



Doctoral Program

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**YOUTH CHOIRS IN TURKEY IN
THE LATE 20th CENTURY AND
EARLY 21st CENTURY –
PROBLEMS AND PERSPECTIVES**

Doctoral Dissertation in Music and Musicology

ABSTRACT

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The 20th century has seen significant changes in many different fields around the world, from economics to culture. Significant changes have also appeared in art, whose relationship with tradition has changed dynamically. It is important to study youth choirs and their general situation, education, effects and problems in Turkish musical culture, as well as the process of their development in relation to their traditional structure from the end of the 20th century to the beginning of the 21st century in Turkey and specifically to express their prospects considering that Turkey has a large young population.

Youth choirs are one of the important tools for social and artistic development in the evolution of a country. It is very important to make music together, to maintain the national culture and to ensure the unity of the "voice-word" throughout the country. In this context, it can be said that youth choirs are an important means of presenting the development of schools and the social environment.

When we look at the choral cultures of developed countries, we see that they play an important role in social and artistic development. One of the most basic principles in Zoltan Kodaly approach is that anyone can use the singing voice as the most convenient and accessible instrument.

Children's choirs are important for the formation of the basis of development and the next generation because of the education they give at an early age. In addition, the easy and practical vocal placement of the human voice and the practical creation of choirs allow the educational process to be formed effectively.

In support of this idea are the views of Muammer Sun, a composer and educator. He states that listeners are more strongly influenced by vocal music than by any musical instrument, and that it can be much more effective than a musical instrument in the musical development of society. And he shares the following views on the importance of children's and youth choirs: "In poor countries (and in our poor environment) not every person (child, teenager, adult) may be able to buy an instrument, but everyone can sing. Therefore, children's and youth choirs can play the role of building a foundation in the development of the quality of music in our country. Of course, musical instrument training can be supported as much as possible and community-based instrumentalists can be created. However, choirs are more likely to expand across the country. Choirs can be at the heart of the development of music throughout the country.

According to the results of the address registration system of the population, the total population of Turkey at the end of 2017 was 80 million 810 thousand 525, while the number of young people in the age group 15-24 years was 12 million 983 thousand 97, which was approximately 16% of the population. In this context, it proves useful and important to question and study the position of youth choirs and choral culture in relation to the population and the potential for music education in Turkey which has a large number of young people active in various forms in the development of Turkey in the field of music and its choral culture, from its traditional folklore structures to those today. In this regard, the present dissertation aims to examine the project of the “100 Voices” National Youth Choir, carried out nationwide, and to reveal the results achieved so far. (*Introduction*).

This dissertation research aims to develop proposals for the development of youth choirs by revealing the situation of youth choirs in Turkey in the late 20th and early 21st centuries and to shed light on the difficulties they underwent. In this context, it is important to present the reflections and results of the data obtained in the “100 Voices” National Youth Choir for the choral music of our country.

In this regard, by studying the projects of the “100 Voices” National Youth Choir and reviewing the results, the problems and proposals for solutions in the field of Turkish choral music were presented. (*Purpose of the Study*).

The present study is important both for the scientific literature and for meeting the practical requirements of choral music in Turkey by determining its historical development and the status of its youth choirs, revealing the related problems and proposing possible solutions.

The research is especially important for the presentation of the systematic formation of youth choirs in Turkey, the spread of youth choirs in choral structures in general, their educational models and roles in formal education, the diversity of choral performance, and part of what structure they are. For this reason, the research is important for revealing the general situation of youth choirs and illuminating perspectives for them, as well as for creating a comprehensive bibliography of Turkish choral music, for the benefit of its researchers. (*Significance of the Study*).

PART 1
ASSESSMENT OF THE HISTORY OF CHOIR RESEARCH IN TURKEY
FROM 1970 TO THE BEGINNING OF THE 21st CENTURY

Music teaching schools established under the policy of the Republic and the first choral ensembles established in its person; conservatory, opera choirs and choir groups formed in public institutions; and the youth and children's choirs created in Turkish radio and television corporations were the first important leaps in the formation of Turkish choral culture in the mid-20th century, in terms of Turkish choral music education and culture. It can be argued that choral music began to be part of Turkish musical culture in the early 20th century as a result of certain factors which were essential to the birth of music in Turkey, in the scope of pro-Western movements, and which began in the Ottoman Empire during the reign of Mahmud II in the 19th century. In the framework of the present dissertation, the overall situation of the Turkish youth choirs was studied, and details were presented in the review titles related to the history of Turkish choral music. ***The History of Turkish Choral Music (Title 1.1.)***.

Turkey's traditional music system does not include a singing culture. Geographically, there is musical diversity in Turkey because it is part of Anatolia and Europe. Turkish music covers a very large area. In addition, Turkish music has left important traces in the Balkans and Eastern Europe. In this context, we can list the South Slavic tribes, the Slovenes, the Serbs, the Croats, the Macedonians, the Bulgarians, the Montenegrins, the Romanians, the Greeks and the Albanians. Turkish music can be considered under 2 main types - traditional Turkish Palace music and folk music. ***Turkish Music (Title 1.2.)***.

We can say that the traditional Turkish Palace music emerged as a synthesis, developed under the influence of Ottoman and Anatolian culture, as well as Arab and Iranian cultures. This music has created a number of sound series with the common name "makam". Works in religious and non-religious forms find a place in the Palace music, in which the instruments "the reed flute, the tambourine, the lute-shaped oud, the harp-like eve and the kudüm, drum" are mainly used. ***Traditional Turkish Palace Music (Title 1.2.1.)***.

The most remarkable feature of Turkish folk music is that the composers of these works are not known, while Turkish Palace music was developed under the

influence of Arab, Iranian and even Byzantine. Turkish folk music has retained its unique basic characteristics, which it received from Asia, despite the intervention of Greek, Romanesque, Byzantine and many other foreign cultures that existed in Anatolia.

In general, music in the country is associated with all social and humanitarian events from birth to death, such as complaints, love songs, heroic songs and songs from the mountains and lowlands. Broadly, Turkish folk music has fitted into the musical trends of many nations living in Anatolia. In the works of Ahmet Adnan Saygun (1907-1991) and the Hungarian composer Bela Bartok (1881-1945), who compiled folklore music collections by traveling through Anatolia from village to village during the Republican era, they emphasized that the culture of folk music is strongly compatible with the Anatolian people and that folk music must be arranged under an important compilation during the process of transition from villages to cities. ***Traditional Turkish Folk Music (Title 1.2.2.).***

Turkey is a society with a traditional musical culture. In addition to continuing music education with the "/meşk system", which does not include a music notation system as in the Western European structure, some steps were taken to build a similar educational culture after contacts with the West. They were made in 5 different groups: "Enderun-i Humayun, Mehterhane and Humayun, Mevlevi lodges, music trade guilds and private bag houses". Turkish music has never been music for collective performance, except in some exceptional cases. In particular, vocal ensembles were not included in Ottoman music. The first unison vocal ensemble performance in Turkish music was performed in 1920. Given the evolution of Turkish music in the course of history, it can be seen that solo performances in folk music are common due to the reasons stemming from the tradition of bards and minstrels, while in Palace music, the traditions of solo and group performance are dominant. ***Collective Unison Singing in Traditional Turkish Culture (Title 1.3.).***

The Turks had national music before Islam. Religious musical pieces are composed and performed by bards. Poets and musicians known as Ozan, Bahşı, and Kam participated in religious rituals. Prophet Muhammad pays great attention to music performed by the human voice, i.e., singing. He ordered the Qur'an to be read in a good voice and in harmony, according to the canon (or laws of singing). The most remarkable feature of Turkish religious music

performed in mosques is that only the human voice is used. Given the impact of religion on music, when we say "religious music" in Turkey, the first thing that comes to mind is Sufi music. In the field of religious music, with its great traditional culture, Sufi monophonic vocal ensembles, the religious anthem choir at the Ministry of Religious Affairs, and children's monophonic vocal ensembles at various institutions that sing religious hymns have been formed in the state structure of Turkey. ***The Place of Collective Unison Singing in Religious Traditions and Practices in Turkey (Title 1.4).***

If we look back to the time before the twentieth century, the influence on Turkish vocal and ensemble music of trends and musical languages around the world is great. In Ottoman music, the need for self-determination and system appeared only in the late nineteenth and early twentieth century, as a consequence of the process of getting acquainted with Western music. In order to understand the preconditions that influenced the birth of Turkish choral music in general, it is necessary to analyze the transition period from the Ottoman to the republican period, as well as the Turkish music education system. In connection with this cultural interaction, the vocal-ensemble music begins to manifest itself directly after the established systems, due to the need for a national musical culture. ***Subjective and Objective Preconditions for the Creation of Choirs in Turkey (Title 1.5).***

In the Ottoman-Turkish music system, mehter is a musical movement that unlocks the first process of interaction with the West. The development of relations with Austria, which was the center of European music in the 17th and 18th centuries, as well as the performance and concerts of a mehter for ambassadors sent to Turkey, attracted the attention of European composers. In their works, composers included motifs and rhythmic elements heard in the mehter. ***Janissary (Mehterhane) Music (Title 1.5.1).***

The Ottoman Sultan Mahmut II paid much attention to music. After the mehter culture, the Sultan wanted to develop a military music-pedagogical system by bringing musicians from Italy. As a result of this interaction, orchestral music, opera choirs, many musicians, opera and choir singers brought from abroad, probably had the main influence on the formation of the concept of Turkish choral music in our musical culture, which continued during the republican era. The musical reform with a Western model called the Brain-i Humayun, which was established to create a Western-type military band instead

of the mehter system, became an organization that over time combined different musical genres, performing arts, and entertainment. Although a French musician living in Istanbul at the time was initially appointed as the conductor of the orchestra, they considered him inappropriate and invited recommendations from the government of Sardinia, Giuseppe Donizetti, who came to Istanbul on September 17, 1828 and was appointed as the conductor of the orchestra.

The first bright artistic rise of the Brain-i Humayun was in 1919 with concerts in European cities with a group of 60 people. Before the concerts, the director of the Brain-i Humayun and the conductor of the orchestra were separated, and Osman Zeki Üngör for the first time tried to work as an independent conductor of the orchestra. During the "Turkish War of Independence" (1919-1922), the orchestra continued to exist as an institution associated with the Ottoman sultan. When the Sultanate was abolished, the orchestra was attached to the caliph and named Makam-Hilafet Mızıkası.

Influence of Western Musical Traditions on Ottoman Music (Title 1.5.2.).

After the establishment of the Republic, Atatürk wanted to make significant educational endeavors in art. After the proclamation of the Republic, a nationwide survey was conducted by his order and talented young musicians were found. They were sent to study abroad, and upon their return, they carried out important directions in the Turkish musical revolution. Among them are Ahmed Adnan Saygun, Cemal Reşit Rey, Ulvi Cemal Erkin, Kazım Akses and Hasan Ferit Alnar, who are called the "Turkish Five". Since the beginning of the second decade of the Republic, in the second phase of musical modernization, European experts were brought to Turkey, which continued the movement for musical change. Among these important musicians is Paul Hindemith. Reaching a peak in the field of music in Germany, he accepted the official invitation of Turkey and, based on the relevant agreement, came to the country on April 6, 1935. After a very short period, as a result of the recommendation of Paul Hindemith and a proposal from the Ministry of Education, Prof. Eduard Zuckmayer came to Turkey in 1936. In the bosom of choral culture, which began to emerge as a result of this restructuring and development, the first professional choir was founded in 1970, that of Turkish Radio and Television in Ankara, with the efforts of the orchestra's conductor Prof. Hikmet Şimsek and of the composer Muammer Sun. In the 70s of the Republican period, attempts for development in

the choral field were observed mostly in the above-mentioned professional choir and amateur youth choirs.

At that time, steps were taken to compose new children's and youth songs, mainly in support of the creation of children's and youth choirs. Prof. Muammer Sun carried out and designed many important studies, paying attention to the spread of children's choirs throughout the country with the help of music teachers. It can be said that, in the late 70's, an educational and social basis was laid for the creation of children's choirs for Turkish radio and television in various cities. The Mixed Radio Choir and the State Mixed Choir at the Ministry of Culture play an important role in public music education. They also encourage music teachers to create their own choirs. Given the interaction between European music traditions and music education policies in the country, the pro-Western movement that began during the Ottoman Empire and the subsequent policies of the Republic were undoubtedly an important factor in the formation of the choral tradition in Turkey. We can say that the artistic policies of the Republic, which began especially with the Turkish Five, were a major factor in the formation of choral ensembles in Turkish music, and this development continued throughout the 20th century. *Music during the Period of the Republic of Turkey (Title 1.5.3.).*

Especially after the Republican era and the establishment of the Choir of Turkish Radio and Television, which is Turkey's first professional choir, it can be seen that, in the field of choral music, interaction with Europe was increasing. With the choirs created at the same time in the Ankara Music Association (founded in 1973 under the direction of Prof. Muzaffer Arkan), Turkish choirs began to participate in choir festivals abroad and received awards at many of them: International Choir Festival and competition in Ankara (1997), International Choir Days in Istanbul (2008), International Choir Days in Istanbul (2009), International Choir Festival in Antalya (2009), Choir Festival in Bogazici (2011) and International Choir Festival in Canakkale (2019) are of particular importance for the participation of foreign choirs in Turkish choral culture. In addition, Turkish choirs, which started participating in choir festivals and competitions in Europe, made a great contribution to the study of our national choral music abroad. They adhered to the requirements of the competitions and prepared the obligatory choral works from different eras and compositional structures, and by getting acquainted with the culture of world and especially

European choral music and returning to Turkey, they enriched their repertoire and applied similar approaches in local competitions. The first significant example of this is the participation of the Ankara Youth Choir under the direction of Prof. Muzaffer Arkan in one of the competitions of the European Grand Prix for Choral Singing, held in Arezzo, Italy.

Since then, Turkish choirs have achieved a variety of successes, initially with the award for best choral conductor at the Polish International Festival and Competition in Bydgoszcz in 1989. Later, one of the most influential achievements of Turkish youth choirs was the awards won in many international competitions by the Ankapella Choir under the direction of Assoc. Prof. Ahter Destan, PhD: Third Prize in Gorizia, Italy, Second Prize and Best Conductor in the Bella Bartok Competition, Debrecen, Hungary and First prize at the competition in Tours, France (3 of the 5 competitions from the European Grand Prix for Choral Singing).

Following this series of successes, the Ankapella Choir became one of three people in the world selected to participate in the Festival of World Choir Laureates, held in Vaison-la-Romaine, France in 2006, where with the decision of the French Music Association, one of the concerts of the Ankapella Choir, was recorded live and released as a CD.

Choral conductors who received choral training abroad and then lived in Turkey, worked in many institutions and contributed much to the country in the late 20th century and early 21st century. As the most popular names, it is necessary to mention Ahter Destan, Elnara Kerimova, Elena Puşkova, Sunay Muratov, Antonio Pirolli, Lyubomira Subasheva, Gökçen Koray, Nikolay Merdzhanov, Can Cemi'i Deliorman and Inci Ozdil. These conductors are of great importance for getting to know and creating the basic ideas about the stylistic and interpretive level of European choral music and its implementation in Turkish choral music. ***The Influence of European Choral Culture on the Development of Choral Creativity in Turkey (Title 1.6.).***

PART 2

TYPES OF CHOIR SINGING IN TURKEY IN THE 20th CENTURY

Music occupies a very important place in human life. Given that the basic structure of music is the movement of sound, music accompanies man from birth first with the spoken melody of the voice, and later with the sounds of his dynamic environment. Since the musical development of each person is related to his general education, it must be analyzed and considered in terms of the contribution of education in the country.

Formal education Turkey applies 12 years of continuing education, covering the first, second, third and fourth grades as a primary school; fifth, sixth, seventh and eighth grade as a secondary school; and ninth, tenth, eleventh, and twelfth grades as a high school. There are different types of high schools depending on the direction in which students prepare (Anatolian High School, High School of Mathematics and Physics, High School for Teachers, High School of Fine Arts, High School of Health, etc.).

In this system, general music education in Turkey takes place in four main levels, depending on the nature of the modern Turkish formal education system. Music education (in particular the subject of "music") consists of pre-school education, primary education, secondary education and higher education (basic levels in schools with a general education structure). In general, in preschool education there are nurseries for children from 0 to 3 years, nurseries for children from 4 to 6 years and kindergartens for 5- and 6-year-old children. The level of primary education consists of primary schools that provide eight years of compulsory and continuing education for children between the ages of 6 and 14. The secondary level of education includes general, scientific, technical, artistic and vocational high schools, which provide 3-year training with a preparatory year. Higher education consists of vocational schools that offer a two-year applied bachelor's degree, while colleges and faculties offer a four-year bachelor's degree as well as a postgraduate program. ***The Place of Music and Choral Education in School Curriculums (Title 2.1.).***

In the system of formal education, "school choirs" are not included as a topic and do not appear in the curriculum, as there is no column that includes a subject called "choir". Instead, a subject such as "collective singing and playing" is applied, in addition to which choral education and choral cultures outside the

lessons represent choral and choral singing training as extracurricular subjects. Yener states that "the number of children's choirs, which will form the basis of the choral tradition in our country, is very small and that they are not distributed in a balanced way throughout the country." ***Functions and Goals of School Choirs (Title 2.2.).***

Due to the lack of a subject called "Choir Training", in formal education, it is impossible to meet a systematic choral culture and look for any achievements from childhood to adulthood. In the general structure, the main goal is to create choirs in the classes separately to sing in unison, as long as the conditions allow it. ***Choirs of School Classes (Title 2.2.1.).***

There are separate choirs, which are created by the music teacher outside the regular school hours and conduct their education under the name of etude through the voluntary participation of talented children. These choirs perform various concerts and events both in their own schools and cities and at choir festivals. ***Performing Choirs (Title 2.2.2.).***

As part of the official education, the concert performances of the school choirs are held under different titles, according to the events and the official holidays in Turkey. ***Usual Concert Types and Structures of School Choirs (Title 2.2.3.).***

The music teacher forms the basis of formal music education because, according to Uçan, "music teachers are responsible for creating certain behaviors and changes in the student in accordance with the goals of music education. To accomplish this task, music teachers must have certain qualifications, and they are among the most basic elements of formal music education in Turkey. Those who successfully graduate from the Faculty of Music Pedagogy are appointed as music teachers throughout the country with their preferences according to the result obtained from the state exam for selection of public personnel. ***Training and Management of School Choirs, Music Teachers (Title 2.2.4.).***

In the musical diversity of choral communities in Turkey (although these are not choirs in the classical sense of the term - they are called so in the country) there are 3 structures under the names: ensembles of traditional Turkish Palace music, vocal ensembles of folk music, and choirs ensembles. ***Classification of Choir Types (Title 2.3.).***

Choral activities in Turkey are organized as events with performance (concert) and educational content. ***Types of Choir Organizations (Title 2.4.).***

In a historical review of choral culture in Turkey, we see that many choral associations have been established, some of which are still active to this day.

Choral Associations (Title 2.4.1).

In general, almost all public and private choirs in Turkey prefer to perform mainly in September and June, which is why the large number of choral concert events performed forms something like choral concert seasons. ***Choral Concerts (Title 2.4.2.).***

In order to develop choral music socially and artistically, a number of choral festivals and competitions have been organized in Turkey since 1990.

Choral Festivals (Title 2.4.3.).

Music education and choral training in all stages of formal general education (primary, secondary and higher schools) are carried out by music teachers appointed in the schools. ***Types of Choral Education (Title 2.5.).***

School choirs act either as 'class choirs' created by the respective music teachers or as 'general school choirs' created by the selection of students with certain musical abilities. ***Choirs in Primary, Secondary and Higher Education (Title 2.5.1.).***

Music high schools, which are affiliated with the Ministry of National Education, select students after high school through an aptitude test. During the 4-year period of study in these high schools, choir classes are led by the teachers appointed in them. ***The Choirs in the High Schools of Fine Arts (Title 2.5.2.).***

There are 2 types of university choirs: general university choirs and choirs to the music departments. Youth choirs outside the music departments are formed mainly within the so-called music clubs, but it should be noted that in them the Western European choral culture is generally not very common. ***University Choirs (Title 2.5.3.).***

Choir education is offered mainly in choir classes in music high schools and in the music departments of universities in Turkey. ***Educational Methods and Forms of Choral Conducting in Turkey (Title 2.6.).***

Within this structure, the units in which the choral courses of the universities are intensively applied are the pedagogical faculties of music and the faculties of fine arts, where in addition to choral singing, choral conducting is also partially studied. This program trains music teachers for the official education system in Turkey. As part of a 4-year university course, this is the most

common program in which music teachers in Turkey can learn choral singing and choral conducting skills. ***Pedagogical Faculties (Title 2.6.1.).***

In addition to the pedagogical faculties of music at universities and conservatories, there are also faculties of fine arts in Turkey, as well as faculties of performing arts, to which music departments have been established.

Departments of Music (Title 2.6.2.).

Like education in the world, in Turkey the training of performers is held in conservatories, where departments called "Music, Performing Arts and Musicology" have been formed. There is also a separate Department of Performing Arts, with training programs in ballet, opera and theater.

Conservatories (Title 2.6.3.).

Unfortunately, academic choral conducting programs in Turkey lag far behind global and European examples. ***Departments of Choir and Choral Conducting (Title 2.6.4.).***

The main departments of choral singing (1st - 4th year) of the State Conservatories at Adıyaman University and Afyon University (opened in 2012 and 2018, respectively) are still active, while the Ankara State Conservatory Faculty of Performing Arts Opera and Choral Singing Department (opened in 2000) closed in 2011 due to a lack of full-time teaching positions. These are departments that aim to raise the creative, interpretive, educational and performing artists so that they can deal scientifically and artistically with choral art, to assimilate it worldwide and, already as practitioners, to contribute to the general strengthening of our national music. In the curricula of these departments, students attend courses in choir, school singing, solfeggio, accompaniment, stage knowledge, techniques and practices of conducting choir, other ancillary disciplines and world culture, which will help them grow in the field of choral singing, leadership and conducting, giving them both knowledge and skills to theoretically research and analyze choral works, and to work practically as voice pedagogues-interpreters and general music teachers. ***Departments of Choral Singing in Universities (Title 2.6.4.1.).***

Periodically, weekly and daily choral conducting trainings are organized nationally and internationally in Turkey in the form of seminars and courses within festivals, various universities, associations and choral projects. ***Choral Conducting Workshops - Seminars, Certification Programs (Title 2.6.5.).***

This is a phased choral conducting training program, at the levels of "beginner, developing, intermediate and advanced", which is planned to support and develop and aims to prepare the ground for choral conducting training, which is lacking in the academic system in Turkey. ***Choral Conducting Training Through the School "100 Voices" (Title 2.6.5.1.).***

The Bahçeşehir University Choir School, Directorate of the Arts (BAUART) accepts young choir conductors for a 6-month training course with an intensively organized four-weekend module. ***The Certification Program of Choral Conducting at Bahçeşehir University (Title 2.6.5.2.).***

The association, called the Academy of Young Choir Conductors, during the inter-semester vacation conducts a one-week conducting training for different levels of choir conductors, accompanied and led by expert choir conductors. ***The Academy of Young Choir Conductors (Title 2.6.5.3).***

The state choir opens its doors for one week to six talented young choir conductors at the end of each semester. ***Choral Conducting Master Classes at the State Choir at the Ministry of Culture of the Republic of Turkey (Title 2.6.5.4.).***

The leading contemporary Turkish choral conductors with a significant contribution to Turkish choral music, from the first years of the Republic until today, as composers, conductors and conductors, are as follows. ***Leading Contemporary Turkish Choral Conductors in Turkey (Title 2.7.).***

Prof. Saip EGÜZ (1920, İzmir - 1981, Ankara, Turkey), lecturer at the conservatory at Hacettepe University in Ankara. ***Prof. Saip EGÜZ (Title 2.7.1.).***

Prof. Muzaffer ARKAN (1923, Konya - 2006, Ankara, Turkey), lecturer in choir at the State Conservatory at Hacettepe University. ***Prof. Muzaffer ARKAN (Title 2.7.2.).***

Prof. Hikmet ŞİMŞEK (1924, Siirt - 2011, Ankara, Turkey), State Conservatory of Hacettepe University. ***Prof. Hikmet ŞİMŞEK (Title 2.7.3.).***

Prof. Cenan AKIN (1932, Şebinkarahisar - 2006, İstanbul, Turkey), lecturer at the Faculty of State Conservatory at Mimar Sinan University. ***Prof. Cenan AKIN (Title 2.7.4.).***

Taner SOLUKCU, PhD (1937, Ereğli - 2011, Ankara, Turkey), conductor of the Children's Radio Choir at the Turkish Broadcasting Corporation, Ankara. ***Taner SOLUKCU, PhD (Title 2.7.5.).***

Prof. Yücel ELMAS (1942, Balıkesir - 2019, İstanbul, Turkey), retired lecturer in music pedagogy at the Faculty of Pedagogy, Music, Department of Pedagogy of Fine Arts at Marmara University. **Prof. Yücel ELMAS (Title 2.7.6).**

Prof. Suna ÇEVİK (1944, Çanakkale Turkey), retired lecturer in the Department of Music Pedagogy at the Faculty of Pedagogy at the Faculty of Education of the University of Gazi. **Prof. Suna ÇEVİK (Title 2.7.7).**

Prof. Mustafa APAYDIN (1949, Akseki, Turkey), retired lecturer at the Choir Department of the Conservatory at Ankara State University. **Prof. Mustafa APAYDIN (Title 2.7.8).**

Assoc. Prof. Ahter DESTAN, PhD (1962, Shumen, Bulgaria), retired choral conductor of the State Choir at the Ministry of Culture, lecturer at 7 universities, including the State Conservatory at Hacettepe University. **Assoc. Prof. Ahter DESTAN, PhD (Title 2.7.9).**

Atilla Çağdaş DEĞER, PhD (1975, Hamburg, Germany), lecturer in the Department of Composition and Orchestral Conducting at the State Conservatory at Hacettepe University. **Atilla Çağdaş DEĞER, PhD (Title 2.7.10.).**

Mete GÖKÇE (1975, Ankara, Turkey), lecturer in the Department of Pedagogy of Fine Arts and Music Pedagogy at the Pedagogical Faculty of Çanakkale Onsekiz Mart University. **Mete GÖKÇE (Title 2.7.11.).**

Çiğdem AYTEPE (1979, Ankara, Turkey), lecturer in the Department of Composition and Orchestral Conducting at the State Conservatory of Hacettepe University. **Çiğdem AYTEPE (Title 2.7.12.).**

Cemi'i Can DELİORMAN (1984, İstanbul, Turkey), currently conducts an orchestra at the Turkish Ministry of Culture. **Cemi'i Can DELİORMAN (Title 2.7.13.).**

As for the diversity of singing communities in Turkey, we can find that traditional vocal ensembles and choirs are created mainly to various public associations. Youth vocal ensembles, formed in a more traditional structure, are more common, and choirs, working mainly within state institutions, are less common. The choral culture, which is formed within the educational system in Turkey, is important. Turkish choral festivals, which emerged in the 1980s, have contributed to increased interactions in the field of choral singing and choral conducting. The lack of academic training in choral conducting is the reason for the development in this field through the individual voluntary training of the type "master apprentice".

In this regard, the 14 choir festivals operating in Turkey play a role in clarifying the need for choral music education and development at all ages and demonstrating their important mission to address the lack of academic choral education. In this context, it is established that the path followed by young people, who would like to develop in the field of choral music and to be educated and trained as choral conductors in an academic aspect, continues to be their training and participation in various conducting courses in Turkey and Europe. ***Overall Assessment (Title 2.8.).***

PART 3

EVALUATION OF TURKISH CHOIR MUSIC THROUGH STYLES IN THE 20th CENTURY

The dissertation presents choral works (a cappella and with accompaniment) of different vocal nature, created by contemporary Turkish composers, mentioned in the book *Catalog of Turkish composers* (2006) by Turkish musicologist Ersin Antep.

Cemal Reşit Rey, Ulvi Cemal Erkin, Hasan Ferit Alnar, Ahmed Adnan Saygun, Necil Kazım Akses, Ekrem Zeki Ün). ***Republican Period, 1st Generation of Composers (Title 3.1.).***

Bülent Arel, İlhan Usmanbaş, Ertuğrul Oğuz Fırat, Nevid Kodallı, Ferit Tüzün, Sun Muammer , Cengiz Tanç, Kemal Sünder, Yalçın Tura, İlhan Baran, İstemihan Taviloğlu. ***Republican Period, 2nd Generation of Composers (Title 3.2.).***

Turgay Erdener, Sıdıka Özdil, Ertuğ Korkmaz, Server Acim, Erdal Tuğcular, Hasan Uçarsu, Semih Kırıcı, Özkan Manav, Yiğit Aydın, Can Aksel Akın. ***Republican Period, 3rd and 4th Generations of Composers (Title 3.3.).***
Lists of Works by Turkish Composers (Title 3.4.). Choral Works with Accompaniment (Title 3.5.). Other Types of Choral / Vocal Works (Title 3.6.).

PART 4
PROBLEMS OF YOUTH CHOIRS AND OVERVIEW OF THE
SITUATION IN TURKEY AT THE END OF THE 20th AND THE
BEGINNING OF THE 21ST CENTURY

Turkish youth choirs are formed and operate in the fields of general music education, self-financing amateur music education and vocational music education. *An Overview of Youth Choirs as a Whole (Title 4.1.).*

General music education aims to provide the minimum common general music culture needed for a healthy and balanced "human life", regardless of profession, school, department, direction and program. In this respect, the youth choirs formed in the general music education appear as school choirs that work in high schools and are led by the music teacher. *Youth Choirs in General Music Education (Title 4.1.1.).*

Amateur music education is aimed at those who are interested in music or have ambition and inclination to a certain direction in music. Its purpose is to ensure effective musical participation, enthusiasm and satisfaction and to achieve the necessary musical behavior that supports and develops it to the highest possible degree. In this respect, choirs created in amateur music education perform voluntarily in secondary schools, high schools, music courses, music clubs at universities and in the bosom of various official institutions, such as municipalities or associations. *Youth Choirs in Amateur Music Education (Title 4.1.2.).*

Vocational music education is aimed at people who have a certain level of musical talent and choose the whole field of music or one of its branches, as well as a future profession related to this industry. Its purpose is to ensure musical behavior and the accumulation of relevant habits required by the job or profession. The youth choirs formed in this structure are in music high schools, music departments, conservatories and youth choirs of universities. In this context, when we look at the choirs mentioned in the above 3 different types of music education and at the programs of the 4 most visited choir festivals in Turkey in 2019, we find that a total of 30 youth choirs perform in line with global choral development academically and socially.

Considering the percentage of the young population in Turkey (approx. 16%), it is easy to say that this number of choirs is quite low. There is a small

number of youth choirs that work institutionally and diligently in general music education in public and private institutions in Turkey. On the other hand, when we look at the programs of the same festivals and all choral festivals held in Turkey, we see that in 2019 there were 17 youth choirs created on an amateur basis. This number is quite small and insufficient. With the review and assessments, we reached in the thematic titles mentioned in this dissertation, we see that the desired systematic academic structure in the field of choral development in the country (especially in the late 20th and early 21st century) is not at the required level. Reforms and research conducted in Turkey in the field of music show that the policies of school choirs in public education and youth choirs on an amateur basis have not sufficiently covered children from adolescence.

The most active choral tradition in Turkey, showing the highest number of participations in choral festivals and youth population in this context, are the youth choirs of music high schools, as well as choirs consisting of students studying in the music departments of universities and conservatories. There are also university-wide youth choirs working outside the music departments. According to the figures, for 2019 in Turkey there are 88 music high schools, 26 universities that have pedagogical faculties with departments of music pedagogy, 18 universities that have departments of music within their faculty of fine arts and music, and 39 universities, to which there are conservatories (Western European music education is provided in only 34 of them, whereas the rest are mainly for traditional Turkish music). In these universities, the course choirs and the united large youth choirs carry out educational and social activities. In this context, despite many educational opportunities and the scarcity or abundance of opportunities, such as music lesson programs, etc., created in the aforementioned academic system (although there are no choir conducting programs), music teachers, choral leaders who would like to improve in the field of conducting, and the level of development of the people trained in these choirs, play an important role in creating a choral tradition in Turkey. ***Youth Choirs in Professional Music Education (Title 4.1.3).***

The following issues are addressed in the range of key factors in general education, advancement and development of youth choirs in Turkey. ***The Problems (Title 4.2).***

Regarding the qualities that a choral conductor should have and the lack of academic choral conducting in Turkey, the following are the shortcomings of the choral leadership and conducting culture, which continue with individual trainings of goodwill between professionals and students. ***Deficiencies Appearing in Conductors of Youth Choirs (Title 4.2.1.).***

With regard to choral music, there are no choral conducting departments in Turkish universities. In this context, people who would like to improve in the field of choral conducting try to make their way through various experimental trainings, practices or short-term trainings. There is a significant deficit in conducting skills and suggestive expression through hand movements and body posture, reflecting the musical power of the work, setting people's breathing, keeping it alive and controlling the integrity of music and people at the same time. ***Choral Conducting Techniques (Title 4.2.1.1.).***

It is important for choral conductors to be able to recognize the human voice according to the age stages and to train it, to determine the choral group according to the characteristics of the voice and to choose good vocal exercises according to the problems in the choral groups. ***Choral Voice Problems, Voice Health and Choral Exercises (Title 4.2.1.2.)***

The main problem of youth choirs in Turkey is related to the repertoire and repertoire culture. Choral conductors who have not previously sung in a choir do not know the variety of choral works and do not know the repertoire technical requirements. They try to build their repertoire without considering the technical capability of their choirs; try to force singers to perform selected choral works; do not follow the established repertoire in choral music; and prefer to download works from the Internet. A common drawback is the reluctance to spend money on ordering original notes of the desired works. A significant drawback is the lack of publishing music culture in Turkey. ***Creating a Repertoire According to the Age Groups and the Repertoire Culture of the Youth Choirs (Title 4.2.1.3.).***

Choral conductors in Turkey often have shortcomings in the interpretation and management of choral works in the respective styles due to the lack of a department for choral conducting. ***Analyzes of Choral Works (Form, Stylistic Characteristics and Interpretation) (Title 4.2.1.4.).***

The main instrument for training and vocal training in people is the piano, which is studied within 4 years of study as a compulsory subject in the music faculties of universities and in the conservatories of the country. It is especially

impressive that music teachers cannot use the piano well even at the end of their education. Teachers who have technically been able to play compositions such as sonatas, etudes and the like during the school years find it difficult to teach a song to people and to play monophonic, two-part and three-part works. Because they are unable to play the piano in front of people with three or more vocal songs, choir conductors prefer to do group rehearsals using hearing training methods instead of piano. Such choirs create significant shortcomings in the development of their technical skills, especially in terms of intonation and timbre. ***Playing Partition and Working with the Piano (Title 4.2.1.5.).***

One of the main skills in choral conducting is effective teaching methods. In this sense, the methods of work of the choir conductor and his rehearsal skills are very important for the correct presentation of the work and for creating in people an idea of it, for learning all the parts together and for quickly mastering the song. One of the main problems we faced at the Canakkale International Choir Festival was the 10-minute acoustic rehearsal time on stage given to each choir, which was considered insufficient, especially by Turkish choir conductors. Due to the lack of standard rehearsal culture or concert readiness of people and the feeling that choristers cannot overcome organizational problems and lack concert discipline, choral conductors mostly want to achieve their results with last minute efforts and want a longer rehearsal time. ***The Choir, the Methods of Working on Choral Works, Techniques of Rehearsals (Title 4.2.1.6.).***

In general, as a result of various observations of choral festivals in Turkey, we found that choral conductors did not create a special motivation for each type of concert and were not able to create a culture of concert tours and discipline appropriate to the specific concert and circumstances related to them ***Concert Culture, the Concert and the General Motivation (Title 4.2.1.7.).***

The main source and reason for all problematic or positive situations in choirs are choir conductors. In this context, it is noted that the choir conductor does not receive professional support or training in skills such as leadership, motivation, anger control and crisis management in a good way. ***General Human Psychology, Leadership Skills (Title 4.2.1.8.).***

It is noticed that choral conductors do not take enough responsibility to achieve a common choral culture, so that, outside of music, people's members are somehow like a family or have a sense of belonging to their choirs. ***Social Activity of the Choirs, Choral Culture (Title 4.2.1.9.).***

Starting with the children's choir and going through the youth and adulthood, the culture of singing together in choral music is not widespread in Turkey and is disorganized. ***Deficiencies Observed in Choir Members (Title 4.2.2.).***

In Turkey, the lack of choral culture in childhood creates difficulties in learning situations on many topics, especially in terms of discipline. In addition, the level of interest in choirs among young people studying outside the music field is very low. The main reasons for this are the lack of children's choral culture throughout the country, as a tradition, and the inadequacy of music teachers in the creation and training of youth choirs. ***Choral Culture and Discipline (Title 4.2.2.1.).***

It can be seen that one of the main problems that appear in the youth choirs is that choristers do not pay enough attention to the health of their voice and its technical development. In this context, a technically strong voice is not achieved due to the lack of sufficient singing lessons in the music departments of the universities and the insufficient vocal training in choirs. ***Voice Development in Choristers and Vocal Technique Training (Title 4.2.2.2.).***

It has been found that young choristers prefer to sing mostly popular Turkish or foreign choral works that they watch on YouTube. In addition, the biggest problem in choirs is that there are serious problems with the rapid and inaccurate decoding of works. In this sense, it can be said that young people suffer from the problem of solfeggio and do not prepare their choral parts with the necessary attention. ***Repertoire Culture, Comprehension and Analysis of the Song, Solfeggio Level (Title 4.2.2.3.).***

In the field of music, young people do not seem very willing to spend money on attending training in various areas of training, hiring different music teachers, attending different music seminars and receiving education beyond what is offered to them at school. ***Care for the Personal Intellectual Development of the Chorister (Title 4.2.2.4.).***

The growing number of choral festivals in Turkey, especially in the last decade, choral conducting seminars and choral sharing have improved overall standards in choral conducting. In this context, the interest of young people studying music to become choral conductors is growing. However, in 2020, a department of choral conducting has not yet been opened. ***Perspectives on Choral Conducting (Title 4.2.2.5.).***

One of the main problems is also that youth choirs cannot find financial support in Turkey. Especially in the last 5 years (2015-2020), the institutions in which choirs are involved have completely stopped allocating funds for festivals or concerts in which choirs would like to participate. *Deficiencies in Economic Structure (Title 4.3.).*

Choirs in the country conduct their broad social music-educational activities in many forms, such as free concerts, public workshops and participation in local and international festivals. In this sense, it is the choirs and their conductors who are responsible for the overall and effective distribution of well-selected and well-crafted choral music, for its understanding and good perception by the general public. For this purpose, the number of choirs in Turkey that regularly perform is quite insufficient. In this sense, it is necessary to increase research and an overall qualitative rise is needed. *Promotion of Choral Music (Title 4.4.).*

In the last 15 years, the number of symposia and workshops held in Turkey for the development of choral music, and the dissertations written in connection with choirs in Turkey, is quite limited. In the academic research written in Turkey between 2011 and 2019, there are only 19 dissertations related to choral music. In connection with the topic of the present dissertation, these dissertations were studied and it was found that the parameters of the assessments of the problems of youth choirs in Turkey were almost non-existent. In addition, it was noted that the above-mentioned research related to the theme of "choir and orchestra" did not relate directly to the choir itself, but was indirectly related to it as a means. The lack of research concerning youth choirs in these themes of the works reveals the insufficient importance that is given to choral music in the academic structure in the choral field. *Academic Studies in the Field of Choral Music (Title 4.5.).*

PART 5

THE STUDY OF THE PROJECT “100 VOICES” NATIONAL YOUTH CHOIR IN THE FRAMEWORK OF THE DEVELOPMENT OF YOUTH CHOIRS IN TURKEY

In the light of the today's data, the number of music teachers working in public schools in Turkey (primary and secondary schools and high schools) has been declared at 13,415. If we add teachers working in private institutions, their

number is around 20,000. In Turkey, there are nearly 5,000 students studying music pedagogy at various universities in the country. When we look at the total numbers, we see that there is a potential that could affect the whole country in terms of education and culture in the field of music and choirs. Despite this potential, the university music-pedagogical programs lack subjects related to the teaching of choir and conducting, choral culture and pedagogy of choral teaching. As a result, unclear choral systems are formed, which leads to problems in general in the proper dissemination of the choral tradition in artistic, social and academic terms.

To avoid these problems and to demonstrate that there is at least a solution, several projects were carried out in Turkey in the past to demonstrate developments in choral music by bringing together students studying in music departments in Turkey and teachers of music in the general education platform.

Within the overall musical picture, such as the growing number of both choral festivals and newly formed choirs, and young people who would like to be choral conductors, new energies began to find expression in the choral field. Thus, arose the urgent need to create a properly functioning system - and we created the "100 Voices" school.

The name "100 Voices" has many meanings. This is not a simple number. Beyond this is the expression "to look face to face", to be "face to face", to be hundreds, to sing face to face and to have a common face. ***The “100 Voices” National Youth Choir: Creation, Status and Goals (Title 5.1.).***

The project is an innovative synthesizing endeavor with its own educational programs that ensure the development of our national choral music in the academic and social structure, according to international choral standards and in the areas needed by our country. The “100 Voices” National Youth Choir is programmed to share a musical outlook and life perspective based on interpersonal love and humanity; to reach a world of artistic meaning, to carry out current and promising production, as well as to be personally happy, aware, positive in our professional life and to create awareness of the musical future. The “100 Voices” Choral Schools, which continue their training during the winter and summer months, conduct support training in various fields with courses on many topics in the field of performance training, by conducting education and choral training, and present their results through active program model with many concerts, seminars and workshops. For the first time in Turkey, the project is

holding a large gathering in the field of choral music. ***The Main Goals of the “100 Voices” National Youth Choir (Title 5.2.).***

The “100 Voices” National Youth Choir gathers mainly during the inter-semester and summer vacations. Separately, when necessary, are possible through advance planning and camps held on weekends. The members of the choir school are accepted on the basis of a preliminary application and selection, and the choir choices are determined on the basis of a pre-announced calendar program.

In addition, members may participate in the camps of the “100 Voices” National Youth Choir, provided that they do not violate their personal educational commitments in their respective schools and choirs in which they participate throughout the year. In the camps, each chorister is obliged to comply with the musical-social and moral principles of people and choristers, namely: to have a social culture of working together; to be positive and willing to work in a team; to have a culture of "not I, but We"; to have no general and voice-related health problems; and to solfege well and have good hearing abilities, etc. ***The Basic Principles and Rules of the “100 Voices” National Youth Choir (Title 5.3.). Qualities Required by Choristers (Title 5.3.1).***

The youth choir "100 Voices" organizes winter and summer camps twice a year. The dates of the camps are announced in advance on social media and student communication groups for this process. At certain times, the choir provides scholarships to students who have been found to be successful and whose economic level is not appropriate. An administrative system for managing the organization within the “100 Voices” National Youth Choir has also been developed. Within this system, camp organizations are conducted with a general coordinator, assistant coordinator, university representatives, accommodation coordinator, camp economy coordinator, camp education coordinator units selected among the choir members, and student volunteers within social development courses. Those who successfully participate in the training of the organization are entitled to receive a Certificate of Participation. ***Organizational Structure (Title 5.3.2.).***

As part of the training, a preparatory group was formed, consisting of members who for the first time join the youth choir "100 Voices". ***Preparatory Group (Title 5.3.2.1.).***

Participants who successfully complete the preparatory group are included in the 100 Voices National Youth Choir. ***Youth Choir (Title 5.3.2.2.).***

The training program presents 3 choral formations: preparatory, general and representative. The representative choir is the face of the “100 Voices” National Youth Choir, participating in national and international festivals and various concerts held by the youth choir "100 Voices" both during the camp and outside the camp time. ***Representative Choir (Title 5.3.2.3.).***

Within the the “100 Voices” National Youth Choir, general education choirs and support courses in areas of general knowledge are organized for the participating members. ***Course and Program Content (Title 5.3.2.4.).***

Students are provided with effective programs through a perspective and academic culture, as well as various panels and seminars led by expert teachers in various educational subjects in addition to choral music. ***Seminar Events (Title 5.3.2.5.).***

Achieving the results of the training and seminars held at the choir school "100 voices" is mainly aimed at the festival culture of general school choirs. ***The Choir Festival of the Choir School "100 Voices" (Title 5.3.2.6.).***

The 100 Voices National Youth Choir shapes the way choir conductors and other choir teachers work in Turkey, giving them an overview of the different areas of interaction with choral art. ***Academic Staff (Title 5.4.).***

In connection with the training at the National Choir School, the dissertation also presents the academic staff working in "100 Voices", by years. ***Instructors Working in 2014-2015 (Title 5.4.1.), Instructors Working in 2015-2017 (Title 5.4.2.), Instructors Working in 2017-2018 (Title 5.4.3.), Instructors Working in 2018-2020 (Title 5.4.4.).***

The camp and educational program of the “100 Voices” National Youth Choir, which is an effective learning model, is presented in general. ***Work Program of the Camp Trainings (Title 5.5.).***

The text of the dissertation also presents the feelings and thoughts of those, who have been trained in the “100 Voices” National Youth Choir, the impressions of outsiders, as well as the teachers who took part in the process. In addition, "Herkes Şarkı Söylese" ("If Everyone Sings"), the television program of the Turkish Radio and Television (TRT) music channel - part of the national state radio of the Turkish Broadcasting Corporation - recorded the training process in one of the camps of the “100 Voices” National Youth Choir and broadcast it on the TRT Music channel. In this context, the feelings of students and teachers

towards the “100 Voices” National Youth Choir are presented anonymously.

Opinions on the “100 Voices” National Youth Choir (Title 5.6.).

The dissertation also presents the distribution of the choir singers who attended the “100 Voices” National Youth Choir - by universities that have faculties of music pedagogy, general music education, fine arts and conservatories. ***Students Participating in the “100 Voices” National Youth Choir by Universities (Title 5.7.).***

Chapter 5 of the dissertation shows that it is very important to make an effort to provide academic and social prerequisites in order to solve the above problems of youth choirs and to ensure the achievement of the main goals and principles of the projects of the “100 Voices” National Youth Choir with a thought for the future. ***Achieved Goals (Title 5.8.).***

In order to secure their budget for participation in camps and trainings, each candidate allocates funds for education, self-improvement and takes responsibility in this area. Thus, each candidate forms in himself/herself an understanding of the need for appropriate financial planning of his/her personal education; acquires the habit of planning its future in order to make good use of his/her time and follow the camp program, to attend trainings, to participate in performances and to have a sense of self-worth by participating in one or another case.

Very important personal goals, especially for the young person, are those: to reach the necessary understanding; to achieve the appropriate skills; to take responsibilities and create habits to plan and secure the personal budget for participation in camps and training; to use time rationally for personal self-improvement in appropriate planning of his/her future; to achieve good adherence to the camp program; to attend trainings and events; and hence to achieve an adequate sense of self-worth and value. These are the goals that are set in the idea and activity of the “100 Voices” National Youth Choir. ***Social Development (Title 5.8.1.).***

The general requirements for the participants of the school "100 voices" are the following: the pre-sent music repertoire to be precisely arranged in the personal file; the works to be studied in advance; to be involved in the trainings of the camps, to be more fully prepared musically; to strive to improve their vocal skills; for those involved in conducting training, to show progress in manual technique, from an academic point of view; to strive to improve analytical

thinking towards choral works; to strive to recognize choral works and their types; and to be informed about various academic events, such as panels and interviews. ***Academic Development (Title 5.8.2.).***

The goals for which we did not achieve development in the school - mostly due to social habits and principles of work throughout the country - are as follows:

When students return to their living and working conditions, falling into a completely inadequate environment, they fail to adapt to the clutter and misunderstanding. They do not find conditions for applying the skills shown to them in the camp periods;

In general, despite the explicit emphasis on this during the camp period, there is a lack of self-discipline in students regarding their own social time and their participation in the camp, including the cancellation of their participation in the last minute;

Despite pre-clarified economic discipline and agreement with the conditions, the costs of the camp are not paid on time. ***Goals That Have Not Been Achieved (Title 5.9.).***

The main text of the dissertation describes the training camps and concerts held so far. They are illustrated and announced through various posters, social media and the like. ***Conducted Camp Trainings and Concerts of the “100 Voices” National Youth Choir (Title 5.10.). Photos from the Camp Trainings of***

CONCLUSION

In the current doctoral dissertation, the research topic was considered in a broad historical context, with the following contributions:

- Historically, the stages of development of musical culture and in particular of the choir during the periods of the Ottoman Empire and the Republic of Turkey were thoroughly studied.

- In the scope of the dissertation, the system and the development of Turkish choral music were examined, the place of Turkish music in the world musical culture was analyzed and assessed, and the general condition of Turkish choral music was put in special focus.

- The structures and endeavors described in this dissertation, carried out during the Ottoman Empire and in the Republican period, which left important traces in the development of choral music in Turkey, were covered in both the social and artistic spheres.

- In view of the emergence of choral music within the Ottoman traditional musical structure, the interaction of Western music on Turkish musical culture was historically studied and the results were presented in the dissertation.

- In the historical perspective presented in the dissertation, first of all, the characteristics of the culture of folk and music in the Ottoman Empire, their educational structures, the ways of their implementation and the structure of collective singing cultures in the traditional and religious structure of Turkish music were clarified.

- The stages of the changes of the musical structure of Western European music were presented, special attention was paid to the influential personalities, and the first choral structures from the beginning of the Republican period were systematically presented.

- In the detailed research presented in the dissertation, it was established that the first steps in the development of the choral culture were carried out by the youth choirs. The dissertation also presented the historical process that began with the formation of the first professional mixed choir at Turkish Radio and

Television in 1970, as well as the first Turkish choral composers, music pedagogues and especially the work of the first choral conductors at that time.

- In the aspect of choral music (children's, especially youth), the dissertation presented in tables the current situation and the forms of choral education in the overall educational system in Turkey. This provides a clear picture of the development and emergence of choral varieties in Turkey, which was classified in detail.

- The dissertation focused on the lack of a place for choral music in the general education system in Turkey, the lack of interest in singing in a choir (especially in youth choirs), and found that the main reasons for these shortcomings were the lack of the academic training of choir conductors who worked with training choirs.

- The dissertation examines and presents the status of the subject "choral music" in the music departments within higher education, such as music departments formed within faculties, conservatories at individual universities and departments of music pedagogy.

- Outside the educational context, the dissertation also examines the choral performance in the country as festivals, concert varieties in the overall choral music field. The work of public and private choral organizations in the whole status of music distribution in Turkey, contributing to the social development of the country, is also considered.

- This dissertation research presents the first highest achievements and awards received in European choral festivals and competitions of Turkish choirs. In this regard, the contribution and influence for the formation and development of Turkish choral music of both Turkish conductors, who graduated in choral conducting abroad, and foreign choral conductors, who worked in the country, are analyzed.

- The dissertation presents the academic training related specifically to choral music. It was shown that one of the main failures in the development of academic choral training was the creation of a small number of choir

departments, not including choral conducting, which were closed in a short period of time due to lack of staff for teachers.

- The general context of the dissertation includes the names of Turkish choral conductors (including those educated abroad) who contributed effectively to the development of choral music, as well as the names of composers and a list of their works in the field of choral music.

- Within the main topic of the dissertation, a detailed review of the youth choirs in Turkey was conducted. In this context, a table of all amateur and professional youth choirs in Turkey, having an active role in the development of choral art in the country, was compiled. The pros and cons of the emerging youth choir movement in Turkey were examined in various aspects, drawing attention to the need to provide effective permits in order to develop more effectively.

- In the light of the syntheses made through an overview of Turkish choral music, the country's youth choral problems are examined in detail to prove the need for a promising solution to the identified problems, namely the need to establish the National Youth Choral School "100 Voices". Through careful research and evaluation, it can be established that its presentation as a model for a solution makes a national contribution to overcome the problems of Turkish youth choral music.

CONTRIBUTIONS TO THE DISSERTATION

1. For the first time, the history of Turkish music is traced from the point of view of choral culture.

2. For the first time, the object of the study is the history of youth choirs in Turkey in the last 30 - 40 years, and the study comments on the importance of choirs as an educational tool for youth. The chronological lists of choral conductors, composers and choral works are compiled on the basis of author's selection and analytical commentary.

3. For the first time in the Turkish scientific literature, the classifications of choirs, as well as the creation and realization of a repertoire suitable for the respective types of choirs, are studied.

4. For the first time, emphasis is placed on the role of music teachers in the creation, leadership, performances, overall activities and impact on society in Turkey - a society with a high percentage of young people.

5. For the first time in the Turkish research and pedagogical literature, the training of choral conductors and the need to build an academic education system in choir – for musical literacy, solfeggio knowledge and skills, professional culture, voice training, organizational issues, conducting technique, rehearsal technique and discipline, stage behavior, concert standards – are emphasized.

6. For the first time in the Turkish research literature, questions about the psychology of the conductor, chorister and ensemble are commented on. The observations also include the rich personal experience of the doctoral student in terms of creating and leading choirs, as well as his personal experiences in organizing and conducting choral festivals.

7. The main innovative solution to the problems presented in the dissertation is the one-of-a-kind organization “100 Voices” National Choir School created by the author, which is considered as a model of effective problem solving and development perspective for youth choral music in the country.

PUBLISHED WORK RELATED TO THE DISSERTATION

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ATATÜRK KÜLTÜR, DİL VE TARİH YÜKSEK KURUMU
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38. ICANAS

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10-15.09.2007 ANKARA / TÜRKİYE

BİLDİRİLER/ PAPERS / СБОРНИК СТАТЕЙ

MÜZİK KÜLTÜRÜ VE EĞİTİMİ
MUSIC CULTURE AND MUSIC EDUCATION
МУЗЫКАЛЬНАЯ КУЛЬТУРА И МУЗЫКАЛЬНОЕ
ОБРАЗОВАНИЕ

II. CİLT / VOLUME II / ТОМ II

ANKARA-2009

KORO MÜZİĞİNİN TOPLUMSAL İŞLEVLERİ AÇISINDAN TÜRKİYE KOROLAR ŞENLİĞİNİN KAZANDIRIŞLARI ÜZERİNE GENEL BİR DEĞERLENDİRME

GÖKÇE, Mete
TÜRKİYE/ТУРЦИЯ

ÖZET

Müziğin insan üzerindeki işlevleri birçok yapıdan geniş, etkin ve çeşitlidir. Müziğin insan yaşamında ilk müziksel olma yarattığı anne karnında ve doğum anındaki ilk dünyaya gelişindeki sesli merhabadan ibarettir. Bu yapı, müzikle insan arasında duyuşsal bir etkilenme doğurmaktadır. Bu etki, insanı müziksel bir varlık yapısına dönüştürür. Bu yapı, insanın kendi gelişiminde çok önemli bir rol oynayacak ve müziğin içinde bulundurduğu etkin işlevsellikler, bireyin gelişim evrelerinde oldukça önemli bir süreç teşkil edecektir.

Müziğin işlevsel etki çeşitleri içinde koro müziği oldukça önemli bir yer tutmaktadır. Toplumların gelişmesinde, koro müziği eğitimi ile kalabalık insan yapılarına kolay ulaşılabilme ve etkin bir öğrenme, kültürlenme ve olgunlaşma biçimi katmaktadır.

Koro eğitimi, bireyin müziksel gelişimlerinin yanında ayrıca, sosyal, kültürel, psikolojik yaşamın açılarında etkisi olan bir kültürel eğitimidir. Koro müziğinin eğitsel gücüne toplumsal olarak büyük önem veren Avrupalı ve diğer dünya ülkelerinde, bireylerin yaşamlarında ne gibi olumlu kazanımların gözüktüğü bugün bu toplumların yaşayış ve hayata bakış biçimlerinde görülmektedir.

Bunların paralelinde; ulusal koro müziğimizin gelişiminde koro kültürümüzün yapısal oluşumlarında cumhuriyetimizin kuruluşundan bu yana devlet müzik, sanat, eğitim politikalarıyla gerekse sivil kuruluşların girişimleri ile Türk koro müziği ve kültür yapısı gelişimini sürdürmektedir.

Bu sebeple; ulusal müzik kültürümüzün ve koro müziği eğitiminin toplumsal alana geniş yaygın bir şekilde genel, özengen, mesleki müzik eğitimi içerisinde evrensel anlamda daha da yaygınlaşması düşüncesiyle kurulan Türkiye Polifonik Korolar Derneğinin 1996 yılından beri her yıl düzenlemiş olduğu "Türkiye Korolar Şenliği" bu anlamda çok önemli bir koro kültürü eğitimi kazandırma girişi ile toplumsal bir sanatsal ve kültürel buluşmadır.

Bu yıl 12'ncisi düzenlenecek olan şenliğin koro müziğinin toplumsal, bireysel, kültürel, ekonomik, eğitimsel işlevleri ve genel, özengen, mesleki koro eğitimleri ve kültürleri arasındaki gelişmelerin, bire bir görüşme, tarama, sayısal verilerin bildiri kapsamında değerlendirilerek Türkiye Korolar Şenliği'nin Türk ulusal koro müziği ve eğitimine, Türk toplumuna sanatsal kazanımlarının bir sayısal iz haritası çıkartılarak şenliğin müziksel ve toplumsal paralellikteki işlevsel kazanımlarının yapısı aktarılacaktır.

Anahtar Kelimeler: Koro müziği, insan-toplum ve müzik, Türkiye Korolar Şenliği.

ABSTRACT

Functions of music on humans is extensive, effective and various in many aspects. The first introduction of music in human life is the welcoming voice at the moment of birth. This structure causes a perceptual influence between the music and the human. This effect transforms the human to a musical being. This structure will play a very important role in the human's self development and the effective functionalities that the music contains will be an important process during the development periods of the individual.

Chorus music has an important place in functional effects of music. With the chorus music education huge masses can be reached and this adds a learning, culture and maturation to the development of societies.

Chorus education is a culture that has effect on social, cultural, psychological living aspects of the individual besides his musical development. In European and other world countries where the educational power of the chorus music is considered as very important, the gains of the individuals can be clearly seen in the social lives and points of views of these societies.

In parallel to these; our national chorus music and its cultural structure continues to develop with the music, art, and education policies of the government and civic institutes' efforts since the foundation of the republic.


For this reason; Türkiye Polyphonic Chorus Association, founded to promote our national music culture and chorus music education in the society in a more general, amateurish, universal way in occupational music education, has been holding "Türkiye Chorus Festival" since 1996. This is a very important artistic and cultural meeting in order to give a chorus culture education.

This year the 12th festival will be hold and a political trace map will be prepared to show chorus music's social, individual, cultural, economic, educational functions and developments between general, amateurish, occupational chorus educations and cultures by making one-to-one evaluations, scannings, and numerical data comparisons. This will expose the festival's structural gains in musical and social parallel.

Key Words: Chorus music, human-society and music, Türkiye Chorus Festival.


GİRİŞ


Eğitim, insan için yaşamın en temel ihtiyaçlarının başında gelmektedir. Eğitim bireysel, yaşamsal ve kültürel alanda bireyin zenginleşmesini sağlar.



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Mete Gökçe

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Yazı Tarihi: 9 Aralık 2015 Çarşamba



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Bu derin mecrada bundan böyle koro müziği yazılarımla sizlerle birlikte olmaya, kalemim döndükçe yazmaya çalışacağım. Kusurlarım olursa şimdiden affola.
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Mete Gökçe

Konya'dan, İstanbul'dan İzlenimler...

Yazı Tarihi: 11 Mart 2016 Cuma



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Konya her zaman ulvi yapısıyla derin sevgi duyduğum bir yerdir. Mevlana ve Şems kültüründe doğan bir sevgi öncelikle. Müzik , sevgi .. Koro ve Sevgi ! Yer de Konya olursa duyularım ve ruhum kendiliğinden daha bir haske adım attırdı. Tabii ki burun

TÜM ORK
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Günün Sözü
"Dünya hükümeti kurulmazsa, insanlık bitecek..."
(Stephen Hawking)

EVDE KAL TÜRKİYE


Musiki Dergisi

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Yazar Detayları

Mete Gökçe
Türk Madrigali var mıdır?..
Yazı Tarihi: 9 Nisan 2016 Cumartesi



Ana vatanı İtalya olan madrigaller koro müziğinde 14. yy dan başlayan 16-17. yy'lara kadar uzanan önemli bir türdür. Pastoral yapının aşk ve erotizm duyularını işleyen güçlü bir dil ve o dili ifade edecek armonide, ezgide güçlü yazımı gerektiren genellikle dilini şairlerden alan hicivli mizahi bir yazım.

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Türkiye akademik müzik hayatındaki içsel çatışmalar bize tarihimizin bir mirasıdır...





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Nete Gölçe

“Koro şefi ne iş yapar?” diye sorduğumuzda tek bir cevabı var mıdır? Hayır... O kadar çok anlamı var ki; ayrı bir kitap konusu oluşturur. Ancak, en başta; bestecilerin eserlerinin seslendirme sorumluluğunu üstlenerek, kendi süzgecinden, kendi müzik hislerinden ve becerilerinden (yani tecrübesinden) geçirerek, koristlerinin yüreklerine ve seslerine serpmek, müziğe can verecek dokunuşlarda bulunmak... İşte bu; adeta bir sihirbazlık gerektiren maharettir, bir koro şefi için en önemli özelliktir. Korolar; çocuk, genç, büyük demeden, toplu bir şekilde müziğin aktarılmasında büyük bir ifade gücüne sahip sivil ve sesli toplum örgütleridir. Şarkıların, korolardaki büyük ifadesi, enerjisi...



Ahter Destan,
ülkemizin koro virtüözü,
adeta bir koro sihirbazı



Yaz aylarında ülkemizin büyük bestecilerinden Muammer Sun'un çocuk şarkılarının albümleştirildiği 'Nesilden Nesile Çocuk Şarkıları' CD'si yayınlandı. Doç. Ahter Destan'ın yönetiminde Kültür Bakanlığı Çocuk Korusu bu CD'de önemli bir başarı çizgisi yakaladı. Bu başarının ortaya çıkış sürecini, çalışmaların arka planını, felsefesini, amacını, projenin baş aktörlerden Koro Şefi Doç. Ahter Destan'dan öğrenmek istedik. Girişte belirttiğim iki özelliği mükemmel bir şekilde ortaya koyan Ahter Destan; ülkemizin koro virtüözü, adeta bir koro sihirbazı! Onun parmaklarının ucundan adeta, insanlar "herkesin eşit ve mutlu olduğu" bir ülkede geziniyor.

Ülkemizde niteliği yüksek, bu yapıda ortaya çıkan kayıtlar maalesef pek az, hatta neredeyse yok! Bu kayıtların albüm olarak yayınlanması; ülkemiz için birçok açıdan büyük bir ihtiyaçtı. Büyük bir emek ürünü ve bizlere hediye olan çalışma; aynı zamanda bu işin nasıl yapılacağına dair çok kıymetli bir örnek... Dünya ve ülkemiz koro müziğinde büyük bir ustalığa sahip olan sayılı isimlerden biri, Koro Şefi Doç. Ahter Destan'dan; bir ustanın 'bilgi ve

duygu' penceresinden bakarak, albüme dair aktardıklarına göz atalım...

Çocukların ve büyüklerin kalbini ısıtmak için

Muammer Sun'un 'Nesilden Nesile Çocuk Şarkıları'nı hazırladınız ve geçen aylarda yayınlandı. Çocuklara armağan ettiğiniz bu CD'nin hazırlanış süreci nasıl oldu?

Bu CD'yi "dünyaya getirmek" için 9 yıl bekledik. 9 ay hamilelik gibi, ama bu tam 9 yıl, bir müzik bebeği için bile oldukça uzun bir süre... Ancak, iyi ki öyle olmuş, zira muhteşem bir zamanlama ile 100. Yıl armağanı oldu. Herkesin yüreğine damgasını vuran bir bestecinin, Muammer Sun hocanın, sözcüsü olmak çok büyük bir sorumluluk ve ayrıcalık. Hatırlarsınız, 'Kurtuluş' filmi bu bestecinin müziği ile akıllarda ve yüreklerde yer etti. Onun çocuk şarkıları ise hâlâ büyük – küçüklerin ağzından düşmüyor.

CD'yi Kültür Bakanlığı Çocuk Korusu ile hazırladınız. "Kültür Bakanlığı" denildiğinde hazırlanış sürecinin kolay olabileceği akla geliyor. Ama sanırım pek öyle olmadı.