

AN INVESTIGATION OF THE REPUBLIC PERIOD'S MUSIC EDUCATION POLICIES WITHIN THE CONTEXT OF PUBLIC EDUCATION FROM THE PERSPECTIVE OF MONOPHONY AND POLYPHONY

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Abstract: When the music policies during the first years of Republic are considered, it is seen that the discussions about the quality of Turkish contemporary music was supported by Ataturk's views. More focus was on polyphony and monophony; therefore, the studies were more focused on these policies. The most comprehensive study related with the music education policies was the report written and published in 1961 by the National Education Council Fine Arts Committee. This research has addressed the consistency of the republic period's music education policies in the perspectives of monophony and polyphony. Therefore; the present research aimed to investigate monophony and polyphony concepts, which act as parts of republic period's public education. Within the scope of the research, to determine the views about polyphonic and monophonic music, content analysis has been performed to identify the principles of polyphony and monophony in music education. The data obtained as a result of content analyses were analyzed with respect to the aims of the research, around the concepts of monophony and polyphony. The results have revealed that the report comparing monophony and polyphony includes several positive remarks. The negative remarks regarding the rate of monophony reveals that the report's general tendency is by polyphony. It is found that the components of monophony and polyphony and educational policies are almost equally consistent with each other.

Keywords: Music policies, Music education, Monophony, Polyphony

Problem

Human being is born as a creature in an environment which consists of communal and cultural components. Therefore, he lives with these communal and cultural components side by side and interacts with them. During this interaction process, human realizes his own life efficacy together with the others around and this makes him change and progress by becoming more socialized and cultural (Uçan, 1996). One of the most significant variables which identify the quality of education is the cultural phenomenon. The expectation of communal culture from its individuals comes true towards the educational opportunities. At the same time, the attitude and behavioral patterns valuable for the community at the same time put forth educational aims. The process which improves these behavioral patterns is called as educational process (Fidan ve Erden, 2001). A communal sense is achieved only when the attitudes desired to be gained for the individual as a result of education is combined with the social phenomenon. The most constitutive item of this phenomenon is the educational policies.

When it is considered that education is organized to grow wholesome individuals for the community (Küçükahmet, 2000), the effect of these variables on education is clearly observed. Music education is a part of general education and as well as being a part of educational policies. For this reason, music education can not be thought as independent. The general understanding of the government policies generally reflect educational policies and the private policies reflect music

education. Music education can be defined as causing individual certain intentionally defined musical habits through his own life and as a process to cause specific changes on the behavior of the individual through his own life (Uçan, 1997).

When it is considered that the educational policies' efficiency should be at every field of education, it is expected to have a common demeanor for music education. It can be uttered that the most distinctive change among music education policies emerge during Republic Period. With the Republic, the social and cultural structure of the community is attained towards appropriate regulations for a contemporary civilization and this brought new approaches together. The most distinctive component of the Republic Period's educational policies is unquestionably Ataturk and his friends' views. In the TBMM's opening meeting which was held on the 1st of November 1934, Ataturk mentioned the necessity and obligation of improving Turkish music to a contemporary civilization level for the improvement of the concerned community (Say,1992).

When the music policies starting by the first years of Republic is overviewed, it is seen that the discussions about the quality of Turkish contemporary music was supported by Ataturk's views and more focus was on polyphony and monophony. The studies conducted later are addressed towards these policies. The most comprehensive study related with the music education policies was report written and published in 1961 by National Education council fine arts committee.

The public education fine arts part of this report analyzes the monophony and polyphony in a detailed way. This research will identify the consistency of the Republic period's music education policies under the frame of public education as a part of general music education in terms of monophony and polyphony. According to this, the problem of this research addresses the question of investigating

the consistency of the Republic period's music education policies under the frame of public education fine arts department in terms of monophony and polyphony within the 1961 report of national education council fine arts committee associated with ministry of national education .

Aim

This research aims to investigate monophony and polyphony concepts which act as the parts of Republic Period's public education. To achieve this aim, the research addresses the following questions and tries to answer them:

- What are the opinions about the single monophony of the Republic Period's music education according to the official records?
- What are the opinions about the polyphony of the Republic Period's music education according to the official records?

Method

Within the scope of the research, to determine the opinions about polyphonic and monophonic music, document analysis is carried out and both primary and secondary resources are browsed.

In order to analyze the public's music education related with monophony and polyphony, reports which belong to the Ministry of National Education's fine arts education are being browsed.

The nature of the research consists of the reports which belong to the establishments connected with the Ministry of National Education's fine arts education. Within four meetings of the Republic Period, a report related with fine arts education has been found. The reports which constitute

the nature of this study are all attained and it is decided that the most comprehensive study is the fine arts committee report (1961) which belong to the Ministry of National Education, 7th National Education Council's documents. For this reason, the sample of this research consists of this report.

Data Collection

Content analysis is carried out to identify the principles of polyphony and monophony in general music education. Content analysis is a scientific approach which investigates social reality through written and other materials' objective and systematic categorization, converting into numbers and subtracting in terms of the comprised messages through its meaning and/or grammar (Tavşancıl, Aslan: 2001). For the content analysis, the report which is prepared by Ministry of National Education related with fine arts is being used as materials. The two main concepts of this research are polyphony and monophony. The monophony category which is constituted under the frame of these concepts is analyzed as monophony, Turkish folk music as Turkish classic music, polyphony category as polyphony and chorus as orchestra. For the analysis of these concepts, sentences are used as context division. Under this frame, direction analysis is carried out and inferences are made about the direction of the report and about its tendency. While categorizing, a music educator is being asked his compromises about categories and sub categories and under this direction:

Reliability=negotiation number (98) /negotiation (98) + no negotiation (21)= % 82

Ratios reveal the reliability of this study.

Categories identified are as follows:

- | | |
|-----------------------------|---------------|
| 1. Monophony | 2. Polyphony |
| 1.1 Monophony | 2.1 Polyphony |
| 1.2 Turkish Folk Music | 2.2 Orchestra |
| 1.3 Turkish Classical Music | 2.3 Chorus |

To identify the concepts' directional tendency and attitude, context division has been coded as negative, positive, mixed and neutral.

The concept of monophony has been analyzed under the sub category of monophony, Turkish Folk Music and the Turkish Classical Music, whereas the concept of polyphony has been analyzed under the sub category of polyphony, orchestra and chorus. According to this views are coded as follows; Positive:1, Mixed:3, Negative:5, Neutral:7.

The data obtained as a result of scanning model and content analyses are analyzed according to the aim of the research, around the concepts of monophony and polyphony. As a result of this

analysis, Republic Period's music education policies and reports belonging to the establishments of ministry of national education, the opinions about these concepts are comparatively evaluated and the consistencies are interpreted.

Findings and Discussion

Divisions Related with Monophony

Table 1. The Frequency and Percentage Values Regarding the Monophony

Definitions	Frequency	
Positive	3	3.57
Mixed	1	1.19
Negative	3	3.57
Neutral	3	3.57
Total	10	11.9

When one deals with the concept of monophony in the report, it is observed that this concept takes place within the total of 10 analysis division. Therefore, the concept of monophony takes place within % 11.9 part of this report. When one examines the analysis divisions of the concept of monophony, it is seen that % 3.57 of the views equally includes positive, negative and neutral views, whereas % 1.19 includes mixed views. According to this, when one handles the monophony concept of monophony category, there are both positive and negative views. For this reason, there is not any definite judgment.

Table 2. The Frequency and Percentage of Values Regarding the Turkish Folk Music

Definitions	Frequency	%
Positive	6	7.14
Mixed	2	2.38
Negative	2	2.38
Neutral	5	5.95
Total	15	28.60

When one deals with the concept of Turkish Folk Music in the report, it is observed that this concept takes place within the total of 15 analysis division. Therefore, the concept of Turkish Folk Music takes place within % 28.60 part of this report.

When one examines the analysis divisions of the concept of Turkish Folk Music, it is seen that % 7.14 includes positive, % 2.38 includes mixed and negative views and %5.95 includes neutral views.

According to this, when one handles the monophony concept of Turkish Folk Music's monophony category, there are both positive and negative views. However, positive views are weighted.

There is an affirmative approach related with Turkish Folk Music.

Table 3. The Frequency and Percentage Values Regarding the Turkish Classical Music

Definitions	Frequency	%
Positive	2	2.38
Mixed	-	-
Negative	3	3.57
Neutral	2	2.38
Total	7	8.33

When one deals with the concept of Turkish Classical Music in the report, it is observed that this concept takes place within total 7 analysis division. Therefore, the concept of Turkish Classical Music takes place within %8.33 part of this report. When the analysis divisions of the concept of Turkish Classical Music were examined, it is seen that % 2.38 includes positive and neutral views, % 3.57 includes negative views; however, no mixed views were found. When considering the monophony concept of Turkish Classical Music's monophony category, negative views were found to be prevalent.

Divisions Related with Polyphony

Table 4. The Frequency and Percentage Values Regarding the Polyphony

Definitions	Frequency	%
Positive	11	13.9
Mixed	-	-
Negative	2	2.38
Neutral	6	7.14
Total	19	22.61

When one deals with the polyphony in the report, it is observed that this concept takes place within total 19 analysis division. Accordingly, polyphony concept takes place within %22.61 part of this report. When one examines the analysis divisions of the polyphony concept, it is seen that %13.9 includes positive views, %7.14 includes neutral views and %2.38 include negative views. Despite that there are no any mixed views. According to this, when one handles the polyphony concept of polyphony category, positive views are striking. Negative views are observed at a very low rate.

Table 5. The Frequency and Percentage Values Regarding the Orchestra

Definitions	Frequency	%
Positive	3	3.57
Mixed	1	1.19
Negative	-	-
Neutral	1	1.19
Total	5	5

The report reveals that orchestra concept takes place within total of 5 analysis division. Accordingly, the concept of orchestra takes place within %5.95 part of this report. When one examines the analysis divisions of the concept of orchestra, it is seen that %3.57 includes positive views; %1.19 includes neutral and mixed views. Despite that, no negative views were found.

According to this, when the polyphony concept of polyphony category was considered, positive views are striking. Negative views are observed less frequently.

Table 6. The Frequency and Percentage Values Regarding the Chorus

Descriptions	Frequency	%
Positive	1	1.19
Mixed	1	1.19
Negative	1	1.19
Neutral	4	4.76
Total	7	8.33

The report reveals that the concept of chorus takes place within total 7 analysis division. Accordingly, the concept of chorus takes place within % 8.33 part of this report. When one examines the analysis divisions of the concept of chorus, it is seen that %1.19 includes positive, mixed and negative views and %4.76 includes neutral views. According to this, when the chorus concept of polyphony category was considered, there is no any definite information regarding positive and negative views.

Table 7. The Frequency and Percentage Values Regarding the Total Concept of Monophony

Concepts	F	%
Monophony	10	11.9
Turkish Folk Music	15	17.85
Turkish Classical Music	7	8.33
TOTAL	32	38.08

A general analysis of the concepts of Turkish Folk Music and Turkish Classical Music related with monophony belonging to monophony concept reveals that, %38.08 of the report give place to monophony category. Accordingly, the report gives place %17.85 for Turkish Folk Music, %11.9 for monophony and %8.33 for Turkish Classical Music. The conclusion of this is the most significance among monophony category is shown to Turkish Folk Music.

Table 8. The Frequency and Percentage Values Regarding the Total Concept of Polyphony

Concepts	F	%
Polyphony	19	22.61
Orchestra	4	4.76
Chorus	7	8.33
TOTAL	30	35.7

A general analysis of the concepts of polyphony, orchestra and chorus related with polyphony belonging to polyphony concept reveals that, %35.7 of the report give place to polyphony category.

Accordingly, the report gives place %22.61 for polyphony, % 4.76 for orchestra and %8.33 for chorus.

The conclusion indicates that the most significance among polyphony category is shown to the concept of polyphony.

Table 9. General Evaluation of Direction Analysis

Categories	Positive %	Negative %	Mixed %	Neutral %	TOTAL %
Monophony	13.09	9.52	3.57	11.9	38.08
Polyphony	18.66	3.57	2.38	13.09	37.7

Upon examining the report and handling the concept of monophony within the concepts of analysis divisions, it is seen that %13.9 includes positive, % 9.52 negative, %3.57 mixed and %11.9 includes neutral views. Totally, the category of monophony is dealt by the ratio of % 38.08.

When one examines the analysis divisions of the concept of polyphony, it is seen that % 18.66 includes positive views, %3.57 includes negative views, and % 2.38 mixed views and % 13.09 neutral views. In total, the category of polyphony is dealt by the ratio of % 37.7. It is observed that both of the categories are closely and equally dealt with. At this point, the difference between positive and negative views regarding the ratio is very remarkable. When monophony and polyphony is considered comparatively, the report presents positive views about polyphony. The fact that the rate of monophony is high for the negative views clearly indicates that the reports' general tendency is towards polyphony.

Conclusion and Suggestions

The report comparing monophony and polyphony includes several positive remarks. The negative remarks regarding the rate of monophony reveals that the report's general tendency is by polyphony.

It is revealed that the components of monophony and polyphony and educational policies are almost equally consistent with each other.

The commissions related with national education have given place to music education in 1961. However, since then there hasn't been submitted any report regarding the significance shown to music education. As a result, there is not enough attention paid to music education.

During the Republic Period, occasional commission meetings regarding fine arts should have increased the frequency of their meetings. It is observed that the problems discussed throughout these meetings are today still continuous.

Besides the educators, schools which are as the centers of education need to act within this modernity level of logic and music education policy should be identified. While the government creating the policies and improving them, the important role of music education, for fine arts and as a branch of art should not be forgotten for a contemporary education as well as a contemporary community. Therefore, all the studies should be done and continued according to this thought structure. It should not be disregarded that the level of a contemporary community can be increased via the significance given to arts in addition to other branches.

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