

Creation and development process of terms used in music education in Turkey

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Abstract

Societies have different ways of transferring the products they created within their own cultural structures by using the basic elements of music. We see that some societies use verbal transfer, some societies use written transfer, while the other societies use both means of transfer. The signs, which are the basis of music theory and the tools of written language, are called "notes", and the text created with these signs is called "musical notation". This study was conducted to examine how music education terms emerged in the historical process, the beginning of using musical notation due to the need for notes among Turkish people, and the creation and development process of terms used in music education in Turkey. For this purpose, the development and dissemination of music theory from past to present were examined by a literature review, and the different opinions and historical information found in the literature were presented together. Also, the introduction of Classical Western Music to Turkish people, their interaction processes, and the changes that occurred regarding the musical sense as a result of the Westernization movements were examined in the study. In this process, particularly the developments in European music had a worldwide influence

Keywords: Music Education, Musical Terms, Process.

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1. Introduction

The product, which is thought to emerge as a result of humans' designing the timbres that they discover by imitating nature and each other and transforming them into actions, enables its own continuity by passing through many phases just like humans. This product, which is called "music" today, covers many fields related to humans. For example, fields such as physics, mathematics, and philosophy are the disciplines that inform about which dimension of the music is defined and these disciplines are related to all processes (conscious/unconscious) of musical dynamics. In this respect, music has been the subject of research studies with its scientific aspect as well as its artistic aspect. Çalışır (2009:1) states that linguistic rules determine the speaking ability and logos management, likewise, there is a branch of science that examines and determines the rules followed by the language of music, and it is called "music theories".

Societies have different ways of transferring the products they created within their own "cultural" structures by using the basic elements of music. We see that some societies use verbal transfer, some societies use written transfer, while the other societies use both means of transfer. Written language, which is a record and transfer method, has been carried to the present day within the process of change and/or transformation. The signs, which are the basis of music theory and the tools of written language, are called "notes", and the text created with these signs is called "musical notation". Considering the function of idioms such as "taking notes", "keeping notes" and "noting", it comes to mind that music is noted not to be forgotten. It is expressed as "note" in German, French, and English and as "nota" in Spanish and Italian. In Turkish, it has also been adopted as "nota" (Aktüze, 2010). The literary process, from the earliest times when music was noted to the times when complex compositions were created, has been the process in which similar progress were made regarding societies. Today, diversity in notations continues with the influence of technological elements.

Historical studies on music theory reveal that researchers have different opinions. According to Michels and Vogel (2015:13), the origins of dealing with music in a theoretical way go back to high ancient ages. Basically, turning the music into a consciously designed art (ars) from the verbally conveyed tradition (usus) is included in the field of theoretical studies. The conventional wisdom about this matter is that the Ancient Greek period formed the basis of classical music and later it progressed in churches. Suchs's (1965:22) opinions on this subject are as follows; "The theory of interval ratio based on the medieval chord division, eight western church themes, and the letters used for the names of the notes were taken from Ancient Greece. The information that led the wise priests of the medieval age to lay the foundation of western music mostly comes from Ancient Greece". Some opinions state that plenty of information reached the Ancient Greek period from the Sumerian and Babylonian civilizations. According to Tura (2018), the studies conducted around Mesopotamia in the 20th century, particularly in the second half of the century, has enabled us to date the beginning of our knowledge on music theory back to about two thousand years before Ancient Greece. According to Can (2001), there are important historical records showing that some Greek music scholars, especially Pythagoras, who has been regarded as the founder of music among the Greeks, learned the information about Ancient Mesopotamian and Egyptian musical cultures during their travels to the region and conveyed them to Greek music. There are also various historical opinions for the theoretical aspect of music in Turks. According to Ekrem (2012:45), the formation period of the Central Asian and Turkish music notation system can be dated back to the Hun period which is an earlier period than the beginning of the integration of the Turks with the Islamic civilization. Ekrem states that Turks used notes during the periods of Gokturks and Uyghurs. Regarding Ekrem's study, Vural (2017) states that the first finding regarding the use of notes in Turkish history belongs to this period. Opinions of Uslu (2009: 46) on music theory in Turks are as follows;

"Although the history of the music of the Turks dates back to the Old Turkic tribes of Central Asia, their interest in music theory started after Islamization. The first work to be mentioned among the works written in the regions where Turks lived should be the "ilmu'l-musiki" (the science of music)

part of the book by Al-Khwarizmi titled *Mefâtîhu'l-'Ulûm*, which is considered as an encyclopedia. Music theory terms are first encountered in this work. Later, the theoretical and philosophical approaches and explanations of Al-Farabi and Avicenna about the sound of music and melody in their important works trying to shed some light on the subject began to be systematized with the work of Safi al-Din al-Urmawi named *Kitab al-Adwâr*".

According to Kolukirik (2014:29); Al-Farabi is the first music scholar who identified the notional principles of music in Turkish music history. Music researchers have a common opinion that Al-Farabi's understanding of music is based on Ancient Greek musicologists. Levendođlu (2005:256) supports the opinions stating that "the works of Al-Kindi, Al-Farabi, and Avicenna which were written in the medieval Islamic world, are among the works whose influence are seen most on the manuscripts belonging to the 15th century, which is the foundation and formation phase of the first Turkish music theory." According to Levendođlu Öner (2011), the 15th century, which connects the musical tradition of the medieval Islamic world to the musical tradition of the Ottoman world as a bridge, is one of the milestones of Turkish music history. "Makam" (mode) has an important place in Turkish music theory. Yahya Kaçar (2008) states that the first musicologist who used the name "makam" in our music was Abdulkadir Meragi. According to Öztürk (2014), who evaluated the process from this period to the present day, the history of makam theory is a type of history in which various understandings, approaches, preferences, and information are valid and which offers diversity.

In Europe, the music evolved from monophony (single party) to polyphony (harmonic music) in the period between the 10th century and the 13th century. In this context, the two main transformations of European music are the transition from modal music to tonal music and the formation of polyphony (Say, 2012). From this period to the present, there is a comprehensive field that can be interpreted as "music engineering". In this respect, developments in European music had a worldwide influence. The interaction of Turks with this type of music called "classical western music", shortly "classical music", took place in the late 17th century during the Ottoman period. According to Çolakođlu Sari (2014:35), the first steps toward westernization in Ottoman-Turkish Music were taken by Ali Ufki (Alberto Bobowski). Ufki is the first music man to identify a work with a western note in Ottoman-Turkish Music, even if he used the right-to-left writing technique by following the rules of the Ottoman alphabet. According to Kutlay Baydar (2010), first, Giuseppe Donizetti was appointed from Italy to give training in the field of military music in *Muzika-i Humayun* (The Imperial Band) and became the first person to teach the European notation system and music to Ottoman. The opinions of Aksoy (1988:109) regarding Turkish music and the use of notes are as follows;

"This music was started to be notated first by Abdalbaki Nasir Dede and then by Hampartsoum Limondjian. This is an important milestone for writing the works conveyed by word of mouth from teacher to student according to a certain rule and evolving from the old form of classical Turkish music to a new type of music. The western notes were used in Turkish music after 1828 with the start of western music education".

As stated by Yurttadur and Cimilli (2015:124), "In the period of Selim III, the palace became a center introducing European culture to all Ottoman communities and the regions where it settled. In this period, Sultan Selim's Palace became a center where innovations from France were introduced as well as the old Ottoman culture to the Turkish society." Considering the territorial integrity of the Ottomans at that time and the fact that it shared a border with Vienna, the interaction between the Palace and European culture can be considered as an outgrowth.

The westernization movements that started with Sultan Selim III continued with the reforms made during the reign of Sultan Mahmud II, and during this period, the guild of janissaries was abolished, and efforts began to replace the house of mehter (Ottoman military band) with the brass band, which was the military band in European countries (Güdek & Kılıç, 2016). *Muzika-i Humayun*, which was founded after the abolishment of the Guild of Janissaries in 1826, was like a brass band by appearance which was formed similarly to the military bands in Europe (Şahin & Duman, 2008).

Regarding the Republican period, reform movements were conducted by the state in many areas to spread the modernization to the public, and the reform that was related to the music among these movements went down in history as the "Musical Revolution". In this period, the "Music Teacher Training School" was opened and the foundations of today's music teacher training institutions were laid. In the study of Gökyay (1941:4, cited by Öztürk, 2014), the following information about the course contents of this school is included;

"In Article 8 of the regulation, the courses to be taught at the Music Teacher Training School were listed as follows: music theory, harmony, composition, counterpoint, music history, music recitation, vocal, Turkish language and literature, fine arts, general history of civilization, the history of Turkish civilization, the geography of Turkey, psychology, educational sciences, teaching methods, German, nature studies, practical wisdom and chemistry, applied and practical arithmetics and geometry, public and professional health, patriotism and professional ethics, physical education. In Article 9 of the regulation, the instruments for which training was provided were listed as violin, piano, flute, and violoncello, at least one of which was stated to be compulsory".

As stated by Öztürk (2014), the course contents of the Music Teacher Training School were entirely within the scope of Western music (classical music). During the process from this period to the present, the music education system was formed around the theories and practices of this music and a field of "educational music" was created. Theoretical books were written and used in music education and continue to be used in this field, which is diversification of classical music theories and practices until today.

2.The Terminology of Music Education

Musical terms are words that are produced and used to correspond to the concepts in music theories. It can be said that the cultural structures of societies related to language and music and the institutional impact created within the framework of state policies are the determining factors in the formation of these words. Analyzing it from a historical perspective, "the fact that Tulip Era covered the first years of the period when the Ottoman Empire turned its face to the west and the fact that the first westernization movements took place during this era also enabled the music to be involved in these movements" (Çolakoğlu Sari, 2014). With the increase in Ottoman-European cultural relations after 1826, the first contact in music was with the Italians; as a result of these occasions, the Italian music terms began to enter into our language (Bozkaya, 1995). The first booklet describing the music terms was the "Usul-u Nota" (The Method of Notes) published by Huseyin Remzi in 1875 (Bozkaya, 1988). The work named "Nota Muallimi" (Teacher of Notes) published by Mehmet Emin in 1884 is a work in which the corresponding terms were sought and only a few foreign terms were used. Then, examining the work "Solfej Yahud Nazariyat-ı Musiki" (Solfege or The Theory of Music) published by Mustafa Saffet in 1888, it is seen that the French terms were borrowed exactly the same (Yalçın, 2018). In 1894, the book titled "Musiki Istilahati" (Terms of Music) was published by Kazim Uz (Bozkaya, 1988), and in 1899, the work titled "Kutuphane-i Musikiden Nazariyat-ı Musiki" (The Theory of Music from The Library of Music), which had a glossary including the Turkish terms corresponding French ones at the last section, was published by Mehmet Zati (Yalçın, 2018). While the terms that entered into Turkish from Italian and French languages were used in the Western music theory at the beginning, they were also started to be used in traditional music within the process. Öztürk (2005), who expressed an opinion on the negative effects of this situation on traditional music, explained his opinion on this issue as follows;

"Since the concepts of western music and its tonal-based theory began to prevail among the field of music during the republican period, efforts to explain traditional music concepts with Western terminology intensified among traditional musicians. This process inevitably led to aesthetic and terminological differences resulting from cultural differences to change irreversibly."(p.1)

While this is the case for traditional music, “the fact that the terms used in the theoretical books written for the Music Teacher Training School were entirely Western-originated, and only a few of them were Arabic and Persian” (Bozkaya, 1988) raised similar problems in the training of music teachers.

Some theoretical books including musical terms that were used in both types of music continued to be written, and some foreign language books were translated into Turkish. As Bozkaya (1995) stated, “The terminology of the language of music was complicated in 1925. Some Ottoman Turkish words were suggested to correspond some of the terms taken from the West, and some of them were taken as they were or as they were read”. Studies on producing Turkish terms were initiated including the musical terminology along with the Republic. However, when these studies are examined, it is understood that they consisted of personal efforts. The researchers who carried out studies as the pioneers of the period in the field of music such as Arel, Ilerici, Gazimihal, Saygun, etc. studied on the translation of the terms into Turkish to correspond the terms in the existing Western music theory and suggested these terms to the music community of that period. According to Yalçın (2013), some of these suggested terms were accepted, and some of them were forgotten and lost without being used despite the efforts.

3. Conclusion and Discussion

There are various historical theses about the beginning of the music's relation to theory. Some studies date back to the Ancient Greek period (Suchs, 1965, Michels, Vogel, 2015), and some studies go back to the Sumerians (Can, 2001, Tura, 2018). There are also various historical opinions about the theoretical aspect of music in Turks. Ekrem (2012) states that Turks used notes during the periods of Gokturks and Uyghurs. According to Uslu (2009), their interest in music theory started after Islamization. While Uslu supports the opinion stating that “the first work to be mentioned among the works written in the regions where Turks lived should be the “ilmu'l-musiki” (the science of music) part of the book by Al-Khwarizmi, titled *Mefâtîhu'l-'Ulûm*, which is considered as an encyclopedia”, Kolukırık (2014) argues that “Al-Farabi is the first music scholar who identified the theoretical principles of music in Turkish music history.” On the other hand, Levendoğlu (2005) states that the foundation and formation phase of the first Turkish music theory went back to the 15th century.

In Europe, important developments and changes took place in music in the period between the 10th century and the 13th century (Say, 2012). The developments in European music had a worldwide influence. The interaction of Turkish people with European music took place in the late 17th century during the Ottoman period, and as a result of this interaction, radical changes began to take place in Ottoman musical understanding and practices. Regarding the Republican period, reform movements were conducted by the state in many areas to spread the modernization to the public, and the reform that was related to the music among these movements went down in history as the “Musical Revolution”. In this period, the Music Teacher Training School was opened and the foundations of today's music teacher training institutions were laid. In the study of Öztürk (2014), it is stated that the course contents of the Music Teacher Training School were entirely within the scope of Western music theories and practices. In this context, the music education system, of which process of change and transformation had started, was formed around the Western music theory and the field of “educational music” was created. The theoretical books that would be used in this new field were firstly obtained by translating foreign sources, and then by writing original books in Turkish. After the Republican Period, individual efforts to express the concepts of Traditional Turkish Music with Western-originated terminology of music led to confusion and differentiation in music terms, moreover, some terms, which have some significant semantic differences, have been still used in educational music today. It can be said that this situation causes semantic shifts, semantic changes, and dichotomies in terms of both Turkish Music and Western-originated Music Education.

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