

KAZIM KARABEKIR PASHA'S STUDIES FOR MUSICAL EDUCATION DURING WORLD WAR I AND NATIONAL STRUGGLE

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ABSTRACT

Kazım Karabekir Pasha, who lived during a period that changes occurred in all layers consisting culture as well as Turkish geographical boundaries, took place in many stages of the change and was one of the leading figures not only in military field, but also in social areas such as education. Karabekir Pasha; as commander, educator and leader; had the opinion that the most important factor of a nation's success is education. He made great contributions in the field of education as well as military achievements of Turkish Nation. Karabekir Pasha; who could see very much beyond the days of his present age and could transfer his perspective broadness of vision to educational policy; kept music at a very important point and started fine arts education in schools which he built.

In this study, it's aimed to attract attention on Karabekir Pasha as a commander, statesman, educator, and on his applied music education programs by describing music education in schools which he built in accordance with his educational opinions within the atmosphere of World War I and the National Struggle.

Key Words: Kazım Karabekir, Musical Education, World War I, National Struggle

Kazım Karabekir Pasa, who said "objects with atomies, nationalities with individuals gain value", accordingly gave education to the children left an orphan due to the wars in the schools he founded with his own means. Karabekir, who was born in Istanbul, gained big accomplishments by fighting against Greek gangs in the Balkans during World War I, with successes at Caucasian Front Commandership during the World War I and the East Front Commandership in Turkish War of Independence against Allied Powers after the World War I. In one hand he served as commander deservedly with his soldier personality and on the other hand "he gathered about 4000 orphan Turkish children in The Orient, preserved their life, raised them by founding various schools and made them become good citizens to the country." (Karabekir,1993:16)

From the period in which Ottoman Empire was under the threat of downfall at the end of the 20th century to the process of establishment of the Republic, education side of Kazım Karabekir Pasa, who attended himself in the World War I and Turkish War of Independence which were two historic moments related to survival and identity of Turkey, is effective as well as his military side. We can see clearly that Karabekir Pasa, who completed his education in military schools, gave importance to the education and developed thoughts about education during his school years, in his book 'Hayatım' (My Life) which is his

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autobiography he wrote out himself. Opinions of Karabekir Pasa, who was a successful student graduated with high degree, can be seen at many courses and schools he founded them when going to the East as Sark Front commander afterwards. Railway, airplane, dentistry, electricity, printing, photograph, cinema, medical, veterinary, cultivation, needlework, obstetrician courses are only some of the courses he founded. Besides, he founded schools in various fields for children. If it is thought that people most of whom were illiterate and poor became poorer due to the wars, this situation is quiet valuable in that day's conjuncture. Moreover, Kazım Karabekir's including also the art in the education he gave, is valuable in terms of destroying bad view to the art with superstitious Islam belief of the geography, too. Kazım Karabekir who stated basic aim of the education as " to equip all children of the country with a teaching which will capacitate them to struggle for life prosperously and schooling" made an expansion of this aim, he emphasized the necessity of "raising practical, successful, creative, hard-working, economizer, keen to start a family, active, eximious, devoted young people." (Yakar,2007:23)

While creating the education philosophy, Karabekir practiced upon the other countries' gainings and implemented it to his own cultural education view. In the schools he founded he adopted education concept of nations like Germany which was ally with the Ottoman Empire in World War I, too and aimed to give a vocational education supported with multidisciplinary teaching approach. In his education, he followed the policy of emulating developments of West (Europe), but giving an education in culturally Turkish-Islam synthesis and objected to take exactly the education system of the other nation. He said " Learning and schooling system of a colonist state raise individuals more handler and ready eater." and argued that the education system must be unique to us. (Yakar, 2007: 23/24) "It can be said easily that thoughts of Karabekir about education are not superficial effect but based on history and science." (Kostuklu, 2007:21) At the same time, the contributions Karabekir Pasa made to the education were followed by press members of that period and he was awarded for these contributions.

Ahmet Emin's comment from the essay entitled 'Karabekir children' of 30 April 1923 Vatan Newspaper: What is generally the purpose from the schooling? Schooling is not to kill natural propensity and facility of children with tyranny, make them coward, sluggard, obedient with threat of punishment. It is not to develop separate abilities and to give general knowledge burden picked with a gram account, geometry, language, history, geography, nature knowledge to each individual. The main purpose is to make the individual take his or her status in social life and be ready to add something from his or her side to the life of our society. Today, we cannot believe that current schooling method in our schools do not fulfill this purpose. (...) For this the practical equipments are needed. The system of Kazım Karabekir Pasa gives these equipments excellently." (Kostuklu,2007:73/74)

Before mentioning his music education, it will be good to present his thoughts about music and musica in other word orchestras he wrote out himself for understanding his remarks concerning to the music.

The most rewarding life is that the education of musica gets along together with schooling and learning. Musica makes brainwork and people be capable of every thing. So, it is a good thing that the ones who can afford make their children obtain musica. That's why in schools there are musica lesson within schooling. We are pretty in the back about musica like everything else. Exceptionally Istanbul, in

nowhere we have a principal musica group but military bands. At least every province there must be a good band and also, we should have good turkish style groups, too. They both earn money and refresh souls of people, enhance mercy, compassion and sympathy feelings of human. They soften harsh and hard men. How much lifelessness the countries are without musica. One of the biggest honor of places the soldiers are on is the musica. There are two main points to listen musica. One of them is not listening constant sorrowful things. The purpose of musica is not being grief but cheerful, awakening self devotions for country and nation at heart. Around a table, the musica can not be listened by having had one over the eight. In elegant gardens and fields, the places without smoke-air and bad smells listening musica or turkish style music and it really pleases somebody greatly. Because band or orchestra in other word loud instruments depict everything in european melodies, they enliven to people. Although at first the european melodies are not liked, they become pleasant slowly as being listened. After all, we have kind good marches and some melodies,too. The second main point of listening musica is: watching of eyes to scenes belonging to the melodies being played. Psyche rather finds pleasure. The places showing the episodes belonging to life with musica like that are called as Opera. In these places, the musica is both listened and the thing being played is also watched excellently. Whatever happens life without musica is soulless. Because the musica heals the soul." (Karabekir,1990:354)

Such an importance he gave to music surprised the American group in Erzurum. Karabekir says that:

"As soon as I came to Erzurum, I had a musica room consisting of piano, violin, flute prepared. When the American General Harbord group came and they ate on an excellent European table, decorated with Turk-America small flags, with a military officer group like themselves and a nice room music, they became pleasant and said: "In border line this civilized entity is admirable. But, I have to tell you I have seen the first time in your country up to now. For this reason, we thank you doubly." (Karabekir,1990)

It is important for the East ignored by Ottoman Empire that Karabekir Pasa purposed to give art education to the children far from Istanbul center of art and also provided people to live in art. Although he was ignored in view of Turkey modern education because he dissented to Atatürk, his education works in East are the first ones. Besides the music education included in program of fine arts in Karabekir Leyli eytam Primary school, he was giving music lessons in Sarıkamis Military Idadi. He founded Musica School on 9 February 1336 (1920). Karabekir Pasa maintained many lessons himself in these schools and controlled the education in the schools constantly. He gave violin and piano lessons in music classes himself. Also, he recommended that there must be at least one piano in every school. These radical decisions meaning of breaking the thought that the music and instruments are sin according to the religious life in East also shows that Karabekir is a knowledge leader relied in the East geography. Kazım Karabekir who ordered instruments from several places by exchanging letters for the instrument education wrote these for the musica school: "I ordered every kinds of string instruments from Tbilisi. There were concert pianos we obtained. So, band and orchestras became perfect." (Karabekir,1990:33) After obtaining the instruments, Karabekir Pasa founded a thousand bands and in this band musica group "there were violin, flute and piano.

Also, it is known that piano and violin lessons were given in music classes." (Kostuklu,2007:130) "According to Karabekir in infant schools game, musica and sport activities should not be ignored. " Simple singings on piano at garden in summer and inside in winter, simple games, folk songs, trainings are done all together." (Kostuklu,2007:37)

Thoughts of Satı Bey who was the manager of Darulmuaalim School in the period of music education philosophy on musica are parallel. According to Satı Bey musica provides children control their sound tones and energy correctly. Musica helps harmony and order among children at the same time it is a childlike fun. It relives brain and stress. It gave harmony, elegancy and aesthetic to the lifes of children by making the school attractive. Satı Bey stated that intellectual side of musica is as important as sensational side and mentioned the effect of song lyrics on the child. These thoughts are parallel with the thoughts of Karabekir Pasa about music. Also, he emphasized remindful feature of melody in terms of education. Karabekir Pasa benefited from the remindful feature of songs in the schools he founded,too. We can see from Hayatım (My Life) which is the book of his autobiography that Karabekir Pasa was opposed to rote learning. Karabekir Pasa says like that "I haven't seen such a difficult and senseless thing to memorizing these books three volumes.(...) One day I asked to him what the advantage is to memorizing this lesson. I was saying that reading surface, looking at the important ones in library and in this way discussing are more important. " (Karabekir, 2005:308) Besides he was opposed to rote learning, he determined the concept of learning by experiencing which is one of the basic branches of our current education sight and tried to practice them. He says about this issue; "It is possible to remind reading of a person. Even I saw this practice here in these schools. From last year exams I asked the things of one year before and the answer I got:

However, the person don't forget what person did last year so the verb "to do" have to be regarded significantly. Otherwise, to put a lot of sciences into the mind of children as putting the books into the library by dividing the years for them means that he doesn't develop himself in his life." (Kostuklu, Karabekir akt, 2007) He aimed to decrease at least memorization and completed with dramas added to the songs and to the learning by living what it was wanted to tell. We come across the children songs of Kazım Karabekir as each elements of educational dramas. By combining the education music with drama, he supported the instructiveness with the variety branches of art and by using the psychical education on dramas, he aimed that children become healthy mentally, psychically, psychologically. Six dramas in his work called "Sarkılı İbret" has seven songs related to its subjects in it. The content of songs can be supposed as micro education equipments which refer practically education idea he tried to create on the work Kazım Karabekir wrote. As in his whole works, Kazım Karabekir tried to emphasize these with his songs on the educational meaning:

- Old education system is criticized, concepts special to madrasa education are reviled as sitting on the floor, fanatic teachers, modern schools are incited.
- It is wanted children to be raised awareness about industrialization and reconstruction.
- It is tried to explain the importance of working, the benefits they provide to both themselves and native country.
- The advices which are necessary for them on the every parts of life are given to children. These advices are on a large part which is from protection from cold to the damages of germ and from visit customs to the school life.
- Drama technique is regarded; he gives the message to adults near the children with the dramas called "ibret".
- It is seen that they are disciplined military when they are children on the spectacles. This is more about term conditions." (Yakar, 2007: 13)

The main characters on the children songs of Kazım Karabekir Pasha: motives and habits he uses on his songs of Pasha who supports educative character of his songs with compositions besides lyrics are met in a structure which children can understand easily. He chose the tonal melodies instead of mode melodies he used the major tones which constituted the base of dynamism on the marches, giving the cheer and happiness instead of emotional and melancholic minor tones on the most of his works. So he aimed that children left the laziness and sadness, they became more robust and more active and their mental health became good.

He wrote the book called "Sarkılı İbret" himself as the book providing the continuation of music and drama education at schools and it consisted of seven works Turk Yılmaz March, Little Cavalry, Circle Race, Aviator, Free Native Country March, Seafarer March, Industry March. He notated himself by writing the lyric and melody of song. The songs are short and the orchestras which generally consist of percussions (like tambourine and cymbal) and brass section like whistle are needed. The violin he had somebody train on the piano and music lessons brought by Kazım Karabekir for schools is included to these orchestras. Also a lot of songs are sung in chorus because the choruses teach both the individuating and belonging to a community to children. When the sense of belonging to a community develops the personality of the child and provides the ego satisfaction of contribution, at the same time to sing with the community makes easy the harmony to a community and taking place in social order in harmony to a community. When the child sings in chorus or individually, in order that he can do this successfully, the songs need to have specific characters. The songs were written as march, their rhythmic characters were defined. The volume term Kazım Karabekir used in his songs and with articulations incited the children to sing the song, to use their sounds correctly, to do the nuance. The concept "nuance" on Traditional Ottoman Music and Turk Folk Music isn't remarked on the crotchets and it is used extemporaneously, according to the person's mood it has variety. On the children songs Kazım Karabekir wrote for music education, nuances were remarked and a new opportunity was occurred in order to understand the western music and traditional style was reformed. Kazım Karabekir's songs correlate to the elegizing characters of education music as sound, succession and meaning.

The dramas of the songs in the book "Sarkılı İbret" provide that children reveal the rhythmic abilities by using their bodies correctly so children having the developed rhythm sense behave more suitable to the melodic fluence and they apprehend clearly what the melody refers. When Kazım Karabekir's songs are thought in the sense that he combines the melody and drama with the rhythm ability on children nature, they resemble to "Dalcroze Method" which become an uncertain music education method. On this method came out at the beginning of 1900s by Emile-Jaques Dalcroze, music sense is developed by regarding the body behaviors. Thanks to the rhythmic ability, children learn the synchronization and by doing the behavior, rhythm and sounds at the same time, the detection education of togetherness and harmony is given. It can be said that Kazım Karabekir's songs are based upon the same. The movements providing the psychomotor development on the dramas of Pasha's songs were used. The music education Karabekir Pasha gave on the first World War and Liberty War was affected substantially.

"For example, "Circle Race" and "Industry" were from the dramas which are suitable for child psychology. "Little Cavalry" was prepared for four-six-year-children and younger children and it had the character which was incentive for developing the heroism sense and becoming disciplined. It has been known that kindergarten students played "Industry" and "Little Cavalry" for public on the show in Kars because of Tree Festival. It is aimed the child's mental, psycho, and physical development. On the other hands;

It has arms like steel and feet made of bronze
Doesn't Turk dread, doesn't Turk dread ?

Turk doesn't dread, Turk doesn't dread.
Even if the world breaks down, Turk doesn't dread,

With the march "Turk Yılmaz" which started in this verse and was said continually, it was wanted children to obtain the national conscience and self-confidence sense. As it is known, since the beginning of Modern Age Ottoman History, especially Rescript, the defeats have got increased and the regression opposite the West has caused that the sense of "diffidence" consists on our society. Thusly Atatürk tells that our nation has social inferiority sensation as "we don't change one's ways". In order to change social inferiority sensation, to take Atatürk's sentences "how happy is he who can say I am a Turk", "A Turk means all the world." as a shock therapy would be true so we consider that Karabekir tries to give the national conscience to the child in primary school level with these march, on the other hand he aims to redound self-confidence to them." (Kostuklu,2007:37/38)

Kazım Karabekir's songs are the songs which recur self-confidence of children and don't involve the bleakness as he envisages on child education philosophy. By explaining employment areas with songs and crafts branches with a language children could understand, he provided that children identified the unknown areas for that term and he incited that children plan their futures. By telling the areas like industry and technology to the children with his songs on the underdeveloped Ottoman about technology and absent industry, on the consciousness level of children he provided the substructure of high industry and informatics age which increased their developments after himself.

CONCLUSION

As a result, he chose the tonal melodies which the west used instead of positional melodies which Ottoman used and he combined with the sentences which he instilled the patriotic sensations. This showed that he aimed to catch the Turk-West syntheses and he benefited from the ideas of the west on his education. Karabekir aimed to grow a healthy generation with his songs and by this means he planned to develop the prosperity of country too. That Karabekir who minded the music and music education used the dramas regarding the physical movements as the main element of songs and he did the activities which developed the rhythm ability on his songs resembled to the music education methods like "Dalcroze" and "Orff" performed casually. That he used the available tone on the content of songs and obsolete nuance and technique on Ottoman music related to that he used and knew the west music education well.

That Karabekir Pasha gave a contemporary music education from a collapsed empire to a community which managed to survive by struggling a lot was very important according to atmosphere of that term. On the International Language and History Congress in 1936 in Istanbul Dolmabahçe Palace Atatürk who didn't see Kazım Karabekir Pasha stressed Kazım Karabekir's activities in this department by saying "Kazım Karabekir Pasha is our friend who dealt with the subjects of education, language, history. Immediately call him as my special guest." (Yakar, 2007: 23) In fact Karabekir Pasha told his ideas about education and human at once by saying "Everybody's life is a wonderful history part. Also it is a good book which children hold up as an example." (Karabekir, 2005)

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