CHAPTER 10

OFFICIAL MUSIC ACADEMIES IN THE OTTOMAN STATE

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ABSTRACT

The schools that began to be opened following the promulgation of the Tamzimat were important due to their being first modern schools. The music schools that were among these foundations led to fundamental changes in the old music education system that had been applied since the 14th century. These schools, which applied Western Conservatories' methods, and the system can be seen as a bridge between the old music education system and the current system. We should examine the music schools that depended on the Ottoman Education Ministry under two titles. These are public music schools and music communities. The educational models of these foundations were very similar, but student models were very different. This article mainly examines official public music schools. Additionally, this focuses on the role of politics in the reform of music education.

Keywords: Turkish music, western music, music education, conservatoire

The first official music training in the Ottoman State began in the Edirne Palace. This training became established thanks to various institutions such as Enderun (Palace) School, Mehterhane (Imperial Military Band Headquarters) and Mevlevihane (Mevlevi Lodge). Accordingly, musical performances started to take place in a broad range of settings. Until the 19th century, the locations where Turkish music was played were generally austere. The Ottomans' musical life typically involved nothing more than the traditional *meşk* form, practiced either in houses and mansions or in outdoor entertainment venues. Contributing to bureaucratic social life in palaces and mansions as well as to life in educational institutions, music gradually came to be played on stage.

The Ottoman reform movements, beginning in the first years of the 19th century, sped up after the *Tanzimat*. In this period, a good many schools and associations looking up to the modern Western world started to be established. Modern schools continued to be opened. Among them, the military ones set up before and during the reign of Sultan Selim III were at the forefront. Throughout Sultan Mahmut II and Sultan Abdülhamid II's reigns, the Ottoman educational structure began to take shape. In particular, the educational efforts made during the reign of Sultan Abdülhamid II laid the foundation for today's education system. Several innovative movements can be found not only in the reign of Sultan Abdülmecid but also in that of Sultan Abdülaziz ¹.

The main subject of this work are the music schools that were founded in the last century of Ottoman History. The foundation of these schools was directly related to the political conjunctures of the late Ottoman period. The change and renovation movements of this era were the main motivation behind the foundation of these schools. At the same time, these schools could be called prototypes of today's modern music institutions. Westernisation directly affected education in these schools. Turkish music started to be taught according to the Western system and notation. This caused some controversy about the negative effect of this new system on Turkish music and its pure style, and the argument continues to this day. However, nearly all researchers accept that these schools are a fundamental aspect of current music education in Turkey.

Current Turkish music history works generally focus on the composers' biographies, the Edvar books (old music theory books for Eastern music), and lyrics collections. With the exception of some independent articles, the subject of Ottoman Music Education Foundations has not been studied enough. In particular, due to the lack of sources, there are very limited works about the music schools that started to be institutionalised after the *Tanzimat* period.

1 For music during the reign of Sultan Abdülaziz, see Hikmet Toker, *Elhân-ı Aziz-Sultan Abdülaziz Devrinde Sarayda Mûsikî*, TBMM Milli Saraylar Yayınları, Ankara 2016.

In this study, we used the data collection method, one of the main research methods for historical studies. For this reason, we surveyed the catalogues of the Ottoman Archive of Turkish Presidency, Suleymaniye Library, Istanbul University Rare Books Library, Seyfettin Özege Rare Books Library and some private archives. Additionally, we examined some journals, newspapers and periodicals. We tried to obtain a specific type of data and documents, such as bylaws, concert brochures, salary bills, concert advertisements and so forth...

Establishment of Music Academies in the Ottoman State

The main motivation for establishing music schools was to address and solve some issues such as presenting Turkish music in a contemporary way. The problems of the meşk system regarding scores, method and where to play were the subjects argued among music intelligentsia in those days. A widespread opinion exists that the evolution of Western music during the Renaissance period did not influence Ottoman life. This influence became obvious towards the end of the 19th century. European foundations became the model for Ottoman reforms in this period. In parallel with an increasing number of Western-style schools, many music schools opened towards the end of the 19th century that were founded according to the model of Western conservatories. Many of these schools were planned according to the European conservatories' model. Many of the Ottoman schools were modeled after European conservatories which predated Ottoman schools by two centuries.

The first conservatoire in Europe was San Maria di Loreto in Naples, and its services date back to the 18th century. (Gazimihal, 1927, p. 1738) ² At the time, children who had lost their parents due to illness, war or famine lived in hospitals called "conservatoires". Many such hospitals were institutions supported by charitable citizens. Surviving with the help of affluent people, these hospitals later also provided education to children. Religion was the most important subject in these institutions, which gradually turned into boarding schools. Their aim was to raise children as religious citizens.

Students started joining religious services in churches and chapels and participating in church choirs. Subsequently, churches found musicians through conservatoires and music education acquired greater importance. In time, these central institutions originally founded as a shelter and a school for orphans became music schools. The conservatoires' success in this respect resulted in the spreading of policies in Europe for reintegrating orphans back into society by means of art and culture.

2 (While M. Ragıp Gazimihal states that the conservatoire was opened in the 18th century, several resources specify the time as the 16th century.)

The word “conservatoire” literally means to protect or to preserve. Thus, other schools of arts established afterwards in Europe were also called conservatoires (also conservatories or conservation). Among these were Santa Maria della Pietà dei Turchini and San Pietro a Majella, both of which were opened in Italy after San Maria di Loreto, as well as Dulwich College and Christ’s Hospital in England. Conservatoires admitted children aged between 6 and 11 years old. Musicians who trained here had the opportunity to work in churches, at funerals, in places of amusement or theatres. A number of conservatoires had among their staff young students called “junior fellows” and they assigned them certain school tasks. Some of these conservatoires, where many renowned musicians were trained, still survive today. (Arnold, 1965, p. 73)

Due to the war and economic depression hitting the Empire, there occurred a substantial increase in the number of unattended orphans. Up until the 19th century, the Ottomans led a carefree and comfortable life, and orphans were looked after with the support of relatives and social circles. There were also various public welfare homes, though their number was small. As a consequence, no need for a conservatoire was felt in the State until the end of the 19th century. Conservatoires began to be set up in the 20th century in order to provide music education. Based on the Western model, these music schools have come to be known as “konservatuvar” in Turkish.

Darülbedayi-i Osmani

Darülbedayi, literally ‘house of beauty and novelty,’³ was the first official school of theatre and music. Founded with to offer a sepcialization in performing arts and train qualified students, Darülbedayi-i Osmani (Ottoman School of Fine Arts) had both Turkish and Western music departments. At the beginning of the 20th century, the Ottoman theatre mainly produced comedies. There were professional travelling theatre companies and also theatres of tradesmen working in Istanbul. Some companies acted as a society including, primarily, spectacle performers without formal training. The Turkish players’ concept of performance was mainly based on light comedy and improvisational theatre. Before plays, songs and canto would be performed. This tradition was replaced by performances of national pieces with a sense of community after the 2nd Constitutional Era. Similarly, until the end of the era, belly and foot dances would be performed before the plays.

Following the proclamation of the Constitutional Era, the citizens of Istanbul started to become more and more interested in theatre, which from then on was accepted as a branch

3 This name was proposed by Namık Kemal’s son Ali Ekrem Bey.

of fine arts. In this period, several actors who had received education abroad acted largely in adaptations of Western plays as well as some new plays in Istanbul, though their number was limited (Bozok, 1964, p. 317). This interest in theatrical activities led to the idea of establishing a national school of theatre. In 1914, a plan was made for such school to be founded under the guidance of Cemil (Topuzlu) Pasha, the mayor of Istanbul. The city council consented that the budget for the building would be 3000 liras. An attempt to establish a theatre school had, in fact, been previously made but failed. In a meeting, the Minister of Education Recaizade Mahmud Ekrem Bey, Museum Director Hamdi Bey, Halit Ziya, Ahmet Hikmet, Mehmet Rauf and İzzet Melih Bey discussed the possibility of founding a national school of theatre, but they could not achieve the desired outcome. (Tongur, 1973, p. 8)

One of the purposes of the foundation of Darülbedayi was to train qualified artists and develop a discipline out of disorganised theatrical activities dominated by master and apprentice relationships. It was believed that graduates of this school would contribute to Ottoman theatre. Cemil Pasha planned to appoint a person who had experience in the field of theatre performance as the head of the school. Since André Antoine, who had just quitted his position as manager of the famous theatre Odéon in Paris, was a recognised name in the world of art, he was offered a contract to work in Darülbedayi in June 1914 for three months with a wage of 12.000 francs, and this contract was signed through the Embassy of Paris. During the First World War, when the Ottoman State and France fought against each other, André Antoine had to go back to Paris and left his position as founding head teacher even before the opening of the school. As a result, the school was inaugurated by Reşat Rıdvan, the deputy head. During the opening, both Turkish and Western music pieces were played. (Nutku, 1993, p. 515)

After André Antoine left Istanbul, Reşat Rıdvan became the head teacher of the department of theatre, and Ali Rıfat Çağatay was assigned to the department of music in Darülbedayi. The school was based at the Letafet Apartment in Şehzadebaşı, and among the courses taught in the first years were Recitation of the Quran (Diction), Poetry Reading (Declamation), History of Theatre, History of Literature, Tragedy, Drama, Rhythmic Dance, Etiquette, and Mimicking. As Darülbedayi was established, four different commissions, each with expertise in a different field, were formed. These commissions and their duties are as follows:

Literature Commission: To write plays to be performed on stage or to have them written.

Music Commission: To form a repertoire of Western and Turkish music and to regulate its teaching.

School of Theatre Commission: To form classes and appoint teachers under the guidance of A. Antoine.

Technical Commission: To supply the school with necessary tools, objects and any kind of materials.

In the first years after Darûlbedayi was established, it was not possible to find female students because women were not allowed to perform with their heads uncovered on stage. Even though attempts were made to find female students among young gypsy girls who spoke the language of Rumelia with a good diction, these attempts were not successful (Ergin, 1942, p. 1272).

One of the first activities of Darûlbedayi was to create a new synthesis of theatre art and Turkish music, the performance of which was progressively getting worse. It was generally believed that Ottoman music needed a modern appearance on stage and a more Western performance style . The longstanding traditional educational method called *meşk* was found to be insufficient. Besides, transferring the repertoire of Turkish music to the next generations was a problem. A team had to be gathered so that compositions about to sink into oblivion could be notated. While some of the school committee members did not approve of Turkish music classes, the majority were in favour of them. These classes were offered in Darûlbedayi to meet the need for music in a play. That is, they did not only involve the repetition of repertoire works by Dede Effendi or İtrî. The actual aim was to prevent Turkish music from being forgotten and make it suitable for modern performing arts. In this way, compositions like “*theatre music, opera and operetta*” would be created in accordance with the rules of Ottoman music and played on stage.

Some of the teachers of Turkish music in Darûlbedayi were Ali Rıfat Bey (Çağatay), Zekâizade Ahmet Effendi (Irsoy), Levon Hancıyan, Abdülkadir Töre, Zeki Üngör, Zâtî Arca and Tanbûrî Cemil Bey. Because of the adverse circumstances of the First World War, the Western music and Turkish music departments were respectively closed. Following a decision taken in 1920, Darûlbedayi continued its activities only as a theatre company. It faced the threat of being closed down many times until 1931, when it took the name İstanbul Şehir Tiyatrosu (Istanbul City Theatre). Over the years and until this time, Muhsin Ertuğrul had ignificantly contributed to it. Still existing under the name of İstanbul Şehir Tiyatroları (Istanbul City Theatres), Darûlbedayi stages plays in the theatres in Harbiye, Üsküdar, Kadıköy, Fatih and Gaziosmanpaşa (Nutku, 1993, p. 516).⁴

4 Also see Aziz Çalıřır, “Dârûlbedâyi-i Osmânî”, *Tiyatro Ansiklopedisi*, Kültür Bakanlığı Yayınları, Ankara 1995.

Darülelhan

Darülelhan was the first private conservatoire of the Ottoman State. After decisions were taken within a few months on issues such as regulations booklet, curricula, school building and teaching staff, classes began in 1916. In the years during which Darülelhan was established, the Ottoman Empire was on the verge of losing the First World War. That is why the foremost feature distinguishing Darülelhan from other music schools in Europe was that it was opened while the state experienced great difficulties. A newly established conservatoire offering training under the severe conditions of war, Darülelhan played an important role in Turkish music education.

The education policy of the Ottoman State began to be shaped towards the end of the 19th century. Until then, no integration could be achieved between the madrasah education the community was familiar with and the modern education the Ministry struggled to put into practice. This caused some reforms to be delayed. Particularly the absence of a music teacher training school had a negative impact on music lessons offered under the direction of the Ministry of Education. In this period, music teachers were musicians who had been trained abroad. Some musical graduates of a *sultanî* (high school) or an ordinary teacher training school could also be appointed as music teachers.

In order for newly established schools to give a professional music education, the Ministry had to first solve the music teacher problem. Because there was not an official training school for music teachers, lessons were taught for many years by the teachers mentioned above. In 1916, a decision was taken to set up a professional “Music School”. It was opened after several events took place, and the sensitivity of the authorities to the matter was entirely due to a political attitude. Although Darülelhan was opened during the war, it received considerable financial support in its first years. Given the financial situation of the Ottoman State, the budget for the school corresponded to a significant amount.

As stated before, musicians in Darülbeyti played a crucial role in the establishment and technical development of Darülelhan. One of these was Abdülkadir Töre. During the first years of the First World War, Abdülkadir Bey gave a proposal to the Ministry of Education, suggesting that a “Turkish Music School” should be founded. It was stated in the petition that Turkish music paled in comparison with the enhanced music education in Europe and its authority, and an educational institution was an urgent need for Turkish music. However, the unfavourable war atmosphere did not allow it. In the meantime, a negative incident involving the members of the Mızıka-ı Hümayun (Imperial Band), who were giving a Western music

concert in Germany under the direction of Zeki Bey at the time, created the opportunity for a Turkish music school:

When the German audience disliked the band's rendition of Western music, they asked them to play Turkish music. However, as the band's repertoire and performance style were inadequate for this, the request was turned down. After the band returned to its homeland, news of this incident began circulating in Istanbul, and the Germans' wish to listen to Turkish music was received with much surprise. Then, the authorities decided to set up a music school, which was a move partly due to embarrassment. It was decided that the school would be affiliated with the Ministry of Education and every responsibility was to be upon the Ministry (Ergin, 1942, p. 1310). After getting in touch with Abdülkadir Bey, who had previously given a related proposal to the Ministry, the authorities initiated the necessary procedures to open a music school.⁵

The primary requirement for the establishment of a music school was to gather a scholarly staff. A decision was taken to recruit staff members, including musicians who had been trained according to the academic standards of the period, and to carry out the necessary arrangements. First, a meeting was held, and a group of ten people including Abdülkadir Bey were invited to it. The group was composed of the best-known musicians of the period. Yusuf Ziya Pasha, who served Darülelhan for many years, was appointed as the head of the group. Yusuf Pasha was a bureaucrat and an Ottoman intellectual who had produced works of literature and music.

In the first meeting held for Darülelhan, the curriculum to be offered in the music school was addressed. The meeting was particularly important in that it was during this assembly that the regulations booklet of Darülelhan began to be written. The four-point summary of the meeting's record explained the main topics of the regulations. Upon reading the booklet, one can see that the instructions for the establishment and management of Darülelhan were shaped around those four points. The musical group invited to the meeting comprised the most noted musicians of the time. Trained by the Ottoman State in its last period, they were among the most skilful artists in terms of theory and performance. Leaving a mark on the history of Turkish music, this committee constituted the fundamental base of the school. Even though some of them later left the school, they each played a key role in its establishment.

Tanbûri Refik Fersan points out in his memoirs that this first committee also included Rauf Yekta Bey and the famous singer Kaşıyanık Hüsameddin Bey. We also learn from the memoirs

5 For the letter sent to Abdülkadir Bey, see BOA, MF. ALY, 173/26-5. This letter was transcribed into the Turkish alphabet and published. See (Ergin, 1942, p. 1310)

that Refik Bey was a tanbur teacher in Darülelhan (Bardakçı, 1995, p. 137). These figures, who did not attend the first meeting, probably joined the group at a later date. The present documents indicate that Rauf Yekta Bey was in Darülelhan in the post-Republican period. He had particularly important articles published in the school journal *Darülelhan Şuûnu*.

One of the most cited musicologists in the history of Turkish music, Rauf Yekta Bey did not take part in the first gathering, and the reason for this is uncertain, but subsequently his name could be seen in the classification and teachers committee. Rauf Yekta Bey is known to have made great contributions to the school and his articles in the school journal *Darülelhan Mecmuası* stood out. These articles, which have been used in several studies as references by musicologists in the West as well as in Turkey, are among the remarkable contributions Rauf Yekta Bey made to Turkish music. The letter and record of the first meeting of Darülelhan are as follows:⁶

The Meeting's Record:

The First Meeting in the room of education assembly on Thursday

Music teachers Zeki Bey and Zâtî Bey later joined the meeting, as well.

<i>Ziya Pasha</i>	<i>Former Washington ambassador</i>	<i>Chairman</i>
<i>Ali Rifat Bey</i>	<i>One of Our Renowned Musicians</i>	<i>Vice Chairman</i>
<i>Zekâizade Hafız Ahmed Effendi</i>	<i>One of Our Renowned Musicians</i>	<i>Member</i>
<i>(Chief kudum player of Eyüp Bahariye Dervish Lodge)</i>		
<i>Cemil Bey</i>	<i>One of Our Renowned Musicians</i>	<i>Member</i>
<i>(from around Aksaray)</i>		
<i>Abdülkadir Bey</i>	<i>One of Our Renowned Musicians</i>	<i>Member</i>
<i>(A clerk in the Records Office of Foreign Affairs)</i>		
<i>İsmail Hakkı Bey</i>	<i>One of the Music Teachers of</i>	<i>Member</i>
<i>Darülmualimat (Teacher Training School for Women)</i>		
<i>Levon Effendi</i>	<i>One of Our Renowned Musicians</i>	<i>Member</i>
<i>Andon Effendi</i>	<i>One of Our Renowned Musicians</i>	<i>Member</i>
<i>Kâzım Bey</i>	<i>One of the Teachers of Bezm-i Âlem</i>	<i>Member</i>
<i>Komidasi Effendi</i>	<i>One of Our Renowned Musicians</i>	<i>Member</i>

A letter aiming to form a scholarly committee with the people present in this room for the purposes of:

6 For detailed information about Darülelhan, see Erhan Özden, *Osmanlı Devleti'nin Konservatuarı Darülelhan (Arşiv Belgeleriyle)* Atatürk Kültür Merkezi Başkanlığı Yayınları. Ankara 2019.

- 1) *Teaching music at schools in a perfect way*
 - 2) *Elevating and protecting the classical works of ancestors*
 - 3) *Designing a national music training in line with national Anatolian songs*
 - 4) *Training teachers*
- 12 Haziran 1332 (25 Haziran 1916)⁷

Darûlmusiki-i Osmani

Darûlmusiki-i Osmani was the first private music school in Ottoman History. The first proper music society to meet the public need for music was established at the onset of the 2nd Constitutional Era. This education centre was Darûlmusiki-i Osmani Cemiyeti/Mektebi (Ottoman Music Association/School), set up in Koska under the auspices of Şehzade Ziyâeddin in 1908. It was opened with the participation of a significant part of the Ottoman music circles and was active for about two years.⁸ The official announcement of the opening of Darûlmusiki-i Osmani was published in 1909 in the 24 February issue of the newspaper *Sabah*. This school officially depended on the Ottoman Education Ministry but all student expenses were covered by student fees.⁹ In a document printed in the music journal *Mûsikî Mecmuası*, we find the following noteworthy remarks on Darûlmusiki:

Today, when a new era and a neat artistic life is upon our land, an honourable committee of distinguished members, deeming it necessary to enrich our capital with new structures, have established an institution the absence of which has long been felt in the city. Those with an interest in the study of sound and music are plenty in our land. Although in our capital the best-known teachers are addressing all the needs of the students whose number is increasing by the day, one must confess that the music education given so far has been far from fulfilling expectations. This proves to us that the study of music, like any other study, needs certain conditions and an organisation. For a real and perfect music education, it is imperative to know the theoretical and scientific aspects of music.

Our Darûlmusiki has hired the most eminent musicians of the Western countries so that they can give lectures and talks on music in our land. The school programme is much more comprehensive, and we hope that it will be successfully put into practice. In short, we can say that a fresh artistic atmosphere will pervade Istanbul, and everyone will ache to

7 BOA, MF. ALY, 173/26-8.

8 See Nuri Güçtekin, "İlk Türk Mûsikî Cemiyeti: Dârûlmûsikî-i Osmani Cemiyeti (Mektebi) ve Faaliyetleri (1908-1914)", *Rast Müzikoloji Dergisi*, vol. 3, no. 1, Tokat 2015.

9 The newspaper *Sabah* (6943), (1909, February, 24). p. 3, line 6.

go to Darülmusiki in order to develop skills and learn a pure art that elevates the human soul more than any other art and enables people to experience the happiest and warmest moments (Akçay, 1993, p. 31).

Dârü't-tâlim-i Mûsikî Mektebi

This school, which is the longest-lived foundation among Ottoman schools, was opened in the Şehzadebaşı district. Among the founders of this school were Fahri Kopuz, Ama Nazım Bey and Neyzen İhsan Aziz Bey. Sadettin Arel and Suphi Ezgi subsequently joined the teaching staff. Among the most prominent artists and teachers who were employed at this school were Cevdet Çağla, Arap Cemal, Zeki Çağlarman, Safiye Ayla, Hafız Memduh, Zühtü Bardakoğlu, Ferid Alnar, Celal Tokses, Reşad Erer, Naime and Nebile Hanıms. This school significantly rendered service to Turkish Music through its performance-based education method, score publications, recording projects and concert tours to foreign countries. It was closed in 1931. It was re-opened later by Fahri Kopuz. It was finally permanently closed due to Fahri Kopuz's appointment to Ankara Radio. (Özden, 2015, p. 128)

Terakkî-i Mûsikî Mektebi

This was one of the music schools that depended on the Ottoman Education Ministry. It was founded by Ali Salahi Bey, Ali Rıza Şengel, Kanuni Nazım Bey and Fahri Kopuz on 1922. It operated for a short time and was closed in 1927. (Özalp, 2000, s. 74). The name Terakki Musiki is found in a document about the Darul Musiki-i Osmani. This may have been the first choice for the name of the school but the name of Darul Musiki Osmani was finally preferred. (Özden, 2015, p. 127)

Paul Lange Music School

This was a private music school founded by Paul Lange. He was one of the European bandmasters teaching Western music to military bands in the last periods of the Ottoman Empire. Trained in the Berlin Music School, Lange first worked as an organist in the private German Protestant Church in Istanbul. He later continued his work and formed several Western music choirs, giving education to numerous students. In 1884, he set up a private music school on a street, known today as Ensiz Street, facing the Tunnel funicular at the end of the Grande Rue de Pera, today named İstiklal. The school building was owned by Paul Lange. The official opening was in 1884, and it was announced to the public in the newspaper *Stambul*. The regulations booklet of the school, which offered conservatoire training in the

Western sense, is found among the documents of Yıldız Palace in the Presidential Ottoman Archives.¹⁰

Bahriye-yi Şâhâne Mûsikî Mektebi

A document in our possession mentions that the Bahriyeyi Şahane Musiki Mektebi depended on Ottoman Naval forces. In the document, we see that students were admitted to the school via examination. The document, which also contained information about 12-15 year old students who were educated in the school, was dated 1912. We could not find other documents regarding this during our research. This school possibly continued its existence as one of the military bands in the early Republic period.

Darüleytams

Darüleytams were not music schools. However, their curriculum included many music lessons. These schools were built for the benefit of martyrs' children and orphans. In this respect, They can be compared to Darüşşafaka and Darulaceze. The only difference of Darüleytams was the serious music education that was given in these schools.

For instance, 50 talented students were chosen for the special music class formed in the Bebek Darüleytam. It is possible to find some documents relating how talented students from Darüleytams were sent to music schools. One of these contains information about a talented student who was sent to the aforementioned Bahriyey-yi Şahane Mektebi from Bebek Darüleytam. Many students of Darüleytas became musicians until the Tevhid-i Tedrisat code came into effect. We will give elaborated information about the Darüleytams in this section.

Several projects were developed for unattended orphans, whose number began to grow in the second half of the 19th century. The first of these projects was Darüşşafaka, one of the high schools of the Empire, founded by the Cemiyet-i Tedrisiye-i İslamiye (Muslim Teaching Society). Turning into a proper institution especially during the period of Sultan Abdülhamid II, Darüşşafaka rendered considerable services to orphans in need of care. Among these services were attempts to help children develop an interest in arts. When compared with other schools affiliated with the Ministry of Education, Darüşşafaka was the first to offer Turkish music education.¹¹ Zekâi Dede, Zekâizâde Ahmet Effendi (Irsoy) and Abdülkadir Töre worked

10 For regulations booklet, see (Özden, 2015 p. 130.)

11 For further information, see Mehmed İzzet, Mehmet Esat, Osman Nuri, Ali Kami, *Türkiye'de İlk Halk Mektebi-Darüşşafaka Nasıl Doğdu*, Evkaf-i İslamiye Matbaası, İstanbul 1927.

here as teachers. One of today's most prestigious school in Turkey, Darüşşafaka still continues to provide its quality education.

The first example of an official institution similar to a conservatoire was Darüleytam (Orphanage). These orphanages were set up after the establishment of the Ottoman Ministry of Education in order to provide accommodation to and educate poor children bereft of parents. While not entirely identical to conservatoires, the orphanages provided a more intensive art training in comparison with other schools. Music education elsewhere was restricted to one or two hours of lessons per week, whereas in the orphanages these hours increased. Although the founding purpose was not solely to teach music, the curriculum offered a significant amount of music classes. Many famous musicians received an education there. For instance, Sabri Bey, a naval officer, and İsmail Zühdü Bey, the composer of the "March of Izmir" who spent his childhood as a shepherd in a village in Bulgaria, were trained in these orphanages, and they are among the prominent names in the history of Turkish music. Music lessons were removed from the curricula of schools during war years. Since the Head of Darüelhan (Music School), Yusuf Ziya Pasha, was quite familiar with the institutions of Darüleytam and Darülaceze (Poorhouse), he made some arrangements for them. Creating a separate division for music education in Darülaceze, he enabled fifty students aged between 13 and 16 years old to receive music training (Özden, 2015, p. 94). In one document from the Ministry of Education—a petition dated 1912 and addressed to the Bebek Orphanage by the Bahriye Musiki Mektebi (Naval Music School)—it was stated that eight students from the orphanage were to be admitted to the school.¹²

There were also other centres providing accommodation and education to orphans and helpless children. For instance, Darülaceze, originally founded to care for the sick and elderly, provided accommodation to orphans as well. Another example was Darülhayr-ı Âli (Imperial Orphanage), which was designed as an art school and a children's home during the period of Sultan Abdülhamid II but was closed in 1909, after providing education for only six years. In fact, Darülhayr-ı Âli was a miniature example of Darüleytam, and a failed project (Şahin & Şafak, 2012, p.137).

Conclusion

The music schools that we examined in this article played an important role in the music education of the late Ottoman Period. These schools, officially dependent on the Ottoman Education ministry, can be seen as bridge foundation between old music education and modern

12 See BOA, MF. EYT, 19/78.

conservatories. Another important aspect was their role in the transmission of meşk music education to the next generations. Many music foundations were opened towards the end of 19th century in the Ottoman Empire. Many of them were associations that belonged to some societies. We gave information about 8 of them in this article. As we mentioned before, these schools were founded under the inspiration of European conservatories.

The curricula of these schools provide many important details about their exam programs, educational activities and the music education of those times. These schools, which could not operate for a long time due to the negative effects of the First World War, can be considered the ancestors of current Turkish conservatories and music associations. In this respect, the subject should be of interest to academics, music trainers and music students. Additionally, we should highlight that the foundation of these schools was related to certain political conjunctures of the Ottoman Empire. We attempted to discuss all these aspects in this article.

We believe that conservatories' curricula should contain information about these schools that were their ancestors. Further research about these schools will be very important. It will provide important sources for Turkish music history.

Appendix 3. Kaynanam, One of the Ramadan Plays of Darülbeyazir¹⁴

14 Kerem Karaboğa, *Geçmişten Günümüze İstanbul Tiyatroları*, YKY, İstanbul 2011, p. 78.

این اجتماع بنحیثی کوفی مجلس معارف اعلیٰ است
سابقه در روزی و زمانی بطور رسمی در آنجا
صبا با
عاه وقت
مافظ احمد اف
صوبه بار
علاقه
آقای حضرت
بنوبه اف
آورد
المع
اف
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Appendix 4. The Record of the First Meeting of Darüelhan

Appendix 5. Document related copyright license in Darülelhan (1921)

سازمان نفع به مله

دولتو افغ حضرتی

والا لحام اناء قسری ای که نه تدبیر است بنا بر ایستاد اولاد که سه بروج سه دره در اولاد
بولی مانده ناستی آخر اولاد اناء قسری سوزانده که سابقه احتمال اجناس
اصلی تپاید به مغز خانق و سرخونده که کذلک بقوان اقتضای اصلاح
زائده خانق ملول اید به قسری اول ابتداء اعتبار شهره آتیه بوزخ
اجزای قیادی و بون تدبیر ده صلبان عدوی که توتیه بنی با سه سطح سنان
قسری اول ابتداء اعتبار شهره آتیه بخوبه اجزای زاهد خانق و بروج
و سوزانده ملول سوزانده خانق و بولید که اول قسری جلد لونه اناء قسری
با سه سطح لونه افتاده و قسری با سه سطح لونه قسری در عمده آتیه
بوج قسری که سوزانده بنا بر کفونه زلور و عدالام اناء قسری معافه
اوزه قسری اولاد اعتبار شهره آتیه علی خان افتاده شهره آتیه بخوبه اجزای
تپیدی و ملول اولاد عدوی سوزانده که اصل و کفای الامان تپاید به خبره قسری خانق
کذلک قسری اول ابتداء اعتبار شهره آتیه بخوبه اجزای قسری آتیه تپیدی
فلسه اولاد معافه قسری قسری اصنافی سوزانده عدوی خانق قسری تپاید به
اولاد امروزیان معافه شهره آتیه لونه

موسیقی و تخیلی
در حد

[illegible][illegible]

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$$121/80 \quad 3$$

MF.ALY.00121

Appendix 7. Document related to Assignment of Head of Instrument Players and Head of Singers in *Darülelhan* (1921)

Appendix 8. For the sake of a splendid and gorgeous concert Darülelhan will soon give, the headmaster summoned all the singers at school last week and introduced a ban, according to which the singers must use only Kibar Ali cigarette papers for smoking and nothing else so as not to ruin their voices until the concert day.

Appendix 9. Members of Darülmusiki-i Osmani

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