

## COURSE DESCRIPTION FORM

<b>Course Code and Name</b>	MZÖ-203 Individual Piano – III
<b>Semester of the Course</b>	3
<b>Course Content/ Catalog Content</b>	Sequence, chord and cadence exercises suitable for the level within 4 octaves. Use of right pedal. Playing selections from national and universal works of different periods with appropriate etudes and exercises. Playing in accordance with the musical form and period. Dubbing together (playing four hands) exercises.
<b>Textbook</b>	Tufan, S., Tufan, E., Piyano Metodu I, Ankara: Evrensel Müzik ve Yayınevi, 2014.
<b>Supplementary Textbooks</b>	Czerny, C., 100 Alıştırma Op.599: Türkçesi: Gültek, B.: Ankara, Epilog, 2008. Czerny, K., 70 Esercizi Progressivi, Ricordi, Milano 1980 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 Denes, D., Learning to Piano II ve III, Newyork: Yorktown Music press, Inc. 1991. Çimen G., Ercan N., Piyano Albümü: Ankara: Armoni Ltd. Şti., 1998. Bach, J. S., Der Erste Bach, Ed. Hans Huber, Edition HUG, 2002. 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.
<b>Course Credit (ECTS)</b>	2
<b>Course Prerequisites</b>	Attendance is mandatory.
<b>Type of Course</b>	Theoretical
<b>Language of Instruction</b>	Turkish
<b>Course Objectives</b>	Developing basic piano education practices and playing together practices. To do scale, chord inversions and cadence studies suitable for the level within 4 octaves. Using the right pedal in small level works. Practicing loudness along with pedal applications. Etudes and exercises, playing small works selected from the Baroque and Classical Periods and comprehending the characteristics of the period. Gaining first stage performance experience.
<b>Learning Outcomes of the Course</b>	Acquiring sight-reading skills together with the methods to be followed in the study of etudes and works. To be able to analyze and interpret the works containing the Baroque Period (polyphonic) style and features. To be able to analyze and interpret works containing Classical Period styles and features. To be able to play parallel 8th scale, cadence and 3-voice chord inversions in 2-flat and 2-sharp tones. To be able to play etudes and works appropriate to their level in a musical manner and in accordance with their dynamics. To be able to use the right pedal in appropriate works. To be able to use these skills in works, studies and exercises small-scale national and universal in different periods which appropriate for their level. Being able to play a piece in concerts.
<b>The Format of the Lesson</b>	Face to face
<b>Weekly Distribution of the Course</b>	1. Information about the tools, equipment and materials to be used in the lesson. Reading the syllabus. Scale studies in the opposite direction. Doing the necessary technical work for the ease of the arms. Doing a

	<p>recall exercise for the concert piece determined at the end of the first grade.</p> <ol style="list-style-type: none"> <li>2. Introduction to four-hand exercises, control of reverse sequence exercises and technical exercises. Parallel 8th C major and A minor scales, cadences and chord inversions.</li> <li>3. Resume work in the second week. Sight-reading a level-appropriate study. Examination of small-scale pieces in terms of musical analysis and applications related to musical expression.</li> <li>4. Playing the etude in accordance with the technical specifications. Sight-reading a level-appropriate polyphonic work. Baroque period music features.</li> <li>5. Playing the polyphonic piece in accordance with the Baroque Period features. Parallel 8th G major and E minor scales, cadences and chord inversions. Sight-reading and analysis of a Classical Period work suitable for the level.</li> <li>6. Continue the scale work. Classical Period music features. Playing the Classical Period piece in accordance with its form and period characteristics.</li> <li>7. Parallel 8th F major and D minor scales, cadences and chord inversions. Sight-reading and analyzing a Turkish work suitable for the level.</li> <li>8. Keep working on the scales. Playing a Turkish piece according to its characteristics</li> <li>9. Parallel 8th D Major and B minor scales, cadences and chord inversions. Sight-reading a new level-appropriate study.</li> <li>10. Continuing the playing and scale studies in accordance with the technical specifications of the study. Sight-reading a small-form Romantic Period artifact.</li> <li>11. Playing the Romantic Period piece by paying attention to its form and nuances and the use of the right pedal.</li> <li>12. Parallel 8th B flat Major and G minor scales, cadences and chord inversions.</li> <li>13. Reviewing the behaviors gained during the semester.</li> <li>14. Choosing pieces among the works performed this semester for the concert that will be held at the beginning of the second semester of the second year.</li> </ol>
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<b>Education and Training Activities</b>	Preparing a presentation Presentation Midterm and midterm exam preparation (during the midterm week) Work-Etude-Practice Study (weekly individual study of the student) Final exam and preparation for the final exam (during the final exam weeks)		
<b>Assessment Criteria</b>		<b>Number</b>	<b>Total Contribution (%)</b>
	Midterm	1	%40
	Homework	-	-
	Application	-	-
	Projects	-	-
	Practice	-	-
	Quiz	-	-
	Ratio of Term Studies to Success (%)	-	-
	Final Success Ratio (%)	1	%60
	Attendance Status	11th week	

Workload of the Course	Activity	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	2	2	4
	Midterm and midterm exam preparation	1	1	1
	Final exam and preparation for the final exam	1	1	1
	Other	4	4	16
	Total workload			38
	Total workload/ 25			38/25
ECTS Credits of the Course	1		1,52	

  

Contribution on Level Between Course Outcomes and Program Outcomes	No	Program Outcomes	1	2	3	4	5
	1	Music teacher, academician, artist-instructor 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	Classical Western Music Harmony, gaining experience on 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 pieces with bağlama			x		
	7	Being able to play the recorder and guitar from school instruments and accompany children's songs			X		
	8	To have knowledge 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><a href="#">Prof. Dr. Belir TECİMER</a>  <a href="#">Prof. Enver TUFAN</a>  Prof. Dr. Aytekin ALBUZ  <a href="#">Doç. Dr. Naciye HARDALAC</a>  <a href="#">Doç. Dr. Birsen JELEN</a>  <a href="#">Dr. Öğr. Üyesi Şehnaz ERTEM</a>  <a href="#">Öğr. Gör. Dr. İtir ESKİOĞLU</a>  <a href="#">Arş. Gör. Dr. Çağla SERİN ÖZPARLAK</a>  (<a href="https://gef-guzelsanatlar-muzik.gazi.edu.tr/view/page/250264">https://gef-guzelsanatlar-muzik.gazi.edu.tr/view/page/250264</a>)</p>

## COURSE DESCRIPTION FORM

<b>Course Code and Name</b>	MZÖ 205 – Individual Instrument – III (Cello)
<b>Semester of the Course</b>	3
<b>Course Content/ Catalog Content</b>	Application of complex bow techniques in the right hand, exercises involving different left hand skills on four strings and transition to a new position IV.position. Different finger dropping and acceleration exercises in the current position, application of mixed bows including four strings. Simple dual voice exercises.
<b>Textbook</b>	Matz 25 Etüt, Suzuki 2. Kitap
<b>Supplementary Textbooks</b>	Werner, J., Praktische Violoncell Schule, Miedlar II. Kitap, Dotzauer, J., Band I., Mooney-Position Pieces for Cello, Feuillard, Sevcik
<b>Course Credit (ECTS)</b>	2
<b>Course Prerequisites</b>	Attendance is mandatory.
<b>Type of Course</b>	Theoretical
<b>Language of Instruction</b>	Turkish
<b>Course Objectives</b>	Application of complex bow techniques, exercises involving different left hand skills in four strings, IV. switching to location, being able to use different parts of the bow. To be able to perform different finger-drop and quickening exercises in the current position, to practice the use of mixed bows covering four strings, to develop détaché, legato, staccato, portato, legato staccato techniques, to play works and etudes that include basic information on vibrato, technical and musical skills.
<b>Learning Outcomes of the Course</b>	Exercises involving different left hand skills in four strings and transition to a new position. Application of mixed bows including four strings, developing detachment and legato techniques, basic information about vibrato.
<b>The Format of the Lesson</b>	Face to face
<b>Weekly Distribution of the Course</b>	<ol style="list-style-type: none"> <li>1. General Review of the Topics Learned in the Previous Semester</li> <li>2. Location information of IVth position; Playing in the IVth Position.</li> <li>3. Knowledge of Mixed Technique; Practices on developing the bow technique.</li> <li>4. Location information of IVth position; Playing in the IVth Position.</li> <li>5. Changing Position.</li> <li>6. Positional Transition Studies.</li> <li>7. Detache Bow Technique. Developing the Detache Bow Technique.</li> <li>8. Legato Technique</li> <li>9. Vibrato Technique</li> <li>10. F Major and G major 2 octave scale and arpeggio exercises.</li> <li>11. Etudes and works related to scale studies including Staccato, Legato Staccato, Portato technique.</li> <li>12. Technical Problems and Solutions</li> <li>13. Musical Problems and Their Solutions</li> <li>14. Repertoire Development</li> </ol>
<b>Education and Training Activities</b>	<p>Presentation</p> <p>Midterm and midterm exam preparation</p> <p>Final exam and preparation for the final exam</p>

<b>Assesment Criteria</b>		<b>Number</b>	<b>Total Contribution (%)</b>				
	Midterm	1	40				
	Homework	-	-				
	Application	-	-				
	Projects	-	-				
	Practice	-	-				
	Quiz	-	-				
	Ratio of Term Studies to Success (%)	-	-				
	Final Success Ratio (%)	1	60				
	Attendance Status	11.th week					
<b>Workload of the Course</b>	<b>Activity</b>		<b>Total Weeks</b>	<b>Duration (Weekly Hours)</b>	<b>End of Term Total Workload</b>		
	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						
	Total workload				26		
	Total workload/ 25				26/25		
ECTS Credits of the Course		1		1,04			
<b>Contribution Level Between Course Outcomes and Program Outcomes</b>	<b>No</b>	<b>Program Outcomes</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
	1	Music teacher, academician, artist-instructor 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	Classical Western Music Harmony, gaining experience on 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 pieces with baglama				X	
	7	Being able to play the recorder and guitar from school instruments and accompany children's songs				x	
	8	To have knowledge 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
<b>Lecturer(s) and Contact Information</b>		Prof. Dr. Şebnem Y. Orhan- <a href="mailto:sebnem@gazi.edu.tr">sebnem@gazi.edu.tr</a>					

## COURSE DESCRIPTION FORM

<b>Course Code and Name</b>	MZÖ 205 – Individual Instrument – III (Viola)			
<b>Semester of the Course</b>	3			
<b>Course Content/ Catalog Content</b>	Play and interpret specific literature in accordance with individual development in first position and basic techniques. Learn second position and I-II position transition.			
<b>Textbook</b>	Tanrıverdi, A., Viyola Eğitimi-II, İşbilen Yayınları, Ankara, 2014. Can, Ö., Viyola Eğitimi-II, Evrensel Müzikevi, Ankara, 2011.			
<b>Supplementary Textbooks</b>	Albuz, A., Viyola İçin Dağarcık, Evrensel Müzikevi Yayınları, Ankara 2005. Sonsel, Ö. B. Viyola Sonatları, Müzik Eğitimi Yayınları, 2021 Seybold, A., Viola Schule, 3. Volmer, B., Viola Study Suzuki , S., Viola Book-II			
<b>Course Credit (ECTS)</b>	2			
<b>Course Prerequisites</b>	Attendance is mandatory.			
<b>Type of Course</b>	Theoretical			
<b>Language of Instruction</b>	Turkish			
<b>Course Objectives</b>	To play examples of Turkish and world composers' works with technical exercises and etudes in viola teaching; to learn the viola in accordance with individual development, to be able to perform and interpret the specific literature of the instrument, and to exhibit activities in the field of music education with this instrument.			
<b>Learning Outcomes of the Course</b>	Being able to play notes and sounds in all strings in I. position. To be able to work on all the strings and learned bow techniques in the first position To be able to vocalize studies and works appropriate to their level in musical style. Being able to play in second position and I-II transitional positions.			
<b>The Format of the Lesson</b>	Face to face			
<b>Weekly Distribution of the Course</b>	<ol style="list-style-type: none"> <li>1. General repetition of the subjects learned in the previous semester</li> <li>2. Exercises to play quickly in the left hand</li> <li>3. Knowledge of bow technique in dotted notes</li> <li>4. Staccato technique and its application</li> <li>5. Playing notes on all strings in first position</li> <li>6. Mixed bow use and wire hopping exercises in I. position</li> <li>7. Permanent work in second position</li> <li>8. Permanent work in second position</li> <li>9. Working on first and second position transition</li> <li>10. Working on first and second position transition</li> <li>11. Working on first and second position transition</li> <li>12. Working on solo pieces</li> <li>13. Playing pieces with accompaniment</li> <li>14. Repertoire development</li> </ol>			
<b>Education and Training Activities</b>	Prepare a presentation Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam			
<b>Assesment Criteria</b>		<b>Number</b>	<b>Total Contribution</b>	

			(%)				
	Midterm	1	40				
	Homework	-	-				
	Application	-	-				
	Projects	-	-				
	Practice	-	-				
	Quiz	-	-				
	Ratio of Term Studies to Success (%)	-	-				
	Final Success Ratio (%)	1	60				
Attendance Status	11th week						
<b>Workload of the Course</b>	<b>Activity</b>	<b>Total Weeks</b>	<b>Duration (Weekly Hours)</b>	<b>End of Term Total Workload</b>			
	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	2	2	4			
	Midterm and midterm exam preparation	2	2	4			
	Final exam and preparation for the final exam	1	1	1			
	Other	1	1	1			
	Total workload			40			
	Total workload/ 25			1,6			
ECTS Credits of the Course	1		2				
<b>Contribution Level Between Course Outcomes and Program Outcomes</b>	<b>No</b>	<b>Program Outcomes</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
	1	Music teacher, academician, artist-instructor 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	Classical		x			



		Western Music Harmony, gaining experience on hearing education.					
	5	Being able to play the works of Turkish and Western composers on the piano				X	
	6	Playing and singing folk music pieces with baglama				X	
	7	Being able to play the recorder and guitar from school instruments and accompany children's songs				x	
	8	To have knowledge 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
<b>Lecturer(s) and Contact Information</b>		Prof. Dr. Aytekin ALBUZ (aytekina@gazi.edu.tr) Doç. Dr. Ömer Bilgehan SONSEL (sonselbilgehan@gmail.com)					

<b>COURSE DESCRIPTION FORM</b>	
<b>Course Code and Name</b>	MZÖ 205 – Individual Instrument – III (Voice)
<b>Semester of the Course</b>	3
<b>Course Content/ Catalog Content</b>	Singing the studied works with correct articulation using the correct breathing and voice technique. Using the acquired sound creation skills in national and international works.
<b>Textbook</b>	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.
<b>Supplementary Textbooks</b>	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.
<b>Course Credit (ECTS)</b>	2
<b>Course Prerequisites</b> (	Attendance is mandatory.
<b>Type of Course</b>	Theoretical
<b>Language of Instruction</b>	Turkish
<b>Course Objectives</b>	To develop the knowledge and skills of performing different works in accordance with vocal training techniques by using the language correctly.
<b>Learning Outcomes of the Course</b>	To be able to apply the correct breathing technique in short and long exercises. To be able to use the correct breathing and sound technique. To be able to vocalize 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 vocalize the studied works in accordance with the period and style characteristics.
<b>The Format of the Lesson</b>	Face to face
<b>Weekly Distribution of the Course</b>	<ol style="list-style-type: none"> <li>1. Fifth-Sixth, arpeggios and sequential staccato exercises.</li> <li>2. Fifth-Sixth, arpeggios and sequential legato exercises</li> <li>3. Fifth-Sixth, octave, arpeggio and sequential staccato exercises.</li> <li>4. Example works of Fifth-Sixth, octave, arpeggio and sequential legato exercises.</li> <li>5. Octave, 9th-12th, arpeggio and sequential staccato exercises and sample works.</li> <li>6. Octave, 9th-12th, arpeggio and sequential legato exercises and sample works.</li> <li>7. Staccato exercises and sample works supporting register transitions.</li> <li>8. Legato exercises and sample works supporting register transitions.</li> <li>9. Form analysis of works.</li> <li>10. Producing sound with correct intonation, strengthening sound in resonance regions.</li> <li>11. Period and style features in the works performed.</li> <li>12. Period and style features in the works performed.</li> <li>13. Technical and musical analysis of works.</li> <li>14. Correpitition.</li> </ol>

<b>Education and Training Activities</b>	Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam						
<b>Assesment Criteria</b>		<b>Number</b>	<b>Total Contribution(%)</b>				
	Midterm	1	40				
	Homework	-	-				
	Application	-	-				
	Projects	-	-				
	Practice	-	-				
	Quiz	-	-				
	Ratio of Term Studies to Success (%)	-	-				
	Final Success Ratio (%)	1	60				
	Attendance Status	11th week					
<b>Workload of the Course</b>	<b>Activity</b>	<b>Total Weeks</b>	<b>Duration (Weekly Hours)</b>	<b>End of Term Total Workload</b>			
	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	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	1		1,86			
<b>Contribution Level Between Course Outcomes and Program Outcomes</b>	<b>No</b>	<b>Program Outcomes</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
	1	Music teacher, academician, trainer in public and private art institutions.				X	
	2	Obtaining traditional Turkish Folk Music theory and repertoire knowledge.				X	
	3	Obtaining traditional Turkish					x

		Classical Music theory and repertoire knowledge.						
	4	Classical Western Music Harmony, gaining experience on hearing education.		x				
	5	Being able to play the works of Turkish and Western composers on the piano					x	
	6	Singing works by national and international composers with accompaniment.					x	
	7	To be able to play and sing folk music works with baglama.					x	
	8	To be able to accompany school songs with his voice.		x				
	9	To have knowledge on general music history and Turkish music history.					x	
	10	Gaining teaching experience with the opportunity to do internship in national education.						x
<b>Lecturer(s) and Contact Information</b>	<p>Prof. Dr. Ferda Gürkan Öztürk  Doç. Dr. Günay Akgün  Doç. Ömer Türkmenoğlu  Öğr. Gör. Dr. Özge Çongur  (<a href="https://gef-guzelsanatlar-muzik.gazi.edu.tr/view/page/250264">https://gef-guzelsanatlar-muzik.gazi.edu.tr/view/page/250264</a>)</p>							

## COURSE DESCRIPTION FORM

<b>Course Code and Name</b>	MZÖ 205 – Individual Instrument– III (Bağlama)
<b>Semester of the Course</b>	3
<b>Course Content/ Catalog Content</b>	Rhythm patterns in simple, compound and mixed meters and studies of etudes and melodies in related meters.
<b>Textbook</b>	Alim Y. K., Aydın, A., “Bağlama Metodu 1” , 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.
<b>Supplementary Textbooks</b>	Özgül, M., Turhan, S., Dökmetaş, Kubilay, Notalarıyla Uzun Havalarımız, Kültür Bakanlığı Editions, Ankara, 1996. 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.
<b>Course Credit (ECTS)</b>	2
<b>Course Prerequisites</b>	Attendance is mandatory.
<b>Type of Course</b>	Theoretical
<b>Language of Instruction</b>	Turkish
<b>Course Objectives</b>	To enable student to grasp the notes exceeding octave in bağlama training and the rhythm patterns in 3/8 in simple meters, 6/8, 5/8, 7/8, 8/8 and 9/8 in composite meters, 10/8-12/8 in mixed meters.
<b>Learning Outcomes of the Course</b>	To be able to play the bağlama in accordance with the technique. To be able to comprehend the necessary basic information about bağlama. To be able to comprehend the necessary technical information about bağlama. To be able to comprehend different rhythm patterns. Gaining correct grip and sitting skills. To be able to comprehend full and half sounds. To be able to comprehend different positions. To be able to comprehend the characteristics of bağlama and instrument belonging to bağlama family. To be able to apply position and correct pressure between la-re and la-mi notes.
<b>The Format of the Lesson</b>	Face to face
<b>Weekly Distribution of the Course</b>	<ol style="list-style-type: none"> <li>1. Place of the “B flat” 2 which exceeding the octave in</li> <li>2. Place of the “D” which exceeding the octave in bağlama</li> <li>3. 3/8 rhythm pattern and the utilization of tezene; the folk song "Bülbüller Düğün Eyler"</li> <li>4. Rhythm patterns of 6/8 and 12/8 and the utilization of tezene; verbal folk songs and dance tunes of Kars and Azerbaijan regions</li> <li>5. 5/8 rhythm pattern and utilization of tezene in compound meters</li> <li>6. Verbal folk songs and dance tunes in 5/8 scales in compound meters</li> <li>7. Verbal folk songs and dance tunes in 5/8 scales in compound meters</li> <li>8. Verbal folk songs and dance tunes of the Black Sea region in 7/8 scales in compound meters</li> <li>9. The folk song “Boztepenin Başında” from Ordu region in 8/8 rhythm pattern in compound meter</li> <li>10. Examining 9/8 2+2+2+3- 2+2+3+2 rhythm patterns in compound meters in terms of verbal folk songs and traditional dance music.</li> <li>11. Verbal folk songs and dance tunes in 9/8 2+3+2+2 rhythm patterns in compound meters</li> </ol>

	12. Verbal folk songs and dance tunes in 9/8 3+2+2+2 rhythm patterns in compound meters						
	13. Verbal folk songs and dance tunes in mixed meters in the rhythm pattern of 2+3+2+3 – 3+2+2+3- 2+2+3+3 – 3+3+2+2						
<b>Education and Training Activities</b>	Prepare a presentation Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam						
<b>Assesment Criteria</b>		<b>Number</b>	<b>Total Contribution (%)</b>				
	Midterm	1	40				
	Homework	-	-				
	Application	-	-				
	Projects	-	-				
	Practice	-	-				
	Quiz	-	-				
	Ratio of Term Studies to Success (%)	-	-				
	Final Success Ratio (%)	1	60				
Attendance Status	11th week						
<b>Workload of the Course</b>	<b>Activity</b>	<b>Total Weeks</b>	<b>Duration(Weekly Hours)</b>	<b>End of Term Total Workload</b>			
	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	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			45			
	Total workload/ 25			45/25			
ECTS Credits of the Course	1		1,8				
<b>Contribution Level Between Course Outcomes and Program Outcomes</b>	<b>No</b>	<b>Program Outcomes</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
	1	Music teacher, academician, artist-instructor in public and private art institutions				x	
	2	Obtaining traditional Turkish Folk Music theory and repertoire knowledge.				X	
	3	Obtaining					x

		traditional Turkish Classical Music theory and repertoire knowledge						
	4	Classical Western Music Harmony, gaining experience on 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 pieces with baglama				X		
	7	Being able to play the recorder 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	
	<b>Lecturer(s) and Contact Information</b>	Prof. Erdal Tuğcular Doç. Dr. Hamit Önal Dr. Öğr. Üyesi Murat Karabulut ( <a href="https://gef-guzelsanatlar-muzik.gazi.edu.tr/view/page/250264">https://gef-guzelsanatlar-muzik.gazi.edu.tr/view/page/250264</a> )						

## COURSE DESCRIPTION FORM

<b>Course Code and Name</b>	MZÖ 205 – Individual Instrument – III (Flute)
<b>Semester of the Course</b>	3
<b>Course Content/ Catalog Content</b>	This course covers the education and training of Turkish or Western music instruments, which music teacher candidates must play for at least 7 semesters; In order to ensure the students' mastery of the instrument and their development, it is processed individually with the student.
<b>Textbook</b>	The Complete Flute Scale Book, Boosey & Hawkes. P. Bernold – La Technique D’embouchure – Vocalise No.3-4
<b>Supplementary Textbook</b>	Taffanel & Gaubett Methode Complete J. Andersen Op. 15 No-1-2 Köhler Op. 33 2. Kitap – No.1-2 Telemann Fantasie- No.3 C. Stamitz – Flüt Konçertosu 1. Bölüm.
<b>Course Credit (ECTS)</b>	2
<b>Course Prerequisites</b> (Course attendance requirements should be stated in this item)	Attendance is mandatory.
<b>Type of Course</b>	Theoretical
<b>Language of Instruction</b>	Turkish
<b>Course Objectives</b>	To acquire the elements of the flute, the basic knowledge and skills of playing the flute, and to take the proper posture and position for playing the flute. To be able to perform basic flute techniques through diaphragm; long voice, interval, scale and etude exercises. Performing examples of Baroque and Classical period works appropriate to the level of student. To provide students with the ability to perform activities in the field of music education with the flute.
<b>Learning Outcomes of the Course</b>	To be able to play sixteenth notes at a suitable speed for their level. To be able to properly coordinate the tongue and fingers while playing sixteenth notes. To be able to play studies and works musically appropriate to their level. To be able to recognize the characteristic features of Baroque and Classical period. Performing works of the Baroque and Classical periods appropriate to their level. Being able to play two octave La and Mib major scales, F# and C minor scales and arpeggios. Improving performance through taking part in classroom concerts. Accelerating finger technique through etudes and technical exercises. To be able to use musical elements such as piano and forte in pieces and etudes. To be able to do activities with the flute in the field of music education.
<b>The Format of the Lesson</b>	Face to face
<b>Weekly Distribution of the Course</b>	<ol style="list-style-type: none"> <li>1. Tone exercises from. M. Moyses De La Sonarite.</li> <li>2. Interval exercises, 1 octave scale exercises.</li> <li>3. Etude study including different flute techniques. Studying pieces from baroque flute music appropriate to the students level.</li> <li>4. Scale exercises. Study of different flute techniques and sixteenth note value. Baroque style features.</li> <li>5. Studying basic flute techniques through scales and etudes. Performing the studied work for the characteristics of the period (Baroque period).</li> <li>6. Studying basic flute techniques through scales and etudes. Performing the studied work for the characteristics of the period (Baroque period).</li> <li>7. 2 octave scale exercises. Studying the flute techniques in etudes and pieces.</li> </ol>



	<ol style="list-style-type: none"> <li>8. Scale studies in different articulations, study of flute techniques include in etude. Classical period features and flute music.</li> <li>9. Elements to be considered in stage performance and studies on performing the works on stage. Preparation for classroom concerts.</li> <li>10. Articulation and finger exercises.</li> <li>11. Study of scales in different articulations, different rhythm patterns and flute techniques. Performing the classical period piece according to the style characteristics.</li> <li>12. A Major- F sharp minor – E flat Major- C minor scales which include all octaves of the flute can be played in different articulations such as straight scale, arpeggio, chromatic, triplets.</li> <li>13. Studying the etude and piece to be performed in the exam in line with the style characteristics of the period.</li> <li>14. Repertoire development.</li> </ol>																																																												
<b>Education and Training Activities</b> <i>(These are examples. Please fill in the activities you used in your lesson)</i>	Prepare a presentation Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam																																																												
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Contribution Level Between Course Outcomes and Program Outcomes	No	Program Outcomes	1	2	3	4	5
	1	Music teacher, academician, artist-instructor in public and private art institutions.				x	
	2	Obtaining traditional Turkish Folk Music theory and repertoire knowledge.				X	
	3	Obtaining traditional Classical Turkish Music theory and repertoire knowledge.					x
	4	Classical Western Music Harmony, gaining experience on 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 pieces with baglama				X	
	7	Being able to play the recorder and guitar from school instruments and accompany children's songs				x	
	8	To have knowledge 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					x	

			performance-based experience with orchestra and choir lessons						
<b>Lecturer(s) and Contact Information</b>	Doç. Dr. Filiz Önal								

## COURSE DESCRIPTION FORM

<b>Course Code and Name</b>	MZÖ 205 – Individual Instrument– III (Kanun)		
<b>Semester of the Course</b>	3		
<b>Course Content/ Catalog Content</b>	Nevâ, Isfahan, Bayâti, Tâhir, Karcıġar, Acem, Acemaşîran, Kürdî makams; performing works in these makams. Legato plectrum technique, sight reading exercises.		
<b>Textbook</b>	Aydoġdu, T., Kanun Metodu, Dorlion Yayınevi, İstanbul, 2019.		
<b>Supplementary Textbooks</b>	Karaduman, H., Kanun Metodu, Alfa Yayınları, İstanbul, 2020.		
<b>Course Credit (ECTS)</b>	2		
<b>Course Prerequisites</b> (Course attendance requirements should be stated in this item)	Attendance is mandatory.		
<b>Type of Course</b>	Theoretical		
<b>Language of Instruction</b>	Turkish		
<b>Course Objectives</b>	Examining the makams Nevâ, Isfahan, Bayâti, Tâhir, Karcıġar, Acem, Acemaşîran, Kürdî theoretically and performing works in these makams.		
<b>Learning Outcomes of the Course</b>	Reinforcement of learned techniques, knowledge and skills. Examining the makams Nevâ, Isfahan, Bayâti, Tâhir, Karcıġar, Acem, Acemaşîran, Kürdî theoretically and performing works in these makams. Teaching legato plectrum technique and doing sight reading exercises.		
<b>The Format of the Lesson</b>	Face to face		
<b>Weekly Distribution of the Course</b>	<ol style="list-style-type: none"> <li>1. Exercises to reinforce learned techniques, knowledge and skills.</li> <li>2. Exercises to reinforce learned techniques, knowledge and skills.</li> <li>3. Examining Nevâ and Isfahan makams theoretically and performing works in these makams.</li> <li>4. Examining Nevâ and Isfahan makams theoretically and performing works in these makams.</li> <li>5. Examining Bayâti and Tahir makams theoretically and performing works in these makams.</li> <li>6. Examining Bayâti and Tahir makams theoretically and performing works in these makams.</li> <li>7. Examining Acem and Acemaşîran makams theoretically and performing works in these makams.</li> <li>8. Examining Acem and Acemaşîran makams theoretically and performing works in these makams.</li> <li>9. Examining Kürdi makam theoretically and performing works in this makam.</li> <li>10. Teaching the legato plectrum technique.</li> <li>11. Sight Reading exercises.</li> <li>12. Sight Reading exercises.</li> <li>13. Developing the repertoire.</li> <li>14. Developing the repertoire.</li> </ol>		
<b>Education and Training Activities</b> (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		
<b>Assessment Criteria</b>		<b>Number</b>	<b>Total Contribution</b>

			(%)				
	Midterm	1	40				
	Homework	-	-				
	Application	-	-				
	Projects	-	-				
	Practice	-	-				
	Quiz	-	-				
	Ratio of Term Studies to Success (%)	-	-				
	Final Success Ratio (%)	1	60				
Attendance Status	11th week						
<b>Workload of the Course</b>	<b>Activity</b>	<b>Total Weeks</b>	<b>Duration (Weekly Hours)</b>	<b>End of Term Total Workload</b>			
	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	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				
<b>Contribution Level Between Course Outcomes and Program Outcomes</b>	<b>No</b>	<b>Program Outcomes</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
	1	Music teacher, academician, artist-instructor 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	Classical Western Music Harmony,		x			

		gaining experience on hearing education.					
	5	Being able to play the works of Turkish and Western composers on the piano		X			
	6	Playing and singing folk music pieces with bağlama			X		
	7	Being able to play the block flute and guitar from school instruments and accompany children's songs			X		
	8	To have knowledge 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	
<b>Lecturer(s) and Contact Information</b>		Prof. Dr. Barış KARAELEMA karaelma@gazi.edu.tr					

## COURSE DESCRIPTION FORM

<b>Course Code and Name</b>	MZÖ 205 – Individual Instrument– III (Oud)		
<b>Semester of the Course</b>	3		
<b>Course Content/ Catalog Content</b>	Performing exemplary works in maqams such as Hüseyini, Bayati, Uşşak, which include Segah and Eviç frets and in meters such as Türk Aksağı, Devri Hindi and Devri Turan.		
<b>Textbook</b>	Torun, M., Ud Metodu, Porte Müzik Eğitimi Yayınevi, İstanbul, 2020.		
<b>Supplementary Textbooks</b>	Tunç, E., Ud Metodu, P Kitap yayınevi, İstanbul, 2019.		
<b>Course Credit (ECTS)</b>	2		
<b>Course Prerequisites</b>	Attendance is mandatory.		
<b>Type of Course</b>	Theoretical		
<b>Language of Instruction</b>	Turkish		
<b>Course Objectives</b>	Performing exemplary works in maqams such as Hüseyini, Bayati, Uşşak which include Segah and Eviç frets, from easy to difficult. Performing Turkish meters such as Turk Aksağı, Devri Hindi and Devri Turan and sample works of Turkish music.		
<b>Learning Outcomes of the Course</b>	Performing exemplary works in maqams such as Hüseyini, Bayati, Uşşak which include Segah and Eviç frets, from easy to difficult; The applications of 2nd position; Türk Aksağı, Devri Hindi and Devri Turan meters and sample works; tremolo technique in oud performance.		
<b>The Format of the Lesson</b>	Face to face		
<b>Weekly Distribution of the Course</b>	<ol style="list-style-type: none"> <li>1. Performing exemplary works in maqams such as Hüseyini, Bayati, Uşşak which include Segah and Eviç frets.</li> <li>2. Performing exemplary works in maqams such as Hüseyini, Bayati, Uşşak which include Segah and Eviç frets.</li> <li>3. The applications of 2nd position and Segah and Eviç frets in oud performance.</li> <li>4. The applications of 2nd position and Segah and Eviç frets in oud performance.</li> <li>5. Sample works of Turk Aksağı, one of the meters of Turkish music.</li> <li>6. Sample works of Turk Aksağı, one of the meters of Turkish music.</li> <li>7. Devri Hindi meter and sample works.</li> <li>8. Devri Hindi meter and sample works.</li> <li>9. Devri Turan meter and sample works of Turkish music.</li> <li>10. Devri Turan meter and sample works of Turkish music.</li> <li>11. Verbal folk songs and dance tunes in 5/8 patterns in compound meters.</li> <li>12. Tremolo technique.</li> <li>13. Performing mixed works in learned meters.</li> <li>14. Performing works in learned makams.</li> </ol>		
<b>Education and Training Activities</b>	Internet browsing Presentation Preparation Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam		
<b>Assessment Criteria</b>		<b>Number</b>	<b>Total Contribution (%)</b>

	Midterm	1	40				
	Homework	-	-				
	Application	-	-				
	Projects	-	-				
	Practice	-	-				
	Quiz	-	-				
	Ratio of Term Studies to Success (%)	-	-				
	Final Success Ratio (%)	1	60				
	Attendance Status	11th week					
<b>Workload of the Course</b>	<b>Activity</b>	<b>Total Weeks</b>	<b>Duration (Weekly Hours)</b>	<b>End of Term Total Workload</b>			
	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	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			1,64			
ECTS Credits of the Course	2		2				
<b>Contribution Level Between Course Outcomes and Program Outcomes</b>	<b>No</b>	<b>Program Outcomes</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
	1	Music teacher, academician, artist-instructor 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	Classical Western Music Harmony, gaining		X			



		experience on hearing education.					
	5	Being able to play the works of Turkish and Western composers on the piano		X			
	6	Playing and singing folk music pieces with baglama			X		
	7	Being able to play the block flute and guitar from school instruments and accompany children's songs			X		
	8	To have knowledge 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	
<b>Lecturer(s) and Contact Information</b>		Prof. Dr. Cihat Can					

## COURSE DESCRIPTION FORM

<b>Course Code and Name</b>	MZÖ 205 – Individual Instrument– III (Violin)
<b>Semester of the Course</b>	3
<b>Course Content/ Catalog Content</b>	Developing the knowledge and skills learned in position I, applying complex bow techniques in the right hand, performing exercises involving different left hand techniques on four strings and moving to a new position.
<b>Textbook</b>	Can, Ö., Keman Eğitimi I, Evrensel Müzikevi, Ankara, 2006. Crickboom, M., The Violin II Sitt, H., 100 Studies, Op. 32, Book I Seybold, A., New Violin Study School, Op. 182, Part I-II Sevcik, Op. I, Book I-II Wohlfahrt, F., 60 Studies, Op. 45 Book I
<b>Supplementary Textbooks</b>	Akpınar, M., Keman için makamsal Ezgiler Albümü, Ankara, 2005. Akpınar, M., Keman İçin Türküler, Gece Kitaplığı Yayınları. Ankara, 2017. Çilden, Ş., Şendurur Y., Keman için Piyano Eşlikli Albüm. Ankara, 1995.
<b>Course Credit (ECTS)</b>	2
<b>Course Prerequisites</b>	Attendance is mandatory.
<b>Type of Course</b>	Theoretical
<b>Language of Instruction</b>	Turkish
<b>Course Objectives</b>	To be able to perform different finger dropping and quickening exercises in the I. position, to apply complex bow studies involving four strings, to develop detache and legato bow techniques, to comprehend the basic information about vibrato, to perform national and universal pieces suitable for the level where the learned basic knowledge and skills can be applied.
<b>Learning Outcomes of the Course</b>	Being able to play the notes and sounds of all strings correctly and cleanly in the 1st position, to apply the learned bow techniques in a qualified manner, to perform vibrato, to perform national and universal works suitable for the level where the learned basic knowledge and skills can be applied, to be willing to exhibit their works, to be able to move to a new position. to be able to grasp the preliminary information.
<b>The Format of the Lesson</b>	Face to face
<b>Weekly Distribution of the Course</b>	<ol style="list-style-type: none"> <li>1. Different finger dropping and acceleration exercises on the left hand in the current position.</li> <li>2. Different finger dropping and acceleration exercises on the left hand in the current position.</li> <li>3. Different finger dropping and acceleration exercises on the left hand in the current position.</li> <li>4. Studies on the use of mixed bows containing four strings.</li> <li>5. Studies on the use of mixed bows containing four strings.</li> <li>6. Studies on the use of mixed bows with four strings.</li> <li>7. Developing the learned basic bow techniques (detache and legato).</li> <li>8. Developing the learned basic bow techniques (detache and legato).</li> <li>9. Reinforcement of basic knowledge, skills and techniques covering the four strings.</li> <li>10. Basic information and practice studies on playing with vibrato.</li> <li>11. Basic information and practice studies on playing with vibrato.</li> <li>12. Performing national and universal works in which the basic knowledge and skills learned can be applied. Memorizing works such as songs, folk songs, zeybek and traditional dance tunes suitable for their level.</li> <li>13. Performing national and universal works in which the basic</li> </ol>

	<p>knowledge and skills learned can be applied. Memorizing works such as songs, folk songs, zeybek and traditional dance tunes suitable for their level.</p> <p>14. Performing national and universal works in which the basic knowledge and skills learned can be applied. Memorizing works such as songs, folk songs, zeybek and traditional dance tunes suitable for their level and playing them at their real speed.</p>						
<b>Education and Training Activities</b>	<p>Presentation</p> <p>Midterm and midterm exam preparation</p> <p>Final exam and preparation for the final exam</p>						
<b>Assesment Criteria</b>		<b>Number</b>	<b>Total Contribution (%)</b>				
	Midterm	1	40				
	Homework	-	-				
	Application	-	-				
	Projects	-	-				
	Practice	-	-				
	Quiz	-	-				
	Ratio of Term Studies to Success (%)	-	-				
	Final Success Ratio (%)	1	60				
Attendance Status	11th week						
<b>Workload of the Course</b>	<b>Activity</b>	<b>Total Weeks</b>	<b>Duration (Weekly Hours)</b>	<b>End of Term Total Workload</b>			
	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	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		1,68				
<b>Contribution Level Between Course Outcomes and Program Outcomes</b>	<b>No</b>	<b>Program Outcomes</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
	1	Music teacher, academician, artist-instructor in public and private art institutions					x
	2	Obtaining traditional			x		

		Turkish Folk Music theory and repertoire knowledge.						
	3	Obtaining traditional Turkish Classical Music theory and repertoire knowledge					x	
	4	Classical Western Music Harmony, gaining experience on 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 pieces with baglama				x		
	7	Being able to play the recorder and guitar from school instruments and accompany children's songs					x	
	8	To have knowledge 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. Yılmaz Şendurur  
Prof. Nuray Özen  
Prof. Mehlika Dünder  
Prof. Ferda Gürkan Öztürk  
Prof. Dr. Mehmet Efe  
Doç. Dr. Gamze Elif Tanınmış  
Doç. Dr. Mehmet Akpınar  
Doç. Dr. İlknur Özal Göncü  
Doç. Dr. Dilek Özçelik Herdem  
Dr. Öğr. Üyesi Gülşah Sever  
(<https://gef-guzelsanatlar-muzik.gazi.edu.tr/view/page/250264>)

## COURSE DESCRIPTION FORM

<b>Course Code and Name</b>	MZÖ 203- Individual Piano– III
<b>Semester of the Course</b>	3
<b>Course Content/ Catalog Content</b>	Analyzing piano works of various periods in terms of technique and level, examining the different editions of the works, performing the works of different periods, taking into account the characteristics of the period and the elements of musical expression. Planning and implementation by considering the personal and developmental needs of students for piano education.
<b>Textbook</b>	Bonowetz, J. (1992). The Pianist’s guide to pedaling. Bloomington & Indianapolis: Indiana University Press. Fink, S. (1999). Mastering piano technique: A Guide for students, teachers, and performers. Nev Jersey: Amadeus Press. Humphries, C. (2002). The piano handbook: A complete guide for mastering piano. San Francisco: Backbeat Books.
<b>Supplementary Textbooks</b>	Yokuş, H. ve Yokuş, T. (2010). Müzik ve çalgı öğrenimi için strateji rehberi I: Öğrenme Stratejileri. Ankara: PegemA Yayıncılık..
<b>Course Credit (ECTS)</b>	2
<b>Course Prerequisites</b>	Attendance is mandatory.
<b>Type of Course</b>	Theoretical
<b>Language of Instruction</b>	Turkish
<b>Course Objectives</b>	To get know the works and composers of the Baroque period. To get to know the works and composers of the classical period. To get to know the works and composers of the Romantic period. Pedal use and application. Doing scales and finger exercises in various tones.
<b>Learning Outcomes of the Course</b>	Plans and organizes teaching activities by considering piano teaching methods and techniques for various age groups. Examines piano works of various periods in terms of technique and level. Identifies strategic studies for works at various levels. Analyzes different editions of works. Plays works of different periods, taking into account the characteristics of the period and the elements of musical expression. Plans and implements piano education, taking into account the personal and developmental needs of students.
<b>The Format of the Lesson</b>	Face to face
<b>Weekly Distribution of the Course</b>	<ol style="list-style-type: none"> <li>1. Do majör,do minör 8’li, 3’lü, 6’lı, 10’lu 4 oktav gam, düz, kırık, C major, C minor 8th, 3rd, 6th, 10th 4 octave scales, straight, broken, 7th arpeggio, chord inversions and cadence.</li> <li>2. Studies on the technical and musical characteristics of the Baroque period.</li> <li>3. Studies on the technical and musical features of the Baroque period.</li> <li>4. D major, d minor 8th, 3rd, 6th, 10th 4-octave scales, straight, broken, 7th arpeggios, chord inversions and cadence.</li> <li>5. Studies on the technical and musical characteristics of the classical period</li> <li>6. Studies on the technical and musical characteristics of the classical period.</li> <li>7. E major, E minor 8th, 3rd, 6th, 10th 4-octave scales, straight, broken, 7th arpeggios, chord inversions and cadence</li> <li>8. Studies on the technical and musical characteristics of the romantic period.</li> <li>9. Studies on the technical and musical characteristics of the</li> </ol>

	romantic period. 10. Right pedal usage techniques and applications. 11. F major, f minor 8th, 3rd, 6th, 10th 4-octave scales, straight, broken, 7th arpeggios, chord inversions and cadence. 12. G major, g minor 8th, 3rd, 6th, 10th 4-octave scales, straight, broken, 7th arpeggios, chord inversions and cadence. 13. A major, A minor 8th, 3rd, 6th, 10th 4-octave scale, straight, broken, 7th arpeggios, chord inversions and cadence. 14. B major, minor 8th, 3rd, 6th, 10th 4-octave scales, straight, broken, 7th arpeggios, chord inversions and cadence.								
<b>Education and Training Activities</b>	Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam								
<b>Assessment Criteria</b>		<b>Number</b>	<b>Total Contribution (%)</b>						
	Midterm	1	%40						
	Homework	-	-						
	Application	-	-						
	Projects	-	-						
	Practice	-	-						
	Quiz	-	-						
	Ratio of Term Studies to Success (%)	-	-						
	Final Success Ratio (%)	1	%60						
	Attendance Status	11th week							
<b>Workload of the Course</b>	<b>Activity</b>	<b>Total Weeks</b>	<b>Duration (Weekly Hours)</b>	<b>End of Term Total Workload</b>					
	Weekly lecture hours	14	1	14					
	Weekly practical lesson hours								
	Reading Activities								
	Internet browsing, library work								
	Material design, application								
	Report preparing								
	Prepare a presentation	14	2	28					
	Presentation (Concert)								
	Midterm and midterm exam preparation	2	2	4					
	Final exam and preparation for the final exam	2	2	4					
	Other								
	Total workload			50					
	Total workload/ 25			50/25					
	ECTS Credits of the Course			2					
<b>Contribution Level Between Course Outcomes and Program Outcomes</b>	No	Program Outcomes			1	2	3	4	5
	1	Music teacher, academician, artist-instructor in public and private art institutions							X
	2	Obtaining traditional Turkish Folk Music theory and repertoire knowledge.							X
	3	Obtaining traditional Turkish							X

		Classical Music theory and repertoire knowledge						
	4	Classical Western Music Harmony, gaining experience on 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 pieces with bağlama						X
	7	Being able to play the recorder and guitar from school instruments and accompany children's songs			X			
	8	To have knowledge 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			
<b>Lecturer(s) and Contact Information</b>		<p> <a href="#">Prof. Dr. Belir TECİMER</a>  <a href="#">Prof. Enver TUFAN</a>            Prof. Dr. Aytekin ALBUZ  <a href="#">Doç. Dr. Naciye HARDALAC</a>  <a href="#">Doç. Dr. Birsen JELEN</a>  <a href="#">Dr. Öğr. Üyesi Şehnaz ERTEM</a>  <a href="#">Öğr. Gör. Dr. İtir ESKİOĞLU</a>  <a href="#">Arş. Gör. Dr. Çağla SERİN ÖZPARLAK</a>            (https://gef-guzelsanatlar-muzik.gazi.edu.tr/view/page/250264)         </p>						



## COURSE DESCRIPTION FORM

<b>Course Code and Name</b>	MZÖ 205 – Individual Instrument– III (Guitar)
<b>Semester of the Course</b>	3
<b>Course Content/ Catalog Content</b>	The content of this course includes exercises aimed at gaining and developing basic musicianship skills in classical guitar in the context of music teaching equipment, etudes and works from Turkish and World classical guitar repertoire. This course is a continuation of the Individual Instrument II course.
<b>Textbook</b>	Rodriguez Arenas Gitar Metodu 1. ve 2. Kitap
<b>Supplementary Textbooks</b>	Ziya Aydintan 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, S. Yeprem, Klasik Gitar İçin Halk Şarkıları
<b>Course Credit (ECTS)</b>	2
<b>Course Prerequisites</b>	It is obligatory to attend the course (minimum 70%) and to fulfill all the responsibilities described in the syllabus.
<b>Type of Course</b>	Theoretical
<b>Language of Instruction</b>	Turkish
<b>Course Objectives</b>	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.
<b>Learning Outcomes of the Course</b>	Recognizing the classical guitar repertoire; comprehend the concepts of technique and musicality; Forming a general idea about the phenomenon of the period in the history of Western Music; Performing works from the Renaissance and Baroque Periods; improving the right hand arpeggio technique; developing coordination in right and left hand movements, developing the ascending legato technique in the left hand, grasping the descending legato technique; developing the bare technique, applying the half-bare technique covering 3-4 strings; providing coordination in position transitions; vocalization of chromatic and diatonic sound sequences, etudes and works with the tirando technique in the first and further positions.
<b>The Format of the Lesson</b>	Face to face
<b>Weekly Distribution of the Course</b>	<ol style="list-style-type: none"> <li>1. Scale studies; study of works suitable for the level of the student in related scales.</li> <li>2. The phenomenon of the period in the history of Western Music, the basic features of the Renaissance Period and the understanding of music; the study of related etudes and works.</li> <li>3. Studies and works from the Renaissance Period suitable for the level of the student</li> <li>4. Studying on etudes and works appropriate to the level of the student.</li> <li>5. Studies on ascending and descending legato techniques, studying related etudes and works.</li> <li>6. Scale studies; study on works suitable for the level of the student</li> <li>7. Scale studies; study on works suitable for the level of the student.</li> <li>8. Technical studies; study on works appropriate to the level of the student.</li> <li>9. Studying on etudes and works appropriate to the level of the student.</li> <li>10. Studying on works appropriate to the level of the student.</li> <li>11. Technical studies; study on works appropriate to the level of the student.</li> <li>12. Studying on etudes and works appropriate to the level of the student.</li> <li>13. Reviewing behaviors gained during the semester</li> <li>14. Repeating the repertory</li> </ol>
<b>Education and Training Activities</b>	Prepare a presentation Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam

<b>Assesment Criteria</b>		<b>Number</b>	<b>Total Contribution (%)</b>
	Midterm	1	40
	Homework	-	-
	Application	-	-
	Projects	-	-
	Practice	-	-
	Quiz	-	-
	Ratio of Term Studies to Success (%)	-	-
	Final Success Ratio (%)	1	60
Attendance Status	11th week		

<b>Workload of the Course</b>	<b>Activity</b>	<b>Total Weeks</b>	<b>Duration (Weekly Hours)</b>	<b>End of Term Total Workload</b>
	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	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	

<b>Contribution Level Between Course Outcomes and Program Outcomes</b>	<b>No</b>	<b>Program Outcomes</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
	1	Music teacher, academician, artist-instructor 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	Classical Western Music Harmony, gaining experience on 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 pieces with bağlama		X			
	7	Being able to play the recorder and guitar from school instruments and accompany children's songs		X			
	8	To have knowledge 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	
<b>Lecturer(s) and Contact Information</b>	<p style="text-align: center;">Arş. Gör. Dr. Fatih BİNGÖL      <a href="mailto:fatihbingol@gazi.edu.tr">fatihbingol@gazi.edu.tr</a></p>								

## COURSE DESCRIPTION FORM

<b>Course Code and Name</b>	MZÖ 207 - Individual Instrument – III (Voice)		
<b>Semester of the Course</b>	3		
<b>Course Content/ Catalog Content</b>	Studies on using sound correctly and effectively, performing and interpreting national and international works.		
<b>Textbook</b>	Davran, K., Gürkan Öztürk, F., Şan İçin Piyano Eşlikli, Şarkılar 1, Müzik Eğitimi Yayınları, Ankara, 2017. Gülşen, Ş., Şan İçin Piyano Eşlikli Şarkılar I, Müzik Eğitimi Yayınları, 2007. Egüz, S., Piyano Eşlikli Halk Türküleri I-II, Gazi Eğitim Enstitüsü Yayınları.		
<b>Supplementary Textbooks</b>	Schubert, F., Gesange Arie Antiche Nikolai Vaccai, Metodo Pratico Tuğcular, E., Şan İçin Piyano Eşlikli Türküler		
<b>Course Credit (ECTS)</b>	2		
<b>Course Prerequisites</b>	Attendance is mandatory.		
<b>Type of Course</b>	Theoretical		
<b>Language of Instruction</b>	Turkish		
<b>Course Objectives</b>	To enable students to recognize their voices, benefit from voice training techniques and improve their musical speaking skills.		
<b>Learning Outcomes of the Course</b>	To be able to use one's voice correctly and effectively, to sing songs and folk songs in an understandable language, to interpret a repertoire of national and international works and folk songs written in various genres.		
<b>The Format of the Lesson</b>	Face to face		
<b>Weekly Distribution of the Course</b>	<ol style="list-style-type: none"> <li>1. Exercises to use the voice correctly.</li> <li>2. Combining sound and breathing techniques.</li> <li>3. Exercises to use vocals correctly.</li> <li>4. Exercises to use consonants correctly.</li> <li>5. Correctly vocalizing the works written in national quality.</li> <li>6. Sings and interpret the works written in national quality.</li> <li>7. Correctly vocalizing the international works.</li> <li>8. Sings the international works.</li> <li>9. Sings and interpret the international works.</li> <li>10. Correctly vocalizing folk songs.</li> <li>11. Performing folk songs.</li> <li>12. Performing and interpreting folk songs.</li> <li>13. Performing the repertoire of international works and folk songs.</li> <li>14. Interpreting the repertoire of international works and folk songs.</li> </ol>		
<b>Education and Training Activities</b>	Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam		
<b>Assessment Criteria</b>		<b>Number</b>	<b>Total Contribution(%)</b>
	Midterm	1	%40
	Homework	-	-
	Application	-	-
	Projects	-	-
	Practice	-	-
	Quiz	-	-
	Ratio of Term Studies to Success (%)	-	-
Final Success Ratio (%)	1	%60	

	Attendance Status		11th week						
	Activity	Total Weeks	Duration (Weekly Hours)	End of Term Total Workload					
<b>Workload of the Course</b>	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	1	3					
	Presentation	7	1	7					
	Midterm and midterm exam preparation	1	1	1					
	Final exam and preparation for the final exam	1	1	1					
	Other	4	4	16					
	Total workload			42					
	Total workload/ 25			42/25					
	ECTS Credits of the Course			1,68					
<b>Contribution Level Between Course Outcomes and Program Outcomes</b>	No	<b>Program Outcomes</b>			1	2	3	4	5
	1	Music teacher, academician, 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	Classical Western Music Harmony, gaining experience on hearing education.						X	
	5	Being able to play the works of Turkish and Western composers on the piano				X			
	6	Singing works by national and international composers with accompaniment.							X
	7	To be able to play and sing folk music works with baglama.				X			
	8	To be able to accompany school songs with his voice.							X
	9	To have knowledge on general music history and Turkish music history.						X	
	10	Gaining teaching experience with the opportunity to do internship in national education.				X			
<b>Lecturer(s) and Contact Information</b>	Prof. Ferda Gürkan Öztürk Doç. Dr. Günay Akgün Doç. Ömer Türkmenoğlu Öğr. Gör. Dr. Özge Çongur Yeşilkaya								

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<b>COURSE DESCRIPTION FORM</b>	
<b>Course Code and Name</b>	MZÖ 209 - Individual Bağlama – III
<b>Semester of the Course</b>	3
<b>Course Content/ Catalog Content</b>	General information about bağlama instrument, importance of bağlama in music teaching professional life, general characteristics; tuning and its types in bağlama, the place of Turkish music pitches in bağlama; basic behaviors in playing bağlama, correct sitting and holding position, right and left hand positions, level-appropriate etudes and simple maqam-scale exercises in different meters; playing simple melodies in simple maqam-scales (hüseyini, uşşak, hicaz, ..), playing works in different styles; use of upper and middle wire.
<b>Textbook</b>	Alim Y. K., Aydın A., “Bağlama Metodu 1” , Aktüel Yayınları, İstanbul, 2004. Taptık, G., Notaları Ve Tavırları İle Türküler, Çaba Yayıncılık, Ankara, 1972. Sarisözen, M., Türk Halk Müziğinde Usuller, Mifad Yayınları, Ankara, 1970. Yener, S., Bağlama Öğretim Metodu, Erhan Ofset Matbaacılık, Trabzon, 1991. Altuğ, N., Teknik Bağlama Eğitimi Ve Usuller, Anadolu Matbaacılık, İzmir, 1999.
<b>Supplementary Textbooks</b>	Turhan, S., Türk Halk Musikisinde Çeşitli Görüşler, Kültür Bakanlığı Yayınları, Ankara, 1992. Özgül, M. T., Salih, Dökmetaş, K., Notalarıyla Uzun Havalarımız, Kültür Bakanlığı Yayınları, Ankara, 1996. Parlak, E., Şelpe Tekniği Metodu, Ekin Yayınları, İstanbul, 2001 Birdoğan, N., Notalarıyla Türkülerimiz, Özgür Yayıncılık, İstanbul, 1988. Turan, B., Notalarıyla Samahlarımız, Ekol Yayınları, İzmir, 2000
<b>Course Credit (ECTS)</b>	1
<b>Course Prerequisites</b>	Attendance is mandatory.
<b>Type of Course</b>	Theoretical
<b>Language of Instruction</b>	Turkish
<b>Course Objectives</b>	Gaining basic behaviors by acquiring general information about the bağlama instrument, having proficiency in the use of bağlama in the professional life of music teaching, performing Turkish music scales.
<b>Learning Outcomes of the Course</b>	Knows the historical and general information about the bağlama instrument; Has the necessary skills and knowledge about playing bağlama; Gained the necessary basic behaviors in playing bağlama; Knows the plectrum techniques of simple meters in bağlama; Knows the pitch system of Turkish music; Plays works in simple maqams; Performs simple sight reading with bağlama; Knows the tuning system in bağlama; Has the necessary equipment to use the bağlama in music education;
<b>The Format of the Lesson</b>	Face to face
<b>Weekly Distribution of the Course</b>	<ol style="list-style-type: none"> <li>1. The history of bağlama, its construction techniques, sitting and holding styles.</li> <li>2. Right and left hand alignment, plectrum holding and 2/8th meter.</li> <li>3. B flat 2, la-do interval and 4/16th plectrums.</li> <li>4. La-re interval and plectrum exercises.</li> <li>5. La-mi range and mixed rhythm patterns.</li> <li>6. La-fa range and mixed rhythm patterns</li> </ol>

	<p>7. La-fa and f sharp range, mixed rhythm patterns.  8. La-la range and rhythm patterns.  9. La scale and 3/8th meter exercises.  10. La scale and 5/8th meter.  11. La scale and 6/8th meter.  12. La scale and 7/8th meter.  13. La scale and 8/8th meter.  14. La scale and 9/8th meter.</p>										
<b>Education and Training Activities</b>	<p>Prepare a presentation  Presentation  Midterm and midterm exam preparation  Final exam and preparation for the final exam</p>										
<b>Assessment Criteria</b>		<b>Number</b>	<b>Total Contribution (%)</b>								
	Midterm	1	%40								
	Homework	-	-								
	Application	-	-								
	Projects	-	-								
	Practice	-	-								
	Quiz	-	-								
	Ratio of Term Studies to Success (%)	-	-								
	Final Success Ratio (%)	1	%60								
	Attendance Status	11th week									
<b>Workload of the Course</b>	<b>Activity</b>	<b>Total Weeks</b>	<b>Duration (Weekly Hours)</b>	<b>End of Term Total Workload</b>							
	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	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			1,92							
<b>Contribution Level Between Course Outcomes and Program Outcomes</b>	No	<b>Program Outcomes</b>					1	2	3	4	5
	1	Music teacher, academician, artist-instructor in public and private art institutions								X	
	2	Obtaining traditional Turkish Folk Music theory and repertoire knowledge.								X	
	3	Obtaining traditional Turkish								X	



		Classical Music theory and repertoire knowledge							
	4	Classical Western Music Harmony, gaining experience on 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 pieces with bağlama						X	
	7	Being able to play the recorder and guitar from school instruments and accompany children's songs			X				
	8	To have knowledge 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				
	<b>Lecturer(s) and Contact Information</b>		Prof. Erdal Tuğcular Doç. Dr. Hamit Önal Dr. Öğr. Üyesi Murat Karabulut <a href="https://gef-guzelsanatlar-muzik.gazi.edu.tr/view/page/250264">https://gef-guzelsanatlar-muzik.gazi.edu.tr/view/page/250264</a>						

## COURSE DESCRIPTION FORM

<b>Course Code and Name</b>	MZÖ 211 – Harmony, Counterpoint and Accompaniment – I
<b>Semester of the Course</b>	3
<b>Course Content/ Catalog Content</b>	Major and minor tonality information; formation and inversion of chords; four-voice, major-minor chord connections in close position (plagal, authentic, perfect and perfect reverse cadence) and creating accompaniment models on piano with these connections, harmonic analysis of melodies in five voice ranges and creating accompaniment using block chords in suitable cycles with piano.
<b>Textbook</b>	Cangal, N. (2005). Armoni. (3. basım) Ankara: Arkadaş Yayınevi. Rimsky-Korsakof, N. (1996). Kuramsal ve Uygulamalı Armoni. (2. Baskı) (Çev. Ahmet Muhtar Ataman) İzmir: Levent Müzik Evi. Usman, O. (2017). Çok Sesli Batı Müziğinde Yazım ve Analiz Cilt 2: Temel Armoni. Konya: Eğitim Yayınevi.
<b>Supplementary Textbooks</b>	Bakihanova, Z. (2003). Armoni. Ankara: Yorum Matbaası Benjamin, T., Horvit, M., Nelson, R. (2008). Techniques and materials of music (7th ed.) Belmont, CA: Cengage Learning
<b>Course Credit (ECTS)</b>	2
<b>Course Prerequisites</b> (Course attendance requirements should be stated in this item)	Attendance is mandatory.
<b>Type of Course</b>	Theoretically
<b>Language of Instruction</b>	Turkish
<b>Course Objectives</b>	To be able to establish major and minor chords in 4 parts, to create accompaniment models on the piano with I., IV. and V. degree chords in fundamental and inversion positions and to make harmonic analysis of suitable works.
<b>Learning Outcomes of the Course</b>	<p>Being able to write tree voices chords in root state as four parts. To be able to establish chords in close and open position and to distinguish them. Being able to write root chords as 3rd, 5th and 8th. To be able to make harmonic and melodic connections. To be able to connect chords with and without a common sound harmonically and melodically. To be able to recognize and create plagal, authentic, perfect and perfect reverse cadence, playing on the piano.</p>
<b>The Format of the Lesson</b>	Face to face
<b>Weekly Distribution of the Course</b>	<ol style="list-style-type: none"> <li>1. Establishment of intervals and chords</li> <li>2. Establishment of four-voice chords</li> <li>3. Establishment of four-voice chords</li> <li>4. Four-part chord establishment in close position</li> <li>5. Four-part chord establishment in open position</li> <li>6. Switching between 3rd, 5th and 8th positions in the same function</li> <li>7. Making harmonic and melodic connections between chords that have a common note. Plagal cadence.</li> <li>8. Making harmonic and melodic connections between chords with common note. Authentic cadence.</li> <li>9. Making harmonic and melodic connections between chords that do not have a common note. Perfect cadence.</li> <li>10. Making harmonic and melodic connections between chords that do not have a common note. Perfect reverse cadence.</li> <li>11. Harmonization studies in close position. Harmonization of the bass part.</li> <li>12. Harmonization studies in close position. Harmonization of the</li> </ol>

	soprano part. 13. Harmonization studies in open position. Harmonization of the bass part. 14. Harmonization studies in open position. Harmonization of the soprano part.						
<b>Education and Training Activities</b> <i>(These are examples. Please fill in the activities you used in your lesson)</i>	Prepare a presentation Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam						
<b>Assessment Criteria</b>		<b>Number</b>	<b>Total Contribution (%)</b>				
	Midterm	1	%40				
	Homework	-	-				
	Application	-	-				
	Projects	-	-				
	Practice	-	-				
	Quiz	-	-				
	Ratio of Term Studies to Success (%)	-	-				
	Final Success Ratio (%)	1	%60				
Attendance Status	11th week						
<b>Workload of the Course</b>	<b>Activity</b>	<b>Total Weeks</b>	<b>Duration (Weekly Hours)</b>	<b>End of Term Total Workload</b>			
	Weekly lecture hours	14	1	14			
	Weekly practical lesson hours	14	1	14			
	Reading Activities						
	Internet browsing, library work						
	Material design, application						
	Report preparing						
	Prepare a presentation	3	3	9			
	Presentation	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			1,92				
<b>Contribution Level Between Course Outcomes and Program Outcomes</b>	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					X

		composers on the piano						
	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		
<b>Lecturer(s) and Contact Information</b>		<p>Prof. Ülkü ÖZGÜR  Prof. Sadık ÖZÇELİK  Prof. Dr. Aytekin ALBUZ  Dr. Öğr. Üyesi Selçuk BİLGİN  Arş. Gör. Dr. Çağla SERİN ÖZPARLAK  (<a href="https://gef-guzelsanatlar-muzik.gazi.edu.tr/view/page/250264">https://gef-guzelsanatlar-muzik.gazi.edu.tr/view/page/250264</a>)</p>						

## COURSE DESCRIPTION FORM

<b>Course Code and Name</b>	MZÖ 213- Turkish Folk Music Theory and Practice – I
<b>Semester of the Course</b>	3
<b>Course Content/ Catalog Content</b>	The basic philosophy and elements of Turkish Folk Music; Definition and formation of Turkish Folk Music; The place of Turkish folk music in our tradition and culture, its cultural transmission; Basic concepts in Turkish folk music (kırık hava, uzun hava, mixed meter melodies, folk songs, etc.); concept of meter (simple, compound and mixed meters); Turkish folk music pitch system (maqam-scales) and intervals; the course of melody, sight-reading and solfeggio in simple maqam-scales; Dictation exercises and melody creation in simple maqam-scales with different procedural features suitable for the level.
<b>Textbook</b>	Alim, K. Y., Aydın, A., “Bağlama Metodu 1” , Aktüel Yayınları, İstanbul, 2004. Taptık, G., Notaları Ve Tavırları İle Türküler, Çaba Yayıncılık, Ankara, 1972. Sarısözen, M., Türk Halk Müziğinde Usuller, Mifad Yayınları, Ankara, 1970. Yener, S., Bağlama Öğretim Metodu, Erhan Ofset Matbaacılık, Trabzon, 1991 Altuğ, N., Teknik Bağlama Eğitimi Ve Usuller, Anadolu Matbaacılık, İzmir,1999
<b>Supplementary Textbooks</b>	Turhan, S., Türk Halk Musikisinde Çeşitli Görüşler, Kültür Bakanlığı Yayınları, Ankara, 1992. Özgül, M., Turhan, S., Dökmetaş, K., Notalarıyla Uzun Havalarımız, Kültür Bakanlığı Yayınları, Ankara, 1996. Parlak, E., Şelpe Tekniği Metodu, Ekin Yayınları, İstanbul, 2001. Birdoğan, N., Notalarıyla Türkülerimiz, Özgür Yayıncılık, İstanbul, 1988 Turan, B., Notalarıyla Samahlarımız, Ekol Yayınları, İzmir, 2000.
<b>Course Credit (ECTS)</b>	2
<b>Course Prerequisites</b>	Attendance is mandatory.
<b>Type of Course</b>	Theoretical / Practical
<b>Language of Instruction</b>	Turkish
<b>Course Objectives</b>	In line with the general aim of recognizing and learning folk music, one of our traditional music genres; To understand the theoretical structure of folk music, to be able to sing, to make solfeggio, to dictate, to write a melody and to transfer it.
<b>Learning Outcomes of the Course</b>	Knows the basic elements of Turkish Folk Music; Knows the definition and formation of Turkish Folk Music; Knows the place and importance of Turkish Folk Music in traditional music; Knows the basic concepts and scales used in Turkish Folk Music; Comprehends and applies the methods used in Turkish Folk Music; Recognizes and applies pitches and intervals used in Turkish Folk Music; Have the knowledge and skills to transfer Turkish Folk Music; Performs deciphering and solfege studies in Turkish Folk Music; Makes dictation and melody writing in Turkish Folk Music;
<b>The Format of the Lesson</b>	Face to face
<b>Weekly Distribution of the Course</b>	1. Definition, history, formation and concepts of Turkish Folk Music. 2. Coma sounds and intervals used in Turkish Folk Music. 3. Uşşak (Kerem) quartet, simple meters. 4. Uşşak (Kerem) scales. 5. Huseyni scale. 6. Solfeggio exercises in various simple maqams and meters.

	<p>7. Dictation exercises in various simple maqams and meters.  8. Composition exercises in various simple meters and maqams.  9. Composition exercises in various simple rhythms and maqams.  10. Combined meters and their types.  11. Solfeggio exercises in various maqams and meters.  12. Solfeggio exercises in various maqams and meters.  13. Dictation exercises in various maqams and meters.  14. Composition studies in various maqams and meters.</p>								
<b>Education and Training Activities</b>	<p>Preparing a presentation  Presentation  Midterm and midterm exam preparation  Final exam and preparation for the final exam</p>								
<b>Assessment Criteria</b>		<b>Number</b>	<b>Total Contribution (%)</b>						
	Midterm	1	%40						
	Homework	-	-						
	Application	-	-						
	Projects	-	-						
	Practice	-	-						
	Quiz	-	-						
	Ratio of Term Studies to Success (%)	-	-						
	Final Success Ratio (%)	1	%60						
	Attendance Status	11th week							
<b>Workload of the Course</b>	<b>Activity</b>	<b>Total Weeks</b>	<b>Duration (Weekly Hours)</b>	<b>End of Term Total Workload</b>					
	Weekly lecture hours	14	1	14					
	Weekly practical lesson hours	14	1	14					
	Reading Activities								
	Internet browsing, library work								
	Material design, application								
	Report preparing								
	Prepare a presentation	4	4	16					
	Presentation								
	Midterm and midterm exam preparation	1	1	1					
	Final exam and preparation for the final exam	1	1	1					
	Other								
	Total workload			46					
	Total workload/ 25			46/25					
	ECTS Credits of the Course			1,86					
<b>Contribution Level Between Course Outcomes and Program Outcomes</b>	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		
<b>Lecturer(s) and Contact Information</b>		<p>Prof. Erdal Tuğcular  Doç. Dr. Hamit Önal  Dr. Öğr. Üyesi Murat Karabulut  (<a href="https://gef-guzelsanatlar-muzik.gazi.edu.tr/view/page/250264">https://gef-guzelsanatlar-muzik.gazi.edu.tr/view/page/250264</a>)</p>					

## COURSE DESCRIPTION FORM

<b>Course Code and Name</b>	MZÖ 215 - Turkish Folk Music Chorus – I
<b>Semester of the Course</b>	3
<b>Course Content/ Catalog Content</b>	Studies on producing sound based on correct breathing, using the sound in the right place and with the correct intonation, enriching it by magnifying it in the resonance regions and obtaining a fused sound with the choir; Turkish music sound system and sound types; exhibiting basic behaviors in performing individual and collective works; develop interpretation skills; gaining choral culture and discipline; Performing Turkish folk music works according to their local characteristics; creating a repertoire of Turkish folk music works suitable for different regions, forms, styles, maqams and scales.
<b>Textbook</b>	Alim Y. K., Aydın, A., “Bağlama Metodu 1” , Aktüel Yayınları, İstanbul 2004. Taptık, G., Notaları Ve Tavırları İle Türküler, Çaba Yayıncılık, Ankara, 1972. Sarısözen, M., Türk Halk Müziğinde Usuller, Mifad Yayınları, Ankara, 1970.
<b>Supplementary Textbook</b>	Yener, S., Bağlama Öğretim Metodu, Erhan Ofset Matbaacılık, Trabzon, 1991. Altuğ, N., Teknik Bağlama Eğitimi Ve Usuller, Anadolu Matbaacılık, İzmir, 1999. Turhan, S., Türk Halk Musikisinde Çeşitli Görüşler, Kültür Bakanlığı Yayınları, Ankara, 1992. Özgül, M., Turhan, S., Dökmetaş, K., Notalarıyla Uzun Havalarımız, Kültür Bakanlığı Yayınları, Ankara, 1996. Parlak, E., Şelpe Tekniği Metodu, Ekin Yayınları, İstanbul, 2001. Birdoğan, N., Notalarıyla Türkülerimiz, Özgür Yayıncılık, İstanbul, 1988 Turan, B., Notalarıyla Samahlarımız, Ekol Yayınları, İzmir, 2000.
<b>Course Credit (ECTS)</b>	2
<b>Course Prerequisites</b>	Attendance is mandatory.
<b>Type of Course</b>	Theoretical/Practical
<b>Language of Instruction</b>	Turkish
<b>Course Objectives</b>	In the field of teaching profession, the necessary knowledge of Turkish Folk Music vocal performance, application in collective vocal performance, understanding the place and importance of our traditional music in education
<b>Learning Outcomes of the Course</b>	<ul style="list-style-type: none"> <li>Produces sound based on correct breathing;</li> <li>Uses the voice in the right place and with the right intonation;</li> <li>Achieves fused sound with chorus;</li> <li>Knows Turkish music sound system and sound types;</li> <li>Demonstrates basic behaviors in performing individual and collective works; Develops interpretation skills, choral culture and discipline;</li> <li>Sings Turkish folk music works according to their local characteristics;</li> <li>Have a repertoire of Turkish folk music works;</li> </ul>
<b>The Format of the Lesson</b>	Face to face
<b>Weekly Distribution of the Course</b>	<ol style="list-style-type: none"> <li>1. Turkish Music sound system.</li> <li>2. Producing sound based on correct breathing.</li> <li>3. Using the voice in the right place and with the right intonation.</li> <li>4. Enrichment by amplification in resonance regions</li> <li>5. Exercises in obtaining a fused sound with the choir.</li> </ol>



	<ol style="list-style-type: none"> <li>6. Demonstrating basic behaviors in performing individual works.</li> <li>7. Demonstrating basic behaviors in collective vocalization.</li> <li>8. Developing interpretation skills</li> <li>9. Gaining choir culture and discipline.</li> <li>10. Performing Turkish folk music works according to their local characteristics.</li> <li>11. Performing Turkish folk music works according to their local characteristics.</li> <li>12. Creating a repertoire of Turkish Folk Music appropriate to the level in various regions, forms, methods and modes.</li> <li>13. Creating a repertoire of Turkish folk music appropriate to the level in various regions, forms, methods and modes.</li> <li>14. Creating a repertoire of Turkish folk music suitable for the level in various regions, forms, meters and modes.</li> </ol>																																																												
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	2	Obtaining traditional Turkish Folk Music theory and repertoire knowledge.					X
	3	Obtaining traditional Turkish Classical Music theory and repertoire knowledge					X
	4	Classical Western Music Harmony, gaining experience on 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 pieces with baglama					X
	7	Being able to play the recorder and guitar from school instruments and accompany children's songs			X		
	8	To have knowledge 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
	<b>Lecturer(s) and Contact Information</b>		Doç. Dr. Hamit Önal				

<b>COURSE DESCRIPTION FORM</b>	
<b>Course Code and Name</b>	MZÖ 217 – Elective – I Music and Cultural Philosophy
<b>Semester of the Course</b>	3
<b>Course Content/ Catalog Content</b>	What is human as a value-creating entity? What is Culture? What are the elements of culture and culture, cultural artifacts? What is language?, What is music? In the light of these questions, concepts such as the nature and structure of language, language and meaning, phenomenology of music and culture will be discussed.
<b>Textbook</b>	Bozkurt N., Estetik Kuram Ara yay. İstanbul ,1992. Rudolf, A., New Essays on the Psychology of Art, California Press, USA 1986. Ching, F. D. K.; Architecture: Form-Space and Order, Van Nostrand Gür, Ş. Ö.; Mekan Örgütlenmesi, Gür Yayıncılık, Trabzon, 1996. Freud S., Sanat ve Sanatçılar Üzerine, (çev. Kamuran Şipal) Bozak Yay. İstanbul, 1979. Tunalı İ., Estetik, Remzi kitabevi, İstanbul 10 Baskı, 2007. Fischer J. Sosyoloji Nedir ? (Çev. Nilgün Çelebi) Atilla kitabevi, Ankara, 1996. Gerhard, V., Deliler ve Dahiler, (çev. Gürsel Aytaç) Omnia, İstanbul, 2010.
<b>Supplementary Textbooks</b>	Kretchmar, R. S.(1994).Practical Philosophy Of Sport, USA. Morton, A. (2006).Pratikte Felsefe,İstanbul Schorndorf, V.H. Gabbar K. Glen, Psikiyatri ve Sinema (çev.Yusuf Eradam) Okuyan Us Yay. İstanbul, 2001. Haug W.F. Meta Estetiğinin Kritiği, (Çev. Metin Toprak) Felsefe Logos, İstanbul, 2008.
<b>Course Credit (ECTS)</b>	2
<b>Course Prerequisites</b>	Attendance is mandatory.
<b>Type of Course</b>	Theoretical
<b>Language of Instruction</b>	Turkish
<b>Course Objectives</b>	The general history and development of music and cultural philosophy theories are discussed. Philosophically, the development, applied and theoretical effects of art theories are discussed in the context of music and music philosophy. For this purpose, the philosophy of music and art theories emerging in this course will be analyzed in scope of west-east and Classical-modern scales.
<b>Learning Outcomes of the Course</b>	Critically define the concept of music, culture and philosophy; Explain the development process of the concept of music, culture and philosophy; Discusses the problems of the concept of music, culture and philosophy; Relates the concepts of music, culture and philosophy to the world of life; Compares positivist and historicist music-cultural philosophies; Discusses the problems of our age from the perspective of culture and music philosophy.
<b>The Format of the Lesson</b>	Face to face
<b>Weekly Distribution of the Course</b>	<ol style="list-style-type: none"> <li>1. What is knowledge, what are the types of knowledge.</li> <li>2. What is science, to what extent are sciences divided?</li> <li>3. What is the concept of music culture?</li> <li>4. What is the concept of music philosophy?</li> <li>5. What are the subjects of philosophy,</li> <li>6. What is anthropology, what are its subjects?</li> <li>7. What is Musical Aesthetics, what is the difference between aesthetics and beauty?</li> <li>8. What is the difference between art ethics and morality?</li> </ol>

	<p>9. What is logic, metaphysics and theory of knowledge in art education?</p> <p>10. What is the philosophy of music, what are the activities in music?</p> <p>11. What are the social functions of music?</p> <p>12. What are the aesthetic concepts in music?</p> <p>13. What are the ethical concepts of music?</p> <p>14. What is the social philosophy of music?</p>								
<b>Education and Training Activities</b>	<p>Report preparing</p> <p>Preparing a presentation</p> <p>Presentation</p> <p>Midterm and midterm exam preparation</p> <p>Final exam and preparation for the final exam</p>								
<b>Assessment Criteria</b>		Number	Total Contribution (%)						
	Midterm	1	%40						
	Homework	-	-						
	Application	-	-						
	Projects	-	-						
	Practice	-	-						
	Quiz	-	-						
	Ratio of Term Studies to Success (%)	-	-						
	Final Success Ratio (%)	1	%60						
	Attendance Status	11th week							
<b>Workload of the Course</b>	<b>Activity</b>	<b>Total Weeks</b>	<b>Duration (Weekly Hours)</b>	<b>End of Term Total Workload</b>					
	Weekly lecture hours	14	2	28					
	Weekly practical lesson hours								
	Reading Activities								
	Internet browsing, library work								
	Material design, application								
	Report preparing	5	5	25					
	Prepare a presentation	14	2	28					
	Presentation (Concert)	4	4	16					
	Midterm and midterm exam preparation		1	1					
	Final exam and preparation for the final exam	1	1	1					
	Other	1	1	1					
	Total workload			100					
	Total workload/ 25			100/25					
	ECTS Credits of the Course			4					
<b>Contribution Level Between Course Outcomes and Program Outcomes</b>	No	Program Outcomes			1	2	3	4	5
	1	Music teacher, academician, artist-instructor 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	Classical Western Music Harmony, gaining experience on 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 pieces with baglama					X
	7	Being able to play the recorder and guitar from school instruments and accompany children's songs			X		
	8	To have knowledge 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		
<b>Lecturer(s) and Contact Information</b>		Prof. Dr. Türker Eroğlu					

## COURSE DESCRIPTION FORM

<b>Course Code and Name</b>	MZÖ 219 – Elective: I Professional and Social Music Ensembles		
<b>Semester of the Course</b>	3		
<b>Course Content/ Catalog Content</b>	Introducing musical ensembles, comprehending and applying management techniques in all aspects.		
<b>Textbook</b>	Aydoğan, S., (2001), Evrensel Koro Şarkıları, Elit Yayıncılık, Ankara. Çevik, S.,(1997) Koro Eğitimi Ve Yönetim Teknikleri, Doruk Yayıncılık, Ankara.		
<b>Supplementary Textbook</b>	Egüz, S.,(1991) Toplu Ses Eğitimi I, Ayyıldız Matbaası, Ankara. Egüz, S., (1981) Koro Eğitimi Ve Yönetimi, Ayyıldız Matbaası, Ankara.		
<b>Course Credit (ECTS)</b>	2		
<b>Course Prerequisites</b>	Attendance is mandatory.		
<b>Type of Course</b>	Theoretical		
<b>Language of Instruction</b>	Turkish		
<b>Course Objectives</b>	Introducing musical ensembles, comprehending and applying management techniques.		
<b>Learning Outcomes of the Course</b>	To be able to recognize musical ensembles. To be able to comprehend the numerical balance that should be created in musical ensembles. To be able to comprehend the layouts of musical ensembles. To be able to comprehend different musical ensembles and their characteristics. To have knowledge about the management of different musical ensembles. Being able to manage different music ensembles in virtual environment.		
<b>The Format of the Lesson</b>	Face to face		
<b>Weekly Distribution of the Course</b>	<ol style="list-style-type: none"> <li>1. Musical ensembles and genres.</li> <li>2. Structuring musical ensembles.</li> <li>3. Numerical balance in musical ensembles.</li> <li>4. Layout in musical ensembles.</li> <li>5. Vocal music ensembles.</li> <li>6. Instrument ensembles.</li> <li>7. Traditional music ensembles.</li> <li>8. Traditional music ensembles.</li> <li>9. Universal music vocal ensembles.</li> <li>10. Universal music ensembles.</li> <li>11. Vocal ensembles and its arrangement in mixed groups.</li> <li>12. Instrument ensembles and its arrangement in mixed groups.</li> <li>13. Principles of managing vocal ensembles.</li> <li>14. Principles of management of instrumental ensembles.</li> </ol>		
<b>Education and Training Activities</b>	Preparing a presentation Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam		
<b>Assesment Criteria</b>		<b>Number</b>	<b>Total Contribution (%)</b>
	Midterm	1	%40
	Homework	-	-
	Application	-	-
	Projects	-	-
	Practice	-	-

	Quiz	-	-				
	Ratio of Term Studies to Success (%)	-	-				
	Final Success Ratio (%)	1	%60				
	Attendance Status	11th week					
<b>Workload of the Course</b>	<b>Activity</b>	<b>Total Weeks</b>	<b>Duration (Weekly Hours)</b>	<b>End of Term Total Workload</b>			
	Weekly lecture hours	14	2	28			
	Weekly practical lesson hours						
	Reading Activities						
	Internet browsing, library work						
	Material design, application						
	Report preparing						
	Prepare a presentation	14	2	28			
	Presentation (Concert)						
	Midterm and midterm exam preparation	2	2	4			
	Final exam and preparation for the final exam	2	2	4			
	Other						
	Total workload			64			
	Total workload/ 25			64/25			
ECTS Credits of the Course			2,56				
<b>Contribution Level Between Course Outcomes and Program Outcomes</b>	No	<b>Program Outcomes</b>	1	2	3	4	5
	1	Music teacher, academician, artist-instructor 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	Classical Western Music Harmony, gaining experience on 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 pieces with baglama					X
	7	Being able to play the recorder and guitar from school instruments and accompany children's songs			X		
	8	To have knowledge 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.Türker Erođlu ([teroglu@gazi.edu.tr](mailto:teroglu@gazi.edu.tr))Dr. Öğretim Üyesi Murat Karabulut ([karabulut@gazi.edu.tr](mailto:karabulut@gazi.edu.tr))



<b>COURSE DESCRIPTION FORM</b>	
<b>Course Code and Name</b>	MZÖ 221 – General Music History
<b>Semester of the Course</b>	3
<b>Course Content/ Catalog Content</b>	To know the stages and historical roots of the general music culture. To recognize the different formations and developing currents in the process from the Middle Ages to the present. To know the musical theory, instruments, musical genres and main composers of the general music culture in this process, and to know the political and social characteristics that differ according to the periods and the artistic relations with each other.
<b>Textbook</b>	İlyasoğlu, E., Zaman İçinde Müzik, Yapı Kredi Yayınları, İstanbul 1994. Say, A., Müzik Tarihi, Müzik Ansiklopedisi Yayınları, 5.Basım, Ankara, 2003. Say, A., Müzik Ansiklopedisi, Müzik Ansiklopedisi Yayınları, 5.Basım, Ankara, 2005. Selanik, C., Müzik Sanatının Tarihsel Serüveni, Doruk Yayıncılık, Ankara 1996.
<b>Supplementary Textbooks</b>	Uçan A., İnsan Ve Müzik İnsan Ve Sanat Eğitimi, Müzik Ansiklopedisi Yayınları, Ankara, 1994.Aktüze İ., Müziği Okumak I-V Cilt, Pan Yayıncılık, İstanbul 2002. Griffiths P., Batı Müziğinin Kısa Tarihi, Çev. M. Halim Spatar, İş Bankası Kültür Yayınları, İstanbul 2010. Sachs C., Kısa Dünya Musikisi Tarihi, Çev. İlhan Usmanbaş, Milli Eğitim Basımevi, İstanbul 1965.
<b>Course Credit (ECTS)</b>	3
<b>Course Prerequisites</b>	Attendance is mandatory.
<b>Type of Course</b>	Theoretical
<b>Language of Instruction</b>	Turkish
<b>Course Objectives</b>	Developing the ability to know the field-specific historical information in the field of music teaching profession and to use this information in professional life.
<b>Learning Outcomes of the Course</b>	<p>Knowing the stages and historical roots of Western music culture;  Knowing the periods and movements in the Middle Ages, Renaissance, Baroque, Classical, Romantic periods and the 20th century and up to the present;  Knowing the instruments developed in Western music periods;  To know the musical genres that were formed in the Western music periods;  Being able to recognize and exemplify Turkish and World composers based on their style characteristics;  To know the political and social characteristics affecting the formation of Western music periods; To be able to recognize musical works according to their period and style;  To have an idea about the use of western music art works in educational music.</p>
<b>The Format of the Lesson</b>	Face to face
<b>Weekly Distribution of the Course</b>	<ol style="list-style-type: none"> <li>1. Introduction to the History of Western Music course. Course description, content, method of teaching, measurement and evaluation methods.</li> <li>2. Terms and concepts.</li> <li>3. The place and importance of music in Prehistoric Ages and Early Age civilizations.</li> <li>4. Historical development of music of the Early Middle Ages, Romanesque and Gothic Periods. Music writings, verbal and instrumental music, developments related to the birth of polyphonic</li> </ol>

	<p>music.</p> <ol style="list-style-type: none"> <li>5. Fine Arts and general characteristics of the music in the Renaissance Period.</li> <li>6. The birth of the opera and the Baroque period. Cultural foundations of baroque art.</li> <li>7. General characteristics, genres and composers of Baroque period music.</li> <li>8. Classical period. Cultural foundations of classical period art. General features, genres and composers of classical period music.</li> <li>9. Romantic period. Cultural foundations of Romantic period art. General characteristics of Romantic period music.</li> <li>10. Romantic period genres and early romantic period composers.</li> <li>11. Romantic Era composers: Schumann, Chopin, Mendelssohn, Brahms, Liszt, Wagner and others.</li> <li>12. Creators of their Country's National Music: Russian Fives and others. Impressionism: Debussy and Ravel.</li> <li>13. Music of the 20th century, the age of freedoms and atonality. Expressionism, Neoclassicism, Folklorism and other movements.</li> <li>14. New music understanding and music writings. Composers, their works, listening to appropriate examples. Polyphonic music in Turkey, new developments, institutions and first generation composers, Turkish Fives. Examples of works that can be used in educational music.</li> </ol>																																								
<b>Education and Training Activities</b>	<p>Reading activities          Preparing a presentation          Presentation          Midterm and midterm exam preparation          Final exam and preparation for the final exam</p>																																								
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	Final exam and preparation for the final exam	1	1	1					
	Other	1	1	1					
	Total workload			100					
	Total workload/ 25			100/25					
	ECTS Credits of the Course			4					
<b>Contribution Level Between Course Outcomes and Program Outcomes</b>	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 Recorder 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		
<b>Lecturer(s) and Contact Information</b>	Prof. Dr. Cihat Can								

## COURSE DESCRIPTION FORM

<b>Course Code and Name</b>	MZÖ 201- Western Music Theory and Musical Hearing Education – III
<b>Semester of the Course</b>	3
<b>Course Content/ Catalog Content</b>	The student who takes this course has information about the basic music information of Western Music, writes and reads monophonic and double-voiced melodies in at least three sharp / flat tones according to their level. Learns composite and mixed measures and does monophonic and double-voiced reading and writing exercises in these measures. Comprehend major, minor, diminished and augmented chords and their inversions. Creates original melodies in the tones which learned.
<b>Textbook</b>	Lavignac, A., Solfège Des Solfeges 1a, 1b Say, A. Müzik Sözlüğü, Müzik Ansiklopedisi Yayınları, Ankara 2002 Saygun, A. A., Toplu Solfej I, Devlet Konservatuvarı Yayınları, Milli Eğitim Basımevi, İstanbul 1967
<b>Supplementary Textbooks</b>	Ghezso, M. A., Solfège, Ear Training, Rhythm, Dictation And Music Theory, The University Of Alabama Press, Alabama 1980. Fontaine, F., Traite Pratique Du Rhythme Mesure, Ed. Henry Lemoine, Paris 1955. Karolyı, O., Müziğe Giriş, Pan Yayıncılık, İstanbul 1999. Özgür, Ü., Aydoğan, S. (2005). Müziksel Yazma Eğitimi ve Ezgi Bankası. Ankara: Sözkesen.
<b>Course Credit (ECTS)</b>	2
<b>Course Prerequisites</b>	Attendance is mandatory.
<b>Type of Course</b>	Theoretical
<b>Language of Instruction</b>	Turkish
<b>Course Objectives</b>	The aim of this course is to gain the skills of perceiving and recognizing single and polyphonic sounds, horizontal and vertical (melody-chord) dictation, analysis, rhythmic structures, note decoding, reading and writing, together with theoretical knowledge within the framework of musical hearing, reading and writing skills.
<b>Learning Outcomes of the Course</b>	Ability to group measures; be able to make applications in simple, compound and mixed meters; Ability to practice at least three sharp-three flat major and minor tones; To be able to make applications in pentatonic scales; Recognizing the roots and inversions of major, minor, diminished and augmented triad chords; to be able to read, write and analyze with these root and inversion chords; Recognizing, setting up and solving Dominant 7 chords and inversions; To be able to read monophonic and polyphonic solfège, dictation and rhythmic solfège. To be able to develop the habit of reading notes (sight-reading) at first glance; To be able to practice reading and writing double voice by using treble and bass clef; Knowing the concept of transpose and making applications; To be able to do applications (for example: meter transfer) within the scope of different rhythmic structures; Basic concepts of musical forms (motive, sentence, period, song forms, etc.). To be able to analyze musical works suitable for the level in terms of tonal, rhythmic, melodic, harmonic, nuance, movement and expression.
<b>The Format of the Lesson</b>	Face to face
<b>Weekly Distribution of the Course</b>	<ol style="list-style-type: none"> <li>1. Course objectives, content and resources.</li> <li>2. The concept of compound meter. Two-stroke compound measure, rhythm tapping. Single and double voice reading and</li> </ol>

	<p>writing exercises in these meters.</p> <ol style="list-style-type: none"> <li>3. A major scale and tonality. Single and double voice reading and writing exercises in the relevant tone.</li> <li>4. F sharp minor scale and tonality. Single and double voice reading and writing exercises in the relevant tone.</li> <li>5. Recognizing the roots and inversions of major and minor triphonic chords; reading, writing and analysis exercises with roots and inversions of these chords.</li> <li>6. The concept of pentatonism in music. Pentatonic scale organizations and types. Three- and four-stroke combined meter, rhythm tapping, reading exercises.</li> <li>7. Recognizing the roots and inversions of diminished and augmented triphonic chords; reading, writing and analysis exercises with roots and inversions of these chords.</li> <li>8. Basic concepts of musical forms (motif, sentence, period, song forms, etc.).</li> <li>9. E flat major scale and tonality. Single and double voice reading and writing exercises in the relevant tone.</li> <li>10. C minor scale and tonality. Single and double voice reading and writing exercises in the relevant tone.</li> <li>11. Recognizing, setting up and solving Dominant 7th chords and inversions.</li> <li>12. The concept of mixed meter. Measuring in two-stroke mixed meters. Single and double voice reading and writing exercises in these meters.</li> <li>13. The concept of mixed meters. Measuring in three-time mixed meters. Single and double voice reading and writing exercises in these meters.</li> <li>14. Song writing and musical phrasing exercises.</li> </ol>																														
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	Presentation	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			42							
	Total workload/ 25			42/25							
	ECTS Credits of the Course			1,68							
<b>Contribution Level Between Course Outcomes and Program Outcomes</b>	No	<b>Program Outcomes</b>					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 recorder 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						
<b>Lecturer(s) and Contact Information</b>	Prof. Ülkü ÖZGÜR Prof. Sadık ÖZÇELİK Dr. Öğr. Üyesi Selçuk BİLGİN Arş. Gör. Dr. Çağla SERİN ÖZPARLAK ( <a href="https://gef-guzelsanatlar-muzik.gazi.edu.tr/view/page/250264">https://gef-guzelsanatlar-muzik.gazi.edu.tr/view/page/250264</a> )										