano as their instrument. This research was conducted in the Piano IV class, which consisted of three students: Imanuel, Ruby and Grace. In this case, the researcher also serves as the course lecture.

The researcher composed a six-hand piece titled '*Explore*' due to several factors. Firstly, there was a concern about the stagnation of student skills. Upon investigation during class learning, which involved evaluating each assignment and discussing it with each student over a three-month period prior to the mid-semester exam, it was observed that students felt bored during piano practice, particularly with techniques and etudes. These aspects of learning required solitary practice over extended periods. Secondly, the researcher's knowledge of piano learning and six-hand piano performance prompted the exploration of learning development opportunities, especially in light of a recent case observed in the class being taught. It is important to note that the class comprised only three students. Therefore, the researcher decided to compose six-hand piano.

Before diving into the detailed explanation of the process, results, and research findings, the researcher initially elucidates several aspects: Firstly, the piano course syllabus used by the researcher as a learning reference in the Piano IV class, followed by the determination of materials for each student based on the syllabus reference. Secondly, a general analysis of the structure and form in the six-hand piano piece titled '*Explore*' that composed by the researcher.

Syllabus of Piano IV

Each course is required to have a syllabus, which serves as a guide for classroom learning spanning 16 sessions in one semester, as is the practice in the Piano course at the Church Music Study Program of UKRIM University. The piano curriculum at each level is outlined in the syllabus. The following section provides a description of the Piano IV curriculum, encompassing piano techniques, selected etudes, and repertoires.

Table 1. Piano IV Materials in Syllabus.

Piano Materials	Description
Techniques	<ul style="list-style-type: none"> - Scale of 1 to 7 sharp and 1 to 7 flat in major keys, with the eighth position moving in the same direction as four octaves. - Scale in minor harmonic from all keys, with the eighth position moving in the same direction as four octaves. - Chromatic scale in French style from all keys, move in the same direction for four octaves. - Broken chords from all keys, move in the same direction for four octaves. - Arpeggio from all keys, including the Dim 7th chord, extend for four octaves in the same direction.
Etudes	<ul style="list-style-type: none"> - One number of etude of technique from Czerny Op. 636 atau Op. 849 or Duvernoy Op. 120 book, or equivalent. - Satu nomor etude melodi dari buku Lemoine Op. 37 atau Heller Op. 47 or equivalent.
Repertoires	<ul style="list-style-type: none"> - One repertoire from Baroque period (polyphony): Book of 1st Lesson in Bach, Short Prelude and Fugue No. 2, Allamande in A minor by Handel, or equivalent. - One repertoire from Classic period (sonatina): Sonatina Op. 36 No. 3 – 5 by Clementi, Sonatina Op. 55 No. 2 by Kuhlau, Sonatina Op. 168 No. 6 by Diabelli, or equivalent. - One repertoire from Romantic and Modern period: Elgie Op. 19 No. 1 by Gade, Blumenlied by Lange, Tarantella Espagnole by Byers, or equivalent.

Students at the Church Music Study Program UKRIM University do not undergo a selective entrance process weighted heavily on artistic ability. Consequently, not all students possess initial or intermediate skills comparable to graduates of music-focused vocational schools. Students may begin with foundational concepts. Therefore, song selection in the Piano IV class is based on individual piano skills. This does not imply a reduction of Piano IV class materials to the level of Piano III. Instead, it involves adapting etude books or repertoire to align with the Piano IV syllabus.

Typically, lecturer request students to demonstrate their understanding of previous class material in front of the class. Subsequently, the lecturer tailors the syllabus to each student's needs by identifying suitable learning materials. The following outlines the piano learning conditions for each student in the Piano IV class.

Table 2. Piano Materials of Each Students.

Students	Piano Materials
Immanuel	<ul style="list-style-type: none"> - Etude for Technique: Carl Czerny Opus 599 No. 61 - Etude for Melody: Burgmuller Opus 100 No. 7 – Le Courant Limpade - Baroque: Bourre in E Minor from 1st Lesson in Bach - Classic: Muzio Clementi Sonatina Opus 36 No. 4 - Mov. I - Romantic: Dmitri Kabelevsky – Rondo Toccata
Ruby	<ul style="list-style-type: none"> - Etude for Technique: Carl Cerny Opus 599 No. 49 - Etude for Melody: Burgmuller Opus 100 No. 6 – Progress - Baroque: Musette in D Major from 1st Lesson in Bach - Classic: Muzio Clementi Sonatina Opus 36 No. 3 - Mov. I - Romantic: Saint Saens – The Swan
Grace	<ul style="list-style-type: none"> - Etude for Technique: Carl Czerny Opus 599 No. 45 - Etude for Melody: Burgmuller Opus 100 No. 5- Innocence - Baroque: March in G Major from 1st Lesson in Bach - Classic: Muzio Clementi Sonatina Opus 36 No. 2 – Mov. I - Romantic: Denish Alexander – Noturnno

The material outlined in the syllabus, along with its distribution to each student, serves as a reference for researcher in the creation of six-hand composition. Researcher identified specific

patterns in piano technique materials, which are then arranged into a cohesive piece. The resulting six-hand composition can be considered an *etude* work. To gain insight into the clarity of the composition, it is essential to examine the structure of the six-hand piano titled 'Explore' as documented in the subsequent section.

Structure and Form of 'Explore'

The composition 'Explore' was created in response to student needs, utilizing material from the Piano IV syllabus. The researcher selected various piano techniques, which were then arranged into a six-hand. The positioning of the six-hand groups in the 'Explore' composition for this study involves Imanuel on the lower part (P3), Grace on the middle part (P2), and Ruby on the upper part (P1). The following section outlines the musical structure and form of the 'Explore' composition



Figure 1. The positioning of the three students on the six-hand piano (Samosir, 2021).

- Form and Style

This work consists of three form: parts A, B, and C. Part A has an *Espressivo con Spirito* style with a tempo of 80 bpm per bar 1 – 11. Next, part B has a *Maestoso* style with a tempo of 40 bpm per bar 12 – 18. Lastly, part C has a *Marche* style with a tempo of 110 bpm per bar 19 – 32. The piece is played in the key of A minor, and the overall form is an etude.

- Chromatic

Chromatic is one of the three classifications of scales, consisting of 12 ascending or descending semitones with no whole tones. In this work, the chromatic scale begins canonically in the opening A section, then is played in unison by the three pianists. Chromatic shapes are evident in the bar 1 – 11 and 27 – 30.

- Arpeggio

An *arpeggio* is a broken chord, or a chord where each note is struck one at a time rather than all at once. The word "*arpeggio*" comes from the Italian word "*arpeggiare*", which means "to play the harp." The *arpeggio* shapes in this work can be seen in the bar 4, 12, and 14 – 17.

- Block Chord

The two basic types of chord techniques on the piano are block chords and broken chords. A block chord occurs when all the notes of a chord are played simultaneously in one solid "block". The section that showcases the block chord is in the bar 3 – 4, 15 – 16, and 19 – 26.

- Triplet

Groups of three notes, or notes and rests, equal in time value are written where a group of two notes is suggested by the time signature. They are usually indicated by adding the number 3 above each group. This variation can be observed in part C (bar 19 – 30).

- Legato and Staccato

Legato is a series of notes tied together with a curved line located below or above the notes. In vocals, legato is played in one breath, but on the piano, it is necessary to hold down one key until the finger moves to another key. *Staccato*, on the other hand, is played intermittently. The method of playing a note is indicated by a dot above it, indicating that the note should be shortened. *Legato* occurs in the bar 4, 12, and 17 – 18, while *staccato* occurs in the bar 1 – 10 and 19 – 32.

- Dynamic

This refers to the gradations of volume in music (*ff*, *f*, *mf*, *mp*, *p*, *pp*); the longer it gets harder, the longer it gets softer. Another dynamic is *crescendo* and *decrescendo*. Various dynamics can be observed in all parts of this work.

Figure 2. Pages 1 and 2 constitute Part A (Samosir, 2021).

Figure 3. Page 3 marks the end of Part A, and page 4 is the beginning of Part B (Samosir, 2021).

Figure 4. Page 5 marks the end of Part B, and page 6 is the beginning of Part C (Samosir, 2021).

Figure 5. The final section of 'Explore' (Samosir, 2021).

After analyzing the material and syllabus and composing the 'Explore' composition, the researcher implemented six-hand piano learning following the Mid-Semester Examination. Learning songs predetermined at the beginning of the course were still conducted according to the learning plan's administration, with the addition of the 'Explore' composition. The training system began with independent practice for two sessions, followed by mostly group exercises. Additional time was

allocated outside of class hours, following the faculty's published schedule. The results of the six-hand piano learning were assessed during the final semester exam, where each student demonstrated their mastery of the piano material.



Figure 1. The students performed six-hand piano titled '*Explore*' in the final semester examination (Samosir, 2021).

Following the research implementation, an interview session is scheduled to evaluate and validate the research results. Semi-structured interviews were conducted privately with each student, focusing on questions related to learning six-hand piano and its effectiveness as a group etude learning strategy. To ensure the validity of the data, researchers continued the interview process using a Focus on Group Discussion (FGD) approach. During this session, researchers posed questions and facilitated discussions. In addition to the researcher's interaction with the group, participants also shared their individual experiences. Corrections regarding shortcomings and weaknesses were discussed among group members, fostering support and collaboration within the group.

Upon examining the processes in this research, results were found that indicate the development of musical knowledge and character values. Here is the explanation.

Musical Knowledge

The first finding is musical knowledge. Students demonstrated an improvement in understanding musical aspects within the scope of piano learning in the Piano IV class. There are two aspects to this finding: Firstly, understanding of several piano techniques. The repertoire '*Explore*' incorporates various piano techniques. The selection of these techniques aligns with the material in the Piano IV syllabus. Students gain a better practical and theoretical understanding of the piano techniques outlined above through the process of learning and practicing in the six-hand piano form. For example, in chromatic scales, Grace's previously weak and inflexible fingers became more stable, Imanuel's overly rigid fingers became more flexible and stable, while Ruby, who naturally had good touch, only needed slight refinement to achieve stability and flexibility in her fingers. With the balanced abilities of the three students, the repertoire can be played well.

Secondly, the understanding of structure and form in repertoire. In addition to mastering specific piano techniques, students also gain a solid understanding of the musical structure and form of a piece through learning in the six-hand piano form. This comprehension sharpens their analytical-musical skills and interpretation of music abilities. They are able to understand the three forms in the repertoire, namely forms A, B, and C, each with its distinct structure. For instance, form A in the style of *Espressivo con Spirito* at tempo 80 is dominated by chromatic scales and *staccato* played *tutti*, form B in the style of *Maestoso* at tempo 40 is dominated by *arpeggios*, *legatto*, and *tenuto*, and form C in the style of *Marche* at tempo 110 is dominated by triplets, block chords, syncopations, *staccato*, and concludes with the initial theme of chromatic scales. These three forms also exhibit a variety of dynamics.

Character Values

The second finding is character values. The reference for these findings is the 18 pillars of national character, formulated based on Lickona's theory and the pioneer figure of Indonesian education, Ki Hadjar Dewantara (Lickona, 2019; Samosir & Astuti, 2019; Yaumi, 2014). Lickona assesses that students with good character are those who are knowing good, feeling good, and doing good. Interestingly, this correlates with Dewantara's concept of character, which states that someone with good character is someone who has *olah pikir*, *olah rasa*, dan *olah raga* within them. The concept proposed by Dewantara is also closely associated with the realm of arts in education; specifically, that the implementation of arts in education is highly beneficial for both spiritual and physical development (Nainggolan et al., 2021). The combination of both character-building concepts gives rise to 18 national characters, some of which were found in this research and are explained as follows:

- Curiosity

They had never played in a six-hand piano format before. Given the opportunity offered by the lecturer, they were highly enthusiastic and had a strong desire to participate. In addition to the Piano IV class, they also sought out other information through their appreciation of music on social media regarding six-hand piano performances, which proved beneficial in expanding their knowledge. This high level of curiosity propelled them to immediately learn and practice, aiming to broaden their knowledge and piano skills through six-hand piano, as well as enhance their experience in ensemble piano playing.

- Responsibility

The curiosity drives responsibility within each student. They enthusiastically engage in and complete piano learning in the form of six-hand piano provided by the lecturer according to the guidance. In cooperative learning like this, they are also responsible not only for themselves but also for their group mates. Achievements in learning like this must be accomplished collectively; if one fails, all fail, which means the learning objectives are not achieved. Therefore, they are accountable to themselves and the team.

- Cooperation

Certainly, in six-hand piano, cooperation among members is essential to achieve the desired target. Students do not leave or ignore their peers when facing difficulties, such as in understanding specific parts of the piece '*Explore*', or if a peer starts feeling insecure due to lack of confidence. Cooperation is highly necessary so that they also understand each other. With mutual understanding, they can solve any difficulties together during the process of learning and practicing six-hand piano.

- Discipline

Self-control and disciplined behavior towards rules and regulations are observed in situations where students listen to instructions from the lecturer regarding learning with six-hand piano. Students exert themselves to actively listen and comprehend information, which is then implemented in the learning and practice process. This discipline is also identified through their compliance with information in the music score, such as simply following instructions for tempo changes from form A to form B and then to form C as indicated in the music score. They also adhere to guidance from the lecturer during learning and practice.

- Hard Work

The students are resilient and have a strong willingness to strive towards their targets. The three students do not possess identical abilities. They have strengths and weaknesses that complement each other in the learning of six-hand piano. Certainly, in the process, they encounter their own challenges. Nevertheless, they persevere in facing the difficulties in their learning. They do not blame each other but instead motivate one another to continue learning and practicing together. If they feel that the supervising instructor is lacking in certain areas and provide guidance, they accept it earnestly and work on improving.

- **Friendly and Communicative**

With the presence of curiosity, responsibility, cooperation, discipline, and hard work within this team, inevitably, team members must communicate. Intrapersonal relationships that grow from communication will also foster and maintain friendships. If they do not have good communication, then they will be strangers to each other and the learning targets will not be achieved. Meanwhile, if they have good communication, they will appreciate each other and become good friends. Smooth communication and friendship will help them succeed in learning achievements.

The findings of this study indicate that the use of six-hand piano as a learning development for piano in music colleges can be considered effective. The numerous positive impacts observed in the research results serve as evidence for this conclusion. It is evident that the two findings are closely interrelated. The researcher observed that the increase in students' motivation to learn and practice piano is based on the character values described above, which emerged and were necessary throughout the research process until its completion through the cooperative learning strategy in the form of six-hand piano. Those character values also assist students in overcoming challenges they face during the learning process. For example, if one student struggles with tempo stability, another may help them find ways to address it. If someone doesn't understand something, another friend is loyal and patient in teaching them. If there are many mistakes made by them, then they will take a break and discuss together, then return to problem-solving. Consequently, students were able to achieve their learning objectives for the Piano IV level in that semester, and the issues identified at the beginning were effectively resolved. Here is the link information to access the piano performance of 'Explore': https://youtu.be/y_HkAz3RNo?si=IGt9gQWMyd1b1ibj.

CONCLUSIONS

Based on the findings of this study, it can be concluded that six-hand piano is effective in motivating students to learn and practice the piano. This motivation arises from the character values present throughout the learning process until its completion. Therefore, six-hand piano can be considered a promising development offering for piano learning to be seriously considered in music colleges. The findings of this research also align with those of previous studies conducted by Deniz, Bjørntvedt, Demirci, and Gençkal, indicating that the implementation of six-hand piano has more positive impacts than negatives. Furthermore, this research opens up opportunities for further contributions to future research. Some potential pedagogical topics that could be explored are as follows:

1. Analysis of structure and form in six-hand piano compositions. This could offer insights into the creation of six-hand piano works in the realm of music education.
2. Incorporating traditional Indonesian music idioms or folksongs into six-hand piano compositions. The hypothesis behind this idea is not only about enhancing musical knowledge of piano works, but also emphasizes the growth and preservation of nationalistic and patriotic characters by integrating cultural Indonesia diversity into piano music.
3. Encouraging piano composers to create six-hand piano pieces beyond the level of music colleges, based on musicological and pedagogical approaches. It is also possible for piano teachers with skills in piano composition or arrangement to participate in this endeavor.

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