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Historical Development Of Public School String Education In The United States And Connections With Turkey

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Abstract. The origins of string instruction in the United States (particularly at public schools) date back to the 1800s. A flourishing interest in string pedagogy during the second half of the nineteenth century motivated American music educators to adopt and develop methods originating in Europe. Lewis Benjamin, Charles H. Farnsworth, and Albert Mitchell were among the first educators who systematically introduced string instruction methods to American students. Later, pedagogues such as Joseph Maddy and Paul Rolland made significant contributions to the improvement of string education nationwide. Organizations such as the Music Educators National Conference (MENC), the National School Orchestra Association (NSOA) and the American String Teachers Association (ASTA) were instrumental in coordinating the implementation of string methodologies.

This first section of this study provides a historical overview of the development of American string education from the late 1800s to the current time. Discussions of important figures in the string teaching area are presented, and the current status of public school string education in the United States is examined. The second section provides a historical overview of the development of string education in Turkey. The final section illuminates connections with the United States and Turkey regarding the improvement of string education. Recommendations for the enhancement of

string education in Turkey are stated, based on the applications of current methods in music education.

Key Words: American string education, string education in Turkey.

Özet. Amerika Birleşik Devletleri'nde (özellikle devlet okullarında) yaylı çalgı eğitimi 1800'lü yıllara dayanmaktadır. Yaylı çalgı eğitimine karşı büyümekte olan ilgi, Amerikan müzik eğitimcilerini 19. yüzyılda bu alanda Avrupa'da ortaya çıkmış olan metotları adapte etmeye ve geliştirmeye yönlendirmiştir. Lewis Benjamin, Charles H. Farnsworth ve Albert Mitchell yaylı çalgı eğitimini Amerikalı öğrencilere ilk olarak sistematik bir şekilde tanıtan eğitimciler arasındadır. Daha sonra Joseph Maddy ve Paul Rolland gibi diğer pedagoglar da yaylı çalgı eğitimine önemli katkılarda bulunmuşlardır, Music Educators National Conference (MENC) [Müzik Eğitimcileri Ulusal Konferansı], National School Orchestra Association (NSOA) [Ulusal Okul Orkestraları Birliği] ve American String Teachers Association (ASTA) [Amerikan Yaylı Çalgı Öğretmenleri Birliği] yaylı çalgı metotlarının etkin bir şekilde uyarlanması ile ilgili organizasyonu sağlamışlardır.

Bu çalışmanın ilk bölümü 1800lü yıllardan günümüze değin Amerikan yaylı çalgı eğitimi hakkında tarihî bilgi vermektedir. Burada, bu alandaki önemli isimler hakkında bilgi verilmiş ve Amerikan devlet okullarındaki yaylı çalgı eğitiminin günümüzdeki durumu incelenmiştir. İkinci bölüm Türkiye'deki yaylı çalgı eğitiminin gelişimi hakkında tarihî bilgi vermektedir. Son bölüm Amerika'da ve Türkiye'deki yaylı çalgı eğitimine her iki ülkedeki gelişimi ile ilgili olarak ışık tutmaktadır. Ayrıca bu bölümde, yaylı çalgı eğitiminin yeni metotlar temel alınarak Türkiye'deki okullarda yaygınlaştırılmasıyla ilgili öneriler bulunmaktadır.

Anahtar Kelimeler: Amerikan yaylı çalgı eğitimi, Türkiye'de yaylı çalgı eğitimi.

INTRODUCTION

The first examples of string education in a class setting in America date to the 1850s. During this period, string education was carried out by singing school masters who also taught musical instruments. The common approach to string education can be characterized as private instruction. During this time Lewis Benjamin was one of the first influential figures in string education. Beginning to teach private lessons in 1847, he published his own

method book *The Music Academy* in 1851 and operated a free violin school in New York in 1877. Benjamin, as well as other string instructors, used mainly folk tunes and dance tunes in his teaching method, although sacred music was used in singing schools at that time. It was after the end of the Civil War that the interest in instrumental music among the American public began to grow, and the main reason for that was traveling bands and orchestras. During this time period, the reason that bands and orchestras became popular was because the Civil War ended and public had the opportunity to have more interest in music. Therefore, traveling bands and orchestras were the answer for this demand by the public. Increasing public interest led to the establishment of conservatories, which were established in New England, Peabody, Oberlin, Boston, Chicago, and Cincinnati at first, were in European type. At this time, Theodore Thomas was an important figure because of founding the Chicago Symphony Orchestra as his most significant contribution to the musical life in America. He also conducted New York Philharmonic Society, which also helped flourishing a new period in music in the United States. Moreover, large festivals and celebrations helped many people to have interest in instrumental music in the late 1800s.

The Benjamin family and other string educators were operating free violin schools in New York, Philadelphia, Camden, Pittsburgh, Cincinnati, and Chicago, and the Benjamins decided to hold annual *Children's Carnivals* in Brooklyn and other cities. These carnivals would consist of choirs of 1500 members and orchestras of 300 or more members, and they often played to large audiences. American conservatories established at this time period were based on European counterparts and teachers were either European or trained in Europe. Also, the repertoire studied at the conservatories was European art music. The first conservatories were in New England, Peabody, Oberlin, Boston, Chicago, and Cincinnati.

1878-1900

Although vocal music had been included as part of the school curriculum in American public schools since its introduction into secondary schools in Boston, Massachusetts in 1837, string instruction was not offered until much later in the nineteenth century. After-school orchestras at high schools did exist as early as 1878 in the midwestern and northeastern sections of the country. The first elementary school orchestra was organized at Nathan Hale School in New London, Connecticut, in 1896, and met after school as an extracurricular activity.

By 1898, the Richmond, Indiana, schools began to offer high school orchestras as part of the regular school curriculum. These orchestras

presented a series of concerts that inspired other musicians to establish school orchestras. Once orchestras had been added to school curricula, the need for beginning instrumental classes became apparent. Paul Grover describes this condition as follows (Grover, 1960: 15):

Soon after the first orchestras came into being, ambitious directors and teachers became interested in enlarging their groups and achieving and maintaining complete and balanced instrumentations. It was this motive which underlay the initiation of group instruction in instruments.

1900-1918

The roots of American public school string class instruction can be traced directly to the Maidstone Movement in Britain. Robin K. Deverich discusses this movement as follows (Deverich, 1987: 40):

This group violin-teaching program for children was created by T. Mee Pattison who was music advisor for the London-based J. G. Murdock music publishing and instrument manufacturing company. The first classes were held at the All Saints National School in the town of Maidstone in Kent, England in 1897. The company provided the students with a violin outfit and a method book called *The Maidstone Violin Tutor* for 30 shillings. Teachers' salaries were paid directly by the students and classes were held either at lunchtime or after school for 30 to 60 minutes. Class size ranged from 12 to 20 students. All classes learned the same music so they could be combined for concerts. This method was used in schools throughout Britain until it was discontinued in 1939 at the outbreak of World War II.

Charles H. Farnsworth, who was a professor of music education at Columbia University, introduced the Maidstone Movement to American music teachers after he had observed the string classes in London while on a sabbatical leave in 1908. He described these classes in his report at the Music Teachers National Association Conference in Rochester, New York in 1908 as follows (Birge, 1966: 189-90):

I heard a concert given by the school orchestras in and about London in Alexandra Palace, where fourteen hundred and fifty youthful instrumentalists took part. It is astonishing to see what can be done under these conditions. The idea of teaching the violin in classes strikes one at first as almost impossible, but

here is a movement where just this thing is done, not in school time, but outside, yet under the direction of the school authorities. For instance, if a principal wishes to organize a school orchestra, he needs only to write to Murdock and Company, dealers in musical instruments, and they will supply him with circulars to distribute among the parents and will help him in organizing his classes. They will also supply the instruments and music, and even a teacher, if desired. The Murdock Company has probably sold nearly a half-million violins as the result of this movement in England, Scotland and Wales. At the same time they have stimulated musical endeavor in thousands of homes... Three half hours taken out of the noon recess is a common time for practice. As the same books and charts are used in all the orchestral classes, the child moving from one district to another loses nothing. In from six to eight months a beginner is able to play the accompaniments in the school music, and in the second year exhibit work may commence. It is estimated that in London alone there are over three hundred of these violin classes, with an average membership of twenty-five and that there is scarcely a town throughout England where there are not one or more classes.

Farnsworth's description of the Maidstone Movement at this conference made a strong impact on Albert Mitchell, who was the assistant director of music in the Boston Public Schools at that time. He took a leave of absence in 1910 to travel to England to observe the string classes himself. After his return in 1911, he established the first public school violin class at the Thomas K. Hart School in South Boston. The classes were similar to the ones he had observed in England in that

1. There was an average of 15 students in each class,
2. Large visual charts were used,
3. Piano was used to provide harmonic accompaniment, and
4. Fingerboard markers were used to help develop accurate intonation. (Deverich, 1987)

The Boston Public schools became the first school district in America to offer group violin classes as part of the regular curriculum in 1911.

Mitchell authored the first two American string class method books in 1912 as follows: *The Mitchell Class Method* and *The Public School Class Method for the Violin*. These books were similar to *The Maidstone Violin Tutor* in

that they included photographs of the correct violin and bow holds and tuning instructions. They differed from the former in that they included double stops, pizzicato and minor scales. Mitchell describes how he adapted *The Maidstone Violin Tutor* for use in American public schools as follows (Birge, 1966: 190-92):

Upon my return home, in 1911, filled with enthusiasm and with a determination to do what I could to keep pace with the activities in Europe, I received permission from the Boston School Board to organize violin classes upon my own responsibility and in my own time. They were held after school hours from four to five o'clock. No fees were asked. Five classes were formed, each having from sixteen to twenty pupils. The textbooks came from England. The children brought their own violins. Some had no bridges, many had no strings, and the bows in too many cases were of the shape familiar to Robin Hood. At the end of the school year a demonstration was given from which I learned many things. After the second year the director of music procured permission for me to leave my High School work, and to devote all my time to instrumental instruction. Classes were formed in many districts and were given a standing by being recognized as part of the regular schoolwork. I gave a lesson once a week in all classes, and grade teachers were trained and paid to act as my assistants and to give a weekly review of my work. No expense was incurred by the pupils beyond providing their own violins. The books as authorized textbooks were furnished by the city. A weekly practice card, which had to be signed by the parent, showed me whether the pupils had practiced half an hour each day at home. Very soon unexpected difficulties were encountered. The imported textbooks, for example, failed to satisfy the desire for a sound pedagogical basis of teaching. The early training in normal school and university was ever recurring to me. It appeared imperatively necessary to devise a better textbook, so, with this in view, I spent much time and several quires of music paper in writing new exercises and pieces and trying them out in the classroom to note the children's reaction. Thus, I wrote a *Class Method for the Violin*.

Mitchell's work in Boston led to a tremendous increase in the number of school string programs, and by 1918 schools in several parts of the United States offered string instruction as part of the regular school curriculum.

During this same time period, high school orchestras began to flourish in the midwestern section of the country. Although interest in string orchestras had increased dramatically, it was still not offered as an accredited subject in many schools. Edward Bailey Birge describes this as follows (Birge, 1966: 196):

The attitude of the principals was cordial to it as an extra-curricular activity, and they valued the added prestige the orchestras gave their schools, but they did not see in them enough educational value to justify putting them on an accredited basis. It was at least a decade and half before they won a place in the curriculum with rehearsals taking place during school hours and with credit given for the work. By that time, indeed, orchestra contagion had spread far and wide, and had gained general acceptance as something desirable and worthwhile. In fact, from the inception of the instrumental movement in the schools there has been no retrogression or curtailment in its activities, but on the contrary a constant and rapid growth.

This situation gradually began to change in the second decade of the twentieth century.

1918-1929

String instruction was offered in school districts throughout the United States during this time period. While Mitchell's methods were still used in some public schools, many other class method books were written. These ranged from homogeneous methods for like instruments to heterogeneous methods that were designed to teach different instruments at the same time. Approximately 60 string class methods were published during the 1920s (Sollinger, 1970: 165).

Three movements occurred in the 1920s that led to the expansion of school orchestras as follows:

1. The music contest movement,
2. The all-state and national orchestra movement, and
3. The founding of the National High School Orchestra and Band Camp.

The music contest movement began in the Middle West and owes its inspiration to the Welsh miners who settled there before the civil war. They established *eisteddvods* or *music contests* in several centers. The one in Emporia, Kansas, was the immediate ancestor of the first public school

music contest that was held in 1912. The first national orchestra contest was held at the University of Iowa in 1929. Paul Grover attributes the growth of school orchestras directly to these contests and states as follows (Grover, 1960: 66):

...Nonetheless, there can be little doubt that the great increase in numbers of schools orchestras, as well as the high quality of performance of some organizations during the 1920s was due in large measure to widespread contest activity.

The first all-state orchestra performed at the State Teachers Conference in Indianapolis, Indiana, in 1922. Within a few years, 24 other states had also organized all-state orchestra festivals (Griver, 1960: 61).

In 1926, Joseph Maddy organized the first National High School Orchestra and arranged for it to perform at the Music Supervisors National Conference in Detroit, Michigan. Richard J. Colwell describes the impact this ensemble's performance had on the audience as follows (Colwell, 1969: 9):

He [Maddy] advertised in music journals and from 400 applicants selected 238 students for the [first National High School] orchestra. The program for the [Music Supervisors National] Conference was of such quality that Maddy was invited to form a second national student orchestra to play for the 1927 Dallas meeting of the Department of Superintendence, the official national organization of school superintendents. The audience of school superintendents was highly impressed by the orchestra's performance and passed this resolution: "We would record our full appreciation of the fine musical programs and art exhibits in connection with this convention. They are good evidence that we are rightly coming to regard music, art and other similar subjects as fundamental in the education of American children. We recommend that they be given everywhere equal consideration and support with other basic subjects." This resolution resulted in the initiation of hundreds of instrumental programs in schools across the country... The result of Maddy's orchestra coincided with the proper cultural and social conditions of the time to bring about music's firm establishment in the schools.

In 1928, Maddy organized the third National High School Orchestra to perform at the Music Supervisors National Conference in Chicago, Illinois. That same year, with Thaddeus P. Giddings, he founded the National High School Orchestra and Band Camp at Interlochen, Michigan, to provide a

permanent home for this ensemble. This camp was designed primarily for high school musicians. Theodore F. Normann describes the camp as follows (Normann, 1941: 20):

There had been for some time a definite feeling on the part of both the players and those concerned in the organization of these huge orchestras that the enthusiasm and spirit which they aroused should be fostered and developed, that some plan should be devised whereby the orchestra could meet together for a sufficient period to develop a compact, sensitive ensemble.

The camp became so successful that other summer music camps were established in different sections of the country at various universities. Another important development in public school string teaching during the 1920s was the foundation of the Committee on Instrumental Affairs by the Music Educators National Conference. C. M. Tremaine, the director of the National Bureau for the Advancement of Music, believed in the educational value of instrumental music education and was appointed director of this Committee. A list of the committee's activities is as follows (Normann, 1941: 21):

1. The development of state and national contests for bands, orchestras, soloists, and small ensembles.
2. Organization of the National School Band Association and the National School Orchestra Association.
3. Cooperation with publishers in providing suitable material for school orchestras, bands, and small ensembles.
4. Improvement of methods for conducting and judging contests.
5. Publication and distribution of bulletins and reports.
6. Defining aims and objectives of instrumental music.
7. Promotion of all-city, all-county, and all-state festivals.
8. Making a graded list of materials for school bands, orchestras, and small ensembles.

1930-1940

Two important events occurred in the United States during the 1930s that made negative effect on the development of string education. The first was the great economic depression and the other was the development of talking motion pictures. Since string players were no longer needed for movie

theater orchestras and most people could not afford to attend symphony orchestra concerts, many string performers became unemployed. The majority of these musicians became certified to teach in the public schools and helped develop new string programs. String programs continued to grow during the early 1930s and orchestras held a place of preeminence in most schools.

By the late 1930s, school bands had gained more importance and popularity than school orchestras. A comparison of the enrollment of school orchestras and bands in music contests illustrates this decline as follows: In 1930, 935 bands and 650 orchestras were registered for the contests; in 1940, 436 bands and 88 orchestras were enrolled (Grover, 1960: 98).

In 1939, The Music Educators National Conference identified two possible reasons for the decrease of public school string programs as follows (Grover, 1960: 98):

1. There was a critical shortage of public school string teachers, and
2. Bands were associated with school athletic programs.

1940-1950

The number of school orchestras continued to decline during World War II because of the role bands played in building a national spirit. An article by William Hoppe in a 1943 *Music Educators Journal* points out this connection as follows (Hoppe, 1943: 15):

I think the country at the present time is band-minded. Partly this is due to the war situation; we want to be stirred up, to find the emotional patriotism that is awakened in us by spirited marches and songs...Even before the war, however, the public was becoming band-minded. Commercial interests were ballyhooing the marching band and emphasizing the display angle of the band.

Another factor that led to the decline of string programs was the scarcity of adequately trained public school string teachers and suitable string teaching materials. Gilbert Waller points out this problem as follows (Waller, 1942: 32):

Foremost of all the problems of teaching orchestra playing is the lack of adequately trained teachers. The music departments of our universities and teachers colleges are still staffed with specialists who are highly proficient and excellent private

teachers. But almost without exception, these fine musicians have never taught in the public schools.

In an effort to solve this problem, The Music Educators National Conference established a String Instruction Committee in 1946. This committee developed a set of recommendations for string teacher education as well as standards for quality school string instruction.

Perhaps the most important event that occurred during this time period was the foundation of the American String Teachers Association (ASTA) in 1946. By 1949, the membership in this organization had grown to more than 500 string teachers. This organization became quite active in the 1950s and had a positive effect on public school string programs.

1950-1960

Between 1950 and 1960, string programs were added in school districts throughout the United States. In addition, many colleges and universities added string teacher education courses which resulted in a dramatic increase in the number of trained string teachers. String instrument manufacturers also developed smaller size instruments for school use.

This growth of public school string programs was largely due to the efforts of the MENC String Instruction Committee and the ASTA National String Planning Committee as follows (Attwood, 1996: 58-59):

1. In 1951, the first issue of the *American String Teacher* was published. This journal provided string-teaching articles for both private and public school string teachers.
2. ASTA sponsored yearly summer workshops and clinics for public school string teachers.
3. The MENC String Instruction Committee published a series of reports that dealt with various aspects of public school string teaching.

The MENC report titled, "Improvement in Teacher Training Curricula in Strings," stated that all future public school string teachers should possess the following knowledge and skills ("Improvement in Teacher Training Curricula in Strings" 1957):

1. A knowledge of the basic pedagogical principals upon which string instrument teaching rests.
2. An understanding of procedures for successful classroom teaching of strings in homogeneous and heterogeneous groups.

3. A knowledge of string instructional materials for individual and group instruction.
4. An understanding of the mechanics of string instrument construction, care, minor repair, and alignment.
5. A knowledge and understanding of educational psychology, principles of guidance and other phases of the general learning process.
6. An understanding of the ways and means of advancing the string program in the school and the community.
7. Adequate performance skills on violin, viola, cello, and string bass.

The formation of the National School Orchestra Association (NSOA) in 1958 also contributed to the growth of school orchestras during this time period. NSOA's mission was "to further the development of school orchestras in the United States by increasing the status and quality of school orchestras to than that of school bands." (Palmquist, 2000: 1). NSOA merged with ASTA in 1998.

1960-1970

Many drastic social changes occurred in the United States during the 1960s. The middle class continued to move to the suburbs, and increasing economic disparity developed among the socio-economic classes. This movement away from the cities led to a dramatic decline in funding for urban schools. Michael Mark points out this problem as follows (Mark, 1978: 81):

Despite the problems of urban education, expenditures for education during the 1950s were about the same in the large cities as in their suburbs. By 1962, the cities were spending an average of \$145.00 less per pupil than their suburbs. This state of affairs reflected the growing disparity between cities and the suburbs.

The United States Congress passed the Elementary and Secondary Education Act (ESEA) in 1965 (P. L. 89-10) to strengthen the education of culturally disadvantaged children in the cities. This law authorized more than \$1.3 billion be spent for such purposes. It consisted of sections called *titles* that were concerned with different aspects of public school education. Title I of this act provided funds for school districts to establish programs to equalize educational opportunities for children of low-income families. Many school districts used these funds to implement music programs. For example, approximately 414, 000 children in New York City participated in federally funded music programs during this time period (The National Council on the

Education of Disadvantaged Children, *Fourth Annual Report, Title I-ESEA* 1969: B 9-12).

Title IV of the ESEA also provided funding for university related research. One of the 48 sponsored music research projects was Paul Rolland's String Research Project at the University of Illinois in Urbana, Illinois. The study was conducted from 1966 to 1970 and produced 20 films with matching manuals on all aspects of elementary string instruction (Rolland, 1974: 1).

ASTA sponsored two projects in the 1960s that had far reaching effects on public school string education. The first of these was the establishment of an Orchestra Day at the Midwest International Band and Orchestra Clinic. The other was the sponsorship of the Suzuki tour group to perform at the ASTA Conference in Philadelphia, Pennsylvania, in 1964. They also sponsored a series of Suzuki workshops in different parts of the United States and arranged a Talent Education tour to Japan to observe Shinichi Suzuki's teaching.

1970-1980

String programs began to lose ground in the mid 1970s due to the economic recession that occurred in 1974. Because of the changes in the terms of Title I in 1973, music and art programs only continued to be funded if they helped the development of basic skills such as reading and mathematics. Michael Mark describes the circumstances during this period as follows (Mark, 1986: 17):

Earlier in the seventies, as awareness of the situation was beginning to grow, an accountability movement developed. Various accountability devices in many school districts were implemented as a panacea for declining performance by students and teachers. Although it did not prove to be a cure, the movement helped to clarify the goals and objectives of education and provided a needed tool to measure the educational growth of individuals and effectiveness of the educational system. Later in the decade, as the public became increasingly aware of the continuing decline of its educational system, there began to be heard calls for reform from educators and from spokespersons for business, industry, the military, and the general public. The desire for reform developed into a "back-to-basics" movement, a somewhat nebulous attempt to restore the schools to their old practices of requiring study of "basic subjects," eliminating "frills," and expecting reasonably high standards of students and teachers.

In addition to this, Scholastic Aptitude Test (SAT) scores continued to decline in the 1970s and the public was no longer willing to pass bond issues to support failing schools. Many school districts were forced to eliminate their string programs due to these funding cuts. For example, California eliminated most school music programs in 1976 because of budget shortages due to the passage of Proposition 13 (Dunn, 1979: 18). At the same time that school string programs were being eliminated, private Suzuki string programs were growing throughout the United States. Most of the students in these programs were from upper-income families.

1980-1990

The economic situation continued to deteriorate in the 1980s due to high inflation, high unemployment, and high property taxes. Taxpayers refused to pass bond issues to support the schools and more string programs disappeared from the public schools. To add to these funding problems, the federal government passed The Education Consolidation Act (ECIA) in 1981, which reduced federal aid to education by twenty-five percent. A 1983 congressional report stated “the arts were no longer considered a priority by state or local school districts.” (Jensen, 1992: 72). By 1989, less than 16.7% of the school districts in the United States offered orchestra (National Endowment for the Arts, Research Division. *Sourcebook of Art Statistics: 1989, 1992 Addendum* 1992: 3-4).

To combat this situation, ASTA established a Public School String Task Force in 1986 that was comprised of eighteen experienced public school string teachers. This group created a Hotline that string teachers could call for advice when their programs were threatened.

1990-2000

The 1990s were marked by a rebirth of string programs in many school districts as a result of the rising economic prosperity among the middle and upper classes. ASTA was involved in several projects during this time period that had a major impact on the future of public school string education. These projects are listed as follows (Gillespie, 1998: 6):

1. In 1972, The Task Force published a Crisis Handbook for Threatened String Programs.
2. In 1993, The Urban Outreach Program was established to provide string instruction to children who would not otherwise have the opportunity to learn to play a string instrument. This program provided grants as money for new string programs.

3. In 1995, The School Task Force created a string teacher recruitment brochure that described the merits of public school string teaching as a career choice.
4. In 1997, the first national symposium on string teacher training was held at the Ohio State University School of Music. The purpose of this symposium was to produce a document of national standards, describing the skills, competencies and knowledge necessary for successful string orchestra teaching in the schools. Suggested revisions of The National Association of Schools of Music (NASM) requirements for string orchestra teacher preparation were also developed at the symposium and presented to NASM for adoption.
5. In 1998, ASTA with NSOA published the *Standards for the Preparation of School String and Orchestra Teachers*.

The Present

Two areas of concern still plague American public school string education. The first is the critical shortage of qualified string teachers and the other is economics. ASTA applied for and received a major grant from the U.S Department of Education in the year 2000 to fund a National String Project Consortium. Twenty-six string projects were set up at universities throughout the United States to train undergraduate string education majors. It is expected that 2500 future string teachers will graduate from these programs in the next ten years.

ASTA also appointed an Alternate Route Certification Task Force to examine non-traditional routes that could be used for string teacher certification. Three broad certification categories were created as follows (Racin, 2000: 48-56):

1. Internship programs: Non-traditional students complete coursework for a post-baccalaureate or master's degree program and then are hired by a school district. After a successful provisional period, the candidate is awarded regular certification.
2. District-Based Training Programs: These programs are administrated at the local school district level and are taught by district personnel on school premises, rather than at a university. After a long intensive training period in pedagogical methods, candidates are placed in teaching jobs.

3. Eminence Certificates: These certificates are awarded to individuals who are accomplished in their field and have a great deal of content specialty knowledge that can be shared with students.

Since many string programs are eliminated when there are economic down turns, perhaps the best solution to this problem is to train non-string majors to teach strings in the public schools. By the year 2030, it is predicted that the minority student population in the public schools will be at least fifty percent of the total school population (United States Department of Commerce. *Population Projections of the United States by Age, Race, and Hispanic Origins* 1993: xvi-xviii). Less than one percent of these children currently have access to string instruction in the public schools (Smith, 2000: 97). This issue clearly indicates that string teachers need to find, reach and teach these children.

Historical Development of Public School Education in the Republic of Turkey

On March 3, 1923, *Resmi Gazete* (The Official Gazette) published the “Tevhid-i Tedrisat Kanunu” (“Law on Unification of Educational Institutions”). This article called for the unification of all educational institutions under the control of the Ministry of National Education. The primary reason to implement this law was the abolition of religious instruction in all schools. This action was extremely important to the development of secularism in modern Turkey. İlhan Başgöz and Howard E. Wilson (1968) describe the new educational system as follows:

After the establishment of the Turkish Republic, the new government began to search for a general system of education. Previously, the Ottoman Empire had included diverse religions and nationalities. After the collapse of the Empire, the new Turkish government began to develop a national system of education. Some of the biggest difficulties faced by the new government were an insufficient number of schools and teachers, a high illiteracy rate, and a lack of sufficient funds. (p. 55)

Atatürk was enthusiastic about gathering role models for the new educational system in Turkey. He invited renowned educators from other countries to visit Turkey and offer their suggestions for educational reform. Among the notable scholars who visited Turkey were John Dewey from the United States in 1924, Alfred Kühne from Germany in 1926, Omar Buyse from Belgium in 1927, and a team led by Walter Kemmerer from the United States in 1933. Another important educational reform initiated by Atatürk

was the Latinization of the alphabet. The new government strongly supported this transformation, and the Turkish adaptation of the Latin alphabet became mandated by law on November 1, 1928. The name of Atatürk's governmental party was *Cumhuriyet Halk Partisi* or CHP (the Republican People's Party), later considered to be a left-wing party because of its emphasis on socialized institutions in government. Atatürk served as the president of modern Turkey until his death on November 10, 1938. After his death, İsmet İnönü became president. There was still only one party in Turkey until January 7, 1946, when two Parliamentary deputies established the *Demokrat Parti* or DP (Democrat Party) and came to power in 1950 after the first elections in Turkey. This date marked the end of the one-party era and the beginning of the multiparty period.

The 1950s in Turkey were characterized by political and ideological conflict. Although Atatürk separated religion and politics from each other, the Islamic religion still played a major role in Turkish society, particularly in small villages. Increased migration from rural areas to urban districts also increased tensions among the various minority subpopulations. In addition, radical students became increasingly active during this period and they contributed to the pervading atmosphere of social chaos. The DP, which espoused religious and conservative ideals, became the voice of these minority groups.

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

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

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

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

Historical Development of Teacher Education in the Republic of Turkey

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

The education of secondary school teachers also became an important issue during the Republic Period. The government founded the secondary teacher training schools in 1924 to improve this area of education. These were *Yüksek Muallim Mektebi* (Higher Teacher School) and *Musikî Muallim Mektebi* (Music Teacher Training School). Two years later, *Gazi Yükseköğretmen Okulu ve Eğitim Enstitüsü* (Gazi Secondary Teacher School and Training Institute) was founded.

Although great strides were made in educational reforms in the first decade of the Republic, education was still deficient at all grade levels and severe

teacher shortages continued to create challenges for educational progress. Bill Williamson (1987) describes this situation as follows:

Illiteracy rates remained very high in Turkish cities, towns, and villages. Many villages had no schools, and a critical shortage of qualified teachers remained for many years. To lower illiteracy rates and improve conditions in the villages, the government established new village schools that all citizens between the ages fifteen and forty-five were required to attend. (pp. 95, 97)

Many people who attended these schools learned how to read and write. In addition, a *Halkevi* (People's House) was established in every city, town, and village. The main purpose of People's House was to educate illiterate Turkish citizens. These institutions were supposedly based on the principles of nationalism, but in reality they became centers for bureaucrats. Few of the uneducated people in the villages, towns, and cities viewed them as viable activity centers. Since the People's Houses did little to reduce the overall illiteracy level, the government replaced them with *Köy Enstitüleri* (Village Institutes) in 1940. The purposes of these institutions were to reduce the number of illiterate people, raise the overall educational level in the villages, and train teachers to work at elementary schools. It was hoped that these institutes would help foster the nation's economic development. Unfortunately, they were closed in 1953 for political reasons. Williamson (1987) describes this situation as follows:

The program of village institutes was ended under accusations that they were hostile to religion and that they inspired communism among their students. A more realistic charge was that they were too closely linked to the Republican People's Party [This left-wing party was the government during this time period.]. This was the claim made against them by the Democrat Party [This right-wing conservative party was the opponent party during this time period] in the period of multiparty politics after 1946. It was the Democrats who closed them down by merging them into normal teacher training programs. (p. 101)

In the 1930s and the 1940s, new secondary schools were opened in small towns, high school programs were strengthened, reforms were implemented in higher education, and the number of libraries and publications were increased to improve national education and the training of teachers. In

1937, the first university of the Republic, İstanbul University, was founded to replace the Ottoman Darülfünun.

After the military intervention on September 12, 1980, educational policy also changed. According to the new military government, the only solution was the politicization of education. In this respect, teachers were banned from becoming involved in politics. Yet, this resulted in hostility and ideological divergence. For instance, schools complained about not to be able to perform their ideological role in the spirit of Atatürk's philosophy. Beside public schools, universities have also faced new sets of problems, such as the official change of the functions of the universities. In reality, little had been changed because of *Yükseköğretim Kurulu* (the Council of Higher Education) under what all universities were placed under direct control. Moreover, new national curricula began to be implemented. Nevertheless, because the political ideologies were still influential at universities, academic personnel had great concern about falling standards in Turkish higher education. The necessity to modernize Turkish educational institutions has been a constant theme in Turkish politics since the foundation of the Republic. This remains a priority today. Battles between political ideologies of the right and left still occur within the educational system. Alongside the political divisions in Turkish society and in the educational system, significant steps have been taken toward the modernization of traditional values throughout the country, particularly in rural villages.

Historical Development of Music Education in Turkey

Although official music teacher education began in the Republic period in 1924, the need for music teachers had also been noted in the Ottoman state. After the establishment of higher education institutions for teacher training, the need for music teacher education became apparent. Music was included in the curriculum of the Girls' Teacher Training School in 1875. Other teacher training schools added music to their curricula in 1910.

During the early years of the empire, music took place at *Mehterhane* (military band headquarters) and *Enderun Mektebi* (Palace School to educate state officials). In addition to these, there were two other schools that educated students for religious purposes: *Darül Kurra* (school to teach reading the Koran) and *Darül Huffaz* (school to teach students to memorize the Koran). Music was not taught at any other institutions until 1826. That same year, the Janissaries were destroyed by the Sultan Mahmud II and a new band school (*Muzikayi Humayun*-The Imperial Military Music School) was organized. This school was opened to provide the new army with

drummers and trumpeters to match its mimics and breeches. One of the instructors was the famous Italian opera composer Guiseppe Donizetti (1788-1856), also known as Donizetti Paşa.

In 1917, the first music school *Darül Elhan* (Music School) was opened in İstanbul. The school was closed in 1926, and reopened later as a conservatory in the Republic period.

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

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

The goal of the general music program is to provide basic information and cultivate an appreciation of music for all students. These classes meet for once a week for one hour. The goal of the instrumental/vocal music program is the preparation of professional musicians.

The Historical Development of String Education in Turkey

Since the foundation of the Republic, three types of educational institutions have served string instruction: Anatolian high schools of fine arts at public school level, conservatories, and university music teacher training schools.

Public School String Education

Public school string instruction is currently offered only at the Anatolian high schools of fine arts in Turkey. There is no string instruction at elementary and middle school levels and no group-class instruction at secondary level. All instruction at the Anatolian high schools of fine arts is provided in studio settings similar to the instruction that can be found at the conservatories. After students graduate from these schools they continue their education either at conservatories or university music teacher training schools. Those who attend conservatories usually play in professional orchestras and who graduate from university music schools usually become music teachers.

Anatolian High Schools of Fine Arts

The first Anatolian High School of Fine Arts was opened in İstanbul in 1989. The goals of the music programs at these schools are as follows (<http://www.muzikegitimcileri.net/>):

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

Anatolian high schools of fine arts offer a four-year education for both art and music majors. During the first year of study, the music students take the following courses: English, ear training, solfege, private instrumental and vocal instruction, private piano studio instruction, physical education, and Turkish Literature. They take the same courses for the next three years with of other subjects, such as mathematics, chemistry, physics, biology, history, philosophy, and geography. In addition to these, students at these schools may also take the following courses as electives: Western music history, Turkish music history, Turkish and western musical instruments, orchestra, form and analysis, Turkish/western choral instruction, art history, digital music instruction, psychology, logic, instrument maintenance, and a second foreign language (2005)

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

1. To develop the ability to understand, express, listen, interpret, and create via music [Conceptual development via music.].
2. To develop the abilities of musical effectiveness, musical thinking, listening, and musical creativity [Affective development via music.].
3. To comprehend the basic terms and language of music.
4. To develop a musical repertoire that includes both Turkish and Western Art Music.
5. To instill effective study habits in the students through the discipline of music.

University Music Teacher Training Schools

The first university music school was founded in Ankara in 1924, under the name of *Musikî Muallim Mektebi* (Music Teacher School). The purpose of this school was to prepare music teachers to teach at secondary schools. One of the founders of the Music Teacher School was Prof. Eduard Zuckmayer

(1890-1972), who was a German composer, pianist and music educator. He was invited to organize the foundation of the institution along with the famous German composer Paul Hindemith (1895-1963). Although Zuckmayer stayed in Turkey to teach at the Music Teacher School in Ankara until his death in 1972, Hindemith lived in Turkey for total five months between years 1935 and 1937. In 1938, the school's name was changed to the *Gazi Terbiye/Eğitim Enstitüsü ve Müzik Şubesi* (Gazi Education Institute and Music Branch). This school provided music teacher training until 1978.

The curriculum at the Gazi Education Institute and Music Branch consisted primarily of music theory and instrumental training. Violin, piano, flute and cello were offered and all students were required to learn to play at least one of these instruments. Other courses were gradually added as follows (Yayla, 2004):

1. Music Courses: Music Theory, Harmony, Composition, Counterpoint, Music History, Solfege, Ear Training, Choir, Instrumental Ensembles, Musical Forms, Vocal Studio, Musical Interpretation, Piano Accompaniment, and Instrument Care.
2. General Courses: Turkish Literature, History, Geography, Psychology, Chemistry, Mathematics, German, French, Art, and Rhythmic Gymnastics.
3. Education Courses: History of Education, Psychology of Education, Sociology of Education, and Teaching Methods.

The six-year program of study was divided into four years of preparation for secondary school teaching and two years of preparation for vocational school teaching. All students had to complete this six-year program to become a music teacher.

After 1978, all music teacher training took place at *Gazi Yükseköğretmen Okulu Müzik Şubesi* (Gazi Higher Teacher Education School - Music Branch) whose curriculum was similar to that of *Gazi Eğitim Fakültesi Müzik Eğitimi Bölümü* (Gazi Faculty of Education Music Department). Additional courses were added to the curriculum as follows: conducting, musical analysis, Turkish classical music, traditional folk music, art history, history of Atatürk's principals, and measurement and evaluation.

In 1979, the Ministry of National Education further mandated that the following electives also be added to the curriculum: philosophy of education, educational administration, history of Turkish education, comparative education, educational technology, statistics, and special education. In 1982, the Gazi Higher Teacher Education School Music Branch merged with the

Gazi University Music Education Department and became a four-year teacher training program. The music curriculum was revised again in 1997, and the courses were grouped according to the following specialization areas:

1. Instrumental music education,
2. Vocal music education, and
3. Music theory.

Some new courses were also offered such as Turkish folk dances, vocal instruction methodologies, and vocal health.

There are currently twenty-three university music teacher training schools in Turkey that prepare students to teach music at the secondary school level. Some of these schools also offer master and doctoral degrees in music.

Connections with Turkey

Turkish string education has a shorter history than American example. However, the current level of achievement in such education is quite remarkable considering the short period of time. If we look closer, similar problems not only in string area but in general education have occurred (and still happening) in both countries. Particularly in Turkey, education has often been affected by rapid political and social changes. As string educators in Turkey, if we study what struggles that American string educators have been dealing with and how they have created solutions for these issues we can improve such education in our country and make fewer mistakes.

Other than music teacher training departments at universities, Anatolian high schools of fine arts are the only type of public schools that offer string instruction in Turkey, and based on the historical information above, the following recommendations can be made to improve such instruction at these prestigious schools.

1. More string workshops need to be offered to raise the quality level of string faculty and experts in string teaching area [and string teachers at Anatolian high schools of fine arts] should be invited to these workshops to share their knowledge and experience with their Turkish colleagues.
2. A national organization needs to be organized for string professors and teachers in Turkey. This organization should hold annual meetings and should have a journal.
3. More research studies need to be conducted in the string teacher education area and researchers in the area should offer solutions for the existing problems.

4. The Turkish National Ministry of Education and private organizations should be contacted for financial support for the improvement of string teacher education. Grants by the government and different organizations need to be pursued by researchers in the area to upgrade the facilities of university music teacher training schools in both regions.

Few governmental officials and laypersons will acknowledge the importance of string education until professors and researchers in the area conduct more research studies to expose existing problems. String pedagogues must vigorously pursue additional financial support to raise the level of string teacher education in Turkey. It is critical for experts and researchers in string teaching to understand and address the current issues in string teacher education so that necessary reforms become possible (Göktürk, 2008). As another recommendation, an important approach to string education in the future should be a combination of different methods in music education such as Dalcroze, Orff and Suzuki with traditional methods. A hybrid way of teaching strings also creates more interest and success among students. Also, as in the United States, string educators in Turkey should be open minded to learn new teaching methods in the area so that learning and applying different approaches into string instruction will open doors for young string teachers to develop new teaching techniques in such area.

As a larger picture, culture of a society (or of a country) consists of many pieces, such as the way of living, food and customs, and music is a part of this picture. The intersection of two cultures causes many borrowings from each other and music is a part of this. After trials (and errors) of adopting music along with the cultural and social life-style, Turkey has learned what to choose and which foreign models to accept. This lesson took centuries to be learned but, most importantly, Turkey has discovered not being a blind follower of the West but built a clever blend of national identity and culture with that of other countries. I believe that true confidence and peace only come with borrowing and learning experiences from each other along with following nationally distinct paths.

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