



RESEARCH ARTICLE

A GENERAL OVERVIEW OF THE HISTORY OF MUSIC EDUCATION IN TURKS

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ABSTRACT

Music Education is a difficult concept to define because it is an ongoing phenomenon from the birth of the individual and has political, social, cultural and individual dimensions in the same place. If we remember the most common definitions; It is a training process that encompasses all the social processes that are effective in helping individuals gain the standards, beliefs and ways of living of society. It is all of the processes in which the person has developed the skills, attitudes and other forms of behavior that are of value in society. It is a social process that provides social competence and optimum individual development under the influence of a selected and controlled environment (especially school). Music Education is a planned action sequence that helps people to develop their behavior according to predetermined principles. We can say that music education is the process of bringing change to the behavior of the individual intentionally through his own experience. Music education is defined as a musical behavior development process (1997: 14) by Flying, "basically giving a musical behavior, changing a musical behavior or making a musical behavior change". This work; Our music education, which has come from the past to the present day, changing form, has a history of thousands of years. It has been done in order to determine the point where our music education institutions and music education system are coming from and to carry on to higher levels internationally.

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INTRODUCTION

During the period of Huns, pre-Islamic Turkish states were established as the first "state military music community" affiliated to the Hun Khanate, which was constructed in such a way that the music education would be based on the state and the public and the whole period of the following periods. The "Tuğ team" was established as the first "state civil musician community" "Yada" poet kopuzcular "was commissioned. The first major differentiations began in the direction of "religious music - earth music", "civil music - military music", "state music - folk music", "art music - folk music". In the pre-Islamic Turkish states, music continued with a master apprentice training, but it was a very important place. The military band was very popular. There were military schools in Huns called Tuig. In Göktürk and Uyghur bands, there were various drums as well as drums. The Turks would say "ir" to the song they say and melody "küg" to play with reeds. In the camps and in the presence of the ruler, 9 pieces were played daily, from the iridescent and the kugler. This was one of the marks of sovereignty. In the period of Karahanlılar, the first of the first Turkish Islamic states, Turkish music culture entered

into a new formation-development, change and transformation process, with the social adoption of Islam and the state becoming official religion. The rooted "modal" Turkish music was opened to the makam music scene and started to become an active part of it. The Tuğ team turned into a table, and a tradition of singing on the tanbur accompanied by "Do not sing folk songs in the kopuz mate" started to occur. The first Turkish music theory books were written. Kitab-ul Mudhal fiild Musiki (Musikiye Giriş Kitap) and Kitap-ül Musiki-ül Kebir (Great Musical Book) written by Mehmet Farabi (874-950) are not only the Turkish and Islamic world but also the most important two of the age. The basic theory was the book. During the period of Turkish Seljuks, Turkish music culture entered a new formation-development phase in "art music" and "folk music" genres. Especially "tekke music" in the field of faith music showed a very rapid development. Mevlânâ and his son Sultan Veled in urban tekke music and Taptuk Emre, Yunus Emre and Şeyyad Hamza in rural tekke music were decisive. In the institutions that the Seljuks called Tabilhâne or Nevbethâne, students were educated with the military band logic. The military band is at the forefront of the war, leaving a power to fight the morale of the enemy with an alien tangible voice similar to a thunderous sound that is heard from far away and gradually approaching, ending the war in the shortest time by taking over the enemy and thus preventing human beings

and stealing various anthems before the monarch, The latter continued during the Ottoman period.

In Ottomans, Tabilhanne Mehterhane which is the main institutions and institutions of worldly and religious music was transformed into Saray Musiki Meşkhaneşi Enderun Musiki Mektebi, and Mevlevi hanelar had a very effective structure together with other certain tekkeler. Ottoman music education, Mehterhâne, Mevlevihane, Enderun, musical artisans local and private meşkhânel'e done. The name of the Huns was the name Tuğ and the name of the military music school which was formed by percussive reeds and windy reeds after Fatih. The counterparts of the mehtera stolen in wars in everyday city life were nevbet, which was shot in important official relations with prayer times. In addition to the religious function, the nevbet, which also carries a kind of military folk concert, was shot in the Ottomans for the first time in front of Osman Bey. The breeders who would serve in the Mehterhans were raised in the Enderunda. Haydar Virtual describes how the elements are provided to the mehterhans as follows;

In the end, when the place was opened in large and small outcrops, those who were selected among the novice boys of Galata Palace, Ibrahim Pasha palace and Edirne palace were taken to the end and were subjected to music education. These were called Shakirdan. The early boys were taken in large and small rooms, and their training in these rooms was eventually promoted and transferred to their hallmarks and other rooms. (Virtual, 1964). II. During the reign of Mahmut (1808-1839), a new military music division was needed for the army established after the abolition of the Renewal Camp (1826) and the Musikâ-i Humayun was established.

The students who were taken to Musica started music first with a beamed instrument and then to different instruments in the direction of their talents. Students trained in their own instruments with a careful and disciplined approach were also taught bona, music theory, piano, violin, harmony, music poetry and music history lessons. Following the appointment of Saffet Bey to the band's leadership, the Italian method, which has been practiced since the establishment of the band, was abandoned and passed to the French method. Saffet Bey strived to develop the band into the orchestral discipline and increased the band's symphony repertoire. (Aksoy, 1985). Another important development was the graduation of the students and the continuing education period in the band and orchestra. This educational system worked like this. After entering the fifth class Musica, the lower class, the musicians who were separated in five classes continued their education in the presence of the heads of their departments and entered the class to be included in a higher class after completing the mandatory service period in this class. Exams were held within a specific program. According to the order number 30184-20 of the Office of the State of Tanzimat, this program was as follows:

Musikâ-i Hümâyûn Examination Program

Fifth grade acceptance test

Previously, [initially] selected books from the books of instrumentalism, The stolen piece, the sane [secondly] piece that the talent never saw Stolen In this trial, the base score [the minimum score required to be considered successful] is six.

Fourth grade promotion test

Previously, a piece of mazhab from a book of saz instruction was stolen, The play of a piece from a small piece of artifacts is a play of a work which the talent has never seen. In this trial, the base was the trial balance.

Examination for Third Poomsae Promotion

Playing a work from the previous studies or large pieces, playing a work that no saintly talibles have ever seen, Sasily [thirdly] istiktâb-i The musical [dictation] is the base for this trial.

Examination for Promotion of the Second Class

In the past, the work of a master piece or a large piece of work, which is at the top [in the upper level] in the interest of those in the third grade promotion test, the stealing of an artifact, which the saintly talibers have never seen, is steadily mashing the base in this trial.

Examination for Promotion of First Class

Previously, the second class promotion, the examination of the works of the people in the examination, or the play of a piece from large pieces, the stealing of the work which the saintly talibers have never seen, is steadily going to the base of this trial. Examination of Transition to the 6-part Supervision. The playing of a piece previously from the concert, The stealing of a work which they have never seen is still al-istiktâb-i Mûsikî, Râbian [fourth] transposition, hamisen [fifthly] knowledge of harmony [harmony]. This test is twelve times higher than the base.

Testimonial to the Assistant Professor

In the past, a piece of a piece from Konçert was stolen, a piece of work never seen by the saintly talibles was stolen, a band or an orchestra in a band or an orchestra that was not written for istiktâbâ ı mûsikî, râbian transposition,, [As a sixth] knowledge of the knowledge of perfection [top level information]. In this trial, there are ninety-six base-balance. (BOA, 22-20). In the 16th, 17th and 18th centuries, the musicians who reached the summit of military music art with the help of the composers and performers were not late in influencing the army units and then the composers in Europe, where they were recognized both for wars and for the gorgeous teams accompanying the Ottoman ambassadors or delegations. 18th century. From the beginning, the military power of the empire began to weaken, but in the style of Turkish military music (alla turca) opera, symphony and concertos composing fashion. Similar to the race to make a table of the cast of almost all the great painters of the nineteenth century.

Handel's "Turkish opera" movement, which began with the Timurlenk and Bayezid operas of 1724 and 1743, became fashionable after Gluck and Haydn, and peaked with Mozart and Beethoven, with the astonishing beginning of the Austrian operetist Leo Fall's Istanbul Gülü (1916) Up. Mehterhâne was closed by II. Mahmut in 1828, but instead a retrospective band officer Giuseppe Donizetti, a retired band officer of Napoleon III, who was close friend of III. Selim, established a copy of the Western band palace band named Mizikha-i Humayun. İnsanı en ham halinde alıp çeşitli bedenî, fikrî ve ruhî eğitim

devrelerinden geçirerek pişirdikten sonra insan-ı kâmil haline getirmeyi amaçlayan manevî akademi. 12. yy.ın büyük velîsi Hoca Ahmed-i Yesevî'nin, eski şaman geleneğine dayalı mûsikî ve raksa tarikat yolunu açmasından sonra, 13-14. yy. Konya'sında bir tarikat doğacak ve bu tarikata mensup Bestekârlar Osmanlı tekke mûsikîsini müzik estetiğinin zirvesine çıkaracak abideleri yaratacaklardı. Anadolu'nun en ücra ve küçük şehirlerinden başka İmparatorluğun Balkan ve Ortadoğu eyaletlerinde de açılmış olan Mevlevihâneler, Osmanlı mûsikîsinin yayılmasında başlıca rolü oynamışlardır. Kuruluşundan itibaren ritüellerinde musikiye büyük bir önem veren mevlevî tarikatı dini musikimizin önemli formlarından olan, "Mevlevî Ayini" nin oluşmasını sağlamıştır. Başta ayinler olmak üzere mevlevî ritüellerinin pek çoğunda yer alan müzikal unsur, tarikat içinde musikişinâslardan oluşan bir zümre oluşmasına sebebiyet vermiş ve bu zümreye yetişmiş insan temin etmek amacıyla Mevlevihanelerde adap, erkan eğitiminin yanısıra Türkçe, Arapça, Farsça, hat ve ciddi boyutta musiki eğitimi de verilmiştir. Mevlevihanelerdeki musiki eğitiminden kısaca söz edecek olursak;

The method of teaching adopted by the eschatology system was centered on the teacher and he followed a process based on the tragedy. In addition to this educational system based on the executive, students were given theoretical knowledge. In this view, each student gained the attitude of his / her teacher and thus the continuity of the executional practice unique to the Mevlevî order was ensured. The music education was given in the cell classes of the Mevlevî and in the semahan where the rewards were made (Başer, 2006). Almost all of the methods of classical education and training were practiced, and the training program was determined according to the skills of the students and the students. The dervishes were divided into gore-specific stages for their accumulation and continued their training in their own branches. (Yöndem, 2007)

The Mevlevihans, as the most important composers and musicians of the Ottoman Empire, have served as a great quarry for centuries in the development of Ottoman music. Enderun, one of the most important educational institutions in the Ottoman Empire, was founded in 1833 by II.Mahmut, who developed II.Murat, Fatih and II.Bayezid, which he established in 1363 immediately after the capture of Edirne by I. Murat, Closed palace is a school. Among the courses taught by senior officials, artisans and scientists of the Ottoman Empire were music, as well as in Law, History, Mathematics, Arithmetic, Geometry, Architecture, Arabic, Persian and Islamic Sciences. (Miller, 1941).Enderun students are divided into different classes according to their ability, each class is known by the name of the rooms where the students reside. These rooms are:

- Large Room
- Small room
- Dogs Ward
- Expedition Ward
- Cellar Room
- Treasury ChamberHas Oda (Akdeniz, 2003)

The room where music education was given was the Chamber of Moving. The members of this room were chosen from the songs of the children who were able to acquire the songs. The classes were started around 9 o'clock on certain days of the week in the room called the meşkhane. Until the afternoon, Turkish music, mansions and dancers (dancers and clowns), as well as meşter teams, were in training in the evening. The

physical structure of Meşkhanen was arranged in the way that music education required (Miller, 1941). Einstein is a school of music, a subdued school of Ottoman music not only raised but also taught. Like the Mehterhâne, which was closed together with the Janissary Corps, this important music teaching center of the Imperial court was also in the II. It was closed by Mahmud together with Enderun-i Humayun. Later on, the need for a state conservatory established the first theater and music school called Darü'l-elhan (Nağmeler Palace) in 1914's Ministry of Education. Dârülelhan was established with the aim of educating teachers who know both Turkish and western music to teach in the schools attached to the Ministry of Education in the Ottoman State. Darülelhan closed down on 9 December 1926 and was reorganized as a municipal affiliate. Instead of the closing school, Istanbul Municipal Conservatory was opened on January 22, 1927.Darülelhan da öğrenim süresi bir yıl hazırlık olmak üzere toplam beş yıl olarak belirlenmiştir (Dârülelhan Şuunu, 1825). Birinci sınıftan itibaren bölümlere ayrılan öğrencilere nazariyat, solfej, enstrüman bilgisi, müzik tarihi ve kompozisyon gibi derslerin yanı sıra icrâ dersleri de ayrı olarak verilmekteydi. Verilen enstrüman dersleri şu şekilde sıralanmaktadır. Türk Müziği: Ney, Tanbur, Kemençe, Keman, Ud, Kanun ve Santur. Batı Müziği: Piyano, Viyolonsel ve Flüt. (Özalp, 2000). Dârülelhan'dan günümüze kalan pek çok belge bulunmaktadır. Bunlar arasında yer alan "Dârülelhan eğitim program konumuza dahil edilmiştir:

Dârülelhan Programı

Birinci Sınıf

- Mebhâs-i Savda Mâlumat-ı Hovceliye (Introduction to Voice):(Gam natürk) and (Gam modere) tarifâ [recipes] with the outlines of the musical notation and the musical hurufu [music letters] and the Ottoman (Enough information) about the authentic (names) of the curtains used in the musical [used-used] curtains and the sounds of the crayon (quarter)
- Darb and the music method and the evzan [vezinler] ta'rafi and the music hurûfununsüret-i apprentice, sofyan, düyek, heavy-dyek, double sofyan, aksak, heavy-aksak, The application of [the procedures of] six revenues [practicing].
- Theology and the Qur'an.
- From Muslim history-i umâmesi to mâlumat-ı mawliye. [Beginner level information about general music history]
- First year for musical instruments (musical examples [musical examples]: method)

Second class

- 1.Mabhâs-i savtadan memumat-ı dîsmemime [supplementary information about sound science].
- 2. The mastermind of the [master authorities] and the monotheism (complete information), [the complete information], the vernacular (musical note) and the style of the violation.
- 3rd Düyek, Çenber, Fahte, Devr-i kebir, Berehşan evzanı and their delegation-i the (zealous) vowel and the (evsad, frenkçin, lenkfahte, fer mild, nimsâkil, muhammes, nim cycle) administration of the house amelia and music hurufu and stylistic irritations and jokes.

- (Cuban: Major) (Sura: Minor) is the covenant [the bases] and (harmony) mebdâdîsi [the beginning], (chorus) keys of the proto-te'lif: (composing) about the mâlumat-I EVVELI to.
- History of the general public from music. [Comprehensive information from general music history]
- Theology and Ayin-i Sharif
- Second year for musical instruments (musical examples [musical examples]: method)

Third Class

- Mebhas-i savtdan mâlumat-ı perfectiye and with the instrument [with the instruments] and the practice-feniye [application of music identification].
- Darbeyn remel, sâkil, hâvi, drb-i conquest of the conquest of the conquest.
- Various keys and music breaks and keys are applied to the music of alaturka music.
- What about harmony?
- The (kavatiyi) (the rules of the Constitution).
- Mufassal music history and terahim-i ahval (musician biographies).
- Theology and the Qur'an.
- Third year for musical instruments (Music method: method)

Fourth grade

- The music evzani [vezinleri] which is ta'lim in three years and te llifat [works composing].
- The facts about the history of music and the investigation and the excellence [General
- excellent information about music history and examinations]
- Information about the (Companionship): [comprehension]
- Information about Harmony
- Fourth year for musical instruments (music method: method) and supply

Private Meşkhaneler

Hoca houses, societies, or student choirs, individually or collectively made up of musical personalities, began with the teachings of music instructors in the Ottoman Empire teaching at home, taught to the palace car- ers' homes. Enderun'da not only for the music, but also for the male and female children, outside the hocalar was also tasked. After the 17th century, female students began to be sent to the homes of hocans for the study of verbal works in great form with difficulties in learning and long-term reeds (especially ney and cag). After the closing of Mehterhâne and Enderun (later the monks), this piece became a necessity. (Huzma Arif, İsmâil Hakkı, Rifat, Hoca Kazim (Uz), Abdulkadir (Töre), who gave private Muslims in their homes or in a suitable locale under the names of Mûsikî-yi Osmanî, Gülşen-i Mûsikî, Dârü'l-muskî, Terakkî-yi Mûsikî), Kanunî Nazim, Udî Fahri (Kopuz) and Ali Salahî Bey, continued the way that Bolahenk Nuri Bey (1834-1910) opened for the first time. At the forefront of the associations established for both education and concert are the Dârü't-talîm-i Muskî Society, which runs between 1916 and 1931, which completes the first collective performance records of the Ottoman music and also gives serious concerts both at home

and abroad. The Turkish music lessons given in schools until 1926 by the Ministry of Education, which was banned by M. Necati, were sometimes carried out by great composers such as Zekai Dede in Dârüşşafaka and Medeni Aziz Efendi in Dârümuallimât. Many of the societies founded by well-trained musicians adopted the provision of meşk and note education together as a basic education principle. The students were educated with solfège and theoretical lessons from one side, and the power and attitude of the students were being developed with the help of the parties. The method of performing the notes and the mezzanine education performed by the societies both abolished the problem of forgetting the works, which is a negative result of the meşk system, and enabled the positive effect that it created on the attitude and performance. It is also provided to students to take part in the professional music experience with regular concerts.

After the declaration of the Tanzimat, modern schools were started to be established which provide Turkish education. Some of these are: Dârümuallimin (1847), Veteran School (1857), Mekteb-i Mülkiye (1859), Forest School (1860), Mekteb-i Sultan (1868), Dârümuallimat also aims to educate women with İnas Their successors opened (Ortaylı, 2009). Some of these schools are beginning to offer music education. For example, in the fourth article of the Mektebi Sultanî Ordinance, the music course (fenler) to be collected is in the 14th place under the title of (Dutur, 1872). With the innovations brought by the Maarif Umum Nizamnamesi published in 1869 and the rules that it put, it provided important contributions to organizing education in the Ottoman Empire. This music course was also added to the curriculum of some schools by the state. In the twentieth article, music is "not compulsory" in the lessons taught at girls' rides. In seventy-fifth, Dârümuallimat has music in the courses of the slybench and in the following lessons of the folkbirds. Following the publication of Nizamnamen, music courses were started in the schools named. Due to the fact that institutions that will train music education are not in the state yet, graduate students who have music ability in some schools have been appointed as music teachers and some of them can not have lectures because they can not find teachers. The following document which we give about the assignment of music teacher made to Dârül Muallimat is as follows:

Bab-ı Ayal

In the curator's order, [As required] To the students of Dârümuallimat [to their students] Even if it is necessary [to educate them] [From the above-mentioned students] Refika Hanım's fenn-i meskkuru [said information] To be taught and to teach [to teach and explain] Eighty-nine-year-old maarif building [to be understood during examination] To be placed in the muharrü lecture in the third item of the sixth chapter of the budget [To be paid from the written amount] to [the person named] Sene-i merkume [of the indicated sen] from the beginning of August [from the beginning] City [monthly] two hundred and fifty kuruş salary to music education ta'inin gratitude and appreciation [Spoken and approved] is a mazlata to mazbata [with mazbataya] With the expression of the muvafik-ı order of the ira-i aliye-yi cenâb-i vekalet-penahî When he was convicted, he was sentenced to financial dismissal In any case emr u ferman. [A picture related to the topic by your high authorities] If it is deemed appropriate, your orders will be forwarded to the Ministry of Finance] Cemaziy elevel-90/9-July- 89 (BOA, 17-130). In addition, these

schools have begun to provide the necessary instruments to provide western music education:

To the Director of Dharuallimat

Because of the necessity of even the musical feminine in Nizamname enactment, it is necessary for the Dârû'l Muallimat to support the hüs-n-i conservation by registering the piyanon in the books of the pavilion which was bought and sent to forty two Ottoman liras [including expenses] In the form of an effort to preserve it] in the form of an abandonment of [abandoned] tazkire-i şzkire-ibisidan [courage to regulate this extremely well-intentioned tazkiren].(BOA, 12-04).In addition to these schools, some schools also provided music education. The first thing that comes to mind is Dârüşşafaka, Dârûlaceze Mektebi and Sanayi Mektebi. In 1848 Dârüşşafaka was given a training based on a mechanical system by Zekai Dede, and after his death in 1895, he was educated son Ahmet Irsoyd. Turkey's first public school, Dârüşşafaka, is related to the way music education is taught:

"Every year when the new student is taken to Dârüşşafaka, they are brought together and they are taught the Qur'an for a while and their sentences are spoken for a while, and those who have good voices are taught and the music lessons are shown. In other words, in the Dârüşşafaka, music education was not public and private in this period. "(İzzet, Esat, Nuri, Kami, 1927). II. Following the Constitution, music lessons became part of the curriculum in all schools. With the law of Mekatib-i İbtidaiye, İbtida-iMekteplere (primary schools) entered music lesson with the name of "gina", one hour per week for every class in six teachers and six classroom schools when entering a class after a morning and afternoon in a teacher and a classroom. The music lesson to be done was connected to the karara.According to the 1913 Sultani Program, music lessons were held one week a week in the sixth, seventh and eighth grades. In the program of 1913-1914, İnas (women), two hours of music lessons per week in the classes of ibtidaiye (1,2,3,4 and 5th grades), two hours per week in the class of the same mekbebin tali (6, 7, 8) Was done. Until the early 1920s, schools were trying to provide Western and Turkish music education in proportion to their opportunities. While the teaching of the notes was being continued, it was tried to be given in a balanced manner by not giving up on the topic. Since 1926, a curriculum based on Western music education has been determined in secondary and high school, and courses have become compulsory. (Ergün, 1996).

Early Republican music education can be studied in three groups. These;

- Music education in primary and secondary education institutions,
- Music education,
- Music education in artists' institutions.

Music education in organized educational institutions was given in the form of "Music" from 1924 until 1930 and "Music" after 1930. Until 1948 there is a difference in urban and rural primary school programs. Until 1948, the music lesson, which was included only in urban primary and secondary school programs, was started to be given in village primary schools with the 1948 program, thus the difference between the city and the village programs was eliminated. On

the other hand, in the middle schools that constitute the second level of basic education, music lessons have been taken as a compulsory course since the first years of the Republic. Music lessons were not included in early Republican high school programs (Uçan, 1997). The necessity of training music education in our country has emerged after a long historical process. On the historical basis of the formation and development that led to the necessity of training music education, the Regulations which started with the New Order ("Nizam-ı Cedit") program in 1790 and embodied in the 1820s Goodwill Event ("Case-i Hayriye") program and entered into force in 1830 ("Kub-yi Millîye") and the Republic program in the 1920s and the Contemporary Civilization ("Exceptional Civilization") in the 1930s, following the renovation process that remained permanent with the programs of "Revolution and Revival (" Tanzimat " Program embodies the process of modernization embodied.

The first institutional structuring to train music teachers in Turkey 76 years after the establishment of the first teacher training school in 1924, in order to educate the musical supervisor for the high school and middle schools in the "Republican Revolution" and "Modernization Program" of President MK Atatürk in 1924, It is the establishment of the Muallim Mektebi. This formation is a revolutionary peak and turning point. In Atatürk Turkey, music teacher education has priority, urgency and privileged position. There are many reasons for this and very important indicators. Among these, the most concrete, most obvious and most important five indicators are:

- The field of music is at the forefront of culture, arts and education fields, which have been important since the foundation of our Republic.
- Immediately after the establishment of the Republic, in the field of music, before the 'artists, scientists, technicians and philosophers' were trained in the country, the 'educator-tutorial' was started and started.
- Immediately after the establishment of the Republic, the first contemporary educational institution is the MMM (Musiki Muallim Mektebi).
- "Musiki Muallim Mektebi" (Music Teacher School), a Turkish Teacher School in Turkey, a Literature Teacher School, a Mathematics Teacher School, a Physical Education Teacher School, a Painting Teacher School, but not a Music Teacher School has been established.

Musiki Muallim Mektebi was at the forefront of the schools, which generally took the highest share in the budget during the Atatürk period. The framework that is applied in Musiki Muallim Mektebi is three main dimensions from the beginning of the program. These three main dimensions are:

- General Information / Culture,
- Music Information / Culture,
- Teaching Knowledge / Culture.

Music teaching is a unique way of life acquired through these three mainstream programs. In MMM, the purpose is to bring this life style to musical teacher candidates. Meanwhile, besides the purpose of training music education, MMM has also provided important services for general purpose music education, which is not written in its regulation but is expected in practice for certain reasons, for other purposes such as cultivating an interpreter, breeding composers, training

military musicians. He has contributed unforgettable contributions to composing educational music with the composition lesson in MMM program, has trained a large number of educational music composers working efficiently, prepared environment for the creation of many educational music works.

The palace orchestra, which continued its activities in Istanbul, moved to the new capital Ankara and took the name of the Presidential Music Group (Presidential Music Society). New music schools and other institutions started to give their products by sprinkling in a year. In 1925, Turkish musicians who went to various conservatories in Europe were appointed Musiki Muallim Mektebi. People's Houses were established in 1932 to allow all these developments to be adopted and explained all over the country. In the same year, the Presidential Musical Delegation was attached to the Ministry of National Education and the new name of the Presidential Philharmonic Orchestra was approved by Atatürk. The General Directorate of Fine Arts was established in 1935 and the Ankara State Conservatory was established in 1936 by our second and third generation composers. In the same year, Musiki Muallim Mektebi, Gazi Orta Muallim Mektebi Music Branch departments Gazi Terbiye Ens.

Music education in organized educational institutions was given in the form of "Music" from 1924 until 1930 and "Music" after 1930. Until 1948, music lessons in urban, elementary and junior high school programs were started to be given in village primary schools with 1948 program, thus the difference between urban and rural programs was eliminated. In 1940, when almost all of Anatolia was without school and without education, under the influence of the Prime Minister İsmet İnönü, the Minister of Education, Hasan Âli Yücel, worked with Ismail Tonguç as an educator to teach the intelligent children who had graduated from the villages to these villages. Institutes were established. Considering Tonguç's business education approach and Village Institutes applications, it can be said that the following firsts have been realized in terms of music education and training.

- Music education and training was first put into the understanding of creative business education and vocational education. Pragmatism is taught in the form of education and art music that they can use and gain in the meaning of music education.
- Since the creative individual thinks that they are free individuals, students are made free and active in music activities throughout the Village Institutes.
- Musical teaching For the first time instrumental obligation has been introduced and other dimensions of music education have not been left to random sounds (Mf.V, 1943: 123).
- The concept of art education has an integrity and consistency with all its dimensions.
- It was interpreted by the students in the newly established State Conservatory and Gazi Educational Institute's Folk Music Ministry Institute.
- The practice of practicing music instead of learning and teaching music, and the principle of going from music to music were applied as a method.
- At each institute, there are many instruments that we still find difficult to find in schools today.

- All kinds of instruments that students can use on their own are taken in large numbers and students are distributed.
- Students with musical skills were sent to the Higher Village Institute and progress was made.
- The music that was lived and interpreted in the institutes was presented to the close circle as a whole with folk dances, theatrical and other artistic branches, and contributed to the cultural revitalization of the village.
- The concept of "master trainers" has benefited from music education in this period by using sources such as Aşık Veysel.
- 12 Music education and instruction is not broken from everyday life, but it is given in and out of the Institute.
- The learned vocabulary has been used as the greatest means of enhancing the work motivation of the students. Students have seen as a symbol of the musical identity of the anthems and turks, such as the agricultural anthem, the Yenice Roads, the Fog Mountain, which symbolize the Institutes in all their works and activities.
- Musicists (Ruhi Su, Aydın Gün, A.Adnan Saygun, Kemal İlerici) who were assigned to the Conservatory with music composers who were sent abroad for music education were assigned to create a rich artistic and educational music culture.
- A compulsory music lesson was given with a democratic understanding of art music education, enabling everyone to benefit from the contribution of music education to multiple intelligence areas.
- Aesthetic sensitivity to create from listening activities in music has been realized in all dimensions of music education.
- Local and regional Turkish folk music repertoire has provided a national folk music and folk song repertoire in all institutes.

On the other hand, in the middle schools that constitute the second level of basic education, music lessons have been taken as a compulsory course since the first years of the Republic. Music education in secondary schools is envisaged to be given to music teachers. Music lessons were not included in the high school programs of the Republican era. Music lessons in high school started to be taught in 1952 for the first time, elective in 1974-1978, and mandatory elective in 1978. Today, these institutions, which are the basis of contemporary Turkish music, include various symphonic orchestras conservatories, music departments in the university's universities, opera, fine arts faculties and high schools. If Shan will look at the schools of music teaching in our country.

State Conservatory

State Conservatory is the most known classical music school. In our country, State Conservatories have existed since the first years of the Republic and they are renewed every day. Essentially, the most comprehensive music education is given at the State Conservatory. Almost all western music instruments are taught in conservatories in our country. Of course, instrumental education as well as instrumental education are given in conservatory. Trainings from primary and secondary education to undergraduate and graduate level

are given in State Conservatory. Acceptance diplomas in normal education institutions.

RESULTS AND SUGGESTION

We have a strong, powerful and rich musical instrument that has been created and developed with a lot of effort and labor today, but today it can not be used enough for various reasons and it is in this situation to protect or transfer it to tomorrow. This hardware, demolition and experimentation should be re-examined and assessed at multiple sites. The necessity and importance of parental education should be taken into account in terms of the spread of social musical peculiarity and intuitive musical education; Concerned studies should be carried out by the musical entrepreneurs. The widespread prevalence of "ethics" to be created in the field of musical education; The responsibility of creating strong alternatives to all the negative role models that are presented in the name of "musical" in our country belongs to musical traders before anyway. These institutions, which are influential in the formation of today's and future music educators and in the reflection of society, Institutions that musical traders are enthusiastic must, first and foremost, act with "ethical awareness".

All work to be done on the organization of music educators; Everybody should be supported by music educators who have devoted themselves to this work, and there must be liqueur organizations that will be active throughout the country in the field of music and music education. On the way to the Ministry of Music of the Republic of Turkey, the "Turks Musical Federation" can be formed with the involvement of the civil society organizations in the musical area. "Ministry of Muslims of the Republic of Turkey" is one of the "symbol suggestions". This suggestion, "Ideals are like stars; They show the right way, even if they can not reach them ". I left it; The musicologist Ersin Antep is also included in the quail titled "From Musika-i Hümayûn to Today" (Antep, 2003), "... the Colonel Osman Intelligence Quotation with the title of Director of Music Institutions ...". So; The implementation of the management of all the musical institutions in the country from a single center for the unique and musical field has been realized in the time of Mustafa Kemal Atatürk. Almost all of the lessons in the curriculum in the tertiary education curriculum contain the creative effects and should be developed for this purpose.

These and similar methods and approaches should be found within the lessons of "Musical Teaching Methods" in the teachers training institutions. Empirical research should be done to investigate the effects of contemporary musical methods of music in our country on musical skills, attitudes, self-confidence, social skills and creativity. In the contemporary world, especially in the field of music education, it is possible to be revived by taking advantage of the developments in the major sciences.

As the inadequacies in these areas directly affect the field of music education, the importance and urgency of the subject should be properly evaluated. It must be clearly seen that a music education which is not fed by the music sciences and does not take into consideration the developments in the world has largely clogged its development paths. Turkish universities should offer more opportunities to musicology and ethnomusicology departments, and should encourage and enrich the research and academic career opportunities in the field of music.

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