Professional Music Education and Employment of Music Teachers in Turkey

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Abstract

Objective of this study is to examine the employment status of the music teachers completing the programs prepared in conformity with the aim of training music teachers at the end of restructuring studies in terms of the qualified manpower output of the programs. Accordingly, answer is sought for the following question; what is the rate of the music teachers who graduate from the Education Faculties, the Conservatories and the Fine Arts Faculties and are appointed to the public positions as music teachers at the end of Public Personnel Selection Exam (PPSE - KPSS)? Descriptive method was used in the research. Statistical information received from different Provincial Directorates of National Education of Istanbul. Some recommendations were presented in line with the findings obtained from these data.

Key Words: Music Teaching Education, Profession of Music Teaching, Employment of Music Teachers

HISTORICAL BACKGROUND

Institutions that Provide Vocational Music Training in Turkey

Today, the institutions that provide vocational music training in Turkey have gathered under the roof of Higher Education Council (YÖK) since 1981. Having three different structures in terms of existence purpose, these institutions are as follows;

- Conservatories
- Music Departments in Faculties of Fine Arts
- Section of Music Teaching, Department of Fine Arts Education in Education Faculties

Conservatories

The history of conservatories, which sustained their education from the Republic Period until today, was summarized by Uçan (1997, p.46) as “it actually started in Ankara State Conservatory that was established within the School of Music Teachers with a western-modern sense in an attempt to train composers and singers in 1936”.

This institution was followed by state conservatories that were established in İzmir in 1958 and in İstanbul in 1969; and the Turkish Music State Conservatory was established in İstanbul in 1975. By this way, the state conservatories, which reached four in number in the 1970s and became subordinated to University Rectorships or Faculties of Fine Arts with rearrangements in 1982, were indicated as the primary higher education institutions that provided the composition and singing training in Turkey in 1983. Uçan (1997, p.46)

The current number of university conservatories in Turkey is 33. 13 of these institutions are the Turkish Music State Conservatories. 13 of them provide the training of western music. On the other hand, the remaining seven conservatories have gathered the departments providing the training of Turkish and Western music under its roof. According to the data of 2012 Student Selection and Placement Center (SSPC), while the number of students admitted to the Turkish Music State Conservatories is 818, the number of students admitted to the Western music conservatories is 1022. (2012 Guide of Student Selection and Placement Exam (ÖSYS)

The establishment objective of conservatories is to “preserve, sustain and spread the cultures and arts of music, theatre, opera, ballet in our country, process and develop the national accretions in these fields, approach the traditional accretion within the modern

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universal sense, and train intelligent, investigative, creative, interpreter, superintendent and instructive artists, who are highly authorized in their branches”.

**Music Departments in Faculties of Fine Arts**

It is aimed to train artists in different branches of music departments of universities that are called Faculty of Fine Arts or Faculty of Art and Design, make the artistic structure of the society universal, constitute the senior staff in art and industry, and train authorized and well-informed personnel for the next generations.

The number of Music Departments of Faculties of Fine Arts reached 12 at universities in 2012. The number of students in these departments is 410. (2012 Guide of SSPE-ÖSYS)

**Section of Music Teaching, Department of Fine Arts Education in Education Faculties**

Faculties of Education of Universities sustain their existence as the Departments of Fine Arts Education, Music Teaching. They are based on the ground of the school, which was established as the first Music Teaching School of the Turkish Republic in an attempt to train classroom music teachers for primary and secondary schools in Ankara in 1924. Their number has increased with each passing day in different geographical regions of Turkey, depending on the Ministry of National Education and under the roof of Teacher’s High Schools within the historical process. They have been sustaining the mission of training music teachers within universities since 1982. They continued training music teachers as the independent departments of universities until 1997 and were integrated as Departments of Music Teaching, Art - Craft Teaching under the name of the Department of Fine Arts Education as a result of the reconstruction works, which were performed by Faculties of Education in 1997.

The distribution of Departments that train Music Teachers in Turkey according to Universities is as follows;

There is a total of 24 Departments of Music Education at 24 Universities. According to 2012 Guide of SSPE, the number of students who were admitted to all of the departments is 825 is 2012.

**INTRODUCTION**

Examining the establishment objectives of the aforementioned institutions, it is seen that they aim to produce labor force for theoretically different business lines in the field of music. However, some different conditions are encountered in practice. The graduates of conservatories and Faculties of Fine Arts have been and are still being appointed to the profession of music teaching, as well.

One of the most important milestones in our history of the Republic in terms of training teachers is the decision of involving the institutions, which used to train teachers within the Ministry of National Education, in the university under the roof of Higher Education Council (HEC) in 1982. According to this decision, Music Teaching Program is also included in educational programs that were envisaged to be performed as from the school year of 1983-84. (Kavak, Aydn, Altun, 2007, p. 40)

Transferring the function of training teachers to universities, the Higher Education Council performed another comprehensive regulation in 1997 in terms of training teachers. This regulation revealed some changes and innovations in dimensions such as the model of training teachers, education periods, departments, program names and connections, programs of institutions that train teachers and their cooperation with the MNE, etc. (Kavak,
The function of training teachers was completely transferred to faculties of education outside of some exceptions with this study that was conducted by the High Education Board, and a new structuring was started in these faculties, which has brought departments and programs training teachers for primary education forward. Within the compass of these structuring studies, departments of music teaching sustain their academical existence by growing with each passing day in order to meet the need of qualified music teachers of our country within the context of Music Teaching Program of Fine Art Education Departments of Faculties of Education at universities today.

As of today, there are 24 Departments of Music Teaching that train music teachers for primary and secondary schools, within the Faculties of Education at different universities in Turkey. Students are admitted in these institutions, which averagely accept 825 students in a year, with university selection exam and then the special entrance talent exams performed by each department. The assignment of the graduated preservice music teachers is performed according to the results of the Public Personnel Selection Exam (PPSE - KPSS).

MNE teachers are selected with the PPSE that has been centrally conducted by SSPC since 2001. The PPSE exam that is performed for the selection of teachers measure the general ability, general culture and educational science knowledge of students. The view regarding the fact that the lack of PPSE exam to measure the field information causes an important deficiency (Özoğlu, 2010, p.24) has taken on a different dimension with the explanation of the Minister of National Education Ömer Dinçer, which is as follows: “Beside the PPSE, we will also perform a field exam. Thus, we are preparing to start a more careful and efficient process for the selection of our teachers.” Cihan News Agency [3951373 http://www.haberler.com/]

As well as this difficult process, the preservice music teachers who graduate from the Faculty of Education also get obliged to compete with the graduates of other institutions that provide vocational music training, in terms of being appointed to the limited staff following the graduation.

This study aims to examine the employment problems of preservice music teachers following the graduation, who are trained with programs that are prepared in line with the objective of training music teachers. Accordingly; an answer will be sought to the question, “What is the rate of the graduates of Faculty of Education, Conservatory and Faculty of Fine Arts, who are appointed to the state staff as a result of the PPSE exam?”

METHOD

Descriptive method was used in the study. Statistical information that were obtained from the National Education Directorate of İstanbul constituted the data of the working group.

Working Group

The working group is consisted of music teachers, who render service in primary and secondary educational institutions of the Ministry of National Education in totally 39 districts of the Province of İstanbul.

CONCLUSION

According to the data obtained from the General Teacher Training and Developing Directorate of the Ministry of National Education, the total number of music teachers rendering service in public schools of the Ministry of National Education is 8959. The
number of music teachers who have been appointed to the state staff for the last ten years is 4894. 184 of music teachers render service as managers.*

The qualities that are required for teachers’ assignment are as follows:

- Having obtained the base point and above, which was determined for the field to be assigned on the basis of the point PPSEP10 in the Public Personnel Selection Exam conducted in 2011 and 2012,
- Having successfully completed the pedagogical formation of non-thesis master’s program of secondary school branch teaching, which was opened within the scope of the cooperation of Ministry and High Education Board,
- For applicants with no certificate of pedagogical formation or non-thesis master’s program of secondary school branch teaching), having obtained the point 75 and above in the Public Personnel Selection Exam (PPSEP10) with an obligation of having obtained the base point and above in the field to be assigned (Republic of Turkey, Ministry of National Education, General Directorate of Human Resources, 2012-2 Guide for Application and Assignment in Teaching, p.4).

1390 music teachers render service in totally 39 districts of the province of İstanbul, which comprise the working group. The distribution of 1390 music teachers according to the institutions they graduated from is as follows:

Regarding the music teachers, 737 graduated from the Faculty of Education, 591 graduated from the Conservatory and 62 graduated from the Faculty of Fine Arts.*

In other words, 53% of music teachers are pedagogically equipped music teachers, who received the lessons of field and field education that constitute 50% of the program and are required by the profession of teaching, and the lessons of professional teaching knowledge that constitute 22% of the program and general culture lessons that constitute 28% of the program. The recruitments regarding the field and professional education competences of music teachers are progressing even further with each passing day.

Regarding the music teachers who render service in the province of İstanbul, 42.5% graduated from the Conservatory and 44.6% graduated from the Faculty of Fine Arts. Examining the programs of these institutions, it is observed that there is no lesson in special fields such as music pedagogy, pedagogical music education, etc. http://mzk.gsf.marmara.edu.tr/en/ http://www.msgsu.edu.tr/msu/pages/155.aspx

The renovation of the primary school music program based on the constructivist approach in 2006 required the reconstruction of the undergraduate program of music teaching in 2007.

Examining the content and learning fields of the program of primary school music lesson, the following fact is encountered:

Educational Program of Music Lesson is grounded on four basic learning fields as “Listening - Singing - Playing”, “Musical Perception and Enlightenment”, “Musical Culture” and “Creativity in Music”. These learning fields are closely united with one another in terms of their contents and could be separated artifically only when necessary.

As well as the traditional sense of education, the program also includes the participatory and active learning methods required by the era. (Dalcroze, Orff, Kodaly, Suzuki etc.) The use of relevant modern methods in music education of especially 1-3rd grades and partially 4-5th grades, who are in the transition period, in line with “Play, Dance, Action” will have a distinct importance in teaching the lesson. (Republic of Turkey, Ministry of National Education, General Directorate of Primary Education, Curriculum and Guide for Primary Education Music Lesson - 1 - 8th Grades- Ankara, 2006, pp.7-8).

* Information that were obtained from the General Teacher Training and Developing Directorate of the Ministry of National Education on April 24, 2012.
* Information that were obtained from the National Education Directorate of İstanbul on July 12, 2012.
Examining the lessons included in 2007 Undergraduate Program of Faculties of Education, it is observed that these conditions are provided. Preservice teachers are expected to improve themselves as much as possible in line with their personal characteristics and competences on one hand, and learn how to transfer these information, skills and competences to their students in the profession of music teaching in these lessons on the other. The objective of sustaining this process in an integrated and supportive way has also been included in the program both theoretically and practically. According to the new program, as well as the active learning methods aimed at the music lesson that show a parallelism with the student-centered sense of education (Dalcroze, Orff, Kodaly, etc.), the general educational methods were also included in the learning and teaching process of the music lesson in primary schools. In accordance with the acquisitions in music education, the use of relevant methods has a distinct importance in teaching the lesson, in line with “Play, Dance, Action” (Curriculum of Primary Education Music Lesson, 2006, pp.8-9). The reason of including the Lesson of Play-Dance-Music in the undergraduate program is related with this condition.

It could be asserted that there is a certain consistency between lesson types and the objective of training music teachers. In addition to this, the great variation of lessons also attracts attention. According to Kalyoncu (2004), this also is a step taken for the concretization of the identity of the training of music teaching in our country. The program of training music teachers is explicitly separated from the programs of other institutions that provide vocational music training, such as conservatory and musicology and tries to find its own way.

(Kalyoncu; 2005) Examining the application process of the undergraduate program of music teaching that was restructured in 2007 within departments, it is observed that the program has not fully been comprehend by applicators yet, the dilemma regarding whether they train music teachers or artists is decreasing each day, and some important steps have been taken in terms of making the objective of training purposive musician music teachers, who are aimed at the competences of a music teacher, the common ground of all departments and instructors.

Attention must be paid to some other subject at this point. Now that there is an effort of developing the programs of training teachers in accordance with today’s conditions and needs, based on 2006 program of primary education music lesson prepared according to the constructivist approach of music teaching departments, how meaningful is it to charge the graduates of conservatories and faculties of education as music instructors, which does not correspond to the program contents, lesson types, objectives of institutions to train labor force, etc.? Why is such an application needed when the music teachers, who graduated from the Faculty of Education, wait to be assigned to the required staff? Are the pedagogical formation or non-thesis master’s program of secondary education field teaching, which are participated by youngsters who graduate from these institutions in an attempt to be assigned as teachers, sufficient for making up this deficiency in real terms? Such questions are independently the subjects of other researches. It is beneficial to notify in this paper that an academician, who teaches pedagogical formation in music education within the scope of field professional training lessons, would not be efficient only by grounding on observations and experiences.

2012 teachers assignments are gratifying in terms of the contingents of music teachers. The envisaged numbers for assignments are as follows: 913 for the first assignment, 38 for inter-institution assignment, 12 for the first inter-institution assignment, and totally 963 assignments of music teachers for the school year of 2012 – 2013

Even though there is no explicit data about the rate of institutions from which the recently-assigned teachers graduated yet, it is doubtless that the Ministry of Education assign those who provide the required conditions of assignment.

The problem of music teachers regarding employment is actually the common problem of all teachers. Özoğlu (2010) determined the problems of teachers regarding employment as follows:

1. Being unable to balance supply-demand with various reasons,
2. Unbalanced distribution of teachers in our country, in terms of regions and settlements (rural-urban),
3. Timing of new assignments in teachers employments,

Reconsidering the employment problem in music teaching staff, the reason of assigning the graduates of conservatories and faculties of fine arts to teaching staff is related with the fact that there is no sufficient working area for the graduates of these two institutions. Such assignments that also observed in other fields of teaching affect the occupational status of teaching negatively. It makes us think that the concept of “Let those who are unable to find a job become teacher” is also valid today and causes a complication regarding the acceptance of whether teaching is actually an occupation or not. As Özoğlu (2010) indicates, “the questions that are vital for training teachers, such as what qualifications are sought for a teacher, by which institutions these teachers will be trained, how they will be employed and how they will improve themselves after becoming teachers are worthless and the fact that the logic of “those who know also teach” is dominant in the employment of teachers is not satisfactory. Besides, there is no need to assign the graduates of other institutions before completing the assignment of the graduates of Faculties of Education in the field of music teaching.

SUGGESTIONS

Being able to balance supply-demand in employment could only be possible when each institution trains labor force that is actually needed. It is required to review the student contingents of institutions providing vocational music training and receive students in line with the need of the country in the relevant field.

This study revealed that especially the graduates of conservatories have difficulties with finding a job in fields they were trained and they are involved in state staff almost the same as the graduates of Faculties of Education. Instead of employing the graduates of this institution in music teaching, convenient working areas shall be created as a solution. For instance, the establishment of new orchestras has become inevitable in almost every city. Such a solution will also retrieve the music teachers who graduate from Faculties of Education from unfair competition.

The establishment objective and program content of faculties of fine arts shall be reviewed once again. It shall be clarified whether these institutions train artists or labor force in the fields of music studies and music technology.
Türkiye’de Mesleki Müzik Eğitimi Ve Müzik Öğretmeni Adaylarının İş İstihdamı

Sibel ÇOBAN

GİRİŞ

Günümüzde Türkiye’de mesleki müzik eğitimi veren kurumlar, 1981 yılından itibaren Yüksek Öğretim Kurulu (YÖK) çatısı altında toplanmışlardır. Varoluş amaçları açısından birbirinden farklı üç ayrı yapıda olan bu kurumlar şunlardır;
- Konservatuvarlar,
- Güzel Sanatlar Fakültelerinde, Müzik Bölümleri,
- Eğitim Fakültelerinde, Güzel Sanatlar Eğitimi Bölümü Müzik Öğretmenliği Ana bilim dalları.

Kurumların kuruluş amaçları incelendiğinde müzik alanında birbirinden farklı iş kollarına insan gücü yetiştirmeyi amaçladıkları anlaşılmaktadır. Devlet konservatuvarlarının amacı “ülkemizdeki müzik, tiyatro, opera, bale kültür ve sanatlarını korumak, yaşatmak ve yaymak, bu alanlardaki ulusal birikimleri işleyip geliştirmek, geleneksel birikimi çağdaş evrensel anlayışı içinde işlemek, dalında yüksek nitelikte yetkili, kültürli, araştıracı, yaratıcı, yorumcu, yönetici ve öğretici sanatçılar yetiştirmek”

Güzel Sanatlar Fakültelerinin bölümlerinde, farklı ağırlıklar gösteren dallarda sanatçı yetiştirilmesi, toplumun sanatsal yapısının evrensel değerlere ulaştırılması, sanatın ve endüstrinin üst düzey kadrolarının oluşturulması ve gelecek kuşaklara kendi meslek alanlarında yetkili ve bilgili elemanların yetiştirilmesi amaçlanmaktadır.

Eğitim Fakülteleri, Güzel Sanatlar Eğitimi Bölümü Müzik Öğretmenliği Ana bilim dallarının amacı ise; ülkemizdeki putﻯtıçaları doğrultusunda, mesleki bilgi ve becerileri kullanarak sanat eğitimi verecek, öğrenci ve öğretmeni bilen, yaratıcı, analitik düşünme yapısına sahip, araştıracı, yenilikcilerle açık, güçlü kuramsal alt yapıya ve uygulamaya yönelik bilgi donanımı sahip -calışışını ve sesini çok iyi kullanabilen, bireysel ve grup çalışmalara yatkın, nitelikli profesyonel müzik öğretmenlerini yetiştirmek\n


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günümüzde üniversitelerin eğitim fakülteleri güzel sanatlar eğitimi bölümlerinin müzik öğretmenliği programı kapsamında ülkemiz nitelikli müzik öğretmeni ihtiyaçlarını karşılamak üzere her geçen gün gelişerek eğitim-öğretim çalışmalarını sürdürmektedirler.

Bugün Türkiye'de farklı üniversitelerin eğitim fakülteleri bünyesinde, ilk ve ortaöğretim okullarına müzik öğretmenliği 23 müzik öğretmenliği ana bilim dalının dâhil olduğu bölümü oluşturmak üzere her geçen gün gelişerek eğitim-öğretim çalışmalarını sürdürmektedirler.

YÖNTEM
Araştırmada betimsel yöntem kullanılmıştır. İstanbul ili Milli Eğitim Müdürlüğü’nden alınan istatistikî bilgiler çalışmanın verilerini oluşturmuştur. Verilerden elde edilen bulgular sonucunda bazı öneriler sunulmuştur.

BULGULAR

Milli Eğitim Bakanlığı Öğretmen Yetiştirme ve Geliştirme Genel Müdürlüğü’nden alınan verilere göre devlet okullarında görev yapan müzik öğretmeninin toplam sayısı 8959’du. Son on yılda devlet kadrolarına atamaları yapılmış eğitim fakültelerinde, 1864’ü ise öğretim ve öğretiminde özel yetenek giriş sınavı ile alınmaktadır. Mezun olan müzik öğretmeni adaylarının görev atamaları ise Kamu Personeli Seçme Sınavı (KPSS) sonuçlarına göre kısıtlı sayıda yapılmaktadır. Eğitim fakültesi müzik öğretmenliği ana bilim dalının dâhil olduğu bölümünde mezun öğretmeni adayları bu zorlu sürecin yanı sıra mezun oluktan sonra diğer mesleki müzik eğitimi veren kurum mezunlarıyla da kısıtlı sayıda mezun olarak görev yapmaktadır. Mezun olan eğitim-öğretim kurumların meznin eğitim-öğretim kurumlarının mezun olması, mezun oluktan sonra iş istihdamı ve programlarının eğitilmiş insan gücü ürünü olarak mevcut durumu incelemektedir.

Bu çalışmanın ana amacı, yeniden yapılanma çalışmaları sonucunda müzik öğretmenliği yetiştirme amacına uygun olarak hazırlanan programlarla yetiştirilen müzik öğretmeni adaylarının mezun oluktan sonra iş istihdamını ve programlarının eğitilmiş insan gücü ürünü olarak mevcut durumu incelemektedir.
TARTIŞMA

İlköğretim müzik programının 2006 yılında yapılandırıcı temel yaklaşım dayandırılan, müzik öğretmenliği lisans programının da 2006 yılında yeniden yapılandırılması gerektmiştir.

Programda, geleneksel öğretim anlayışının yanı sıra çağın gereği olan katılımcı ve aktif öğretme yöntemlerine de yer verilmiştir.


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