

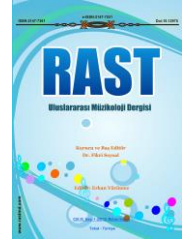


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## **MUSIC IN OTTOMAN HIGHER EDUCATION**

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### **ABSTRACT**

The Imperial Edict of Gulhane (1839) brought unprecedented reforms to the Ottoman higher education. With the foundation of modern educational institutions, education of arts and sciences began to gain a more westernized look. During this transition, music education secured a better position in these modern colleges. The purpose of this study is to give an account of music education offered at Ottoman Higher Education institutions during the post 1839 reformation era based on the information revealed by the archive records of the Ottoman Ministry of Education.

**Keywords:** Academy of Sciences, School of Fine Arts, Schools of Arts and Crafts, Teacher Training Schools, Music Education

## **OSMANLI YÜKSEKÖĞRETİMİNDE MUSİKİ<sup>2</sup>**

### **ÖZET**

Tanzimat Fermanı (1839) ile birlikte Osmanlı yüksek öğretiminde önemli reformlar yapıldı. Modern eğitim kurumlarının kurulmasıyla birlikte fen ve sanat dallarının öğretimi daha Batılı bir çehreye bürünmüştür. Bu geçiş döneminde yüksek öğretim kurumlarında mûsikî eğitimi verilmeye başlanmıştır. Bu araştırmanın amacı Maarif kayıtlarına dayanarak Osmanlı yüksek öğrenim kurumlarında verilen müzik eğitimi hakkında bilgiler sunmaktır.

**Anahtar Kelimeler:** Darülfünun, Sanayi-I Nefise, Sanayi Mektepleri, Müzik Eğitimi

### **INTRODUCTION**

Musical education in Ottoman Empire was undertaken for centuries by various institutions including the Ottoman Court School (*Enderun Mektebi*), the Janissary Band

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<sup>2</sup> Bu makale yazarın "Osmanlı Maarifinde Musiki" isimli doktora tezinden üretilmiştir.

(*Mehter*), the Sufi lodges of *Mevlevi order*<sup>3</sup> and the imperial military music school (*Muzika-i Humâyun*). During the reformation period beginning with the declaration of the *Imperial Edict of Gülhane*, newly founded schools affiliated with the Ministry of Education also began to offer music classes to students. Music teachers working at these schools were trained with a modern educational approach and thus they themselves started to abandon the master-apprentice system in music training in favor of a modern system involving modern curriculum and examination methods. As a result, a new generation of classroom materials and resources began to be used with modern teaching methods.

### 1. The Academy of Sciences and Music Education

Until the Imperial Edict of Gülhane (1839), Ottoman higher education institutions basically consisted of *Madrasas*<sup>4</sup> and a couple of military schools. After the foundation of the Ottoman Ministry of Education in 1845, it was decided that a new higher education institution in association with the Ministry of Education would be opened to offer tertiary education following primary and secondary schools and this boarding school (*Darulfunun*)<sup>5</sup> would admit students from all ethnic and religious backgrounds within the borders of the empire. As a result, an Italian architect was hired to build a three-storied building with one hundred rooms which would serve as the faculty of natural sciences. However, the construction process took about twenty years. (Karal, 1988)

The pressure by the religious scholars (*Ulama*) on the *Darulfunun*, which took eternally long to be built, withered away over time. In this period, thousands of schools were opened all around the country while the school started to become gradually more systematized. Although in the early years, the curriculum included only the classes offered in the Teacher Training Colleges (*Darulmuallimin*), it was expanded in the following years. However, the number of research studies at the faculty of sciences remained unsatisfactorily low as the education was still being given with traditional methods. Nevertheless, it can be seen that the curriculum was expanded in a short time to an extent where even teaching foreign languages was given a higher priority. Beside Turkish, Persian, French, English, German and Russian languages, Hungarian, Italian, Arabic, Greek and Chinese language classes were added into the curriculum during the Second Constitutional Era (Turan, 2000, p. 80). The number of international lecturers among the academic staff was quite high. Apart from giving lectures, these lecturers also tried to apply the higher education structure of their own countries to Ottoman higher education. It was in this period when the terms faculty, institute, discipline etc. started to appear in this school. Later on, this school was named the Faculty of Natural Sciences.

The Ministry of Education records show that, besides aforementioned classes, music classes were also given including piano and violin lessons. In this school where western music had a predominant position, music classes were given mostly by foreign lecturers. However, we were unable to see any documents on music classes given at *Darulfunun* like those for

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<sup>3</sup> Mevlevi Order is a traditional Islamic sufi order following the spiritual teachings of world-known sufi and mystic Mawlânâ Jalâluddîn Rûmî.

<sup>4</sup> "*Madrasa*" or "*Madrasah*" is the Arabic word of any kind of educational institutions. Later on, the word acquired a more specific meaning and was used only for religious schools for the study of Islamic religion.

<sup>5</sup> "*Darulfunun*" (lit. trans. "*The House of Sciences*") was the first western-style university in the Ottoman Empire

lower secondary (*Idadi*) and the higher secondary (*Sultani or Lycee*) schools found among the records of the Ministry of Education and other archives. Although we have no idea about the reason behind it, the following points might be helpful to get an idea to come to a conclusion.

1. The foundation of the *Darulfunun* was a very problematic process and it took a very long time. That is why music was unable to receive as much attention as the natural sciences and language classes.
2. Music classes given in *Darulmuallimin*, *Sultani* and *Idadi* high schools were seen adequate for public education.
3. As *Darulfunun* graduates were generally led to more technical areas whereas music and other fine arts classes received little attention from curriculum designers.
4. Because music was added to the curriculum only as an elective course, it did not have an intensive content.
5. It is obvious that the number of students who attended the elective classes was relatively low.
6. As it is stated above, the traditional *Madrassa* education had an impact on the educational approach in *Darulfunun* although it was founded as a modern faculty. The traditional approach of *Madrassas* prevented music from being thought officially and this was probably the case in *Darulfunun*, as well.

These assumptions might give us an idea on music courses at *Darulfunun*. One document found among the college records suggests that there were elective music classes albeit not a part of the curriculum. One letter of job application belonging to a *Darulfunun* graduate submitted to the Ministry of Education for a teaching position states that he had taken music courses in the college and he could also give piano classes to the students.<sup>6</sup> No records of class schedules of *Darulfunun* show any signs of a music course but it seems almost impossible to assume that one could apply for a position to teach music without at least a 4 or 5-year music training. Apart from these, an anthem composed for *Darulfunun* attracts our attention. "*The Darulfunun Anthem*" composed by Mehmet Zati Bey was the official anthem of the college. On the cover of the lead sheets reads "Approved by the Ministry of Education" and the signature of the composer dated 1909. The lyrics belong to the esteemed Turkish poet, Tevfik Fikret. It was composed for voice and the piano. Among his countless compositions, Zati Bey also composed another school anthem whose lyricist was Ali Ulvi Bey.

## 2. Teacher Training Schools and Music Education

Intellectuals of the Constitutional Period were of the idea that the quality of education in Ottoman elementary and junior high schools could be improved with a modern teaching staff. The biggest problem in reforming these schools was the lack of pedagogically educated teachers. It was an urgent need to add teachers with a modern educational background into the system. That is why it was immediately decided that a school which would train modern teachers had to be opened as soon as possible. As it seemed impossible to employ these newly graduated teachers in thousands of elementary schools all around the country in a short time, the priority was given to meeting the staff needs of junior high schools.

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<sup>6</sup> BOA, MF. TLY. 673/41.

The teaching staff of the first Teacher Training College (*Darulmuallim*) opened in 1848 constituted mostly *Madrasa* instructors. With a staff comprised of even clerics, it seemed quite difficult to achieve desired goals. Science lessons were covered by teachers from military schools. This school which was founded to train teachers for five junior high schools (*Mekâtib-i Rüşdiyye*) in total was named "*Darulmuallimin-i Rüşdi*". The curriculum of the school was heavily loaded with theology classes, which was a common practice of the ministry of education at that time. After a while, a second Teacher Training College named "*Darulmuallimin-i Sibyan*" was opened in 1868 to train teachers for elementary schools (*Mekâtib-i Sibyan*). Located where Istanbul University Central Library stands now, the school was opened amid tension. Due to the ongoing slander by the *Ulama*, the school lost all its students and had to be closed. (Öztürk, 2007)

The biggest challenge the Ministry of Education had to face in the process of modernization of the education system was the education of girls. Girls enrolled in elementary schools were usually removed by their parents from school at the age of 9-10 years. One of the reasons for this was the fact that majority of school teachers were male. Sultan Mahmud II paid special attention to this issue and imposed certain sanctions. He made elementary schools compulsory to all children and thus took a step to help girls learn at least to read and write. Intellectual publications and the portrayal of a free public life during the reformation period helped promote educating women and thus sending girls to school. Establishment of girls' schools and the rise in the number of female students created a need for more teachers. Especially in boarding schools, having female teachers was necessary. As a result, a Teacher Training College for Girls (*Darulmuallimat*) was opened. The need for the establishment of a Teacher Training College for Girls to train teachers for elementary and junior high schools for girls was stated in the constitution of the Ministry of Education. The school started teaching in a wooden mansion in Sultanahmet in 1873.

Unfortunately, by the beginning of republican era, there were no separate schools left to train music teachers. The first school which trained music teachers was opened in September 1924 in Cebeci, Ankara. The school principal was Zeki Üngör. The main purpose of the school was to train teachers to teach western music. The school was transferred to Gazi Institute of Education, eventually becoming the Faculty of Music Education of Gazi University (Paçacı, 2002, p. 14). Like in the imperial era, several students went abroad to get a music education after the foundation of the republic. These teachers were employed as music teachers, as well.

*Darulmuallimin* and *Darulmuallimat* Colleges were divided into sections, which are, namely, Primary (*Ibtidai*), Junior High (*Rusdiye*) and Higher Education (*Aliye*) departments. Students of each department had music classes once a week in addition to piano and violin lessons. A weekly two-hour piano class during the preparatory year is also mentioned in the documents. Certain records show that there was music theory, vocal (*Gına*) and piano classes. It is stated in the course time table of a *Darulmuallimat* school that students had one hour music theory and vocal classes every week and preparatory students had one hour music class twice a week.<sup>7</sup> Another document shows that the course was given by Cemile Hanım for two hours a week.<sup>8</sup> The "*Aliye*" department of the school employed Süreyya Bey to give a one-hour music class every week.<sup>9</sup>

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<sup>7</sup> BOA. MF. ALY174/2.

<sup>8</sup> BOA. MF. ALY. 174/6.

<sup>9</sup> BOA. MF. ALY. 171/50.

The existence of piano and violin classes in the "Aliye" department of the school is stated in the records, according to which the music classes were given by Süreyya Bey, the violin by Kevser Hanım and the piano by سی داك (?) Hanım.<sup>10</sup>

### 3. School of Arts and Crafts and Music Education

Vocational education in the Ottoman Empire had been undertaken by the guilds until the reformation period. Training young children in a master-apprentice relationship in workshops and other workplaces started to become insufficient in meeting the need for skilled workers with the technological breakthroughs in manufacturing industry in Europe (Semiz & Kuş, 2004). As a consequence, it was deemed necessary to open a school of arts and crafts (*Sanayi Mektebi*) to supply the modern factories established during the reformation period with skilled workers. The main purpose of this school was to enable its students to be employed in accordance with the branch of occupation for which they were being trained. There were similar attempts before the establishment of the first school of arts and crafts in 1868. Yet those schools had to be closed for various reasons (Ergin, 1977, p. 627). The first of these schools founded thanks to the huge efforts of Mithat Pasa was a boarding school with five classrooms. The curriculum had included ironwork, machinery, architecture, carpentry, tailoring and painting classes. Other art classes including music were added into the curriculum in time, as well. After a while, the school was renamed "*Mekteb-i Sanayi-i Şahane*" (Ergin, 1977, p. 636).

#### 3.1. School of Arts and Crafts for Girls and Music Education

Among the schools of arts and crafts established during the reformation period, the Schools of Arts and Crafts for Girls (*İnas Sanayi-i Nefise Mektebi*) stand out as a very important development in education and inclusion of women in the workforce. The schools mainly focusing on textile industry included *Üsküdar* and *Selçuk Hatun* Schools of Arts and Crafts for Girls. It is clear that extensive music training was being given in these two schools. Historical documents show that the former school included music, the piano and the violin classes in its curriculum.<sup>11</sup> A more detailed curriculum of the latter suggests that students received music training every year during their five-year education. Furthermore, some course syllabi contain course evaluations. Although for the most part these evaluations only claim the syllabus has been covered in class, they are quite important for our understanding of music classes in schools of arts and crafts. Courses offered at these schools are basically as follows.

Music courses added to the school curriculum some time later as the records do not mention about any kind of music education in the initial school constitution.<sup>12</sup> The courses given at *Selçuk Hatun* School include piano and vocal classes. Examination schedules of the years 1921-1922, again, mention vocal and piano classes.<sup>13</sup> This shows that there were three distinct music classes offered at this school. It is a very positive development for the school to offer these courses although they were not included during the initial years of the school's history.

Holy Koran	Theology	Ottoman Turkish
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<sup>10</sup> BOA. MF. ALY. 169/12.

<sup>11</sup> BOA. MF. TLY, 677/29.

<sup>12</sup> see the constitution of the Arts and Crafts School for Girls, BOA, MF. ALY, 2/56.

<sup>13</sup> BOA, MF. TLY, 688/27.

Calculation	Geometry	Geography
Nature	Morality	Calligraphy
Painting	Dyeing	Sericulture
Sewing	Physical Education	<b>Music</b>

*The Course List belonging to the School of Arts and Crafts for Girls*<sup>14</sup>

However, it is impossible to see the same practice at all such schools in the country. That is because we were unable to find records of any kind of music education at *Mekteb-i Sanayi-i Şahane* or any other previously founded arts and crafts schools. The intensive courses given at *Selçuk Hatun* School prove its relatively more established system compared to other schools. This conclusion stems from the wages music teachers earned as they, on average, could make the least amount of money among teaching branches at the time. From this point of view, we can easily conclude that a school fared financially well if it could hire more than one music teacher.

One document, dated 1909, mentioning the lack of teachers to give musicology classes and also plans to establish a music school for girls proves that important steps were being taken in giving a music education to women in that period. In this petition bearing the signature of a woman called Madame غاجی فوطی (?), it is stated that children from muslim and non-muslim families around that area had to go to Beyoğlu to attend music classes and establishing a music school in that area would remove the necessity of attending the one in Beyoğlu. It is also stated that Madame غاجی فوطی was a music teacher who got her education in Europe.<sup>15</sup>

### 3.2. School of Fine Arts and Music Education

The School of Fine Arts (*Sanayi-i Nefise*), today known as Mimar Sinan University of Fine Arts, was another important school that offered music courses in 19<sup>th</sup> century. Unlike other schools of its time, this school had an extensive curriculum for music and a special classroom for music classes. Some records indicate that equipment such as violins, pianos, note sheets etc. needed in this classroom was constantly supplied.<sup>16</sup> Furthermore, while other arts and crafts schools were inviting guest trainers from other schools, *Sanayi-i Nefise* hired its own full time teachers. There was music, violin and piano classes. We also see solfège classes in several syllabi. The courses were given one day a week and included all the subjects stated above.<sup>17</sup>

The one and only record on the teachers of the school belongs to Galata Post Office teller, Hacı Arif Efendi. Giving music lectures at the school once a week, he would pick talented kids and bring them to the music venues and societies in the city.<sup>18</sup> Some records also show that concerts accompanying art shows or other types of ceremonies were given in the conference room of the school.<sup>19</sup>

<sup>14</sup> BOA, MF. TLY, 687/101.

<sup>15</sup> BOA, DH. MKT, 126/11.

<sup>16</sup> BOA, MF. MKT, 918/11.

<sup>17</sup> BOA, MF. MKT, 918/11-9.

<sup>18</sup> BOA, MF. MKT, 918/11-21.

<sup>19</sup> BOA, MF. ALY, 161/62. (In the document, it is mentioned that the school published a newspaper. However, we have been unable to find any records of this newspaper. Here, we should mention two newspapers named "Şeştar" and "Musiki" published by the Ministry of Education, at that time. We have found the licenses of these newspapers among the archive records but no published issues.)

**CONCLUSION**

During the reformation period following the declaration of the Imperial Edict of Gülhane, music education underwent an unprecedented systematization process thanks to modern curriculum and teaching methods used at the newly founded higher education institutions within the borders of the empire. This study aims to shed light on this transformation based on the information recorded in archive documents. Further research on archive records at a larger scale will definitely uncover more details on the subject. We hope that the documents and records used in this study will contribute to the study of the history of music education in Turkey.

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