

## **The History of Music Education In Turkey: The Role and Importance of Gazi Faculty of Education**

TUFAN, Enver  
Gazi University

**Abstract:** The first serious attempts for music education during the Ottoman Era (also referred to as “secular institutes”) were the palace schools (Enderun). These schools are regarded as the first civilian educational institutions *not* giving “religious music education.” After adopting the western art music in state schools since 1826, a totally different and new music education process has begun within the framework of military and band music. In regard to tools, methods, techniques, and applications the process of music education has shown great progress since then. Music has taken its place as a subject area and as a course in the curricula first in female teacher schools (1869) and then in the male teacher schools and male middle schools (1910). During the late Ottoman era an increase has been observed in the number of schools offering music courses. However, they were mostly in big cities and therefore were not spread throughout the country. Again in this period, almost no progress was seen in training and educating music teachers and as a result the interest towards western music and the new Turkish music were limited to the enlightened elite. After the foundation of the Republic of Turkey a countrywide development in all areas was aimed and public education was given a great importance. That provided a leverage for developing music education. In this era music education and related policies were founded and formed on the basis of Atatürk’s views and ideas. The opinion was that Turkish national music could be developed by relying on the tunes and melodies of the folk music and processing them according to the modern rules of music. Music teacher education began in the Republican era in 1924 in Ankara. Today this school is a part of Gazi Faculty of Education. It played a vital role in growing the academic staff of almost all schools training prospective music teachers.

**Keywords:** Music education, Turkey, teacher training, history

### **Music Education before the Republican Period**

The ages old military band, monasteries of Mevlevi dervishes, gynecium, music traders’ guilds, and private places where music exercises were performed can be named as educational institutions which enabled the transfer of Ottoman music through compositions and concerts from one generation to another (Tanrıkorur,1999). Gyneciums have a special importance among all these because these schools have been described as the first secular education institutions during the Ottoman period. However, it is also known that the education given in these schools did not have a systematic nature.

The music education as practiced today has taken the current form with the influence of the modernist movements which came out primarily in the first quarter of 1800’s. Through such Westernization movements, the Ottoman music, which was originated from Middle Asia (the ancient motherland of the Turks) and which has been shaped by the influence of Anatolian culture and the surrounding cultures for centuries, gained a rather different dimension.

During the reign of Mahmut II, by abolishing the institutes which constitute the Ottoman Army (Vaka-i Hayriye, the Janizary), an attempt was made and a totally new army was formed in the western style. As a result of this change, the military band of the army was

replaced by the Imperial Ottoman/Persian band, and Giuseppe Donizetti, an Italian, was invited to lead the band. These led to the foundation of today's Presidential Symphony Orchestra.

Following these attempts, Ottoman music and music education was under the influence of the sultans. In the reign of Sultan Abdülmecit, who was very keen on western music and opera, bowed string instruments, singing and dance education were started in the new military band, with the contributions of Donizetti.

In 1910s, starting with the girls' secondary schools and Girls' teacher training school programs and then in boys' teacher training schools and secondary school syllabi music took its place as a course in formal education. (Uçan; 1994) In these years another development in this area was the foundation of Darülelhan, which would function as a conservatoire.

### **The Consideration Of Music In The Republican Period**

The corner stone of the reforms aimed in the early Republican period was to make science and technology essential tools of a secular social life in the process of reaching the ideal contemporary civilization. Secularization was seen as the preliminary condition to reach the same level as the developed countries and to get rid of the religious thinking which had been the greatest impediment to renovation and improvement. Many social and political reforms were made considering this problem. Westernization is seen not as the adaptation of some institutions and technologies but as the acquisition of the Western world view. (Köker, 1990). In this respect, the main principle was to be able to stand against crowds of people if necessary. Therefore, an obligatory cultural change movement was started.

Reforms made in music and music education were considered in this respect. Since it is thought that music brought about by the Ottomans and the music which developed under the Arabian and Persian influence could not reflect the true music of Turkish people. A new attempt was made in creating the national polyphonic Turkish music with the basis of Turkish Folk Music. (Gökalp, 1973)

Music and music education in this period took its shape in accordance with the views of the influential thinker of the time Ziya Gökalp and Atatürk, the founder of the modern republic. In the light of these views in 1924 Music Teacher Training School was established and for the first time with this institution music teachers were trained in accordance with the principles of educational and pedagogical sciences. Following this development, in 1926 Darülelhan in Istanbul was reconstructed and transformed into a conservatoire.

In 1935 Paul Hindemith, from Germany, was formally invited by the Turkish government to rearrange and reorganize the music life in Turkey. In the report he presented to The Turkish Ministry of Education, besides the other suggestions he made, Hindemith focused on the models for (1) music trainers for pre-school education, (2) music trainers in primary education, (3) music trainers in secondary education, and (4) amateur music trainers (Hindemith, 1983). Consequently, The Ankara State Conservatoire was founded in 1936.

Again in 1936, with Hindemith's recommendation, Eduard Zuckmayer, from Germany, was formally invited to Turkey by the Government of the time. Zuckmayer, who started to work in the Music Teacher Training School, implemented his knowledge and experience on "the new youth music movement" in Europe into Turkish music education, considering the needs of Turkey. In 1938 Zuckmayer was appointed as the Head of today's Music Teacher

Training Department at the Gazi Faculty of Education. He has contributed not only to the formation of music education, but also to the cultural development of Turkey with the concerts he organized.

From 1924 onward in the music courses of primary education, we see that a new program has been employed. This application has led to the practice of two different approaches to music in urban and rural primary schools. While in the urban primary schools music was seen as a main course in the program, in the rural primary schools music was regarded as a free time activity for the students. It was in 1948 that music became a main course in rural primary schools, and as a result, unity in music education of children between 7 -12 was achieved.

Starting from the 1960s, both in music education in schools and in program development, radical improvements have been observed. The programs in these years have been designed taking the child and his close environment into consideration. In 1962, these views became concrete and by 1968, with the curriculum of primary schools, a great intellectual step was taken in Turkish music education in schools. That is why the 1968 curriculum of primary schools has been considered to be the symbol of an important turning point. The importance of this period is that the structural connection between music education in schools and folk music has been reflected in the programs; in other words, music education in schools has been constructed in the light of folk music (Bozkaya, 2000).

Since the early years of the Republic, music has taken its place as compulsory course in the secondary school curricula. However, because of the music teacher shortage positions were filled by unspecialized teachers. Under these circumstances quite often music courses were lacking the necessary artistic basis and understandings.

Today the curriculum of Music Education in Primary Education schools which was put in effect in 1995-1996 education year is still being used.

“With all these renovations and arrangements music education in Turkish education system gradually took its place with its main institutions and foundations. These institutions and foundations can be cited as: Military Secondary School Band (1939), The Village Institutes (1940), Hasanoğlu Village Academy of Fine Arts (1942), Department of Music sciences in the Faculty of Fine Arts and Turkish Music State Conservatoire (1975), the affiliation of music higher education institutes with the universities (1982), The Faculty of Music and Performing Arts (1986), Music Department in the Anatolian Fine Arts High School (1989)”

### **General Music Education in Turkey**

General music education is one of the three major types of music education. General music education is of great significance as regards passing the social culture from one generation to another. General music education is compulsory in the curriculum prepared by the Ministry of Education in the pre-school and primary education schools and elective in high schools.

The strategy in general music education today is bringing up a community that uses and consumes music for pleasure and approaches music more consciously, sensitively and in an intellectual way. Thus, music teachers play an important role in carrying this strategy to the social life.

It is necessary to train qualified music teachers who can convey the music culture of the society in K-12 classrooms. The aim of the music teacher training institutions is to set a music teacher model who is qualified enough, open to improvements, has self esteem in her/his area, and who is able to keep up with the latest developments of the present time. In this respect, The Music Education curriculum which was prepared in the last education term has been put into practice this year.

### **Music Teacher Training Process in Turkey**

The most important one among the changes made in the 1900s was the foundation of the music institutions. The process which started with the foundation of the Music Teacher Training School is increasingly improving with the foundation of new music institutions.

This improvement can be expressed in numbers as the following: there are 22 Music Teacher Training Departments in different universities, 21 Faculties of Fine Arts, 21 conservatoires, and 54 Fine Arts High Schools.

Fine Arts High Schools function as the basis in training more qualified music teachers and since 1989 in these high schools the education given has been aiming especially to prepare the students for such schools. As a result new generation music teachers become specialized not in four years but eight years of education.

Each of the education faculties which train music teachers has approximately 50 graduates a year and this number reaches to 1000 students countrywide. When this remarkable number is considered, the graduates of Music Teacher Training Department have the potential to fill all the vacant positions in the country.

Music Teacher Training at Gazi University, Gazi Faculty of Education, Department of Fine Arts is the first institution of the Turkish Republic training music teachers. Since 1924 it has been a great source in terms of music teacher training. It is only after 45 years that the first music education department after Gazi Music Teacher Training Department was founded elsewhere. Therefore, Gazi Faculty of Education, Department of Music Teacher Training had been the only institution which trained music teachers for 45 years and supplied all the music teachers by itself. On the other hand, it also contributed a lot to the present music education literature in the country. The course list for the graduate program is given in the appendix.

Our graduates work as instructors at the universities, musicians in state choirs and orchestra, and music supervisors in different institutions.

In the Department of Music Teacher Training at Gazi Faculty of Education, there are currently 14 professors, 8 associate professors, 6 assistant professors, 7 instructors, 6 research assistants. There are also 200 undergraduate and 150 graduate students. 44 of these 150 graduate students are research assistants who came to Gazi University according to law number 2547, article 35, to be employed at other universities in the country. As a result of this, the Department of Music Teacher Training of Gazi University is also shaping the path in music education all over the country and will continue to do so with an increasing success.

### **References**

- Bozkaya, İ. (2000). *Çağdaş Müzik Eğitimi ve Temel Özellikleri*. Müzikte 2000 Sempozyumu. Gökalt, Z. (1973). *Türkçülüğün Esasları*. İstanbul: Varlık Yayınları.

- Hindemith, P. (1983). *Türk Küğ Yaşamının Kalkınması İçin Öneriler*, Çev: Gültekin Oransay, İzmir: Küğ Yayını.
- Köker, L. (1985). *Modernleşme, Kemalizm ve Demokrasi*, İstanbul: İletişim Yayınları. Müzik Ansiklopedisi, II. Cilt, Ankara: Sanem Matbaası.
- Tanrıkırur, C. (1999). "Osmanlı Musikisi", Osmanlı Medeniyeti Tarihi, İstanbul.
- Uçan, A. (1994). *Müzik Eğitimi Temel Kavramlar-İlkeler-Yaklaşımlar*, , Ankara: Müzik Ansiklopedisi Yayınları, Kurtuluş Matbaası Yayınları,.

**Appendix.** The curriculum of Music Teacher Training Department at Gazi Education Faculty within ECTS (European Credit Transfer System) frame is as follows:

<b>First Year – First Semester</b>			
<b>Code</b>	<b>Subject</b>	<b>Credits</b>	<b>Comp/Opt</b>
AIT101	Ataturk's Principles and Revolutionary History – 1	2	<b>Compulsory</b>
YDL101	Foreign Language-1**	3	<b>Compulsory</b>
GMO103	Turkish Language 1	2	<b>Compulsory</b>
GMO105	Piano-1	3	<b>Compulsory</b>
GMO107	Main Instrument -1	3	<b>Compulsory</b>
GMO109	Music Theory and Ear Training- I	8	<b>Compulsory</b>
GMO111	Classroom Instruments -1	3	<b>Compulsory</b>
GMO113	Singing Education-1	3	<b>Compulsory</b>
OFD195	Introduction to Profession of Teaching	3	<b>Compulsory</b>
	<b>Total</b>	30	

\*\*English, German or French.

<b>First Year – Second Semester</b>			
<b>Code</b>	<b>Subject</b>	<b>Credits</b>	<b>Comp/Opt</b>
AIT102	Ataturk's Principles and Revolutionary History – II	2	<b>Compulsory</b>
YDL102	Foreign Language-II**	3	<b>Compulsory</b>
GMO104	Turkish Language II	2	<b>Compulsory</b>
GMO106	Piano-II	3	<b>Compulsory</b>
GMO108	Instrument Education –II	3	<b>Compulsory</b>
GMO110	Music Theory and Ear Training- II	8	<b>Compulsory</b>
GMO112	Classroom Instruments -II	3	<b>Compulsory</b>
GMO114	Singing Education- II	3	<b>Compulsory</b>
OFD196	School Experience I	3	<b>Compulsory</b>
	<b>Total</b>	30	

\*\*English, German or French.

<b>Second Year – First Semester</b>			
<b>Code</b>	<b>Subject</b>	<b>Credits</b>	<b>Comp/Opt</b>
GMO201	Piano-III	4	<b>Compulsory</b>
GMO203	Instrument Education-III	3	<b>Compulsory</b>
GMO205	Music Theory and Ear Training- III	9	<b>Compulsory</b>
GMO207	Classroom Instruments -III	3	<b>Compulsory</b>
GMO209	Introduction to Choir-I	3	<b>Compulsory</b>
GMO211	Using Computer	5	<b>Compulsory</b>
OFD295	Learning and Development	3	<b>Compulsory</b>
	<b>Total</b>	30	

<b>Second Year – Second Semester</b>			
<b>Code</b>	<b>Subject</b>	<b>Credits</b>	<b>Comp/Opt</b>
GMO202	Piano-IV	4	<b>Compulsory</b>
GMO204	Instrument Education-IV	2	<b>Compulsory</b>
GMO206	Introduction to Choir-II	4	<b>Compulsory</b>
GMO208	Music History	3	<b>Compulsory</b>
GMO210	Band	4	<b>Compulsory</b>
GMO212	Electronic Keyboard	4	<b>Compulsory</b>
OFD296	Instructional Planning and Evaluation	4	<b>Compulsory</b>
	Elective **	5	<b>Elective</b>
	<b>Total</b>	30	

\*\*One of these courses (GMO 216, GMO 218, GMO 220, GMO 222) will be offered according to demand by the students.

<b>Third Year - First Semester</b>			
<b>Code</b>	<b>Subject</b>	<b>Credits</b>	<b>Comp/Opt</b>
GMO301	Piano-V	3	<b>Compulsory</b>
GMO303	Instrument Education -V	2	<b>Compulsory</b>
GMO305	Choir –I	3	<b>Compulsory</b>
GMO307	Orchestra and Chamber Music-I	4	<b>Compulsory</b>
GMO309	Turkish Folk Music	3	<b>Compulsory</b>
GMO311	Co-repetition	2	<b>Compulsory</b>
ODF313	Popular Music	3	
GMO315	Music Culture	4	<b>Compulsory</b>
OFD395	Instructional Technologies and Material Development	3	<b>Compulsory</b>
	Elective **	3	<b>Elective</b>
	<b>Total</b>	30	

\*\*One of these courses (GMO 319, GMO 321, GMO 323, GMO 325) will be offered according to demand by the students.

<b>Third Year - Second Semester</b>			
<b>Code</b>	<b>Subject</b>	<b>Credits</b>	<b>Comp/Opt</b>
GMO302	Piano-VI	4	<b>Compulsory</b>
GMO304	Principal Instrument -VI	3	<b>Compulsory</b>
GMO306	Choir –II	4	<b>Compulsory</b>
GMO308	Orchestra and Chamber Music -II	5	<b>Compulsory</b>
GMO310	Traditional Turkish Art Music	4	<b>Compulsory</b>
ODF394	Domain-Specific Education Methods -I	3	
OFD396	Classroom Management	3	<b>Compulsory</b>
	Elective **	4	<b>Elective</b>
	<b>Total</b>	30	

\*\*One of these courses (GMO 316, GMO318, GMO 320, GMO 322) will be offered according to demand by the students.

<b>Fourth Year-First Semester</b>			
<b>Code</b>	<b>Subject</b>	<b>Credits</b>	<b>Comp/Opt</b>
GMO401	Principal Instrument -VII	3	<b>Compulsory</b>
GMO403	Choir –III	5	<b>Compulsory</b>
GMO405	Orchestra and Chamber Music -III	6	<b>Compulsory</b>
GMO407	Play, Dance and Music	6	<b>Compulsory</b>
OFD495	Domain-Specific Education Methods-II	3	<b>Compulsory</b>
OFD497	School Experience -II	3	<b>Compulsory</b>
	Elective **	4	<b>Elective</b>
	<b>Total</b>	<b>30</b>	

\*\*One of these courses (GMO 413, GMO 415, GMO 417, GMO 419, GMO 421) will be offered according to demand by the students.

<b>Fourth Year-Second Semester</b>			
<b>Code</b>	<b>Subject</b>	<b>Credits</b>	<b>Comp/Opt</b>
GMO402	Principal Instrument –VIII	3	<b>Compulsory</b>
GMO404	Composing Educational Music	7	<b>Compulsory</b>
GMO406	Choir Conducting	6	<b>Compulsory</b>
GMO408	Orchestra and Chamber Music And Conducting	6	<b>Compulsory</b>
OFD496	Counseling	3	<b>Compulsory</b>
OFD498	Teaching Practice	5	<b>Compulsory</b>
	<b>Total</b>	<b>30</b>	