

COURSE DESCRIPTION FORM

Course Code and Name	MZÖ 214 - Individual Instrument Education -IV (Cello)		
Semester of the Course	4		
Course Content/ Catalog Content	Practice of complex bow techniques in the right hand, exercises involving different left hand skills on four strings and IV. transition to position. Different finger dropping and acceleration exercises in the current position, application of mixed bows including four strings. Simple double-voice exercises.		
Textbook	Matz 25 Etude, Werner, J., Praktische Violoncell Schule, S.Lee op.113 Etudes, Dotzauer, J., Band I.		
Supplementary Textbooks	Mooney Position Pieces for çello, Feuillard, Sevcik		
Course Credit (ECTS)	1		
Course Prerequisites <i>(Course attendance requirements should be stated in this item)</i>	There is an obligation to continue.		
Type of Course	Theoric		
Language of Instruction	Turkish		
Course Objectives	Reinforcing the skills learned in the position, permanent and transitive exercises in the new position to be learned, martele and staccato bow techniques. Permanent and transitional playing in different positions, applying the learned techniques in the new position, applications of martele and staccato bow techniques, performing works in different tones covering four strings, performing national and universal pieces suitable for the level, covering technical and musical skills.		
Learning Outcomes of the Course	Third Position information in cello. Ability to play in Third Position. First, fourth, third position to be able to make transition studies. To be able to develop staccato and martele bow techniques. To be able to do exercises that improve right and left hand technique and increase coordination.		
The Format of the Lesson	Face to face education		
Weekly Distribution of the Course	<ol style="list-style-type: none"> 1. Third Position Info. 2. Studies in Third Position. 3. Position Transition Studies 4. Position Transition Studies 5. Martele Technique and Martele Studies. 6. Exercise Studies Martele Technique II, 7. Flageolet Technique and Studies with Flageolet Technique. 8. Minor scales in one string (C, G, D, A minor scales) 9. Studies in Mixed Bow Techniques. 10. Studies in Mixed Bow Techniques. 11. Technical Problems and Solutions 12. Musical Problem and Solutions 13. Repertoire development 14. Repertoire development 		
Education and Training Activities <i>(These are examples. Please fill in the activities you used in your lesson)</i>	Preparing a presentation Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam		
Assessment Criteria		Number	Total Contribution (%)
	Midterm	1	%40
	Homework	-	-

	Practice	-	-				
	Projects	-	-				
	Practical	-	-				
	Quiz	-	-				
	Ratio of Term Studies to Success (%)	-	-				
	Final Success Ratio (%)	1	%60				
	Attendance Status	11 week					
Workload of the Course	Activities	Total Weeks	Duration (Weekly Hours)	End of Term Total Workload			
	Weekly lecture hours	14	1	14			
	Weekly practical lesson hours						
	Reading Activities						
	Internet browsing, library work						
	Material design, application						
	Report preparing						
	Prepare a presentation	4	4	16			
	Presentation (Concert)	2	4	8			
	Midterm and midterm exam preparation	1	1	2			
	Final exam and preparation for the final exam	1	1	2			
	Other						
	Total workload			26			
	Total workload/ 25			42/25			
ECTS Credits of the Course	2		1,32				
Contribution Level Between Course Outcomes and Program Outcomes	No	Program Outcomes	1	2	3	4	5
	1	Music teacher, academician, artist trainer in public and private art institutions					X
	2	Obtaining traditional Turkish Folk Music Theory and repertoire knowledge				X	
	3	Obtaining traditional Turkish Classical Music Theory and repertoire knowledge				X	
	4	Gaining experience on Western Classical Music, Harmony, Hearing Education					X
	5	Being able to play the works of Turkish and Western composers on the piano					X
	6	Playing and Singing Folk Music Works with Baglama				X	
	7	Being able to play Block Flute and Guitar from School Instruments and accompany children's songs					X
	8	To have information on General Music History and					X

		Turkish Music History					
	9	Gaining teaching experience with the opportunity to do internship in National Education					X
	10	Gaining performance-based experience with Orchestra and Choir lessons					X
Lecturer(s) and Contact Information		Prof. Dr. Şebnem Y. Orhan / sebnem@gazi.edu.tr					

COURSE DESCRIPTION FORM

Course Code and Name	MZÖ 214 - Individual Instrument Education – IV (Oud)
Semester of the Course	4
Course Content/ Catalog Content	Second Position. Making position transitions by using the First and Second Positions together, acciaccatura, vibrato, trill, staccato, glissando techniques, interpreting works with the acciaccatura technique, applying acciaccatura, trill and vibrato together in etudes and works, applying nuances and signs, Hüzzam, Karcıgar, Uşşak maqams, Performing exemplary etudes and works from easy to difficult, exemplary works in Aksak, Aksak Semai, Curcuna rhythms, practicing different plectrum strokes, information about Taksim, starting to make taksim, developing musical creativity and maqam knowledge by making taksim, 7/8, 9/8, 10/8 rhythms of Turkish music and sample repertoire, instrument tuning.
Textbook	Torun, M., Ud Metodu, Porte Müzik Eğitimi, İstanbul, 2019.
Supplementary Textbooks	Tunç, E., Ud Metodu, P Kitap, İstanbul, 2019.
Course Credit (ECTS)	1
Course Prerequisites (Course attendance requirements should be stated in this item)	There is an obligation to continue.
Type of Course	Theoric
Language of Instruction	Turkish
Course Objectives	Second Position by Remaining. First and second position transitions acciaccatura, vibrato, trill, staccato, glissando techniques, interpretation of works with acciaccatura technique, Hüzzam, Karcıgar, Uşşak maqams, performance of sample etudes and pieces from easy to difficult, sample work in Aksak, Aksak Semai, Curcuna rhythms, taksim Beginning to play, 7/8, 9/8, 10/8 rhythms of Turkish music and sample repertoire, instrument tuning.
Learning Outcomes of the Course	Using the fingers quickly in the Second Position, making the transitions by using the first and second positions together, Hüzzam, Karcıgar, Uşşak maqams, performance of sample etudes and works from easy to difficult, exemplary works in Aksak, Aksak Semai, Curcuna rhythms, practice of different plectrum strokes, 7/8, 9/8, 10/8 rhythms and sample repertory of Turkish music.
The Format of the Lesson	Face to face education
Weekly Distribution of the Course	<ol style="list-style-type: none"> 1. Second position 2. Making position transitions by using the First and Second Positions together. 3. Playing works with multiplication, vibrato, trill, staccato, glissando techniques, multiplication technique. 4. Practicing multiplication, trill and vibrato together, applying nuances and signs in etudes and works. 5. Performance of exemplary etudes and works in Hüzzam maqam. 6. Performance of exemplary etudes and works in Karcıgar maqam. 7. Performing exemplary etudes and works in Uşşak maqam. 8. Sample works in Aksak, Aksak Semai, Curcuna rhythms. 9. Practicing different plectrum strokes, information about Taksim, starting to practice taksim. 10. Developing musical creativity and maqam knowledge by making Taksim. 11. 7/8 t rhythms and sample repertoire of Turkish music procedures.

	12. 9/8 rhythms and sample repertoire of Turkish music procedures. 13. 10/8 rhythms and sample repertoire of Turkish music procedures. 14. Tune the instrument.						
Education and Training Activities (These are examples. Please fill in the activities you used in your lesson)	Internet browsing Presentation Preparation Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam						
Assessment Criteria		Number	Total Contribution (%)				
	Midterm	1	%40				
	Homework	-	-				
	Practice	-	-				
	Projects	-	-				
	Practical	-	-				
	Quiz	-	-				
	Ratio of Term Studies to Success (%)	-	-				
	Final Success Ratio (%)	1	%60				
	Attendance Status	11 weeks					
Workload of the Course		Total Weeks	Duration (Weekly Hours)	End of Term Total Workload			
	Weekly lecture hours	14	1	14			
	Weekly practical lesson hours						
	Reading Activities						
	Internet browsing, library work	3	3	9			
	Material design, application						
	Report preparing						
	Prepare a presentation	7	1	7			
	Presentation (Concert)	3	3	9			
	Midterm and midterm exam preparation	1	1	1			
	Final exam and preparation for the final exam	1	1	1			
	Other						
	Total workload			41			
	Total workload/ 25			41/25			
ECTS Credits of the Course	2		1,64				
Contribution Level Between Course Outcomes and Program Outcomes	No	Program Outcomes	1	2	3	4	5
	1	Music teacher, academician, artist trainer in public and private art institutions				X	
	2	Obtaining traditional Turkish Folk Music Theory and repertoire knowledge			x		
	3	Obtaining traditional Turkish Classical Music Theory and repertoire knowledge				X	

	4	Gaining experience on Western Classical Music, Harmony, Hearing Education		X			
	5	Being able to play the works of Turkish and Western composers on the piano		X			
	6	Playing and Singing Folk Music Works with Baglama			X		
	7	Being able to play Block Flute and Guitar from School Instruments and accompany children's songs			X		
	8	To have information on General Music History and Turkish Music History			X		
	9	Gaining teaching experience with the opportunity to do internship in National Education					X
	10	Gaining performance-based experience with Orchestra and Choir lessons					X
Lecturer(s) and Contact Information		Prof. Dr. Cihat Can – mcihat@gazi.edu.tr					

COURSE DESCRIPTION FORM

Course Code and Name	MZÖ 202 – Music Teaching Programs
Semester of the Course	4
Course Content/ Catalog Content	Basic concepts related to curricula; development of music lesson curricula from past to present; the approach, content, and the skills that the current music lesson curriculum aims to develop; learning and sub-learning areas; distribution and limits of achievements according to classes, their relationship with other courses; the relationship between music lesson curricula; the methods, techniques, tools and materials used; assessment and evaluation approach; teacher qualifications.
Textbook	Bozkaya, İ. Okul Ortamında Müzik. Özhan Matbaacılık, 2001. Erol, O. Ve Koçak, K.O. Karamela Sepeti. Morpa Kültür Yayınları, 2005. Frazee, J. (1987). Discovering Orff: A Curriculum For Music Teachers. New York: Schott. Mann, R. Lovell, J. & Tekse, P. (1998). Yayınlanmamış Ders Notları. Arizona State University, Tempe, Arizona. Morgül, M. Müzik Nasıl Öğretilir. Yurtrenkleri Yayınevi, 1999. Özeke, S. “Kodaly Yöntemi Ve İlköğretim Müzik Derslerinde Kodaly Yöntemi Uygulamaları.” Uludağ Üniversitesi Eğitim Fakültesi Dergisi 20(1), Bursa: Uludağ Üniversitesi Basımevi, 2007. Sazak, N., Akgül Barış, D., Öztosun Çaydere, Ö., Ve Sevinç, S. (2014). İlkokul Müzik Öğretim Programları (1913-2005). Ankara: Öncü Basımevi. Sheridan, M. M. (2019). The Kodály Concept In The United States: Early American Adaptations To Recent Evolutions. Journal Of Historical Research In Music Education, 4(1), 55-72. Sun, M. (1969). Türkiye'nin Kültür-Müzik-Tiyatro Sorunları. Ankara: Ajans-Türk Matbaacılık. Stauffer, S. L. (N.D.) “The Music Leadership Letter: Orff-Schulwerk- A Process For Today” Issues And Trends In Music Education. Silver Burdett Ginn. Sun, Muammer; Çocuklar Ve Gençler İçin Şarkı Demeti, Yeni Basım, Dağarcık Yayınları, Ankara, 1994.
Supplementary Textbooks	T.C. Milli Eğitim Bakanlığı, İlköğretim Kurumları Müzik Dersi Öğretim Programı, Milli Eğitim Basımevi, Ankara, 1994. Türkmen, E. F. (2017). Müzik Eğitiminde Öğretim Yöntemleri (2. Baskı). Ankara: Pegem Akademi. Türkmen, E. F., Ve Göncü, İ. Ö. (2018). The Challenges Encountered In Application Of Kodály Method In Turkey. Journal Of Education And Training Studies, 6(9), 39-45. Yener, Faruk; Müzik Klavuzu, Milliyet Yayınları, İstanbul, 1970. Yök/Dünya Bankası, Milli Eğitimi Geliştirme Projesi, Öğretmen Eğitimi: Müzik Öğretimi, Ankara, 1996. Yönetken, H. B. (1949). Bizde Okul Müziğinin Fonksiyonuna Dair. M. Fenmen (Ed.), Müzik Görüşleri (S. 2) İçinde. Ankara: Doğu Matbaası. Yönetken, H. B. (1950). Okul Ve Halk Müziği. M. Fenmen (Ed.), Müzik Görüşleri (S. 2-3) İçinde. Ankara: Doğu Matbaası. Yönetken, H. B. (1952). Okulda Müzik Öğretimi Ve Öğretim Metotları. İstanbul: Milli Eğitim Basımevi
Course Credit (ECTS)	3
Course Prerequisites (Course attendance requirements should be stated in this item)	There is an obligation to continue.
Type of Course	Theoric
Language of Instruction	Turkish
Course Objectives	The approach and content of the current music lesson curriculum, the skills it aims to develop; learning and sub-learning areas; distribution and

	limits of achievements according to classes, their relationship with other courses; the methods, techniques, tools and materials used; It aims to enable them to understand in detail the basic approach of the curriculum used in music lessons in the school environment by providing them with information about the assessment and evaluation approach and teacher competencies.		
Learning Outcomes of the Course	Discusses the principles and aims of the Turkish Education System and the basic concepts related to curricula. Discusses the basic approach of the program by recognizing in detail the current music lesson curriculum used in the school environment. Discusses using the materials developed for use in music teaching.		
The Format of the Lesson	Face to face education		
Weekly Distribution of the Course	<ol style="list-style-type: none"> 1. Talking about the principles and aims of the Turkish Education System and music education in our country, 2. Discussion about the general music education system, the new program understanding in our country, the historical development and philosophy of the music program in our country 3. Curriculum in Turkey, constructivist approach, 4. Talking about primary and secondary education programs, learning areas, achievements and activities 5. Getting to know the measurement and evaluation tools suggested by the program 6. Recognition of the "Music Lesson Learning-Teaching Process" proposed by the music education program used in the primary school level of the Ministry of National Education and sample lesson plans prepared according to this program understanding. 7. Recognition of the "Music Lesson Learning-Teaching Process" proposed by the music education program used in the secondary school level of the Ministry of Education and sample lesson plans prepared according to this program understanding. 8. Recognition of the "Music Lesson Learning-Teaching Process" suggested by the music education program used in the high school level of the Ministry of Education and sample lesson plans prepared according to this program understanding. 9. Talking about the lesson plans prepared by the students and making sample applications 10. Recognizing the general lesson plan framework and the process of teaching a lesson according to Kodaly 11. Speaking on the lesson plan prepared according to the Kodaly method and making sample applications 12. Speaking on the lesson plan prepared according to the Orff approach and making sample applications 13. Talking about producing teaching materials and presenting examples from textbooks and materials to be used in teaching 14. Activity practices and canon teaching process in lessons for listening and speaking education 		
Education and Training Activities <i>(These are examples. Please fill in the activities you used in your lesson)</i>	Presentation Preparation Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam		
Assessment Criteria		Number	Total Contribution (%)
	Midterm	1	%40
	Homework	-	-
	Practice	-	-
	Projects	-	-

	Practical	-	-				
	Quiz	-	-				
	Ratio of Term Studies to Success (%)	-	-				
	Final Success Ratio (%)	1	% 60				
	Attendance Status	11 hafta					
Workload of the Course	Activities	Total Weeks	Duration (Weekly Hours)	End of Term Total Workload			
	Weekly lecture hours	14	2	28			
	Weekly practical lesson hours						
	Reading Activities						
	Internet browsing, library work						
	Material design, application						
	Report preparing						
	Prepare a presentation	4	4	16			
	Presentation (Concert)	4	4	16			
	Midterm and midterm exam preparation	1	1	1			
	Final exam and preparation for the final exam	1	1	1			
	Other	3	3	9			
	Total workload			71			
	Total workload/ 25			71/25			
ECTS Credits of the Course			2, 84				
Contribution Level Between Course Outcomes and Program Outcomes	No	1	2	3	4	5	
	1	Music teacher, academician, artist trainer in public and private art institutions					X
	2	Obtaining traditional Turkish Folk Music Theory and repertoire knowledge			X		
	3	Obtaining traditional Turkish Classical Music Theory and repertoire knowledge			X		
	4	Gaining experience on Western Classical Music, Harmony, Hearing Education					X
	5	Being able to play the works of Turkish and Western composers on the piano					X
	6	Playing and Singing Folk Music Works with Baglama		X			
	7	Being able to play Block Flute and Guitar from School Instruments and accompany children's songs				X	
	8	To have information on General Music History and Turkish Music History			X		
	9	Gaining teaching experience					X

		with the opportunity to do internship in National Education					
	10	Gaining performance-based experience with Orchestra and Choir lessons		X			
Lecturer(s) and Contact Information	Prof. Nehize Şentürk – nezihe@gazi.edu.tr Prof. Mehlika Dündanr – mehlika@gazi.edu.tr						

COURSE DESCRIPTION FORM

Course Code and Name	MZÖ 214 - Turkish Folk Music Theory and Practice- II
Semester of the Course	4
Course Content/ Catalog Content	Instruments in Turkish folk music, regional differences in our country (ağız, tavr, hançere, etc.), folk song forms and features, solfeggio, dictation exercises and melody creation suitable for the level with Turkish folk music instruments in different maqam-scales.
Textbook	Emnalar, A., “Tüm Yönleriyle Türk Halk Müziği ve Nazariyatı”. Ege Üniversitesi Basımevi, İzmir,1998.
Supplementary Textbooks	Tüfekçi, N., “Türk Halk Müziği”, Cumhuriyet Döneminde Türk Müziği Ansiklopedisi
Course Credit (ECTS)	2
Course Prerequisites (Course attendance requirements should be stated in this item)	To be prepared for Turkish Folk Music theory and traditional music, to understand its place and importance in education.
Type of Course	Theoretical/Applied
Language of Instruction	Turkish
Course Objectives	In line with the general purpose of recognizing and learning folk music, one of our music genres; To understand the theoretical structure of folk music, to be able to sing, to make solfeggio, to write dictation and melody, to transfer it.
Learning Outcomes of the Course	Recognizes instrument types and instruments in Turkish folk music; Recognizes the scales used in Turkish folk music; Recognizes Turkish folk music forms; Knows and applies the techniques of use in educational music; Knows the differences of local folk songs; Recognizes local ways of saying; Performs solfege in different makams and styles; Dictates in different maqams and methods; He writes melodies in different modes and tempos;
The Format of the Lesson	Face to face education
Weekly Distribution of the Course	<ol style="list-style-type: none"> 1. Birleşik tempo. Practice studies in birleşik tempo. 2. Rast quadruple and quintet, rast (mustesat) sequence. Solfeggio dictation and melody creation exercises in Rast. 3. Hicaz (Garip) quartet and quintet, hicaz maqam. Solfeggio dictation and melody creation exercises in Hicaz maqam. 4. Kurdi quartet and quintet. The Kurdi (Bozlak) maqam. Solfeggio dictation and melody creation exercises in the Kürdi maqam. 5. Local dialects. Vocalization of samples from various regions. 6. Türkü form types. Vocalization of various forms. 7. Saba (kalenderi) quartet and scale. Solfeggio dictation and melody creation exercises in Saba maqa. 8. Segah quartet and quintet, segah scale. Solfeggio dictation and melody creation exercises in Segah maqam. 9. Hüzzam quartet and quintet, hüzzam scale. Solfeggio dictation and melody creation exercises in Hüzzam maqam.

	<p>10. Evç scale, Solfeggio dictation and melody creation studies in Evç maqam.</p> <p>11. In various scale, forms and rhythm; solfege, dictation and melody creation techniques. Solfeggio dictation and melody creation exercises.</p> <p>12. In various scale, forms and rhythm; solfege, dictation and melody creation techniques. Solfeggio dictation and melody creation exercises.</p> <p>13. In various scale, forms and rhythm; solfege, dictation and melody creation techniques. Solfeggio dictation and melody creation exercises.</p> <p>14. In various scale, forms and rhythm; solfege, dictation and melody creation techniques. Solfeggio dictation and melody creation exercises.</p>																																																								
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		ECTS Credits of the Course		3				2,48		
Contribution Level Between Course Outcomes and Program Outcomes	No	Program Outcomes	1	2	3	4	5			
	1	Music teacher, academician, artist trainer in public and private art institutions				X				
	2	Obtaining traditional Turkish Folk Music Theory and repertoire knowledge						X		
	3	Obtaining traditional Turkish Classical Music Theory and repertoire knowledge					X			
	4	Gaining experience on Western Classical Music, Harmony, Hearing Education					X			
	5	Being able to play the works of Turkish and Western composers on the piano					X			
	6	Playing and Singing Folk Music Works with Baglama					X			
	7	Being able to play Block Flute and Guitar from School Instruments and accompany children's songs			X					
	8	To have information on General Music History and Turkish Music History					X			
	9	Gaining teaching experience with the opportunity to do internship in National Education							X	

		10	Gaining performance-based experience with Orchestra and Choir lessons	X					
Lecturer(s) and Contact Information	Prof. Erdal Tuğcular – tugcular@gazi.edu.tr Prof. İsmet Doğan – idoğan@gazi.edu.tr Assist. Prof. Murat Karabulut – karabulut@gazi.edu.tr								

COURSE DESCRIPTION FORM

Course Code and Name	MZÖ 206 – Bağlama Education - II		
Semester of the Course	4		
Course Content/ Catalog Content	Works in different decisions in bağlama, etudes that provide technical development, etudes and works in different Tezene techniques (çırpma, tarama, trill, etc.) Melodies in 5, 7, 9-timed tempos; different attitudes in bağlama performance, (Karadeniz, Teke, Silifke, Zeybek, etc.) creating a repertoire for school music education.		
Textbook	Doğan, İ., Sözen, A., “Bağlama Metodu”, Ankara- 2008.		
Supplementary Textbooks	Ekici, S., “Bağlama Eğitimi-Yöntem ve Teknikleri”, Yurtrenkleri Yayınevi, Ankara-2012. Kurt, C., “Bağlama Düzeni Metodu” Birinci Kitap, Ankara -2003.		
Course Credit (ECTS)	1		
Course Prerequisites (Course attendance requirements should be stated in this item)	Attendance is mandatory.		
Type of Course	Theoric		
Language of Instruction	Turkish		
Course Objectives	Playing easy melodies from various regions with bağlama.		
Learning Outcomes of the Course	Playing triple "Tezene" beats and "Aksak" measures in bağlama.		
The Format of the Lesson	Face to face education.		
Weekly Distribution of the Course	<ol style="list-style-type: none"> 1. The use of middle and upper strings, triple "Tezene" beats, "Aksak" measures and their related "Tezene" beats. 2. Comprehending studies, exercises and techniques. 3. The use of middle and upper strings, triple "Tezene" beats, "Aksak" measures and their related "Tezene" beats 4. Various rhythms, weighing patterns and etudes 5. Sample song, Yandım Çavuş, Gemim Geliyor Baştan, 9-time samples 6. The use of middle and upper strings, triplet beats, glitches and related beats 7. Sample folk songs from various regions 8. Kürdi tunes 9. The use of middle and upper strings, triple "Tezene" beats, "Aksak" measures and their related "Tezene" beats 10. Melodies from various regions 11. Saba tunes 12. Exercises 13. Etudes 14. Folk songs 		
Education and Training Activities (These are examples. Please fill in the activities you used in your lesson)	Preparing a presentation Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam		
Assessment Criteria		Number	Total Contribution (%)

	Midterm	1	40				
	Homework						
	Practice						
	Projects						
	Practical						
	Quiz						
	Ratio of Term Studies to Success (%)						
	Final Success Ratio (%)	1	60				
	Attendance Status	11 hafta					
Workload of the Course	Activities	Total Weeks	Duration (Weekly Hours)	End of Term Total Workload			
	Weekly lecture hours	14	1	14			
	Weekly practical lesson hours						
	Reading Activities						
	Internet browsing, library work						
	Material design, application						
	Report preparing						
	Prepare a presentation	3	3	9			
	Presentation (Concert)	3	3	9			
	Midterm and midterm exam preparation	1	1	1			
	Final exam and preparation for the final exam	1	1	1			
	Other						
	Total workload			34			
	Total workload/ 25			34/25			
ECTS Credits of the Course			1,36				
Contribution Level Between Course Outcomes and Program Outcomes	No	Program Outcomes	1	2	3	4	5
	1	Music teacher, academician, artist trainer in public and private art institutions				x	
	2	Obtaining traditional Turkish Folk Music Theory and repertoire knowledge					x
	3	Obtaining traditional Turkish Classical Music Theory and repertoire knowledge			X		

	4	Gaining experience on Western Classical Music, Harmony, Hearing Education	x				
	5	Being able to play the works of Turkish and Western composers on the piano	x				
	6	Playing and Singing Folk Music Works with Baglama					x
	7	Being able to play Block Flute and Guitar from School Instruments and accompany children's songs		x			
	8	To have information on General Music History and Turkish Music History	x				
	9	Gaining teaching experience with the opportunity to do internship in National Education		x			
	10	Gaining performance-based experience with Orchestra and Choir lessons	X				
Lecturer(s) and Contact Information		Prof. Erdal Tuğcular – tugcular@gazi.edu.tr Prof. İsmet Doğan – idoğan@gazi.edu.tr Assist. Prof. Murat Karabulut – karabulut@gazi.edu.tr					

COURSE DESCRIPTION FORM

Course Code and Name	MZÖ 206 - Individual Instrument Education– IV (Violin)
Semester of the Course	4
Course Content/ Catalog Content	Reinforcing the knowledge and skills learned in the first position, performing permanent and transitional exercises in a new position, learning the martele and staccato bow techniques.
Textbook	Can, Ö., Keman Eğitimi 2, AGRAF, Ankara, 2000. Sitt, H., 100 Studies, Op. 32, Book 2-3 Crickboom, M., The Violin II-III Seybold, A., New Violin Study School, Op. 182, Part III Sevcik, Op. I, Book I-II
Supplementary Textbooks	Akpınar, M., Keman İçin Makamsal Ezgiler, Ankara, 2005 Akpınar, M., Keman İçin Türküler, Gece Kitaplığı, Ankara, 2017 Çilden, Ş., Şendurur Y., Keman için Piyano Eşlikli Albüm. Ankara, 1995.
Course Credit (ECTS)	1
Course Prerequisites (Course attendance requirements should be stated in this item)	There is an obligation to continue.
Type of Course	Theoric
Language of Instruction	Turkish
Course Objectives	To be able to play permanent exercises in a new position, to play transitional exercises and exercises in learned positions, to apply learned techniques, knowledge and skills in a new position, to comprehend the basic principles of martele and staccato bow techniques, to perform national and universal pieces suitable for the level where the learned basic knowledge and skills can be applied.
Learning Outcomes of the Course	Learned technique, knowledge and technique, newly learned technique, reinforcement with revised studies, ability to apply detaché, legato, martele and staccato bow techniques in a new way, learned basic knowledge and general applicable and universally reviewable, can be reviewed and reviewed.
The Format of the Lesson	Face to face education
Weekly Distribution of the Course	<ol style="list-style-type: none"> 1. Playing the scale and exercises while remaining in the new position. 2. Playing the scale and exercises while remaining in the new position. 3. Playing scale and exercises alternately in learned positions. 4. Playing scale and exercises alternately in learned positions. 5. Practice the learned violin playing techniques in the new position. 6. Practice the learned violin playing techniques in the new position. 7. Studies on the application of the Martele bow technique. 8. Studies on the application of the Martele bow technique. 9. Studies on the application of the Staccato bow technique. 10. Studies to reinforce the Staccato bow technique. 11. Studies on the development of vibrato. 12. Performing national and universal works in which the basic knowledge and skills learned can be applied, songs, folk songs, zeybeks, oyun havası, etc. appropriate to their level. memorization 13. Performing national and universal works in which the basic knowledge and skills learned can be applied, songs, folk songs, zeybeks, oyun havası, etc. appropriate to their level. memorization 14. Performing national and universal works in which the basic

	knowledge and skills learned can be applied, songs, folk songs, zeybeks, oyun havası, etc. appropriate to their level. memorize and play at real speed.						
Education and Training Activities (These are examples. Please fill in the activities you used in your lesson)	Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam						
Assessment Criteria		Number	Total Contribution (%)				
	Midterm	1	%40				
	Homework	-	-				
	Practice	-	-				
	Projects	-	-				
	Practical	-	-				
	Quiz	-	-				
	Ratio of Term Studies to Success (%)	-	-				
	Final Success Ratio (%)	1	%60				
Attendance Status	11 weeks						
Workload of the Course		Total Weeks	Duration (Weekly Hours)	End of Term Total Workload			
	Weekly lecture hours	14	1	14			
	Weekly practical lesson hours						
	Reading Activities						
	Internet browsing, library work						
	Material design, application						
	Report preparing						
	Prepare a presentation						
	Presentation (Concert)	2	2	4			
	Midterm and midterm exam preparation	1	2	2			
	Final exam and preparation for the final exam	1	6	6			
	Other	4	4	16			
	Total workload			42			
	Total workload/ 25			42/25			
ECTS Credits of the Course	2		1,6				
Contribution Level Between Course Outcomes and Program Outcomes	No	Program Outcomes					
	1	Music teacher, academician, artist trainer in public and private art institutions	1	2	3	4	5
	2	Obtaining traditional Turkish Folk Music Theory and repertoire knowledge				X	
	3	Obtaining traditional Turkish Classical Music Theory and repertoire knowledge				X	
	4	Gaining experience on					X

		Western Classical Music, Harmony, Hearing Education				
	5	Being able to play the works of Turkish and Western composers on the piano				X
	6	Playing and Singing Folk Music Works with Baglama			X	
	7	Being able to play Block Flute and Guitar from School Instruments and accompany children's songs				X
	8	To have information on General Music History and Turkish Music History				X
	9	Gaining teaching experience with the opportunity to do internship in National Education				X
	10	Gaining performance-based experience with Orchestra and Choir lessons				X
Lecturer(s) and Contact Information		<p>Prof. Yılmaz Şendurur Prof. Şeyda Çilden Prof. Nuray Özen Prof. Mehlika Dünder Prof. Ferda Gürkan Öztürk Prof. Dr. Mehmet Efe Assoc. Prof. Gamze Elif Tanınmış Assoc. Prof. Mehmet Akpınar Assoc. Prof. İlknur Özal Göncü Assoc. Prof. Dilek Özçelik Herdem Assist. Prof. Gülşah Sever</p> <p>(https://gef-guzelsanatlar-muzik.gazi.edu.tr/view/page/250264)</p>				

COURSE DESCRIPTION FORM

Course Code and Name	MZÖ 206 - Individual Instrument Education – IV (Flute)
Semester of the Course	4
Course Content/ Catalog Content	Performing a work in the form of a theme and variation appropriate to the level. Exercises and works aimed at improving the flute technique and working on the sounds of the third octave.
Textbook	Taffanel & Gaubert Methode Gariboldi Methode Trewor Wye – Volume 1
Supplementary Textbooks	Köhler, Op. 33 1. Ve 2. Kitap Chopin, Variation On A Theme By Rossini
Course Credit (ECTS)	1
Course Prerequisites <i>(Course attendance requirements should be stated in this item)</i>	There is an obligation to continue.
Type of Course	Theoric
Language of Instruction	Turkish
Course Objectives	In addition to the continuation of the etudes containing basic techniques, performing the related etudes and works in line with musical dynamics. Acquiring general information about the musical periods, ornamenting the Romantic and contemporary works suitable for their level and performing them in accordance with their nuances.
Learning Outcomes of the Course	Being able to play A and E flat Major, F# and C minor scales and arpeggios with their variations in two octaves. To be able to apply the bilingual technique in the works and studies he is working on. To be able to increase speed with exercises and exercises aimed at accelerating finger technique. Improving the performance of making presentations in front of the audience by taking part in the concerts. Gaining the skill of playing light and soft sounds in the third octave. To be able to have a repertoire to organize activities in the field of music education with his instrument.
The Format of the Lesson	Face to face education.
Weekly Distribution of the Course	<ol style="list-style-type: none"> 1. Scale studies. 2. Tonal studies within an octave. 3. Scale work. Melodic etude studies with different flute techniques. 4. Study of a work in line with the style features of the Romantic period. 5. Scale work. Etude study including trilogy, legato and arpeggio exercises. Study of the work. 6. Studying basic flute techniques through scale and etude. Etude studies in 3/8 and 6/8 measure numbers. 7. Scale exercises within 2 octaves. Studying the flute techniques in etudes. Level-appropriate work. 8. Scale studies in different articulations, study of flute techniques in etudes. A work on educational music. 9. Scale work, etude work with different techniques (legato, trilogy, arpeggio) and Western and Turkish music samples suitable for the level. 10. Scale studies in different articulations, etude study including Aksak rhythm patterns and flute techniques. 11. Study of finger technique. 12. Performing works like scale, arpeggio, chromatic, triple in different articulations of Turkish music makams with three accidental and similar structures in Western music. 13. Solving technical and musical problems, creating a repertoire in line with what has been learned and working for the final.

	14. Solving technical and musical problems, creating a repertoire in line with what has been learned and working for the final.								
Education and Training Activities (These are examples. Please fill in the activities you used in your lesson)	Preparing a presentation Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam								
Assessment Criteria		Number	Total Contribution (%)						
	Midterm	1	%40						
	Homework	-	-						
	Practice	-	-						
	Projects	-	-						
	Practical	-	-						
	Quiz	-	-						
	Ratio of Term Studies to Success (%)	-	-						
	Final Success Ratio (%)	1	%60						
Attendance Status	11 weeks								
Workload of the Course	Activities	Total Weeks	Duration (Weekly Hours)	End of Term Total Workload					
	Weekly lecture hours	14	1	14					
	Weekly practical lesson hours								
	Reading Activities								
	Internet browsing, library work								
	Material design, application								
	Report preparing								
	Prepare a presentation	4	4	16					
	Presentation (Concert)	3	3	9					
	Midterm and midterm exam preparation	1	1	1					
	Final exam and preparation for the final exam	1	1	1					
	Other	2	2	4					
	Total workload			45					
	Total workload/ 25			45/25					
ECTS Credits of the Course	2		1,8						
Contribution Level Between Course Outcomes and Program Outcomes	No	Program Outcomes			1	2	3	4	5
	1	Music teacher, academician, artist trainer in public and private art institutions					X		
	2	Obtaining traditional Turkish Folk Music Theory and repertoire knowledge						X	
	3	Obtaining traditional Turkish Classical Music Theory and repertoire knowledge					X		
	4	Gaining experience on Western Classical Music,				X			

		Harmony, Hearing Education					
	5	Being able to play the works of Turkish and Western composers on the piano	X				
	6	Playing and Singing Folk Music Works with Baglama	X				
	7	Being able to play Block Flute and Guitar from School Instruments and accompany children's songs	X				
	8	To have information on General Music History and Turkish Music History	X				
	9	Gaining teaching experience with the opportunity to do internship in National Education					X
	10	Gaining performance-based experience with Orchestra and Choir lessons					X
Lecturer(s) and Contact Information		Relevant Instructors					

COURSE DESCRIPTION FORM

Course Code and Name	MZÖ 208 - Polyphonic Chorus – II
Semester of the Course	4
Course Content/ Catalog Content	Studies to strengthen and develop the sound-breath connection together with mental and physical softening; resonance studies aimed at producing sound in different dynamics, providing sound integrity and timbre in the choir; legato, effective studies to provide detached voice; exercises that unite the lower, middle and upper vocal regions, giving the voice widening and agility in the lower and upper vocal ranges; studies for the correct application of the sound-breath-speech connection of the sentences in the works performed; studies to ensure the balance and integrity “required by the piece” between sound groups in the performance of works; vocalization of works suitable for the level in accordance with the technical and musical characteristics required; acquiring the gains as a positive habit of ensuring the harmony of voice groups with each other and with the choir conductor in the performance of the work (following the conductor at the beginning and end of sentences, inhaling/exhaling together, providing breath control, producing coherent sounds, intelligible speech, loudness and expression); concert and concert preparations for the exhibition of technical and musical achievements; creation and vocalization of a wide repertoire covering various national and international genres, styles, periods and cultures appropriate to the level; in accordance with the requirements of music teaching; Studies and practices aimed at informing about choral activities and studies that can be applied in primary, secondary and Fine Arts High School music department programs.
Textbook	Atalay, A. (2010). Polifonik Koro İçin 10 Parça, Müzik Eğitimi Yayınları, Ankara. Canselen, F. (2003). Koro ve Orkestra Eserleri, Gazi Üniversitesi Yayınları, Ankara. Çevik, S. (2000) Koro Albümü, Evrensel Kitabevi, Ankara. Egüz, S. (1981). Koro Eğitimi ve Yönetimi, Ayyıldız Matbaası, Ankara. Egüz, S. (1981). Toplu Ses Eğitimi, Ayyıldız Matbaası, Ankara.
Supplementary Textbooks	Sun, M. (2005). Gençlik Koroları İçin Koro Dağarcığı, Sun Yayınevi, Ankara.
Course Credit (ECTS)	2
Course Prerequisites (<i>Course attendance requirements should be stated in this item</i>)	Class attendance is compulsory.
Type of Course	Theoretical / Practical
Language of Instruction	Turkish
Course Objectives	Gaining technical and musical skills at the levels approaching the beginner and intermediate level in polyphonic music activities together.
Learning Outcomes of the Course	The student exhibits the singing skills specified in the course content.
The Format of the Lesson	Face to face education.
Weekly Distribution of the Course	<ol style="list-style-type: none"> 1. General information about the course and its teaching 2. Preserving and using the voice 3. Breath-sound connection exercises 4. Resonance and timbre studies 5. Diction and articulation studies 6. Homogeneity studies 7. Musicality and musical dynamics 8. Factors affecting intonation in singing

	9. Technical and musical analysis of works 10. Performing works from Turkish choral literature 11. Performing works from Turkish choral literature 12. Performing works from world choral literature 13. Performing works from world choral literature 14. Creating a concert program						
Education and Training Activities <i>(These are examples. Please fill in the activities you used in your lesson)</i>	Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam						
Assessment Criteria		Number	Total Contribution (%)				
	Midterm	1	40				
	Homework	-	-				
	Practice	-	-				
	Projects	-	-				
	Practical	-	-				
	Quiz	-	-				
	Ratio of Term Studies to Success (%)	-	-				
	Final Success Ratio (%)	1	60				
Attendance Status	11 weeks						
Workload of the Course		Total Weeks	Duration (Weekly Hours)	End of Term Total Workload			
	Weekly lecture hours	14	1	14			
	Weekly practical lesson hours	14	2	28			
	Reading Activities						
	Internet browsing, library work						
	Material design, application						
	Report preparing						
	Prepare a presentation						
	Presentation (Concert)	2	2	4			
	Midterm and midterm exam preparation	1	2	2			
	Final exam and preparation for the final exam	1	6	6			
	Other						
	Total workload			54			
	Total workload/ 25			54/25			
ECTS Credits of the Course	1		2,16				
Contribution Level Between Course Outcomes and Program Outcomes	No	Program Outcomes	1	2	3	4	5
	1	Music teacher, academician, artist trainer in public and private art institutions					x

	2	Obtaining traditional Turkish Folk Music Theory and repertoire knowledge			x			
	3	Obtaining traditional Turkish Classical Music Theory and repertoire knowledge			x			
	4	Gaining experience on Western Classical Music, Harmony, Hearing Education					x	
	5	Being able to play the works of Turkish and Western composers on the piano			x			
	6	Playing and Singing Folk Music Works with Baglama		x				
	7	Being able to play Block Flute and Guitar from School Instruments and accompany children's songs		x				
	8	To have information on General Music History and Turkish Music History					x	
	9	Gaining teaching experience with the opportunity to do internship in National Education		x				
	10	Gaining performance-based experience with Orchestra and Choir lessons						X
	Lecturer(s) and Contact Information		Assoc. Prof. Dr. Günay Akgün – gunaya@gazi.edu.tr Assoc. Prof. Dr. İlknur Özal Göncü – ilknurgoncu@gmail.com					

COURSE DESCRIPTION FORM

Course Code and Name	MZÖ 210 - Harmony and Accompaniment – II
Semester of the Course	4
Course Content/ Catalog Content	Formation and translation of chords in major and minor tones; Harmonically connecting chord cycles and extraneous sounds in narrow and wide series and creating accompaniment models on piano with these connections. Harmonic analysis of melodies in one octave and above vocal range and creating accompaniment to these melodies by using block chords in appropriate cycles with piano.
Textbook	Cangal, N. (2005). Armoni. (3. basım) Ankara: Arkadaş Yayınevi.
Supplementary Textbooks	Rimskof, R.,(1996). Kuramsal ve Uygulamalı Armoni. (2. Baskı) (Çev. Ataman, A. M.), İzmir: Levent Müzik Evi. Usman, O., (2017). Çok Sesli Batı Müziğinde Yazım ve Analiz Cilt 2: Temel Armoni. Konya: Eğitim Yayınevi.
Course Credit (ECTS)	2
Course Prerequisites (Course attendance requirements should be stated in this item)	Class attendance is compulsory.
Type of Course	Theoric
Language of Instruction	Turkish
Course Objectives	To establish major and minor chords in 4 parts, to create accompaniment models on the piano by using major and minor chords in fundamental and translation positions, and to make harmonic analysis of suitable works.
Learning Outcomes of the Course	To be able to make harmonic and melodic connections with the root, first cycle and second cycles of chords, Ability to sing bass and soprano parts by four using root and cycles chords, To be able to analyze and accompany school songs harmonic (with piano), To be able to accompany the sight-reading melodies with the piano.
The Format of the Lesson	Face to face education.
Weekly Distribution of the Course	<ol style="list-style-type: none"> 1. Conversions of chords. First cycle, 6th chord. Bass party works in my large series. 2. Cycles of chords. First cycle, 6th chord. Soprano party works in my large series. 3. Cycles of chords. Second cycle, Four-Six chord. Bass party works in my large series. 4. Cycles of chords. Second cycle, Four-Six chord. Soprano party works in my large series. 5. 6th chords and their connections with root and cycle chords. 6. Four-Six chords and their connections with root and cycle chords. 7. Extraneous sounds to the chord (Temporary sounds). 8. Extraneous sounds to the chord (Operant sounds). 9. Extraneous sounds in the chord (Temporal and operant four-six chords). 10. Extraneous sounds to the chord (Delaying and prominent sounds). 11. Harmonic analysis of school songs. 12. To accompany the school songs (with piano). 13. Accompanying deciphered melodies in a range of one octave and above in various tones (with piano). 14. Accompanying deciphered melodies in a range of one octave and

	above in various tones (with piano).						
Education and Training Activities (These are examples. Please fill in the activities you used in your lesson)	Preparing a presentation Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam						
Assessment Criteria		Number	Total Contribution (%)				
	Midterm	1	40				
	Homework	-	-				
	Practice	-	-				
	Projects	-	-				
	Practical	-	-				
	Quiz	-	-				
	Ratio of Term Studies to Success (%)	-	-				
	Final Success Ratio (%)	1	60				
	Attendance Status	11 weeks					
Workload of the Course	Activities	Total Weeks	Duration (Weekly Hours)	End of Term Total Workload			
	Weekly lecture hours	14	2	28			
	Weekly practical lesson hours						
	Reading Activities						
	Internet browsing, library work						
	Material design, application						
	Report preparing						
	Prepare a presentation	3	3	9			
	Presentation (Concert)	3	3	9			
	Midterm and midterm exam preparation	1	1	1			
	Final exam and preparation for the final exam	1	1	1			
	Other						
	Total workload			48			
	Total workload/ 25			48/25			
	ECTS Credits of the Course	3		1,92			
Contribution Level Between Course Outcomes and Program Outcomes	No	Program Outcomes	1	2	3	4	5
	1	Music teacher, academician, artist trainer in public and private art institutions					X
	2	Obtaining traditional Turkish Folk Music Theory		X			

			and repertoire knowledge					
	3		Obtaining traditional Turkish Classical Music Theory and repertoire knowledge		X			
	4		Gaining experience on Western Classical Music, Harmony, Hearing Education					X
	5		Being able to play the works of Turkish and Western composers on the piano				X	
	6		Playing and Singing Folk Music Works with Baglama		X			
	7		Being able to play Block Flute and Guitar from School Instruments and accompany children's songs				X	
	8		To have information on General Music History and Turkish Music History				X	
	9		Gaining teaching experience with the opportunity to do internship in National Education				X	
	10		Gaining performance-based experience with Orchestra and Choir lessons				X	
	Lecturer(s) and Contact Information		Prof. Ülkü ÖZGÜR Prof. Sadık ÖZÇELİK Asst. Prof. Dr. Selçuk BİLGİN (https://gef-guzelsanatlar-muzik.gazi.edu.tr/view/page/250264)					

COURSE DESCRIPTION FORM

Course Code and Name	MZÖ 212 – Turkish Music History
Semester of the Course	4
Course Content/ Catalog Content	Historical roots of Turkish music culture; Cultural and musical elements that have cost the lives of Turkish societies since Central Asia, the interaction of these elements with the surrounding music cultures; With the arrival of the Turks in Anatolia, the musical cultures that existed in the ancient Anatolian lands and their interactions with the Mesopotamian music cultures; Music culture in the process formed with the acceptance of Islam; Music theory, instruments, genres and major composers in the Ottoman Empire; Ottoman period music writings, saz and lyric collections; Reflections of the increasing relations with the West within the framework of westernization movements, the first developments in western music in Turkey, structural changes in musical institutions and formations; Music in the Republican period, Turkish music revolution, multicultural music structure in Anatolia and new music formations are institutions and organizations.
Textbook	Uçan A., Türk Müzik Kültürü, Müzik Ansiklopedisi Yayınları, Ankara 2000. Oransay, G., Müzik Tarihi Iı, Yaygın Yükseköğretim Kurumu Yayınları, Ankara 1977. Gazimihal M. R., Türk Askeri Müzikleri Tarihi, Maarif Basımevi, İstanbul 1955. Kaygısız M., Türklerde Müzik, Kaynak Yayınları, İstanbul 2000.
Supplementary Textbooks	Say, A., Türkiye'nin Müzik Atlası, Borusan Yayınları, İstanbul 1998. Aydın, Y., Türk Beşleri, Müzik Ansiklopedisi Yayınları, Ankara 2003.
Course Credit (ECTS)	2
Course Prerequisites (Course attendance requirements should be stated in this item)	Class attendance is compulsory.
Type of Course	Theoric
Language of Instruction	Turkish
Course Objectives	To learn the stages of development by considering Turkish music culture together with its historical roots, to evaluate it with its effects in Central Asia, Central West Asia, Anatolia, the Balkans and Europe, to contribute to the future evaluation by forming an opinion on its theory, theory, types and structure as a system.
Learning Outcomes of the Course	To be able to explain the developments related to the roots of Turkish music culture. To be able to interpret the place and importance of Turkish music in the individual, state and collective life of the Huns Period. To be able to explain Turkish music of Göktürk and Uyghur periods in terms of sound system, instruments, subjects and genres. To be able to explain the effects of the Turks on the music culture after they came under the influence of the Islamic cultural environment. To be able to evaluate the developments related to Turkish music theory books. To be able to interpret the place and importance of Turkish music culture in Seljuk and Ottoman periods in individual, state and social life. To be able to explain the place and importance of military music in Turkish music culture, to group and exemplify the developments. To be able to explain the effects and effects of Turkish music culture on the surrounding music cultures and European music culture. To be able to interpret and exemplify the importance given by Turkish

	statesmen to Turkish music culture. To be able to explain the Turkish music culture of the Republican Period and the music genres living today.			
The Format of the Lesson	Face to face education			
Weekly Distribution of the Course	<ol style="list-style-type: none"> 1. Introduction to Turkish Music Culture course. Course description, content, method of teaching, measurement and evaluation methods. Terms and concepts. 2. Developments related to the formation of Turkish music culture starting from prehistoric times. 3. Turkish music culture of the Huns and Gokturks periods. Sound system, its subjects, instruments and types. 4. Music in individual, state and social life in the Uighurs and Karakhanids in the light of new social developments. 5. New developments in music genres, mosque and tekke music; Examples of theory books. 6. Turkish Music of the Great Seljuk and Anatolian Seljuk States, its interactions with the surrounding music cultures. 7. Turkish music institutions in the Ottoman Period: Enderun schools, Mevlevihane and Mızık-a-i Hümayun. 8. Ottoman manuscripts. 9. Ottoman – European music culture interaction, approaches of the ruling class to music culture 10. Turkish music notation writings; Ebced, Ali Ufki, Kantemiroğlu, Hamparsum and European music writings. 11. The place of music in school music education, Maarif-i Umumiye Nizamnamesi and music in schools. 12. The music of the period. The development of polyphonic Turkish music, institutions, composers 13. Types of music education; General, vocational and amateur music education. 14. Music genres living today, their place and importance in Turkish music culture. 			
Education and Training Activities <i>(These are examples. Please fill in the activities you used in your lesson)</i>	Internet browsing Presentation preparation Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam			
Assessment Criteria		Number	Total Contribution (%)	
	Midterm	1	40	
	Homework	-	-	
	Practice	-	-	
	Projects	-	-	
	Practical	-	-	
	Quiz	-	-	
	Ratio of Term Studies to Success (%)	-	-	
	Final Success Ratio (%)	1	60	
	Attendance Status	11 weeks		
Workload of the Course	Activities	Total Weeks	Duration (Weekly Hours)	End of Term Total Workload

	Weekly lecture hours	14	2	28
	Weekly practical lesson hours			
	Reading Activities			
	Internet browsing, library work	14	2	28
	Material design, application			
	Report preparing			
	Prepare a presentation	4	4	16
	Presentation (Concert)	5	5	25
	Midterm and midterm exam preparation	1	1	1
	Final exam and preparation for the final exam	1	1	1
	Other	2	2	4
	Total workload			103
	Total workload/ 25			103/25
	ECTS Credits of the Course	2		4,12

Contribution Level Between Course Outcomes and Program Outcomes	No	Program Outcomes	1	2	3	4	5
	1	Music teacher, academician, artist trainer in public and private art institutions				X	
	2	Obtaining traditional Turkish Folk Music Theory and repertoire knowledge					x
	3	Obtaining traditional Turkish Classical Music Theory and repertoire knowledge					x
	4	Gaining experience on Western Classical Music, Harmony, Hearing Education			x		
	5	Being able to play the works of Turkish and Western composers on the piano		X			
	6	Playing and Singing Folk Music Works with Baglama			X		

	7	Being able to play Block Flute and Guitar from School Instruments and accompany children's songs		X				
	8	To have information on General Music History and Turkish Music History					X	
	9	Gaining teaching experience with the opportunity to do internship in National Education				X		
	10	Gaining performance-based experience with Orchestra and Choir lessons		X				
Lecturer(s) and Contact Information		Prof. Dr. Cihat Can mcihat@gazi.edu.tr						

COURSE DESCRIPTION FORM

Course Code and Name	MZÖ 214 – Individual Instrument Education – IV (Bağlama)
Semester of the Course	4
Course Content/ Catalog Content	Introduction to simple, compound and mixed usuls used in context education, as well as tavrı related to different regions, studies and works.
Textbook	Alim, Y. K., Aydın Atalay “Bağlama Metodu I” , Aktüel Editions, İstanbul, 2004. Altuğ, N., Teknik Bağlama Eğitimi Ve Usuller, Anadolu Matbaacılık, İzmir, 1999. Turhan, S., Türk Halk Musikisinde Çeşitli Görüşler, Kültür Bakanlığı Editions, Ankara, 1992. Özgül, M., Turhan, S., Dökmetaş, K., Notalarıyla Uzun Havalarımız, Kültür Bakanlığı Editions, Ankara, 1996.
Supplementary Textbooks	Taptık, G., Notaları Ve Tavırları İle Türküler, Çaba Edition, Ankara, 1972. Sarisözen, M., Türk Halk Müziğinde Usuller, Mifad Editions, Ankara, 1970. Yener, S., Bağlama Öğretim Metodu, Erhan Ofset Matbaacılık, Trabzon, 1991. Parlak, E., Şelpe Tekniği Metodu, Ekin Editions, İstanbul, 2001. Birdoğan, N., Notalarıyla Türkülerimiz, Özgür Edition, İstanbul, 1988. Turan, B., Notalarıyla Samahlarımız, Ekol Editions, İzmir, 2000.
Course Credit (ECTS)	1
Course Prerequisites (Course attendance requirements should be stated in this item)	There is an obligation to continue.
Type of Course	Theoric
Language of Instruction	Turkish
Course Objectives	To enable the student to comprehend the basic, compound and mixed usually used in bağlama education and the introductory information on the local tavrı.
Learning Outcomes of the Course	To be able to apply the local style with the studies of simple, compound and mixed usuls.
The Format of the Lesson	Face to face education
Weekly Distribution of the Course	<ol style="list-style-type: none"> 1. The place of octave B-flat sound in bağlama 2. Kirsehir tavrı singing; 5-, 6-arpeggios and sequential staccato-legato exercises are exemplary works. 3. The place of octave re sound in bağlama 4. Tavrı of Kayseri 5. Grasping the C note 6. A connected octal two hexadecimal weighing mold 7. Two hexadecimal and one octal weighing molds connected 8. Tavrı of Silifke 9. D note and first position grasp 10. Connected four hexadecimal weighing patterns 11. A quarter note 12. Measure of 2/4 13. E note and third position 14. Connected hexadecimal-octal-hexadecimal weighing pattern
Education and Training Activities (These are examples. Please fill in the activities you used in your lesson)	Preparing a presentation Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam

Assessment Criteria		Number	Total Contribution (%)	
	Midterm	1	%40	
	Homework	-	-	
	Practice	-	-	
	Projects	-	-	
	Practical	-	-	
	Quiz	-	-	
	Ratio of Term Studies to Success (%)	-	-	
	Final Success Ratio (%)	1	%60	
	Attendance Status	11 weeks		

Workload of the Course	Activities	Total Weeks	Duration (Weekly Hours)	End of Term Total Workload
	Weekly lecture hours	14	1	14
	Weekly practical lesson hours			
	Reading Activities			
	Internet browsing, library work			
	Material design, application			
	Report preparing			
	Prepare a presentation	4	4	16
	Presentation (Concert)	4	4	16
	Midterm and midterm exam preparation	1	1	1
	Final exam and preparation for the final exam	1	1	1
	Other			
	Total workload			48
	Total workload/ 25			48/25
ECTS Credits of the Course	2		1,92	

Contribution Level Between Course Outcomes and Program Outcomes	No	Program Outcomes	1	2	3	4	5
	1	Music teacher, academician, artist trainer in public and private art institutions					X
	2	Obtaining traditional Turkish Folk Music Theory and repertoire knowledge				X	
	3	Obtaining traditional Turkish Classical Music Theory and repertoire knowledge				X	
	4	Gaining experience on Western Classical Music, Harmony, Hearing Education					X
	5	Being able to play the works of Turkish and Western composers on the piano					X
	6	Playing and Singing Folk Music Works with Baglama				X	

	7	Being able to play Block Flute and Guitar from School Instruments and accompany children's songs					X
	8	To have information on General Music History and Turkish Music History					X
	9	Gaining teaching experience with the opportunity to do internship in National Education					X
	10	Gaining performance-based experience with Orchestra and Choir lessons					X
Lecturer(s) and Contact Information		Prof. Erdal Tuğcular Prof. İsmet Doğan Asst. Prof. Dr. Üyesi Murat Karabulut (https://gef-guzelsanatlar-muzik.gazi.edu.tr/view/page/250264)					

COURSE DESCRIPTION FORM

Course Code and Name	MZÖ 214 - Individual Instrument Education – IV (Singing lesson)
Semester of the Course	4
Course Content/ Catalog Content	Singing the studied works with correct articulation using the correct breathing and voice technique. Developing a musical repertoire suitable for the level. Singing the studied works with piano accompaniment in accordance with the period and style characteristics.
Textbook	Davran, K., Gürkan Öztürk, F., (2009).Şan İçin Piyano Eşlikli Şarkılar I(1.B), Müzik Eğitimi Yayınları, Ankara. Egüz, S., (B.Y.Y) Piyano Eşlikli Halk Türküleri, Gazi Eğitim Enstitüsü Müzik Bölümü Yayınları No.1, Ankara.
Supplementary Textbooks	Egüz, S., (B.Y.Y) Piyano Eşlikli Okul Şarkıları, Gazi Eğitim Enstitüsü Müzik Bölümü Yayınları No.1, Ankara. Şimşek, G., (1997). Şan İçin Piyano Eşlikli Albüm, Ankara. Tuğcular, E., (2011). Şan İçin Piyano Eşlikli Türküler, Müzik Eğitimi Yayınları, Ankara.
Course Credit (ECTS)	1
Course Prerequisites (Course attendance requirements should be stated in this item)	Continuation is mandatory.
Type of Course	Theoric
Language of Instruction	Turkish
Course Objectives	To improve their knowledge and skills by using the tongue correctly and performing different works in accordance with voice training techniques.
Learning Outcomes of the Course	To be able to apply the correct breathing technique in short and long exercises. To be able to use correct breathing and voice technique. To be able to say the studied works with correct articulation. To be able to use the acquired sound creation skills in national and universal melodies. To be able to develop a musical repertoire suitable for the level. To be able to sing the studied works with piano accompaniment. To be able to say the studied works in accordance with the period and style characteristics. Singing at events and concerts.
The Format of the Lesson	Face to face education.
Weekly Distribution of the Course	<ol style="list-style-type: none"> 1. 5-, 6-arpeggios and sequential staccato-legato exercises. 2. 5, 6, octave arpeggio and sequential staccato-legato exercises are exemplary works. 3. Octave, 9th, 12th arpeggio and sequential staccato-legato exercises and sample works. 4. Staccato and legato exercises and sample works supporting register transitions. 5. Staccato and legato exercises and sample works supporting register transitions. 6. Form analysis of music works. 7. Articulation in voice training. 8. Producing the correct intonation sound, tone in the resonance regions. 9. Producing the correct intonation sound, tone in the resonance regions. 10. Period and style features in the works performed. 11. Period and style features in the works performed. 12. Technical analysis of the works. 13. Musical analysis in the works. 14. Repertoire development.

Education and Training Activities <i>(These are examples. Please fill in the activities you used in your lesson)</i>	Working with suitable programs on the Internet Preparing a presentation Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam							
Assessment Criteria		Number	Total Contribution (%)					
	Midterm	1	%40					
	Homework	-	-					
	Practice	-	-					
	Projects	-	-					
	Practical	-	-					
	Quiz	-	-					
	Ratio of Term Studies to Success (%)	-	-					
	Final Success Ratio (%)	1	%60					
	Attendance Status	11 weeks						
Workload of the Course	Activities	Total Weeks	Duration (Weekly Hours)	End of Term Total Workload				
	Weekly lecture hours	14	1	14				
	Weekly practical lesson hours							
	Reading Activities							
	Internet browsing, library work	5	1	5				
	Material design, application							
	Report preparing							
	Prepare a presentation	4	4	16				
	Presentation (Concert)	3	1	3				
	Midterm and midterm exam preparation	1	1	2				
	Final exam and preparation for the final exam	1	1	2				
	Other							
	Total workload			42				
	Total workload/ 25			42/25				
	ECTS Credits of the Course	2		1,6				
Contribution Level Between Course Outcomes and Program Outcomes		No	Program Outcomes		1 2 3 4 5			
	1	Music teacher, academician, artist trainer in public and private art institutions						X
	2	Obtaining traditional Turkish Folk Music Theory and repertoire knowledge				X		
	3	Obtaining traditional Turkish Classical Music Theory and repertoire knowledge				X		
	4	Gaining experience on Western Classical Music, Harmony, Hearing Education					X	

	5	Being able to play the works of Turkish and Western composers on the piano					X
	6	Playing and Singing Folk Music Works with Bağlama				X	
	7	Being able to play Block Flute and Guitar from School Instruments and accompany children's songs					X
	8	To have information on General Music History and Turkish Music History					X
	9	Gaining teaching experience with the opportunity to do internship in National Education					X
	10	Gaining performance-based experience with Orchestra and Choir lessons					X
Lecturer(s) and Contact Information		Prof. Dr. Meral Töreyin Prof. Ferda Gürkan Öztürk Doç. Dr. Günay Akgün Öğr. Gör. Dr. Özge Çongur Yeşilkaya (https://gef-guzelsanatlar-muzik.gazi.edu.tr/view/page/250264)					

COURSE DESCRIPTION FORM

Course Code and Name	MZÖ-214 - Individual Instrument Education – IV (Viola)
Semester of the Course	4
Course Content/ Catalog Content	Permanent works in the third position, first-third position transition, etudes and works with different bow types, Martele, pizzicato and staccato bow techniques, Baroque period works.
Textbook	Tanrıverdi, A., Viyola Eğitimi-II, İşbilen Yayıncılık, Ankara, 2014. Can, Ö., Viyola Eğitimi-II, Evrensel Müzikevi, Ankara, 2011.
Supplementary Textbooks	Albuz, A., Viyola İçin Dağarcık, Evrensel Müzikevi Yayınları, Ankara 2005. Sonsel, Ö. B. Viyola Sonatları, Müzik Eğitimi Yayınları, 2021 Seybold, A., Viola Schule Volmer, B., Viola Study Suzuki-Viola Book-II
Course Credit (ECTS)	1
Course Prerequisites (Course attendance requirements should be stated in this item)	Continuation is mandatory.
Type of Course	Theoric
Language of Instruction	Turkish
Course Objectives	To play samples from the works of Turkish and world composers; It aims to learn the viola in accordance with individual development, to perform vocalization-interpretation with the literature specific to the instrument, and to gain the ability to perform activities in the field of music education with this instrument.
Learning Outcomes of the Course	Third position information in viola. To be able to work with first and third position transitions. To be able to do exercises that improve right and left hand technique and increase coordination. To be able to play the G Major scale within two octaves with different bow types in the first and third positions. To be able to play the E flat Major scale in two octaves with different bow types in the first and third positions. To be able to play with the Martele technique. Reinforcement of Detache, Legato, Martele, Staccato techniques by playing together with the help of series. To be able to reinforce the Detache, Legato, Martele, Staccato techniques by playing together with the help of etudes. To be able to play Baroque period pieces written for viola. To be able to perform the studied etudes and works musically in accordance with their technique.
The Format of the Lesson	Face to face education
Weekly Distribution of the Course	<ol style="list-style-type: none"> 1. General review of the subjects learned in the previous semester. 2. Third position 3. Third position 4. First-third Position transition 5. First-third Position transition 6. First-third Position transition 7. First-third Position transition 8. Pizzicato Technique 9. Martele Technique 10. Staccato Technique 11. Sequences in Detache, Legato, Martele, Staccato Techniques and 12. Baroque Period 13. Application studies of end-of-term studies and works and accompanying Works 14. Repertoire development

Education and Training Activities <i>(These are examples. Please fill in the activities you used in your lesson)</i>	Preparing a presentation Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam								
Assessment Criteria		Number	Total Contribution (%)						
	Midterm	1	%40						
	Homework	-	-						
	Practice	-	-						
	Projects	-	-						
	Practical	-	-						
	Quiz	-	-						
	Ratio of Term Studies to Success (%)	-	-						
	Final Success Ratio (%)	1	%60						
Attendance Status	11 weeks								
Workload of the Course	Activities	Total Weeks	Duration (Weekly Hours)	End of Term Total Workload					
	Weekly lecture hours	14	1	14					
	Weekly practical lesson hours								
	Reading Activities								
	Internet browsing, library work								
	Material design, application								
	Report preparing								
	Prepare a presentation	4	4	16					
	Presentation (Concert)	2	2	4					
	Midterm and midterm exam preparation	1	1	1					
	Final exam and preparation for the final exam	1	1	1					
	Other	2	2	4					
	Total workload			40					
	Total workload/ 25			40/25					
ECTS Credits of the Course	2		1,6						
Contribution Level Between Course Outcomes and Program Outcomes	No	Program Outcomes			1	2	3	4	5
	1	Music teacher, academician, artist trainer in public and private art institutions						X	
	2	Obtaining traditional Turkish Folk Music Theory and repertoire knowledge				X			
	3	Obtaining traditional Turkish Classical Music Theory and repertoire knowledge				X			
	4	Gaining experience on Western Classical Music, Harmony, Hearing Education					X		

	5	Being able to play the works of Turkish and Western composers on the piano					X
	6	Playing and Singing Folk Music Works with Baglama				X	
	7	Being able to play Block Flute and Guitar from School Instruments and accompany children's songs					X
	8	To have information on General Music History and Turkish Music History					X
	9	Gaining teaching experience with the opportunity to do internship in National Education					X
	10	Gaining performance-based experience with Orchestra and Choir lessons					X
Lecturer(s) and Contact Information		Prof. Fatma Ayfer Tanrıverdi – fatmat@gazi.edu.tr Prof. Dr. Aytekin Albuz - aytekina@gazi.edu.tr					

COURSE DESCRIPTION FORM

Course Code and Name	MZÖ 214 – Individual Instrument Education – IV (Guitar)
Semester of the Course	4
Course Content/ Catalog Content	The content of this course includes exercises to gain and develop basic musicianship skills in classical guitar in the context of music teaching equipment, studies and works from Turkish and World classical guitar repertoire. This lesson is the continuation of the previous Individual Instrument lesson.
Textbook	Rodriguez Arenas Gitar Metodu 2. Kitap
Supplementary Textbooks	Ziya Aydıntan Gitar Metodu 1, Jean-Maurice Mourat Volume B, Frederic Noad Solo Guitar Playing 1. Kitap, Guglielmo Pappararo, La Tecnica Degli Arpeggi, Abel Carlevaro Serie Didactica Para Guitarra No: 1 ve 2, The Classical Guitar Anthology, F. Noad, The Renaissance guitar, F. Noad, The Baroque Guitar, F. Noad. S. Yeprem, Klasik Gitar İçin Halk Şarkıları
Course Credit (ECTS)	1
Course Prerequisites <i>(Course attendance requirements should be stated in this item)</i>	It is obligatory to attend the course (minimum 70%) and to fulfill all the responsibilities described in the syllabus.
Type of Course	Theoric
Language of Instruction	Turkish
Course Objectives	The aim of this course is to provide the student with basic technical and musicianship skills at advanced-beginner and intermediate levels through studies and works appropriate for the level of the student, within the scope of music teaching equipment, and to reinforce the acquired skills.
Learning Outcomes of the Course	Recognizing the classical guitar repertoire; Selected works from the Renaissance, Baroque and/or Classical Periods; improving the right hand arpeggio technique; developing coordination in right and left hand movements, applying left hand ascending and descending mixed legato techniques; developing the bare technique, applying the qent technique in works suitable for their level; developing coordination in position transitions; comprehending and applying the apoyando technique; vocalization of chromatic and diatonic sound sequences, etudes and works with tirando and apoyando techniques in first and further positions.
The Format of the Lesson	Face to face education
Weekly Distribution of the Course	<ol style="list-style-type: none"> 1. Scale studies, study of studies and works suitable for the level of the student in related scales 2. Classical Period basic features and musical understanding 3. Etudes and works from the Classical Period suitable for the level of the student 4. Studying etudes and works appropriate to the level of the student. 5. Qent technique applications, studies and works that include full qent technique and suitable for the level of the student 6. Technical studies on vertical movement in the left hand, etudes and works suitable for the level of the student. 7. Scale studies, study of etudes and works suitable for the level of the student. 8. Various technical studies, study of etudes and works suitable for the level of the student. 9. Position transition studies, studies and works suitable for the level of the student 10. Studying etudes and works appropriate to the level of the student. 11. Various technical studies, study of etudes and works suitable for the level of the student. 12. Studies with various arpeggio formulas, etudes and works suitable for the level of the student. 13. Reviewing the behaviors gained during the semester. 14. Repertoire
Education and Training Activities <i>(These are examples. Please fill in the activities you used in your lesson)</i>	<p>Preparing a presentation Presentation</p> <p>Midterm and midterm exam preparation (during the midterm week) Final exam and preparation for the final exam (during the final exam weeks)</p>

Assessment Criteria		Number	Total Contribution (%)
	Midterm	1	40
	Homework	-	-
	Practice	-	-
	Projects	-	-
	Practical	-	-
	Quiz	-	-
	Ratio of Term Studies to Success (%)	-	-
	Final Success Ratio (%)	1	60
Attendance Status	11 weeks		

Workload of the Course	Activities	Total Weeks	Duration (Weekly Hours)	End of Term Total Workload
	Weekly lecture hours	14	1	14
	Weekly practical lesson hours			
	Reading Activities			
	Internet browsing, library work			
	Material design, application			
	Report preparing			
	Prepare a presentation	4	4	16
	Presentation (Concert)	2	2	4
	Midterm and midterm exam preparation	1	1	1
	Final exam and preparation for the final exam	2	2	4
	Other	1	1	1
	Total workload			40
	Total workload/ 25			40/25
ECTS Credits of the Course	1		1,6	

Contribution Level Between Course Outcomes and Program Outcomes	No	Program Outcomes	1	2	3	4	5
	1	Music teacher, academician, artist trainer in public and private art institutions					X
	2	Obtaining traditional Turkish Folk Music Theory and repertoire knowledge				X	
	3	Obtaining traditional Turkish Classical Music Theory and repertoire knowledge				X	
	4	Gaining experience on Western Classical Music, Harmony, Hearing Education					X
	5	Being able to play the works of Turkish and Western composers on the piano					X
	6	Playing and Singing Folk Music Works with Baglama				X	
	7	Being able to play Block Flute and Guitar from School Instruments and accompany children's songs					X
	8	To have information on General Music History and Turkish Music History					X
	9	Gaining teaching experience with the opportunity to do internship in National Education					X
	10	Gaining performance-based experience with Orchestra and Choir lessons					X

**Lecturer(s) and
Contact
Information**

Ar. Gör. Dr. Fatih BİNGÖL fatihbingol@gazi.edu.tr

COURSE DESCRIPTION FORM

Course Code and Name	MZÖ 214 - Individual Instrument Education – IV (Qanun)
Semester of the Course	4
Course Content/ Catalog Content	To apply transpose techniques on maqams, 2. Acquiring a repertoire by performing exemplary pieces in the makams of Uşşak, Bayati, Hüseyini, Muhayyer, Hicaz, Neva, Tahir, Karcıġar and Acemaşiran, 3. To transpose the learned makams on the instrument.
Textbook	Mutlu, Ü. (1998). Kanun Metodu. İzmir: Günlük Ticaret Gazetesi Tesisleri.
Supplementary Textbooks	Karaduman, H. (2007). Kanun Metodu. İstanbul: Alfa Yayınları. Aydoġdu, G. ve Aydoġdu, T. (2004). Kanun Metodu
Course Credit (ECTS)	1
Course Prerequisites (Course attendance requirements should be stated in this item)	Continuation is mandatory.
Type of Course	Theoric
Language of Instruction	Turkish
Course Objectives	To play the qanun instrument in individual and mixed activities, to use it as a course material, to be a qanun educator, to use it as an accompaniment instrument in Turkish classical music theory and choir lessons.
Learning Outcomes of the Course	He practices the Uşşak and Bayati makam on the instrument. He practices Hüseyini and muhayyer on the instrument. Practices the Hicaz makam on the instrument. He practices the maqam neva and tahir on the instrument. He practices the maqam Karcıġar on the instrument. Acemaşiran practices the makam on the instrument. He transposes the makams of Uşşak, Bayati, Hüseyini, Muhayyer, Hicaz, Neva, Tahir, Karcıġar and Acemaşiran and acquires a repertoire.
The Format of the Lesson	Face to face education
Weekly Distribution of the Course	<ol style="list-style-type: none"> 1. Transpose exercises on learned maqams. 2. Performing the uşşak and bayati scales on the instrument and the performance of the uşşak and beyati etudes in the focus of different styles. 3. A case study of Uşşak and Bayati makams. Transpose studies. 4. Performance of Hüseyini and imagined maqams on the instrument and performance of Hüseyini and imagined etudes in the focus of different methods. 5. An example work of Hüseyini and muhayyer makams. Transpose studies. 6. Performing the Hicaz family strings on the instrument and performing the Hicaz family etudes in the focus of different styles. 7. Example work of Hicaz makam. Transpose studies. 8. Playing neva and tahir makams with an instrument and performing neva and tahir etudes in different usuls. 9. Neva and Tahir makams sample work. Transpose studies. 10. Playing the Karcıġar makam scale with an instrument and performing karcıġar etudes in different usuls. 11. Karcıġar makam sample work. 12. Playing the Acemaşiran makam scale with an instrument and performing acemaşiran etudes with a focus on different usuls. 13. A sample work of Acemaşiran makam. 14. Repertoire development.

Education and Training Activities <i>(These are examples. Please fill in the activities you used in your lesson)</i>	Internet browsing Presentation Preparation Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam								
Assessment Criteria		Number	Total Contribution (%)						
	Midterm	1	40						
	Homework	-	-						
	Practice	-	-						
	Projects	-	-						
	Practical	-	-						
	Quiz	-	-						
	Ratio of Term Studies to Success (%)	-	-						
	Final Success Ratio (%)	1	60						
	Attendance Status	11 weeks							
Workload of the Course	Activities	Total Weeks	Duration (Weekly Hours)	End of Term Total Workload					
	Weekly lecture hours	14	1	14					
	Weekly practical lesson hours								
	Reading Activities								
	Internet browsing, library work	3	3	9					
	Material design, application								
	Report preparing								
	Prepare a presentation	7	1	7					
	Presentation (Concert)	3	3	9					
	Midterm and midterm exam preparation	1	1	1					
	Final exam and preparation for the final exam	1	1	1					
	Other								
	Total workload			41					
	Total workload/ 25			41/25					
	ECTS Credits of the Course	2		1,64					
Contribution Level Between Course Outcomes and Program Outcomes	No	Program Outcomes	1	2	3	4	5		
	1	Music teacher, academician, artist trainer in public and private art institutions				X			
	2	Obtaining traditional Turkish Folk Music Theory and repertoire			X				

		knowledge					
	3	Obtaining traditional Turkish Classical Music Theory and repertoire knowledge				X	
	4	Gaining experience on Western Classical Music, Harmony, Hearing Education		X			
	5	Being able to play the works of Turkish and Western composers on the piano		X			
	6	Playing and Singing Folk Music Works with Baglama			X		
	7	Being able to play Block Flute and Guitar from School Instruments and accompany children's songs			X		
	8	To have information on General Music History and Turkish Music History			X		
	9	Gaining teaching experience with the opportunity to do internship in National Education				X	
	10	Gaining performance-based experience with Orchestra and Choir lessons				X	
	Lecturer(s) and Contact Information		Prof. Dr. Barış KARAEKMA karaelma@gazi.edu.tr				

COURSE DESCRIPTION FORM	
Course Code and Name	MZÖ 216 - Optional lesson-VI: Preschool Music Education
Semester of the Course	4
Course Content/ Catalog Content	Musical development characteristics of preschool children; the purpose and importance of pre-school music education, the effects of pre-school music education on the child's social and emotional, motor, cognitive, language development areas and self-care skills, planning and implementation of musical activities, classical methods and techniques used in pre-school music education; Different educational methods and approaches related to the use of music in pre-school education, song selection and teaching methods; Recognition and use of Orff instruments; instrument design from old and waste materials; musical dramatization studies.
Textbook	Göncü, İ. Ö. (2019). Müzik Treni Kalkıyor. İzge Yayıncılık. Ankara. Aytepe, Ç., Değer, A.Ç. , Göncü İ.Ö., Ateşyakan B. (2014)., Şarkı Dağarcığı 1 Vize Yayıncılık. Ankara Sun, M., ve Seyrek, H. (1993). Okul öncesi eğitimde müzik. Mey Müzik Eserleri ve Yayınları. İzmir
Supplementary Textbooks	Diñçer, İ. (1992). Çocuk gelişimi ile ilgilenenler için müzik el kitabı. Ya-Pa Yayınları. İstanbul
Course Credit (ECTS)	4
Course Prerequisites (Course attendance requirements should be stated in this item)	Attendance to the course is mandatory.
Type of Course	Theoric
Language of Instruction	Turkish
Course Objectives	It is aimed to know the principles of the use of music in pre-school education, to apply it in the field of teaching profession, to create a song repertoire for pre-school music education and to use it in the profession.
Learning Outcomes of the Course	Understands the importance and purpose of music education in pre-school period, learns the development of music along with other developmental areas of the child. Knows and applies the principles for the use of music in pre-school education and recognizes different educational approaches. He/she can create a song vocabulary for the preschool period, recognizes and plays Orff instruments. Makes instrument designs from old and waste materials. He/she can have musical dramatization works done.
The Format of the Lesson	Face to face education
Weekly Distribution of the Course	<ol style="list-style-type: none"> 1. General information about the lesson 2. Importance and purpose of music education in pre-school period. 3. Developmental characteristics of the child in the preschool period. 4. The effects of pre-school music education on the developmental areas of the child. 5. Classical methods and techniques used in pre-school music education. 6. Different educational methods and approaches related to the use of music in pre-school education. 7. Song selection and teaching methods. 8. Recognizing Orff instruments. 9. Practice of playing Orff instruments. 10. Creating game events 11. Instrument design from old and waste materials 12. Musical dramatization Works 13. Creating a song repertoire 14. Creating a song repertoire
Education and Training Activities (These are examples. Please fill in the activities you used in your lesson)	Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam

Assessment Criteria		Number	Total Contribution (%)				
	Midterm	1	40				
	Homework	-	-				
	Practice	-	-				
	Projects	-	-				
	Practical	-	-				
	Quiz	-	-				
	Ratio of Term Studies to Success (%)	-	-				
	Final Success Ratio (%)	1	60				
	Attendance Status	11 weeks					
Workload of the Course	Activities		Total Weeks	Duration (Weekly Hours)	End of Term Total Workload		
	Weekly lecture hours		14	2	28		
	Weekly practical lesson hours						
	Reading Activities						
	Internet browsing, library work						
	Material design, application						
	Report preparing						
	Prepare a presentation						
	Presentation (Concert)		2	2	4		
	Midterm and midterm exam preparation		1	2	2		
	Final exam and preparation for the final exam		1	6	6		
	Other						
	Total workload				40		
	Total workload/ 25				40/25		
	ECTS Credits of the Course		1		1,6		
Contribution Level Between Course Outcomes and Program Outcomes	No	Program Outcomes	1	2	3	4	5
	1	Music teacher, academician, artist trainer in public and private art institutions				x	
	2	Obtaining traditional Turkish Folk Music Theory and repertoire knowledge		x			
	3	Obtaining traditional Turkish Classical Music Theory and repertoire knowledge		x			
	4	Gaining experience on			x		

	Western Classical Music, Harmony, Hearing Education						
5	Being able to play the works of Turkish and Western composers on the piano						x
6	Playing and Singing Folk Music Works with Baglama						x
7	Being able to play Block Flute and Guitar from School Instruments and accompany children's songs						x
8	To have information on General Music History and Turkish Music History					x	
9	Gaining teaching experience with the opportunity to do internship in National Education		x				
10	Gaining performance-based experience with Orchestra and Choir lessons			x			

Lecturer(s) and Contact Information

Prof. Nezihe Şentürk – nezihe@gazi.edu.tr

COURSE DESCRIPTION FORM

Course Code and Name	MZÖ 218 – Music Ensembles Management		
Semester of the Course	4		
Course Content/ Catalog Content	Theoretical and applied studies on choir education and instrument group management.		
Textbook	Çevik, S. (1999). Koro Eğitimi, Yönetimi Ve Teknikleri. Ankara: Yurtrenkleri Yayıncılık Egüz, S., (1981), Koro Eğitimi ve Yönetimi, Ayyıldız Matbaası A.Ş., Ankara.		
Supplementary Textbooks	Çevik, S. (2000). Koro Albümü. Ankara: Yurtrenkleri Yayınevi. Egüz, S. (1980), Toplu Ses Eğitimi, Ayyıldız Matbaası A.Ş., Ankara. Ulusal ve evrensel boyutta, çeşitli dönemleri kapsayan oda müziği ve orkestra eserleri		
Course Credit (ECTS)	4		
Course Prerequisites (Course attendance requirements should be stated in this item)	Attendance to the course is mandatory.		
Type of Course	Theoric		
Language of Instruction	Turkish		
Course Objectives	To have conceptual and practical knowledge about choir and chamber music groups and their formation, to gain concepts, principles and methods related to choir and instrument group education and management, to acquire the qualifications required for conductors.		
Learning Outcomes of the Course	Learns how to do choir and instrument group works. Learns the qualifications that a choir and instrument group leader should have. Gains knowledge of choir and instrument group management.		
The Format of the Lesson	Face to face education		
Weekly Distribution of the Course	<ol style="list-style-type: none"> 1. Types and formation of choir and instrument group 2. Features of the choir and instrument group trainer 3. Introducing the choir and instrument group repertoire 4. Structural features of polyphonic choir and instrument group formations, 5. Repertoire building exercises 6. Choir and instrumental conductor equipment, management techniques 7. Measure and stroke techniques 8. Fundamentals of technical and musical analysis required by the work to be studied 9. Approaches to daily work planning 10. Designing and implementing a work schedule in accordance with the daily work schedule 11. Practices on choral education and management on sample works 12. Practices on choral education and management on sample works 13. Practices on chamber music education and management on sample works 14. Practices on chamber music education and management on sample works 		
Education and Training Activities (These are examples. Please fill in the activities you used in your lesson)	Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam		
Assessment Criteria		Number	Total Contribution (%)
	Midterm	1	40

	Homework	-	-					
	Practice	-	-					
	Projects	-	-					
	Practical	-	-					
	Quiz	-	-					
	Ratio of Term Studies to Success (%)	-	-					
	Final Success Ratio (%)	1	60					
	Attendance Status	11 weeks						
Workload of the Course		Activities	Total Weeks	Duration (Weekly Hours)	End of Term Total Workload			
		Weekly lecture hours	14	2	28			
		Weekly practical lesson hours						
		Reading Activities						
		Internet browsing, library work						
		Material design, application						
		Report preparing						
		Prepare a presentation						
		Presentation (Concert)	2	4	8			
		Midterm and midterm exam preparation	1	2	2			
		Final exam and preparation for the final exam	1	2	6			
		Other						
		Total workload			44			
		Total workload/ 25			44/25			
	ECTS Credits of the Course	1		1,76				
Contribution Level Between Course Outcomes and Program Outcomes		No	Program Outcomes	1	2	3	4	5
		1	Music teacher, academician, artist trainer in public and private art institutions			x		
		2	Obtaining traditional Turkish Folk Music Theory and repertoire knowledge		x			
		3	Obtaining traditional Turkish Classical Music Theory and repertoire knowledge			x		
		4	Gaining		x			

		experience on Western Classical Music, Harmony, Hearing Education					
	5	Being able to play the works of Turkish and Western composers on the piano				x	
	6	Playing and Singing Folk Music Works with Baglama		x			
	7	Being able to play Block Flute and Guitar from School Instruments and accompany children's songs				x	
	8	To have information on General Music History and Turkish Music History		x			
	9	Gaining teaching experience with the opportunity to do internship in National Education			x		
	10	Gaining performance-based experience with Orchestra and Choir lessons			x		
	Lecturer(s) and Contact Information		Prof. Meral Töreyin – atöreyin@gazi.edu.tr Doç. Dr. Günay Akgün – gunaya@gazi.edu.tr Doç. Dr. İlknur Özal Göncü – ilknurgoncu@gmail.com				

COURSE DESCRIPTION FORM

Course Code and Name	MZÖ-214 Individual Instrument Education – IV (Piano)
Semester of the Course	4
Course Content/ Catalog Content	Exercises of scale, cadence and chord cycles suitable for the level within 4 octaves. Right pedal operation. Playing selections from national and universal works of different periods with etudes and exercises appropriate for the level. Playing in accordance with the musical form and period. Playing together (four hands) exercises.
Textbook	Tufan, S., Tufan, E., Piyano Metodu I, Ankara: Evrensel Müzik ve Yayınevi, 2014.
Supplementary Textbooks	Czerny, C., 100 Alıştırma Op.599: Türkçesi: Gültek, B.: Ankara, Epilog, 2008. Czerny, K., 70 Esercizi Progressivi, Ricordi, Milano 1980 Burgmüller, F., Etüden Für Pianoforte Op. 100, Peters, Leipzig Hanon, Il Pianista Virtuoso 60 Esercizi, New York: G. Schirmer, No.925, n.d.[1900]. Sun, M., Tonal Diziler ve Kadanslar, Sun Yayınevi, 2006 Sun, M., Türk Müziği Makam Dizileri , Sun Yayınevi, 2006 Çimen G., Ercan N., Piyano Albümü: Ankara: Armoni Ltd. Şti., 1998. Bach, J. S., Der Erste Bach, Ed. Hans Huber, Edition HUG, 2002. Bach, J.S., Küçük Prelüdlar Ve Fügler, Muzika, Moskova 1965 Clementi, M., 12 Sonatin, Muzika, Moskova, 1970. Schumann, R., Album für die Jugend, Op.68, Ricordi Tchaikovsky, P., Album Per La Gioventu Op. 39, Ricordi, Milano 1973. Küçük, A., Küçük Albüm Piyano İçin Çocuk Parçaları: a 2.Basım, Sözkese Matbaacılık, Ankara, 2005. Tuğcular, E., Türkünün Rengi: Müzik Eğitimi Yayınları, Genişletilmiş 2. Basım, Ankara, 2003. Baran, İ., Çocuk Parçaları, Belgi Yayıncılık, Ankara 1984 Özparlak, S., Ç., Piyano İçin Makamsal Minyatürler, Müzik Eğitimi Yayınları, Ankara 2021 Denes, D. (arranger), The Joy of Piano Duets, Yorktown Press, 2011 Tecimer, B., En Güzel Piyano Düetleri, Müzik Eğitimi Yayınları, 2006.
Course Credit (ECTS)	1
Course Prerequisites (Course attendance requirements should be stated in this item)	It is mandatory to attend the lesson.
Type of Course	Theoric
Language of Instruction	Turkish
Course Objectives	To analyze the works of Baroque, Classical, Romantic and Contemporary periods according to the characteristics of the period. Deciphering works suitable for left pedal use, especially on Classical Period works. Perceiving and applying the mechanical differences of the left pedal between different types of pianos. To understand the concept of tonality with appropriate studies and works to improve sight-reading in piano playing. To start studies to improve piano accompaniment skills for solo or small instrument groups and to improve four-hand exercises. To do tonal and modal scale, cadence and chord cycle studies within 4 octaves. To make deciphering exercises with Turkish music samples. Gaining stage performance experience for the second time.
Learning Outcomes of the Course	To be able to analyze the polyphonic-harmonic structures, styles and forms of works and etudes suitable for their level from various periods. To be able to vocalize works and etudes musically by applying their loudness. To be able to develop sight-reading on the piano. To be able to practice parallel 8 and reverse scale, cadence and trivocal chord cycles in tones containing 3 sharp-3 flats in 4 octaves. Being able to play maqam scales.

	<p>To be able to use the right and left pedals in appropriate works.</p> <p>To be able to perform polyphonic works in accordance with the Baroque Period characteristics.</p> <p>Being able to comprehend and apply the Classical Period forms.</p> <p>To be able to perform the Romantic Period piece by considering the elements of musical expression.</p> <p>To be able to comprehend the features of polyphonic Turkish music.</p> <p>Being able to perform works in concerts.</p> <p>To gain accompaniment skills on the piano.</p>
The Format of the Lesson	Face to face education
Education and Training Activities <i>(These are examples. Please fill in the activities you used in your lesson)</i>	<p>Preparing a presentation</p> <p>Presentation</p> <p>Midterm and midterm exam preparation</p> <p>Work-Etude-Exercise Study</p> <p>Final exam and preparation for the final exam</p>

Weekly Distribution of the Course	<ol style="list-style-type: none"> 1. Information about the tools, equipment and materials to be used in the course. Reading the syllabus. Doing a recall work for the concert piece determined at the end of the 2nd grade 1st semester. Maqam scale exercises. 2. Keep working on the maqam scale. Parallel and inverted 8th scale, cadence and three-voice chord cycle exercises in A Major. Deciphering etudes appropriate for the level and remembering tonality information. 3. Playing etudes and series by paying attention to their technical features. Parallel scale, tri-chord cycles and cadence exercises in F# minor tone. The new maqam scale. Analysis and deciphering of polyphonic music. 4. Vocalization by paying attention to the technical features of the scales. Playing a polyphonic piece in accordance with the Baroque Period. 5. Parallel and reverse 8th scale, cadence and three-part chord cycle exercises in E Major. New maqam scale studies. Deciphering a work suitable for the Classical Period form features and level. 6. Control of the work of the 5th week. Left pedal use on Classical Period work. Parallel and inverted 8th scale, cadence and trivocal chord cycle exercises in Do# Minor tone. Studying the new maqam scale. 7. Control of the work of the 6th week. Deciphering a work suitable for the Romantic Period form features and level. 8. Studying the Romantic Period piece by considering the elements of musical expression. Deciphering and analysis of polyphonic Turkish music. 9. Studying polyphonic Turkish music according to the characteristics of the period. Accompaniment studies. 10. Playing accompaniment examples and four-hand exercises. 11. Playing accompaniment examples and four-hand exercises. 12. Playing accompaniment examples and four-hand exercises. 13. Reviewing the behaviors gained during the semester and determining the final exam schedule. 14. Rehearsing the final exam schedule. Choosing the concert to be held at the beginning of the 1st semester of the 3rd grade, among the works performed this semester.
Assessment Criteria	

	Number	Total Contribution (%)
Midterm	1	%40
Homework	-	-
Practice	-	-
Projects	-	-
Practical	-	-
Quiz	-	-
Ratio of Term Studies to Success (%)	-	-
Final Success Ratio (%)	1	%60
Attendance Status	11 weeks	

Workload of the Course	Activities	Total Weeks	Duration (Weekly Hours)	End of Term Total Workload
	Weekly lecture hours	14	1	14
Weekly practical lesson hours				
Reading Activities				
Internet browsing, library work				
Material design, application				
Report preparing				
Prepare a presentation	2	2	4	
Presentation (Concert)	2	2	4	
Midterm and midterm exam preparation	1	1	1	
Final exam and preparation for the final exam	1	1	1	
Other	3	3	9	
Total workload			33	
Total workload/ 25			33/25	
ECTS Credits of the Course	1		1,32	

Contribution Level Between Course Outcomes and Program Outcomes	No	Program Outcomes	1	2	3	4	5
	1	Music teacher, academician, artist trainer in public and private art institutions					
2	Obtaining traditional Turkish Folk Music Theory and repertoire knowledge				X		
3	Obtaining traditional Turkish Classical Music Theory and repertoire knowledge				X		
4	Gaining experience on Western Classical Music, Harmony, Hearing Education						X
5	Being able to play the works of Turkish and Western composers on the piano						X
6	Playing and Singing Folk Music Works with Baglama				X		
7	Being able to play Block Flute and Guitar from School Instruments and accompany children's songs						X
8	To have information on General Music History and Turkish Music History						X
9	Gaining teaching experience with the opportunity to do internship in National						X

		Education							
	10	Gaining performance-based experience with Orchestra and Choir lessons							X
Lecturer(s)) and Contact Informati on									
	<p>Prof. Nevhiz ERCAN Prof. Selmin TUFAN Prof. Dr. Belir TECİMER Prof. Enver TUFAN Prof. Dr. Aytekin ALBUZ Doç. Dr. Naciye HARDALAC Doç. Dr. Birsen JELEN Dr. Öğr. Üyesi Şehnaz ERTEM Öğr. Gör. Dr. İtir ESKİOĞLU Arş. Gör. Dr. Çağla SERİN ÖZPARLAK (https://gef-guzelsanatlar-muzik.gazi.edu.tr/view/page/250264)</p>								