

The evolution of music education in Turkey

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Abstract: Modern Turkey, now referred as the Republic of Turkey, which was founded on October 29, 1923, was constructed upon the heritage of the Ottoman Empire (1299-1923). The founder of the republic, often referred to as “the father of all Turks,” Mustafa Kemal Atatürk (1881-1938), adapted an aggressive program of social and cultural change following the establishment of the government. He achieved these reforms by using European countries as models which was called “Westernization” or “Modernization.” During this period, new military technology and an educational system was adopted from France. Although the Westernization movement in the Ottoman Empire began during the late 1800s with the intention of catching up on European nations (which surpassed the Ottomans in the areas of technology and education), Atatürk developed the movement further in the early 1900s. He created an efficient modern state which merged liberal and secular thoughts and blended Islamic values with Western liberalism. Regarding Turkish music education, the first music teacher training school, *Mûsikî Muallim Mektebi* (Music Teacher Training School), was opened in 1924 in Ankara, the capital city of the Republic of Turkey. In the present day, there are twenty-four music teacher training schools in Turkey and approximately 1,100 students are enrolled at these institutions.

Keywords: Music teacher education in Turkey. Music teacher training schools in Turkey. Westernization in education in Turkey.

A evolução da educação musical na Turquia¹

Resumo: A Turquia moderna, chamada atualmente de República da Turquia, foi fundada em 29 de outubro de 1923, e construída segundo a tradição do Império Otomano (1299-1923). O fundador da república, frequentemente chamado de “pai de todos os turcos”, Mustafa Kemal Atatürk (1881-1938), instaurou um programa agressivo de mudanças sociais e culturais logo após o início do seu governo. Ele desenvolveu estas reformas seguindo o modelo de países europeus, no que chamou de ocidentalização ou modernização. Durante este período, uma nova tecnologia militar e um sistema educacional francês foram adotados. A ocidentalização do Império Otomano começou no final do século XIX com a intenção de equiparar a República da Turquia às nações europeias (que ultrapassaram os otomanos nas áreas de tecnologia e educação), mas Atatürk intensificou ainda mais este movimento no início do século XX. Ele criou assim um eficiente estado moderno numa fusão com ideias liberais e laicas, combinando valores islâmicos com o liberalismo ocidental. Em relação à educação musical turca, a primeira escola de treinamento de professores de música, *Mûsikî Muallim Mektebi*, foi inaugurada em 1924 em Ankara, a capital da república da Turquia. Nos dias de hoje existem 24 destas escolas na Turquia e com aproximadamente 1100 alunos matriculados.

¹ Tradução de Ingrid Barankoski.

Palavras-chave: Formação de professores de música na Turquia. Escolas de treinamento de professores de música na Turquia. Ocidentalização da educação na Turquia.

La evolución de la educación musical en Turquía²

Resumen: La Turquía moderna, llamada actualmente República de Turquía, fue fundada en 29 de octubre de 1923, e construida según la tradición del Imperio Otomano (1299-1923). El fundador de la república, constantemente llamado “padre de todos los turcos”, Mustafa Kemal Atatürk (1881-1938), ha introducido un programa agresivo de cambios sociales y culturales luego del inicio de su gobierno. El desarrolló estas reformas siguiendo el modelo de países europeos, que llamó de occidentalización o modernización. Durante este período, una nueva tecnología militar y un sistema educacional francés fueran adoptados. La occidentalización del Imperio Otomano empezó en fines del siglo XIX con la intención de equiparar la Republica de Turquía a las naciones europeas (que ultrapasaron los otomanos en las áreas de tecnología y educación), pero Atatürk intensificó aún más este movimiento en inicio del siglo XX. El creó así un eficiente estado moderno en una fusión con ideas liberales y laicas, combinando valores islámicos con el liberalismo occidental. En relación a la educación musical turca, la primera escuela de entrenamiento de maestros de música, *Mûsiki Muallim Mektebi*, fue inaugurada en 1924 en Ankara, la capital de la República de Turquía. Actualmente existen 24 de estas escuelas en Turquía y con aproximadamente 1100 alumnos matriculados.

Palabras clave: Formación de profesores de música en Turquía. Escuelas de formación de profesores de música en Turquía. Occidentalización de la educación en Turquía.

² Tradução de Eduardo Lagreca Fan.

Introduction

Mustafa Kemal Atatürk (1881–1938) established the Republic of Turkey on October 29, 1923. Following the foundation of a new government based upon secular democratic principles, Atatürk initiated aggressive programs of social and cultural changes. Educational reform was one of the first areas he addressed. Although his educational proposals were based upon European models, Atatürk's policies stressed the importance of a strong national identity as the primary foundation for his new educational system (Williamson, 1987). The need to balance Turkish identity with western modernism is arguably the most challenging aspect of Turkish educational policies (Başgöz & Wilson, 1968; Özeke, 2003). Nowhere is this challenge more evident than in the evolving curricula of Turkish public schools, colleges, and universities. (Göktürk, 2010)

On March 3, 1923, *Resmi Gazete* (The Official Gazette) published the “Tevhid-i Tedrisat Kanunu” (Law on Unification of Educational Institutions). This article called for the unification of all educational institutions under the control of the Ministry of National Education. The primary reason to implement this law was the abolition of religious instruction in all schools. This action was extremely important to the development of secularism in modern Turkey. İlhan Başgöz and Howard E. Wilson (1968) describe the new educational system as follows: “After the establishment of the Turkish Republic, the new government began to search for a general system of education. Previously, the Ottoman Empire had included diverse religions and nationalities. After the collapse of the Empire, the new Turkish government began to develop a national system of education. Some of the biggest difficulties faced by the new government were an insufficient number of schools and teachers, a high illiteracy rate, and a lack of sufficient funds.”

Teacher education, particularly became one of the main issues confronting the Turkish government after the Republic was founded. The need for well-trained elementary school teachers was especially critical because there was a high illiteracy rate in the rural villages. During the first decade of the Republic, eighty percent of the Turkish people were illiterate and lived in villages that did not have schools. By the 1920s, *Köy Enstitüleri* (Village Teacher Schools) had been established to help alleviate this problem. İlköğretmen Okulları (Elementary Teacher Schools) were also opened at the same time to train teachers who would fill positions in city schools. The curricula for

both types of teacher training schools focused primarily on nationalistic and secular ideas. (Göktürk, 2009)

Turkish music education and music teacher education are examined in three different sections in this paper: Music Education during the Ottoman Empire Period, Music Education during the Republic of Turkey Period, and Current Status of Music Education in the Republic of Turkey.

Music Education during the Ottoman Empire Period

During the early years of the empire, music took place at *Mehterhane* (military band headquarters) and *Enderun Mektebi* (Palace School to educate state officials). In addition to these, there were two other schools that educated students for religious purposes: *Darül Kurra* (school to teach reading the Koran) and *Darül Huffaz* (school to teach students to memorize the Koran). All of these schools educated students and future teachers in music for religious and military purposes only. Before 1826, music was not a part of the curriculum at *Darül Kurra* and *Darül Huffaz*, which were religious institutions; however, adhan (Islamic call to worship) Koran and hymns were taught by ear through an apprenticeship approach. At *Enderun Mektebi*, which was the Palace School where state officials were educated, traditional art music was taught by famous musicians at the time. Music (secular music) was mandatory at these schools. *Enderun Mektebi* was considered as a secular institution. (Kocabaş, 2010).

In 1826, the Janissaries were destroyed by the Sultan Mahmud II and a new band school (*Muzika-i Humayun*-The Imperial Military Music School) was organized. This school was opened to provide the new army with drummers and trumpeters to match its mimics and breeches. One of the instructors was the famous Italian opera composer Guiseppe Donizetti (1788-1856), also known as Donizetti Paşa. He, later became the director of The Imperial Military Music School. (Özeke, 2003).

Although official music teacher education began in the Republic period in 1924, the need for music teachers had also been noted in the Ottoman state. After the establishment of higher education institutions for teacher training, the need for music teacher education became apparent. Music was included in the curriculum of the *Kız Öğretmen Okulu* (Girls' Teacher Training School) in 1875. The other teacher schools added separate music programs in 1910. (Özeke, 2003)

In 1917, the first music school *Darül Elhan* (Music School) was opened in İstanbul. The school was closed in 1926, and reopened later as a conservatory in the Republic period. (Göktürk, 2009). Although a primary purpose for these schools was to train musicians for the military, there were some lessons about teaching music in their curricula. Both the Imperial Military Music School and the Music School were important institutions for the preparation of music teachers during the Ottoman period. The need for the establishment and development of these types of schools began to be realized more during the constitutional period, which began in 1908. This realization became a major influence on the establishment of the Music Teacher Training School (1924), the first official institution for music teacher education during the Republic period. (Özeke, 2003)

Music Education during the Republic of Turkey Period

Although the governments of some European countries and Turkic states did not attach much importance to music teacher training, specialized music education began in 1924 at *Mûsikî Muallim Mektebi* (Music Teacher Training School) in Ankara following Mustafa Kemal Atatürk's (1881-1938) efforts (İssi, 2008). The purpose of this educational institution was to prepare students to become general music instructors in secondary schools (Yayla, 2004). Atatürk was enthusiastic about gathering role models for the new educational system in Turkey. He invited renowned educators from several other countries to visit Turkey and offer their suggestions for educational reform. Among the notable scholars who visited Turkey were John Dewey from the United States in 1924, Alfred Kühne from Germany in 1926, Omar Buyse from Belgium in 1927, and a team led by Walter Kemmerer from the United States in 1933. (Göktürk Cary, 2011). His main desire was for Turkey to be able to compete with other powerful nations in the West in all areas (e. g. science, art, music). Today, the world is becoming a vast global network with fewer boundaries among countries. Atatürk believed that Turkey should find a place in the world through strategic thinking and through the development of a forward-looking educational vision. In this manner, Turkey could become a powerful and a strategic force in the global arena (Cafıoğlu, 1996). Vision in this context meant that Turkish educators should embrace mutual goals and shared beliefs in the importance of particular critical

issues. Likewise, educators were asked to create a safer learning environment for all students. In order for this vision to be effective, Atatürk believed that it should be (a) competitive, (b) open, (c) memorable, (d) participatory, (e) visible, (f) active, (g) guiding, and (h) unified with the needs of the students [4]. As a primary component of the big picture, music educators were encouraged to embrace a vision containing all of the qualities stated above. A law that was passed on April 8, 1929 in Turkey articulated this vision (published on the Official Gazette-issue number 1169-on April 16, 1929). (Göktürk, 2011).

The first Music Teacher Training School (*Mûsikî Muallim Mektebi*) served the purpose to educate both music educators and professional musicians until 1937. The purpose of this school was to prepare music teachers to teach at secondary schools. One of the founders of the Music Teacher School was Prof. Eduard Zuckmayer (1890-1972), who was a German composer, pianist and music educator. He was invited to organize the foundation of the institution along with the famous German composer Paul Hindemith (1895-1963). Although Zuckmayer stayed in Turkey to teach at the Music Teacher School in Ankara until his death in 1972, Hindemith lived in Turkey for total five months between years 1935 and 1937. (Göktürk, 2009)

After 1937, the institution (Music Teacher Training School in Ankara) was split into a separate conservatory and a separate music teacher training school that was called as *Gazi Orta Muallim Mektebi ve Terbiye Enstitüsü* (Gazi Middle School Teacher School and Training Institute). During the 1940s, music became a mandatory subject at *İlköğretmen Okulları* (Elementary School Teacher Institutes), *Köy Öğretmen Okulları* (Village Teacher Schools) and *Köy Enstitüleri* (Village Institutes). (Kocabaş, 2010).

During the first years of the establishment of the Turkish Republic, programmatic developments were realized. One of the important developments was the village institutes movement that began in 1940. The major purpose of the village institutes was to carry education to every possible place in Turkey. Music education and music teacher training in these institutes were two areas in which quality instruction was given. Many intellectuals today believe that the village institute model was an ideal one in Turkish education history. (Özeke, 2003). The purposes of the village institutions were also to reduce the number of illiterate people, raise the overall educational level in the villages, and train teachers to work at elementary schools. It was hoped that these institutes would help foster the nation's economic development. (Göktürk, 2009)

The 1950s in Turkey were characterized by political and ideological conflict. Although Atatürk separated religion and politics from each other, the Islamic religion still played a major role in Turkish society, particularly in small villages. Increased migration from rural areas to urban districts also increased tensions among the various minority sub-populations. In addition, radical students became increasingly active during this period and they contributed to the pervading atmosphere of social chaos. *Demokrat Parti* (Democrat Party), which espoused religious and conservative ideals, became the voice of these minority groups. Unfortunately, the village institutes were also discounted in 1953 due to political reasons. (Göktürk, 2009). Williamson (1987) describes this situation as follows: “The program of village institutes was ended under accusations that they were hostile to religion and that they inspired communism among their students. A more realistic charge was that they were too closely linked to the Republican People’s Party [This left-wing party was the government during this time period.]. This was the claim made against them by the Democrat Party [This right-wing conservative party was the opponent party during this time period] in the period of multiparty politics after 1946. It was the Democrats who closed them down by merging them into normal teacher training programs.”

Student demonstrations that had their origins in France also spread to Turkey in the 1960s. Although demonstrations initially began as protests for more ideological freedom within the rigid educational system, these demonstrations quickly spread to the political arenas. They continued for a number of years, and created an atmosphere of terror and violence on university campuses. During the decade of the ’60s, the larger population began to view all universities as breeding grounds for anarchy and society became divided into two extremist groups: right-wing and leftist. At this time, all aspects of education in Turkey were affected by this societal division, particularly in the area of curriculum development. (Göktürk, 2009)

The 1970s were similar to the 1960s in terms of the political and ideological chaos. In addition, new political parties appeared on the political scene, such as the *Milli Selamet Partisi* or MSP (National Salvation Party). MSP was a religious-based political party that exerted a great deal of influence on the Ministry of Education. Textbooks were rewritten with a stronger religious emphasis and socialist teachers either lost their jobs or were transferred to other districts because of their ideological differences. According to many scholars and intellectuals, this was a return to the pre-Atatürk period. (Göktürk, 2009)

The unrest that characterized the previous two decades continued unabated into the 1980s. On September 12, 1980, the military intervened to bring order to the prevailing chaos. However, this action created new problems in the social and educational life of Turkey. Military tanks and army forces were stationed on campuses and all streets. People could not speak freely about their political beliefs. All political parties were abolished and their leaders were put in prison. The purpose of these actions was to protect society from anarchy and terror. This curtailment of freedom had a negative impact on Turkish society in general. Although there was order in the state after a decade of terror and violence, the democratic ideals were undermined. By the mid-1980s, this situation had improved and new political parties were organized. (Göktürk, 2009)

After the military intervention on September 12, 1980, educational policy also changed. According to the new military government, the only solution was the politicization of education. In this respect, teachers were banned from becoming involved in politics. Yet, this resulted in hostility and ideological divergence. For instance, schools complained about not to be able to perform their ideological role in the spirit of Atatürk’s philosophy. Beside public schools, universities have also faced new sets of problems, such as the official change of the functions of the universities. In reality, little had been changed because of *Yükseköğretim Kurulu* (the Council of Higher Education) under what all universities were placed under direct control. Moreover, new national curricula began to be implemented. (Göktürk, 2009)

The military intervention on September 12, 1980 created a trauma on the nation. It was a very big shift for the state. The politics yielded to another direction. It provided safety for the whole nation while limiting freedom for some people. As in every big shift, there are positive and negative effects of this military action. According to a study that Göktürk conducted in 2010, the positive effects of this military action are as follows: (a) more use of traditional music in textbooks and the inclusion of Turkish art and folk music in the music curriculum, (b) the inclusion of traditional musical instruments in schools (because they were not allowed to be played in music teacher training schools until late 1970s), (c) the use of contemporary methods and approaches in developing music curriculum as the first time, (d) personal safety for academicians and students as for all Turkish civilians, and (e) development of more educational musical material (more school songs by composers) and more music textbooks (as main textbooks and supplemental materials). Based on the results from the same study, the negative sides of the military intervention

are as follows: (a) centralized curricula for music which gives less freedom to teachers, (b) police investigations on academicians because of their political views; therefore, several losses in the the academic environment, and (c) less independence regarding academic freedom. (Göktürk, 2010)

Since the 1990s, the main social crisis has been related to the Islamic extremists' desire for more religious freedom. Governmental power currently resides in the hands of the *Adalet ve Kalkınma Partisi* or *AK Parti (AKP)* (Justice and Development Party or White Party) which has an Islamic democratic political perspective. Another important development occurred in the year 2004, as negotiations to have Turkey included as a member of the European Union have commenced. (Göktürk, 2009)

Regarding music education, after 1978, all music teacher training took place at *Gazi Yükseköğretmen Okulu Müzik Şubesi* (Gazi Higher Teacher Education School – Music Branch). In 1982, the Gazi Higher Teacher Education School Music Branch merged with the *Gazi Üniversitesi Gazi Eğitim Fakültesi Müzik Eğitimi Bölümü* (Gazi University, Gazi College of Education, Music Education Department) and became a four-year teacher training program. (Göktürk, 2009) During the following years, the success of the Music Teacher Training School inspired the Ministry of Education to establish collegiate music teacher training schools in various regions throughout Turkey. Consequently, the number of independent higher education music institutions gradually increased to the present number of twenty-two (Özeke, 2003), and by 2014, the number has been increased up to twenty-four with more than 1,100 students enrolled.

As another effort to develop the quality of music education in Turkey, gifted music students have been sent abroad since 1920s. Upon their return, these students become professors at music schools in Turkey and share their knowledge and experiences. Furthermore, music education specialists and musicologists were invited to do research in Turkey during the early years of the Republic. Their efforts helped to develop contemporary Turkish music culture. (Küçüköncü, 2004)

Current Status of Music Education In the Republic of Turkey

Today, the Turkish educational system mandates eight years of primary education between the ages of six and

fourteen, and it is free of charge. This level of education provides children with basic knowledge and ensures their physical, mental and moral development based on national objectives. Ninety-six percent of children attend primary schools in Turkey. Primary school institutions consist of two stages: the first stage is five years (elementary level), and the second stage is three years (middle-school level). Turkish is the only official and educational language in the Republic of Turkey (<http://www.meb.gov.tr/english/indexeng.htm>), and music, as a subject in the curriculum, is mandatory for all primary level students. (Göktürk, 2010)

There are two types of music instruction in Turkish schools as follows:

1. General Music Instruction, which is compulsory at the primary level and optional at the secondary level, and
2. Instrumental/Vocal Music Instruction, which is taught at the Anatolian high schools of fine arts, conservatories, and university music schools. (Göktürk, 2009)

1. General Music Instruction: The goal of the general music program is to provide basic information and cultivate an appreciation of music for all students. These classes meet for once a week for one hour. The goal of the instrumental/vocal music program is the preparation of professional musicians. (Göktürk, 2009)

The [latest] primary school music curriculum was developed in Ankara in 2006 with the constructivist approach as a foundational principle. Constructivism is a new trend in the Turkish educational system and was used in the primary school music curriculum for the first time. Although there are several positive effects on students regarding their creativity as a result of this new approach, challenges and misunderstandings of constructivist musical education also exist in practice. (Göktürk, 2010). Although behaviorism was the main approach in the 1994 music curriculum, which had been used for 15 years, it has lost its importance and left its place to constructivism because of emerging new educational philosophies (Albuz & Akpınar, 2009).

Constructivist theory includes the following main points: (a) Gives importance to active learning rather than the utilization of the “banking model”. (b) Supports research by students. (c) Gives importance to students' background during learning process. (d) Emphasizes performance and activities in learning. (e) Takes how students learn into consideration. (f) Supports the idea of learning in a social environment. (g) Supports realism and functionality in education. (h) Provides students with

the opportunity to gather information and draw conclusions from their experiences. (i) Sees learning as an active process rather than an active practice. (j) Provides constructive information both personally and socially to every student (Primary School Music Curriculum, 2007). According to the research, students gained new perspectives and accomplished new goals in the music classroom through the new curriculum with the new approach (Özdemir, 2008). Also, the common points in the studies by Albuz & Akpınar (2006) and Demirci (2009) include (a) the need for more workshops and seminars for music teachers regarding the effective implementation of the new philosophy and approaches used in the curriculum, (b) the use of Orff instruments along with “dancing and singing” activities, (c) encouraging students to do projects and more performances, (d) using the main textbook with CDs and DVDs that should be prepared by specialists and provided for music teachers, (e) increasing the weekly hour allotted for the music class to two hours, and (f) doing necessary changes (regarding the addition of new philosophical and educational approaches) in the recent curriculum that are being used at music teacher training schools. (Göktürk, 2010)

Another study, which was about role of constructivist approach on creativity in primary school music curriculum, was conducted by Göktürk in 2010. Based on the results of this study, the following conclusions could be stated: (a) There are several problems in music education in Turkey regarding the use of the current primary school music curriculum. (b) There is shortage of adequately trained music teachers who can use the new curriculum effectively. (c) There is a need for more textbooks. (d) There is an urgent need for increasing the weekly hours for music class. According to Göktürk, in order to improve the creative abilities of students in music classes, music teachers must be adequately trained to understand the nuances of the curriculum. Also, musical facilities and materials should be provided not only by the Ministry of National Education, but also by private organizations. The future of music education programs in Turkey will be greatly enhanced through the adaptation and assimilation of improved teaching methods. (Göktürk, 2010)

Other than the schools, people education centers serve a very important mission in music education alongside with other areas. These centers are the most important institutions regarding the motto “Education for all,” People education centers are located in every region, every sub-region and almost in every district in Turkey. They offer a very flexible educational opportunity to people who want to be trained in different areas, including music. Turkish citizens, who desire

to be educated in a specific area (craftsmanship, carpentry, playing an musical instrument, art etc.) can take advantage of these institutions for free of charge. (Özeren, 2005). This is a great opportunity that the Government offers to the Turkish citizens, who could not or did not have the chance to develop themselves in any area before.

2. Instrumental/Vocal Music Instruction: Instrumental/vocal music instruction takes place at high schools of fine arts. The first Anatolian High School of Fine Arts was opened in İstanbul in 1989. The goals of the music programs at these schools are as follows (<http://www.muzikegitimcileri.net>):

1. To train students who are musically talented and have an interest in music.
2. To prepare music students for higher education institutions.
3. To develop students’ foreign language skills.
4. To train students to be music researchers in national and international music. (Göktürk, 2009)

Anatolian high schools of fine arts offer a four-year education for both art and music majors. During the first year of study, the music students take the following courses: English, ear training, solfege, private instrumental and vocal instruction, private piano studio instruction, physical education, and Turkish Literature. They take the same courses for the next three years with of other subjects, such as mathematics, chemistry, physics, biology, history, philosophy, and geography. In addition to these, students at these schools may also take the following courses as electives: Western music history, Turkish music history, Turkish and western musical instruments, orchestra, form and analysis, Turkish/western choral instruction, art history, digital music instruction, psychology, logic, instrument maintenance, and a second foreign language. (Göktürk, 2009)

These schools became the first public schools in Turkey to offer string instruction. The stated goals that pertain specifically to instrumental instruction are as follows (<http://www.muzikegitimcileri.net>):

1. To develop the ability to understand, express, listen, interpret, and create via music [Conceptual development via music].
2. To develop the abilities of musical effectiveness, musical thinking, listening, and musical creativity [Affective development via music].
3. To comprehend the basic terms and language of music.

4. To develop a musical repertoire that includes both Turkish and Western Art Music.
5. To instill effective study habits in the students through the discipline of music. (Göktürk, 2009)

Conclusion

There is no doubt that Turkish education, including the music education and music teacher education, began the path to its present position through the special efforts of Mustafa Kemal Atatürk. This was true for all Turkish Education, but perhaps it was especially so in music teacher education due to his bringing in of influential consultants. However, unfortunately, the Turkish educational system reinforced the learning-by-memory approach as opposed to learning-by-doing for decades. The former approach was employed during the Ottoman period, especially in requiring children to memorize the Koran. The Republic government was aware from the beginning that it had inherited the Ottoman system of memorization, and it therefore introduces highly effective solutions, like establishing the village institutes with their practical approach. However, because of political and ideological conflicts within the government, these solutions did not work as they should have. (Özeke, 2003). Because the political ideologies were still influential at universities, academic personnel had great concern about falling standards in Turkish higher education. The necessity to modernize Turkish educational institutions has been a constant theme in Turkish politics since the foundation of the Republic. This remains a priority today. Battles between political ideologies of the right and left still occur within the educational system. Alongside the political divisions in Turkish society and in the educational system, significant steps have been taken toward the modernization of traditional values throughout the country, particularly in rural villages. (Göktürk, 2009)

Among the Westernization (Modernization) movements that followed the formation of the Republic was the founding of the Music Teacher Trainin School in 1924, a process aided by invited foreign consultants. The Turkish Government's desire to Westernize the culture was driven forward by these consultants in the case of collegiate music training and music teacher education. All these efforts were spread the Western music tradition significantly. Therefore, the foreing consultants concentrated on developing students' skills in teaching Western art music generally, a practice that has continued generation after generation up to the present day. (Özeke, 2003)

Clearly, music educators are indebted to the pioneering educators who brought new dimensions into the Turkish music education and music teacher education from the former practices of the Ottoman period. However, Western art music was not the only type of music in Turkey, and that remains the case today. The public's taste was different from those of the music professors and their students, who eventually became music educators themselves. This "Western music only" approach was employed extensively during the early years of the Republic, but over the years many new approaches have been introduced. Professors working in the music education departments also began to see the desirability of Turkish music instruction, and consequently some new courses were added to the curriculum. Although western musical structure and its major-minor tonalities were emphasized more than the Turkish forms and tonalities [modality/microtonality], Turkish musical compositions and traditional Turkish melodies were also used as tools and objects of the instruction. However, the main goal of the music teacher education institutes remained the same: to provide instruction in Western art music, but to teach Turkish music in a token fashion through a few courses. Nevertheless, especially since the curriculum change in 1998, there have been many positive developments in the types of music taught in music teacher education programs. (Özeke, 2003)

Despite all the problems and shortcomings, however, it is fair to conclude that important steps have been made toward the modernization of traitional values and attitudes throughout the country, toward the creation of the Turkish educational system, and in music teacher education. (Özeke, 2003). As the writer of this article, I believe that many teachers and students began to realize the importance of music education and music teacher education. The process of very gradual improvement in Turkish music teacher training schools is visible, and the latest music curriculum for primary schools is the evidence for this effort.

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