

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

Assessment Criteria		Number	Total Contribution (%)					
	Midterm	1	%40					
	Homework	-	-					
	Practice	-	-					
	Projects	-	-					
	Practical	-	-					
	Quiz	-	-					
	Ratio of Term Studies to Success (%)	-	-					
	Final Success Ratio (%)	1	%60					
	Attendance Status	11 weeks						
Workload of the Course	Activities	Total Weeks	Duration (Weekly Hours)	End of Term Total Workload				
	Weekly lecture hours	14	1	14				
	Weekly practical lesson hours							
	Reading Activities							
	Internet browsing, library work							
	Material design, application							
	Report preparing							
	Prepare a presentation	4	4	16				
	Presentation (Concert)	4	4	16				
	Midterm and midterm exam preparation	1	1	1				
	Final exam and preparation for the final exam	1	1	1				
	Other							
	Total workload			48				
	Total workload/ 25			48/25				
	ECTS Credits of the Course	2		1,92				
Contribution Level Between Course Outcomes and Program Outcomes	No	Program Outcomes		1	2	3	4	5
	1	Knows the concepts related to Music Education.						X
	2	Has knowledge about the teaching profession and field.					X	
	3	Music develops materials suitable for the needs of education.					X	
	4	Has the knowledge of measurement and evaluation related to music education.					X	
	5	Has the knowledge of measurement and evaluation related to music education.					X	
	6	Active in music and art activities provides participation.						X
	7	Determines and addresses the needs of students regarding					X	

			music education.						
	8	Music and informatics uses technologies.					X		
	9	Becomes a role model in the society in his field.						X	
	10	A lifelong learning they exhibit attitude.					X		
<b>Lecturer(s) and Contact Information</b>		Prof. Erdal Tuğcular Doç. Dr. Hamit Önal Dr. Öğr. Üyesi Murat Karabulut Dr. Öğr. Üyesi Erhan Yiğiter ( <a href="https://gef-guzelsanatlar-muzik.gazi.edu.tr/view/page/250264">https://gef-guzelsanatlar-muzik.gazi.edu.tr/view/page/250264</a> )							

<b>COURSE DESCRIPTION FORM</b>	
<b>Course Code and Name</b>	MZÖ-206 - Individual Instrument Education – IV (Viola)
<b>Semester of the Course</b>	4
<b>Course Content/ Catalog Content</b>	Permanent works in the third position, first-third position transition, etudes and works with different bow types, Martele, pizzicato and staccato bow techniques, Baroque period works.
<b>Textbook</b>	Tanrıverdi, A., Viyola Eğitimi-II, İşbilen Yayıncılık, 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 Volmer, B., Viola Study Suzuki-Viola Book-II
<b>Course Credit (ECTS)</b>	2
<b>Course Prerequisites</b> (Course attendance requirements should be stated in this item)	Continuation is mandatory.
<b>Type of Course</b>	Theoric
<b>Language of Instruction</b>	Turkish
<b>Course Objectives</b>	To play samples from the works of Turkish and world composers; It aims to learn the viola in accordance with individual development, to perform vocalization-interpretation with the literature specific to the instrument, and to gain the ability to perform activities in the field of music education with this instrument.
<b>Learning Outcomes of the Course</b>	Third position information in viola. To be able to work with first and third position transitions. To be able to do exercises that improve right and left hand technique and increase coordination. To be able to play the G Major scale within two octaves with different bow types in the first and third positions. To be able to play the E flat Major scale in two octaves with different bow types in the first and third positions. To be able to play with the Martele technique. Reinforcement of Detache, Legato, Martele, Staccato techniques by playing together with the help of series. To be able to reinforce the Detache, Legato, Martele, Staccato techniques by playing together with the help of etudes. To be able to play Baroque period pieces written for viola. To be able to perform the studied etudes and works musically in accordance with their technique.
<b>The Format of the Lesson</b>	Face to face education
<b>Weekly Distribution of the Course</b>	<ol style="list-style-type: none"> <li>1. General review of the subjects learned in the previous semester.</li> <li>2. Third position</li> <li>3. Third position</li> <li>4. First-third Position transition</li> <li>5. First-third Position transition</li> <li>6. First-third Position transition</li> <li>7. First-third Position transition</li> <li>8. Pizzicato Technique</li> <li>9. Martele Technique</li> <li>10. Staccato Technique</li> <li>11. Sequences in Detache, Legato, Martele, Staccato Techniques and</li> <li>12. Baroque Period</li> <li>13. Application studies of end-of-term studies and works and accompanying Works</li> <li>14. Repertoire development</li> </ol>

Education and Training Activities (These are examples. Please fill in the activities you used in your lesson)	Preparing a presentation Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam									
Assessment Criteria			Number		Total Contribution (%)					
	Midterm		1		%40					
	Homework		-		-					
	Practice		-		-					
	Projects		-		-					
	Practical		-		-					
	Quiz		-		-					
	Ratio of Term Studies to Success (%)		-		-					
	Final Success Ratio (%)		1		%60					
	Attendance Status		11 weeks							
Workload of the Course	Activities		Total Weeks		Duration (Weekly Hours)		End of Term Total Workload			
	Weekly lecture hours		14		1		14			
	Weekly practical lesson hours									
	Reading Activities									
	Internet browsing, library work									
	Material design, application									
	Report preparing									
	Prepare a presentation		4		4		16			
	Presentation (Concert)		2		2		4			
	Midterm and midterm exam preparation		1		1		1			
	Final exam and preparation for the final exam		1		1		1			
	Other		2		2		4			
	Total workload						40			
	Total workload/ 25						40/25			
	ECTS Credits of the Course		2				1,6			
Contribution Level Between Course Outcomes and Program Outcomes		No	Program Outcomes			1	2	3	4	5
	1		Knows the concepts related to Music Education.							X
	2		Has knowledge about the teaching profession and field.						X	
	3		Music develops materials suitable for the needs of education.						X	
	4		Has the knowledge of measurement and evaluation related to music education.						X	
	5		Has the knowledge of measurement and evaluation related to music education.						X	

	6	Active in music and art activities provides participation.					X	
	7	Determines and addresses the needs of students regarding music education.				X		
	8	Music and informatics uses technologies.				X		
	9	Becomes a role model in the society in his field.					X	
	10	A lifelong learning they exhibit attitude.				X		
<b>Lecturer(s) and Contact Information</b>		Prof. Dr. Aytekin Albuz (aytekina@gazi.edu.tr) Doç. Dr. Ömer Bilgehan Sonsel (sonselbilgehan@gmail.com)						

# COURSE DESCRIPTION FORM

<b>Course Code and Name</b>	MZÖ 206 – Individual Instrument Education – IV (Guitar)
<b>Semester of the Course</b>	4
<b>Course Content/ Catalog Content</b>	The content of this course includes exercises to gain and develop basic musicianship skills in classical guitar in the context of music teaching equipment, studies and works from Turkish and World classical guitar repertoire. This lesson is the continuation of the previous Individual Instrument lesson.
<b>Textbook</b>	Rodriguez Arenas Gitar Metodu 2. Kitap
<b>Supplementary Textbooks</b>	Ziya Aydıntan Gitar Metodu 1, Jean-Maurice Mourat Volume B, Frederic Noad Solo Guitar Playing 1. Kitap, Guglielmo Papararo, La Tecnica Degli Arpeggi, Abel Carlevaro Serie Didactica Para Guitarra No: 1 ve 2, The Classical Guitar Anthology, F. Noad, The Renaissance guitar, F. Noad, The Baroque Guitar, F. Noad. S. Yeprem, Klasik Gitar İçin Halk Şarkıları
<b>Course Credit (ECTS)</b>	2
<b>Course Prerequisites</b> (Course attendance requirements should be stated in this item)	It is obligatory to attend the course (minimum 70%) and to fulfill all the responsibilities described in the syllabus.
<b>Type of Course</b>	Theoric
<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; Selected works from the Renaissance, Baroque and/or Classical Periods; improving the right hand arpeggio technique; developing coordination in right and left hand movements, applying left hand ascending and descending mixed legato techniques; developing the bare technique, applying the qent technique in works suitable for their level; developing coordination in position transitions; comprehending and applying the apoyando technique; vocalization of chromatic and diatonic sound sequences, etudes and works with tirando and apoyando techniques in first and further positions.
<b>The Format of the Lesson</b>	Face to face education
<b>Weekly Distribution of the Course</b>	<ol style="list-style-type: none"> <li>1. Scale studies, study of studies and works suitable for the level of the student in related scales</li> <li>2. Classical Period basic features and musical understanding</li> <li>3. Etudes and works from the Classical Period suitable for the level of the student</li> <li>4. Studying etudes and works appropriate to the level of the student.</li> <li>5. Qent technique applications, studies and works that include full qent technique and suitable for the level of the student</li> <li>6. Technical studies on vertical movement in the left hand, etudes and works suitable for the level of the student.</li> <li>7. Scale studies, study of etudes and works suitable for the level of the student.</li> <li>8. Various technical studies, study of etudes and works suitable for the level of the student.</li> <li>9. Position transition studies, studies and works suitable for the level of the student</li> <li>10. Studying etudes and works appropriate to the level of the student.</li> <li>11. Various technical studies, study of etudes and works suitable for the level of the student.</li> <li>12. Studies with various arpeggio formulas, etudes and works suitable for the level of the student.</li> <li>13. Reviewing the behaviors gained during the semester.</li> <li>14. Repertoire</li> </ol>
<b>Education and Training Activities</b> (These are examples. Please fill in the activities you used in your lesson)	Preparing a presentation Presentation Midterm and midterm exam preparation (during the midterm week) Final exam and preparation for the final exam (during the final exam weeks)

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

Workload of the Course	Activities		Total Weeks	Duration (Weekly Hours)	End of Term Total Workload				
	Weekly lecture hours		14	1	14				
	Weekly practical lesson hours								
	Reading Activities								
	Internet browsing, library work								
	Material design, application								
	Report preparing								
	Prepare a presentation		4	4	16				
	Presentation (Concert)		2	2	4				
	Midterm and midterm exam preparation		1	1	1				
	Final exam and preparation for the final exam		2	2	4				
	Other		1	1	1				
	Total workload				40				
	Total workload/ 25				40/25				
ECTS Credits of the Course		1		1,6					
Contribution Level Between Course Outcomes and Program Outcomes	No	Program Outcomes			1	2	3	4	5
	1	Knows the concepts related to Music Education.							X
	2	Has knowledge about the teaching profession and field.						X	
	3	Music develops materials suitable for the needs of education.						X	
	4	Has the knowledge of measurement and evaluation related to music education.						X	
	5	Has the knowledge of measurement and evaluation related to music education.						X	
	6	Active in music and art activities provides participation.							X
	7	Determines and addresses the needs of students regarding music education.						X	
	8	Music and informatics uses technologies.						X	
	9	Becomes a role model in the society in his field.							X
	10	A lifelong learning they exhibit attitude.							X
Lecturer(s) and Contact Information	Dr. Öğr. Üyesi Fatih BİNGÖL    fatihbingol@ <a href="mailto:fatihbingol@gazi.edu.tr">gazi.edu.tr</a>								



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

	14. Solving technical and musical problems, creating a repertoire in line with what has been learned and working for the final.									
<b>Education and Training Activities</b> (These are examples. Please fill in the activities you used in your lesson)	Preparing a presentation Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam									
<b>Assessment Criteria</b>		<b>Number</b>		<b>Total Contribution (%)</b>						
	Midterm	1		%40						
	Homework	-		-						
	Practice	-		-						
	Projects	-		-						
	Practical	-		-						
	Quiz	-		-						
	Ratio of Term Studies to Success (%)	-		-						
	Final Success Ratio (%)	1		%60						
	Attendance Status	11 weeks								
<b>Workload of the Course</b>	<b>Activities</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 (Concert)	3	3	9						
	Midterm and midterm exam preparation	1	1	1						
	Final exam and preparation for the final exam	1	1	1						
	Other	2	2	4						
	Total workload			45						
	Total workload/ 25			45/25						
	ECTS Credits of the Course	2		1,8						
<b>Contribution Level Between Course Outcomes and Program Outcomes</b>	No	<b>Program Outcomes</b>			1	2	3	4	5	
	1	Knows the concepts related to Music Education.							X	
	2	Has knowledge about the teaching profession and field.						X		
	3	Music develops materials suitable for the needs of education.						X		
	4	Has the knowledge of measurement and evaluation related to music education.						X		
	5	Has the knowledge of						X		

			measurement and evaluation related to music education.						
	6		Active in music and art activities provides participation.						X
	7		Determines and addresses the needs of students regarding music education.				X		
	8		Music and informatics uses technologies.				X		
	9		Becomes a role model in the society in his field.				X		
	10		A lifelong learning they exhibit attitude.						X
<b>Lecturer(s) and Contact Information</b>		Doç. Dr. Filiz Önal <a href="mailto:filizonal@gazi.edu.tr">-filizonal@gazi.edu.tr</a> Dr. Senim Çenberci -senimcenberci@gazi.edu.tr							

<b>COURSE DESCRIPTION FORM</b>	
<b>Course Code and Name</b>	MZÖ 208 – Turkish Music History
<b>Semester of the Course</b>	4
<b>Course Content/ Catalog Content</b>	Historical roots of Turkish music culture; Cultural and musical elements that have cost the lives of Turkish societies since Central Asia, the interaction of these elements with the surrounding music cultures; With the arrival of the Turks in Anatolia, the musical cultures that existed in the ancient Anatolian lands and their interactions with the Mesopotamian music cultures; Music culture in the process formed with the acceptance of Islam; Music theory, instruments, genres and major composers in the Ottoman Empire; Ottoman period music writings, saz and lyric collections; Reflections of the increasing relations with the West within the framework of westernization movements, the first developments in western music in Turkey, structural changes in musical institutions and formations; Music in the Republican period, Turkish music revolution, multicultural music structure in Anatolia and new music formations are institutions and organizations.
<b>Textbook</b>	Uçan A., Türk Müzik Kültürü, Müzik Ansiklopedisi Yayınları, Ankara 2000. Oransay, G., Müzik Tarihi Iı, Yaygın Yükseköğretim Kurumu Yayınları, Ankara 1977. Gazimihal M. R., Türk Askeri Mızıkaları Tarihi, Maarif Basımevi, İstanbul 1955. Kaygısız M., Türklerde Müzik, Kaynak Yayınları, İstanbul 2000.
<b>Supplementary Textbooks</b>	Say, A., Türkiye'nin Müzik Atlası, Borusan Yayınları, İstanbul 1998. Aydın, Y., Türk Beşleri, Müzik Ansiklopedisi Yayınları, Ankara 2003.
<b>Course Credit (ECTS)</b>	2
<b>Course Prerequisites</b> (Course attendance requirements should be stated in this item)	Class attendance is compulsory.
<b>Type of Course</b>	Theoric
<b>Language of Instruction</b>	Turkish
<b>Course Objectives</b>	To learn the stages of development by considering Turkish music culture together with its historical roots, to evaluate it with its effects in Central Asia, Central West Asia, Anatolia, the Balkans and Europe, to contribute to the future evaluation by forming an opinion on its theory, theory, types and structure as a system.
<b>Learning Outcomes of the Course</b>	To be able to explain the developments related to the roots of Turkish music culture. To be able to interpret the place and importance of Turkish music in the individual, state and collective life of the Huns Period. To be able to explain Turkish music of Göktürk and Uyghur periods in terms of sound system, instruments, subjects and genres. To be able to explain the effects of the Turks on the music culture after they came under the influence of the Islamic cultural environment. To be able to evaluate the developments related to Turkish music theory books. To be able to interpret the place and importance of Turkish music culture in Seljuk and Ottoman periods in individual, state and social life. To be able to explain the place and importance of military music in Turkish music culture, to group and exemplify the developments. To be able to explain the effects and effects of Turkish music culture on the surrounding music cultures and European music culture. To be able to interpret and exemplify the importance given by Turkish

	statesmen to Turkish music culture. To be able to explain the Turkish music culture of the Republican Period and the music genres living today.			
The Format of the Lesson	Face to face education			
Weekly Distribution of the Course	<div><div></div><div><div></div><div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div><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	Weekly lecture hours	14	2	28					
	Weekly practical lesson hours								
	Reading Activities								
	Internet browsing, library work	14	2	28					
	Material design, application								
	Report preparing								
	Prepare a presentation	4	4	16					
	Presentation (Concert)	5	5	25					
	Midterm and midterm exam preparation	1	1	1					
	Final exam and preparation for the final exam	1	1	1					
	Other	2	2	4					
	Total workload			103					
	Total workload/ 25			103/25					
	ECTS Credits of the Course	2		4,12					
Contribution Level Between Course Outcomes and Program Outcomes		No	Program Outcomes	1	2	3	4	5	
		1	Knows the concepts related to Music Education.					X	
		2	Has knowledge about the teaching profession and field.				X		
		3	Music develops materials suitable for the needs of education.				X		
		4	Has the knowledge of measurement and evaluation related to music education.				X		
		5	Has the knowledge of measurement and evaluation related to music education.				X		
		6	Active in music and art activities provides participation.				X		
		7	Determines and addresses the needs of students regarding music education.				X		

		8	Music and informatics uses technologies.				X		
		9	Becomes a role model in the society in his field.					X	
		10	A lifelong learning they exhibit attitude.				X		
Lecturer(s) and Contact Information		Prof. Dr. Cihat Can mcihat@gazi.edu.tr							

COURSE DESCRIPTION FORM	
Course Code and Name	MZÖ 210 - Individual Bağlama Education - IV
Semester of the Course	4
Course Content/ Catalog Content	In bağlama, works with different ending notes, etudes that provide technical development, etudes and works in different tezene techniques (çırpma, tarama, trill, etc.) Melodies in 5, 7 and 9 times usuls; different attitudes in bağlama performance, (Karadeniz, Teke, Silifke, Zeybek, etc.) creating a repertoire for school music education.
Textbook	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. Turhan, S., Türk Halk Musikisinde Çeşitli Görüşler, Kültür Bakanlığı Yayınları, Ankara, 1992.
Supplementary Textbooks	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.
Course Credit (ECTS)	1
Course Prerequisites (Course attendance requirements should be stated in this item)	Attendance is mandatory.
Type of Course	Theoric
Language of Instruction	Turkish
Course Objectives	Recognizing various scales and chords in bağlama, playing etudes that provide technical development, applying different plectrum techniques and local plectrums, creating a repertoire for school music education.
Learning Outcomes of the Course	Plays various "Usuls" in bağlama; Knows and applies different tuning techniques in bağlama; Knows simple folk songs as well as compound and mixed ones; Develops attitude in bağlama playing; Knows and applies the local plectrum types; Recognizes the ways of saying Turkish; Knows and distinguishes local folk songs; It creates a repertoire for the bağlama concert; Creates a repertoire to be used in music education;
The Format of the Lesson	Face to face education
Weekly Distribution of the Course	<ol style="list-style-type: none"> <li>1. Types of tuning in bağlama and their applications.</li> <li>2. Local plectrum and its types, applications.</li> <li>3. Rast (Mustezat) scale and its applications.</li> <li>4. Hicaz (Garip) scale and its applications.</li> <li>5. Kürdi (Bozlak) scale and its applications.</li> <li>6. Local plectrum and its types, applications</li> <li>7. Türkü forms</li> <li>8. Saba (Kalenderi) range and its applications.</li> <li>9. Segah scale and its applications.</li> <li>10. Huzzam scale and its applications</li> </ol>



	11. Evç scale and its applications. 12. Local plectrum and its types, applications. 13. Local plectrum and its types, applications. 14. Local plectrum and its types, applications.			
<b>Education and Training Activities</b> <i>(These are examples. Please fill in the activities you used in your lesson)</i>	Preparing a presentation Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam			
<b>Assessment Criteria</b>		<b>Number</b>	<b>Total Contribution (%)</b>	
	Midterm	1	40	
	Homework	-	-	
	Practice	-	-	
	Projects	-	-	
	Practical	-	-	
	Quiz	-	-	
	Ratio of Term Studies to Success (%)	-	-	
	Final Success Ratio (%)	1	60	
	Attendance Status	11 weeks		
<b>Workload of the Course</b>	<b>Activities</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	2	2	4
	Presentation (Concert)	2	2	4
	Midterm and midterm exam preparation	1	1	1
	Final exam and preparation for the final exam	1	1	1
	Other	3	3	9
	Total workload			33
	Total workload/ 25			33/25
	ECTS Credits of the Course	1		1,32

Contribution Level Between Course Outcomes and Program Outcomes	No	Program Outcomes	1	2	3	4	5
	1	Knows the concepts related to Music Education.					X
	2	Has knowledge about the teaching profession and field.				X	
	3	Music develops materials suitable for the needs of education.				X	
	4	Has the knowledge of measurement and evaluation related to music education.				X	
	5	Has the knowledge of measurement and evaluation related to music education.				X	
	6	Active in music and art activities provides participation.					X
	7	Determines and addresses the needs of students regarding music education.				X	
	8	Music and informatics uses technologies.				X	
	9	Becomes a role model in the society in his field.					X
	10	A lifelong learning they exhibit attitude.					
Lecturer(s) and Contact Information	Prof. Erdal Tuğcular Doç. Dr. Hamit Önal Dr. Öğr. Üyesi Murat Karabulut Dr. Öğr. Üyesi Erhan Yiğiter ( <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	
Course Code and Name	MZÖ 212 - Harmony-Counterpoint and Accompaniment – II
Semester of the Course	4
Course Content/ Catalog Content	Formation and translation of chords in major and minor tones; Harmonically connecting chord cycles and extraneous sounds in narrow and wide series and creating accompaniment models on piano with these connections. Harmonic analysis of melodies in one octave and above vocal range and creating accompaniment to these melodies by using block chords in appropriate cycles with piano.
Textbook	Cangal, N. (2005). Armoni. (3. basım) Ankara: Arkadaş Yayınevi.
Supplementary Textbooks	Rimskof, R.,(1996). Kuramsal ve Uygulamalı Armoni. (2. Baskı) (Çev. Ataman, A. M.), İzmir: Levent Müzik Evi. Usman, O., (2017). Çok Sesli Batı Müziğinde Yazım ve Analiz Cilt 2: Temel Armoni. Konya: Eğitim Yayınevi.
Course Credit (ECTS)	3
Course Prerequisites (Course attendance requirements should be stated in this item)	Class attendance is compulsory.
Type of Course	Theoric
Language of Instruction	Turkish
Course Objectives	To establish major and minor chords in 4 parts, to create accompaniment models on the piano by using major and minor chords in fundamental and translation positions, and to make harmonic analysis of suitable works.
Learning Outcomes of the Course	To be able to make harmonic and melodic connections with the root, first cycle and second cycles of chords, Ability to sing bass and soprano parts by four using root and cycles chords, To be able to analyze and accompany school songs harmonic (with piano), To be able to accompany the sight-reading melodies with the piano.
The Format of the Lesson	Face to face education.
Weekly Distribution of the Course	<ol style="list-style-type: none"> <li>1. Conversions of chords. First cycle, 6th chord. Bass party works in my large series.</li> <li>2. Cycles of chords. First cycle, 6th chord. Soprano party works in my large series.</li> <li>3. Cycles of chords. Second cycle, Four-Six chord. Bass party works in my large series.</li> <li>4. Cycles of chords. Second cycle, Four-Six chord. Soprano party works in my large series.</li> <li>5. 6th chords and their connections with root and cycle chords.</li> <li>6. Four-Six chords and their connections with root and cycle chords.</li> <li>7. Extraneous sounds to the chord (Temporary sounds).</li> <li>8. Extraneous sounds to the chord (Operant sounds).</li> <li>9. Extraneous sounds in the chord (Temporal and operant four-six chords).</li> <li>10. Extraneous sounds to the chord (Delaying and prominent sounds).</li> <li>11. Harmonic analysis of school songs.</li> <li>12. To accompany the school songs (with piano).</li> <li>13. Accompanying deciphered melodies in a range of one octave and above in various tones (with piano).</li> <li>14. Accompanying deciphered melodies in a range of one octave and</li> </ol>

	above in various tones (with piano).						
<b>Education and Training Activities</b> (These are examples. Please fill in the activities you used in your lesson)	Preparing a presentation Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam						
<b>Assessment Criteria</b>		<b>Number</b>	<b>Total Contribution (%)</b>				
	Midterm	1	40				
	Homework	-	-				
	Practice	-	-				
	Projects	-	-				
	Practical	-	-				
	Quiz	-	-				
	Ratio of Term Studies to Success (%)	-	-				
	Final Success Ratio (%)	1	60				
	Attendance Status	11 weeks					
<b>Workload of the Course</b>	<b>Activities</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	3	3	9			
	Presentation (Concert)	3	3	9			
	Midterm and midterm exam preparation	1	1	1			
	Final exam and preparation for the final exam	1	1	1			
	Other						
	Total workload			48			
	Total workload/ 25			48/25			
	ECTS Credits of the Course	3		1,92			
<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	Knows the concepts related to Music Education.					X
	2	Has knowledge about the teaching profession and field.				X	
	3	Music develops				X	

			materials suitable for the needs of education.						
	4		Has the knowledge of measurement and evaluation related to music education.				X		
	5		Has the knowledge of measurement and evaluation related to music education.				X		
	6		Active in music and art activities provides participation.				X		
	7		Determines and addresses the needs of students regarding music education.				X		
	8		Music and informatics uses technologies.				X		
	9		Becomes a role model in the society in his field.					X	
	10		A lifelong learning they exhibit attitude.				X		
<b>Lecturer(s) and Contact Information</b>		Prof. Ülkü ÖZGÜR Prof. Sadık ÖZÇELİK Prof. Dr. Aytekin ALBUZ Doç. Dr. Çağla SERİN ÖZPARLAK Dr. Öğr. Üyesi Selçuk BİLGİN ( <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	
Course Code and Name	MZÖ 214 - Turkish Folk Music Theory and Practice- II
Semester of the Course	4
Course Content/ Catalog Content	Instruments in Turkish folk music, regional differences in our country (ağız, tavır, hançere, etc.), folk song forms and features, solfeggio, dictation exercises and melody creation suitable for the level with Turkish folk music instruments in different maqam-scales.
Textbook	Emnalar, A., “Tüm Yönleriyle Türk Halk Müziği ve Nazariyatı”. Ege Üniversitesi Basımevi, İzmir,1998.
Supplementary Textbooks	Tüfekçi, N., “Türk Halk Müziği”, Cumhuriyet Döneminde Türk Müziği Ansiklopedisi
Course Credit (ECTS)	3
Course Prerequisites (Course attendance requirements should be stated in this item)	To be prepared for Turkish Folk Music theory and traditional music, to understand its place and importance in education.
Type of Course	Theoretical/Applied
Language of Instruction	Turkish
Course Objectives	In line with the general purpose of recognizing and learning folk music, one of our music genres; To understand the theoretical structure of folk music, to be able to sing, to make solfeggio, to write dictation and melody, to transfer it.
Learning Outcomes of the Course	Recognizes instrument types and instruments in Turkish folk music; Recognizes the scales used in Turkish folk music; Recognizes Turkish folk music forms; Knows and applies the techniques of use in educational music; Knows the differences of local folk songs; Recognizes local ways of saying; Performs solfege in different makams and styles; Dictates in different maqams and methods; He writes melodies in different modes and tempos;
The Format of the Lesson	Face to face education
Weekly Distribution of the Course	<ol style="list-style-type: none"> <li>1. Birleşik tempo. Practice studies in birleşik tempo.</li> <li>2. Rast quadruple and quintet, rast (mustesat) sequence. Solfeggio dictation and melody creation exercises in Rast.</li> <li>3. Hicaz (Garip) quartet and quintet, hicaz maqam. Solfeggio dictation and melody creation exercises in Hicaz maqam.</li> <li>4. Kurdi quartet and quintet. The Kurdi (Bozlak) maqam. Solfeggio dictation and melody creation exercises in the Kürdi maqam.</li> <li>5. Local dialects. Vocalization of samples from various regions.</li> <li>6. Türkü form types. Vocalization of various forms.</li> <li>7. Saba (kalenderi) quartet and scale. Solfeggio dictation and melody creation exercises in Saba maqa.</li> <li>8. Segah quartet and quintet, segah scale. Solfeggio dictation and melody creation exercises in Segah maqam.</li> <li>9. Hüzzam quartet and quintet, hüzzam scale. Solfeggio dictation and melody creation exercises in Hüzzam maqam.</li> </ol>

	10. Evç scale, Solfeggio dictation and melody creation studies in Evç maqam. 11. In various scale, forms and rhythm; solfege, dictation and melody creation techniques. Solfeggio dictation and melody creation exercises. 12. In various scale, forms and rhythm; solfege, dictation and melody creation techniques. Solfeggio dictation and melody creation exercises. 13. In various scale, forms and rhythm; solfege, dictation and melody creation techniques. Solfeggio dictation and melody creation exercises. 14. In various scale, forms and rhythm; solfege, dictation and melody creation techniques. Solfeggio dictation and melody creation exercises.			
<b>Education and Training Activities</b> <i>(These are examples. Please fill in the activities you used in your lesson)</i>	Preparing a presentation Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam			
<b>Assessment Criteria</b>		<b>Number</b>	<b>Total Contribution (%)</b>	
	Midterm	1	40	
	Homework	-	-	
	Practice	-	-	
	Projects	-	-	
	Practical	-	-	
	Quiz	-	-	
	Ratio of Term Studies to Success (%)	-	-	
	Final Success Ratio (%)	1	60	
	Attendance Status	11 weeks		
<b>Workload of the Course</b>				

	ECTS Credits of the Course		3					1,92	
Contribution Level Between Course Outcomes and Program Outcomes	No	Program Outcomes	1	2	3	4	5		
	1	Knows the concepts related to Music Education.						X	
	2	Has knowledge about the teaching profession and field.				X			
	3	Music develops materials suitable for the needs of education.				X			
	4	Has the knowledge of measurement and evaluation related to music education.				X			
	5	Has the knowledge of measurement and evaluation related to music education.				X			
	6	Active in music and art activities provides participation.				X			
	7	Determines and addresses the needs of students regarding music education.			X				
	8	Music and informatics uses technologies.				X			
	9	Becomes a role model in the society in his field.				X			
	10	A lifelong learning they exhibit attitude.					X		
Lecturer(s) and Contact Information	Prof. Erdal Tuğcular Doç. Dr. Hamit Önal Dr. Öğretim Üyesi Murat Karabulut Dr. Öğr. Üyesi Erhan Yiğiter ( <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	
Contribution Level Between Course Outcomes and Program Outcomes	MZÖ 216 - Turkish Folk Music Choir Lesson – II
Lecturer(s) and Contact Information	4
Contribution Level Between Course Outcomes and Program Outcomes	Studies to strengthen and develop the voice-breath connection; resonance studies aimed at producing sound in different dynamics, providing sound integrity and timbre in the choir; vocalizations of works with musical sensitivity in accordance with their meanings, collective performance, performance and communication skills, choral tone in vocalization and harmony with the choir conductor; studies to create a conscious folk music listener; creation of a repertoire composed of Turkish folk music works suitable for different regions, forms, styles, maqams and scales in our country; gaining the richness of the repertoire, especially for educational music.
Lecturer(s) and Contact Information	Sarisözen, M., Türk Halk Müziğinde Usuller, Mifad Yayınları, Ankara, 1970. Parlak, E., Şelpe Tekniği Metodu, Ekin Yayınları, İstanbul, 2001.
Contribution Level Between Course Outcomes and Program Outcomes	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.
Lecturer(s) and Contact Information	1
Contribution Level Between Course Outcomes and Program Outcomes	The student should attend the lesson by working on the repertoire, in accordance with the level of readiness specified in the course content, and should protect his/her vocal health.
Lecturer(s) and Contact Information	Theoric
Contribution Level Between Course Outcomes and Program Outcomes	Turkish
Lecturer(s) and Contact Information	Ensemble performance, performance and communication skills, choral tone in vocalization and harmony with the choirmaster; studies to create a conscious folk music listener; creation of a repertoire composed of Turkish folk music works suitable for different regions, forms, usuls, maqams and scales in our country; gaining the richness of the repertoire, especially for educational music.
Contribution Level Between Course Outcomes and Program Outcomes	It produces sound with different dynamics. Knows and obeys the sound integrity in the choir. He sings the works according to their meanings. He performs the works with musical sensitivity. Collective performance, performance and communication skills are developed. He provided the development of timbre in the choir and harmony with the choir conductor. Different regions, forms and ways of saying have developed. Educational music creates repertoire.
Lecturer(s) and Contact Information	Face to face education
Contribution Level Between Course Outcomes and Program Outcomes	<ol style="list-style-type: none"> <li>1. Sound, breath and dynamics. Accurate sound acquisition applications.</li> <li>2. Voice integrity techniques. Various choral practice techniques.</li> <li>3. Examples from Turkish Folk Music repertoire.</li> <li>4. Examples from Turkish Folk Music repertoire.</li> <li>5. Examples from Turkish Folk Music repertoire.</li> <li>6. Examples from Turkish Folk Music repertoire.</li> <li>7. Examples from Turkish Folk Music repertoire.</li> </ol>

	8. Examples from Turkish Folk Music repertoire. 9. Examples from Turkish Folk Music repertoire. 10. Folk music forms. Vocalization of folk music forms. 11. Examples from Turkish Folk Music repertoire. 12. Examples from Turkish Folk Music repertoire. 13. Examples from Turkish Folk Music repertoire. 14. Creating educational music repertoire.			
Lecturer(s) and Contact Information	Preparing a presentation Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam			
Contribution Level Between Course Outcomes and Program Outcomes		Number	Total Contribution (%)	
	Midterm	1	40	
	Homework	-	-	
	Practice	-	-	
	Projects	-	-	
	Practical	-	-	
	Quiz	-	-	
	Ratio of Term Studies to Success (%)	-	-	
	Final Success Ratio (%)	1	60	
	Attendance Status	11 weeks		
Lecturer(s) and Contact Information	Activities	Total Weeks	Duration (Weekly Hours)	End of Term Total Workload
	Weekly lecture hours	14	1	14
	Weekly practical lesson hours			
	Reading Activities			
	Internet browsing, library work			
	Material design, application			
	Report preparing			
	Prepare a presentation	4	4	16
	Presentation (Concert)	2	2	4
	Midterm and midterm exam preparation	1	1	1
	Final exam and preparation for the final exam	1	1	1
	Other			
	Total workload			36
	Total workload/ 25			36/25
	ECTS Credits of the Course			1,44

Contribution Level Between Course Outcomes and Program Outcomes	No	Program Outcomes	1	2	3	4	5
	1	Knows the concepts related to Music Education.					X
	2	Has knowledge about the teaching profession and field.				X	
	3	Music develops materials suitable for the needs of education.				X	
	4	Has the knowledge of measurement and evaluation related to music education.				X	
	5	Has the knowledge of measurement and evaluation related to music education.				X	
	6	Active in music and art activities provides participation.				X	
	7	Determines and addresses the needs of students regarding music education.				X	
	8	Music and informatics uses technologies.				X	
	9	Becomes a role model in the society in his field.					X
	10	A lifelong learning they exhibit attitude.					X
Lecturer(s) and Contact Information	Doç. Dr. Hamit Önal - <a href="mailto:hamitonal@msn.com">hamitonal@msn.com</a> Dr. Öğr. Üyesi Erhan Yiğiter						

COURSE DESCRIPTION FORM			
Course Code and Name	MZÖ 218 Optional - II Music In The Turkish World		
Semester of the Course	4		
Course Content/ Catalog Content	To explain the formation and development processes of the music used in Turks in a cause-effect relationship. To examine and evaluate Turkish music in terms of periodical and regional stylistic differences.		
Textbook	Genç, R., Tarihte Türk Devletleri, Ankara, 1987. Kafesoğlu, İ., Türk Tarihi Ve Kültür, Yaykur, 1976.		
Supplementary Textbooks	Aslanapa, O., Türk Sanatı, İstanbul, 1984. Akpınar, T., Türk Kültür Tarihinden Esintiler, Kitabevi, 2003.		
Course Credit (ECTS)	2		
Course Prerequisites (Course attendance requirements should be stated in this item)	There is an obligation to continue.		
Type of Course	Theoric		
Language of Instruction	Turkish		
Course Objectives	To blend the instruments used in the Turkish world and the Turkish music cultures brought by different geographies with the present.		
Learning Outcomes of the Course	Explains the basic concepts and facts about language, religion, culture and race in cultural music and how music is formed; Express the belief and mythological elements in Turks; Evaluates Turkish music by examining it in terms of periodical and regional stylistic differences; Evaluate Turkish music in the context of space and time.		
The Format of the Lesson	Face to face education		
Weekly Distribution of the Course	<ol style="list-style-type: none"> <li>1. Culture, people and society</li> <li>2. Turkish culture and Turkish civilization</li> <li>3. The first instruments used by the Turks and how these instruments were born</li> <li>4. Turkish states in history</li> <li>5. Music in Turks before Islam</li> <li>6. The effect of state, administrative, military and social structure on the music used in Turks</li> <li>7. Music in the process of westernization in the Ottoman Empire</li> <li>8. Oral, written and material culture of Turks</li> <li>9. Family structure in Turks</li> <li>10. Demographic and cultural consequences of migrations in Turkish history</li> <li>11. The effect of Turkish culture on neighboring geographies</li> <li>12. The tangible and intangible cultural heritage of Turkey</li> <li>13. Transfer of natural and cultural heritage to future generations</li> <li>14. Transfer of natural and cultural heritage to future generations</li> </ol>		
Education and Training Activities (These are examples. Please fill in the activities you used in your lesson)	Reading activities Presentation preparation Presentation Midterm exam preparation Final exam preparation		
Assessment Criteria		Number	Total Contribution (%)
	Midterm	1	%40
	Homework	-	-
	Practice	-	-
	Projects	-	-
	Practical	-	-
	Quiz	-	-
	Ratio of Term Studies to Success (%)	-	-

	Final Success Ratio (%)		1		%60			
	Attendance Status		11 weeks					
Workload of the Course	Activities		Total Weeks	Duration (Weekly Hours)		End of Term Total Workload		
	Weekly lecture hours		14	2		28		
	Weekly practical lesson hours							
	Reading Activities		5	5		25		
	Internet browsing, library work							
	Material design, application							
	Report preparing							
	Prepare a presentation		14	2		28		
	Presentation (Concert)		4	4		16		
	Midterm and midterm exam preparation		1	1		1		
	Final exam and preparation for the final exam		1	1		1		
	Other		1	1		1		
	Total workload					100		
	Total workload/ 25					100/25		
	ECTS Credits of the Course		14	2		4		
Contribution Level Between Course Outcomes and Program Outcomes	No	Program Outcomes		1	2	3	4	5
	1	Knows the concepts related to Music Education.						X
	2	Has knowledge about the teaching profession and field.					X	
	3	Music develops materials suitable for the needs of education.					X	
	4	Has the knowledge of measurement and evaluation related to music education.					X	
	5	Has the knowledge of measurement and evaluation related to music education.					X	
	6	Active in music and art activities provides participation.					X	
	7	Determines and addresses the needs of students regarding music education.					X	
	8	Music and informatics uses technologies.					X	
	9	Becomes a role model in the society in his field.					X	
	10	A lifelong learning they exhibit attitude.						X
	Lecturer(s) and Contact Information	Prof. Dr. Türker Eroğlu – teroglu@gazi.edu.tr						

<b>COURSE DESCRIPTION FORM</b>	
<b>Course Code and Name</b>	MZÖ-202 Western Music Theory and Musical Hearing Education – IV
<b>Semester of the Course</b>	4
<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 four sharp / flat tones according to their level. He learns Tampere Hüseyini, Karcıgar, Hicaz and Kürdi scales and practices reading and writing in single and double voices in these scales. Comprehends four-voice chords and their cycles, recognizes, perceives, and establishes these chords and cycles. He creates original melodies in the tone and makam scales he has learned.
<b>Textbook</b>	Lavignac, A. (2012). VIA – VIB. İstanbul:Porte. Özgür, Ü., Aydoğan, S. (2006). Müziksel İşitme Okuma Eğitimi ve Kuram II. Ankara: Sözkese.
<b>Supplementary Textbooks</b>	Özgür, Ü. (2018). İki Sesli Yazma. Ankara: Sözkese. Özçelik, S. (2010). Müzikal Dikte ve Solfej. İzmir: Lamineks. Petit, S. (2002). Dictees Musicales. Paris: Leduc. Özgür, Ü., Aydoğan, S. (2005). Müziksel Yazma Eğitimi ve Ezgi Bankası. Ankara: Sözkese. Grandjany, L. (2003). 500 Dictees Graduees. Paris: Lemoine. Dandelot, G. (2004). Cent Dictees Musicales. Paris: Lemoine. Arnoud, J. (2001). 1600 Exercices Gradues I – II. Paris: Leduc.
<b>Course Credit (ECTS)</b>	3
<b>Course Prerequisites</b> (Course attendance requirements should be stated in this item)	There is an obligation to continue.
<b>Type of Course</b>	Theoretical / Practical
<b>Language of Instruction</b>	Turkish
<b>Course Objectives</b>	Western Music has a general idea about basic music information. Acquires the necessary information for musical reading and writing.
<b>Learning Outcomes of the Course</b>	Musical hearing, Musical reading, Comprehends musical writing and transfers this knowledge and skills to other music lessons.
<b>The Format of the Lesson</b>	Face to face education
<b>Weekly Distribution of the Course</b>	<ol style="list-style-type: none"> <li>1. E major scale and tonality. Single and double voice reading and writing exercises in the relevant tone.</li> <li>2. C sharp minor scale and tonality. Single and double voice reading and writing exercises in the relevant tone.</li> <li>3. Measuring in four-stroke mixed measures. Single and double voice reading and writing exercises in these measures.</li> <li>4. Transpose concept. Applications within the scope of transfer of measure number and different rhythmic structures.</li> <li>5. A flat major scale and tonality. Single and double voice reading and writing exercises in the relevant tone.</li> <li>6. F minor scale and tonalities. Single and double voice reading and writing exercises in the relevant tone.</li> <li>7. To be able to recognize, establish and analyze four-voice chords and their cycles.</li> <li>8. Recognizing and setting up the Tampere Hüseyini scale. Single and double voice reading and writing exercises in the related makam scale.</li> <li>9. Tampere Karcıgar scale recognition and installation. Related makam scale single and double voice reading and writing exercises.</li> <li>10. Tampere Kurdi scale recognition and installation. Related</li> </ol>

	maqam scale single and double voice reading and writing exercises. 11. Tampere Hicaz scale recognition and setup. Related maqam scale single and double voice reading and writing exercises. 12. Recognizing and distinguishing cadence types. Practices on applying authentic, plagal, full and reverse cadences to at least four sharp/flat major and minor tones. 13. Recognizing and distinguishing cadence types. Practices on applying expanded cadence to at least four sharp/flat major and minor tones. 14. Learning tone and maqam scale melody writing and phrasing exercises.		
<b>Education and Training Activities</b> <i>(These are examples. Please fill in the activities you used in your lesson)</i>	Preparing a presentation Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam		
<b>Assessment Criteria</b>		<b>Number</b>	<b>Total Contribution (%)</b>
	Midterm	1	%40
	Homework	-	-
	Practice	-	-
	Projects	-	-
	Practical	-	-
	Quiz	-	-
	Ratio of Term Studies to Success (%)	-	-
	Final Success Ratio (%)	1	%60
Attendance Status	11 weeks		
<b>Workload of the Course</b>			



Contribution Level Between Course Outcomes and Program Outcomes	No	Program Outcomes	1	2	3	4	5
	1	Knows the concepts related to Music Education.					X
	2	Has knowledge about the teaching profession and field.				X	
	3	Music develops materials suitable for the needs of education.				X	
	4	Has the knowledge of measurement and evaluation related to music education.				X	
	5	Has the knowledge of measurement and evaluation related to music education.				X	
	6	Active in music and art activities provides participation.				X	
	7	Determines and addresses the needs of students regarding music education.				X	
	8	Music and informatics uses technologies.				X	
	9	Becomes a role model in the society in his field.					X
	10	A lifelong learning they exhibit attitude.					X
	Lecturer(s) and Contact Information	Prof. Ülkü ÖZGÜR Prof. Sadık ÖZÇELİK Doç. Dr. Çağla SERİN ÖZPARLAK Dr. Öğr. Üyesi Selçuk BİLGİN ( <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-204 Individual Piano Education – IV
<b>Semester of the Course</b>	4
<b>Course Content/ Catalog Content</b>	Exercises of scale, cadence and chord cycles suitable for the level within 4 octaves. Right pedal operation. Playing selections from national and universal works of different periods with etudes and exercises appropriate for the level. Playing in accordance with the musical form and period. Playing together (four hands) exercises.
<b>Textbook</b>	Tufan, S., Tufan, E., Piyano Metodu I, Ankara: Evrensel Müzik ve Yayınevi, 2014.
<b>Supplementary Textbooks</b>	<p>Czerny, C., 100 Alıştırma Op.599: Türkçesi: Gültek, B.: Ankara, Epilog, 2008.</p> <p>Czerny, K., 70 Esercizi Progressivi, Ricordi, Milano 1980</p> <p>Burgmüller, F., Etüden Für Pianoforte Op. 100, Peters, Leipzig</p> <p>Hanon, Il Pianista Virtuoso 60 Esercizi, New York: G. Schirmer, No.925, n.d.[1900].</p> <p>Sun, M., Tonal Diziler ve Kadanslar, Sun Yayınevi, 2006</p> <p>Sun, M., Türk Müziği Makam Dizileri , Sun Yayınevi, 2006</p> <p>Çimen G., Ercan N., Piyano Albümü: Ankara: Armoni Ltd. Şti., 1998.</p> <p>Bach, J. S., Der Erste Bach, Ed. Hans Huber, Edition HUG, 2002.</p> <p>Bach, J.S., Küçük Prelüdlar Ve Fügler, Muzika, Moskova 1965</p> <p>Clementi, M., 12 Sonatin, Muzika, Moskova, 1970.</p> <p>Schumann, R., Album für die Jugend, Op.68, Ricordi</p> <p>Tchaikovsky, P., Album Per La Gioventu Op. 39, Ricordi, Milano 1973.</p> <p>Küçük, A., Küçük Albüm Piyano İçin Çocuk Parçaları: a 2.Basım, Sözkese Matbaacılık, Ankara, 2005.</p> <p>Tuğcular, E., Türkün Rengi: Müzik Eğitimi Yayınları, Genişletilmiş 2. Basım, Ankara, 2003.</p> <p>Baran, İ., Çocuk Parçaları, Belgi Yayıncılık, Ankara 1984</p> <p>Özparlak, S., Ç., Piyano İçin Makamsal Minyatürler, Müzik Eğitimi Yayınları, Ankara 2021</p> <p>Denes, D. (arranger), The Joy of Piano Duets, Yorktown Press, 2011</p> <p>Tecimer, B., En Güzel Piyano Düetleri, Müzik Eğitimi Yayınları, 2006.</p>
<b>Course Credit (ECTS)</b>	1
<b>Course Prerequisites</b> (Course attendance requirements should be stated in this item)	It is mandatory to attend the lesson.
<b>Type of Course</b>	Theoric
<b>Language of Instruction</b>	Turkish
<b>Course Objectives</b>	<p>To analyze the works of Baroque, Classical, Romantic and Contemporary periods according to the characteristics of the period.</p> <p>Deciphering works suitable for left pedal use, especially on Classical Period works.</p> <p>Perceiving and applying the mechanical differences of the left pedal between different types of pianos.</p> <p>To understand the concept of tonality with appropriate studies and works to improve sight-reading in piano playing.</p> <p>To start studies to improve piano accompaniment skills for solo or small instrument groups and to improve four-hand exercises.</p> <p>To do tonal and modal scale, cadence and chord cycle studies within 4 octaves.</p> <p>To make deciphering exercises with Turkish music samples.</p> <p>Gaining stage performance experience for the second time.</p>
<b>Learning Outcomes of the Course</b>	<p>To be able to analyze the polyphonic-harmonic structures, styles and forms of works and etudes suitable for their level from various periods.</p> <p>To be able to vocalize works and etudes musically by applying their loudness.</p> <p>To be able to develop sight-reading on the piano.</p> <p>To be able to practice parallel 8 and reverse scale, cadence and trivocal chord cycles in tones containing 3 sharp-3 flats in 4 octaves. Being able to play makam scales.</p> <p>To be able to use the right and left pedals in appropriate works.</p> <p>To be able to perform polyphonic works in accordance with the Baroque Period</p>

	<p>characteristics.</p> <p>Being able to comprehend and apply the Classical Period forms.</p> <p>To be able to perform the Romantic Period piece by considering the elements of musical expression.</p> <p>To be able to comprehend the features of polyphonic Turkish music.</p> <p>Being able to perform works in concerts.</p> <p>To gain accompaniment skills on the piano.</p>																																	
<b>The Format of the Lesson</b>	Face to face education																																	
<b>Education and Training Activities</b> <i>(These are examples. Please fill in the activities you used in your lesson)</i>	Preparing a presentation Presentation Midterm and midterm exam preparation Work-Etude-Exercise Study Final exam and preparation for the final exam																																	
<b>Weekly Distribution of the Course</b>	<ol style="list-style-type: none"><li>1. Information about the tools, equipment and materials to be used in the course. Reading the syllabus. Doing a recall work for the concert piece determined at the end of the 2nd grade 1st semester. Maqam scale exercises.</li><li>2. Keep working on the maqam scale. Parallel and inverted 8th scale, cadence and three-voice chord cycle exercises in A Major. Deciphering etudes appropriate for the level and remembering tonality information.</li><li>3. Playing etudes and series by paying attention to their technical features. Parallel scale, tri-chord cycles and cadence exercises in F# minor tone. The new maqam scale. Analysis and deciphering of polyphonic music.</li><li>4. Vocalization by paying attention to the technical features of the scales. Playing a polyphonic piece in accordance with the Baroque Period.</li><li>5. Parallel and reverse 8th scale, cadence and three-part chord cycle exercises in E Major. New maqam scale studies. Deciphering a work suitable for the Classical Period form features and level.</li><li>6. Control of the work of the 5th week. Left pedal use on Classical Period work. Parallel and inverted 8th scale, cadence and trivocal chord cycle exercises in Do# Minor tone. Studying the new maqam scale.</li><li>7. Control of the work of the 6th week. Deciphering a work suitable for the Romantic Period form features and level.</li><li>8. Studying the Romantic Period piece by considering the elements of musical expression. Deciphering and analysis of polyphonic Turkish music.</li><li>9. Studying polyphonic Turkish music according to the characteristics of the period. Accompaniment studies.</li><li>10. Playing accompaniment examples and four-hand exercises.</li><li>11. Playing accompaniment examples and four-hand exercises.</li><li>12. Playing accompaniment examples and four-hand exercises.</li><li>13. Reviewing the behaviors gained during the semester and determining the final exam schedule.</li><li>14. Rehearsing the final exam schedule. Choosing the concert to be held at the beginning of the 1st semester of the 3rd grade, among the works performed this semester.</li></ol>																																	
<b>Assessment Criteria</b>	<table><tr><td></td><td><b>Number</b></td><td><b>Total Contribution (%)</b></td></tr><tr><td>Midterm</td><td>1</td><td>%40</td></tr><tr><td>Homework</td><td>-</td><td>-</td></tr><tr><td>Practice</td><td>-</td><td>-</td></tr><tr><td>Projects</td><td>-</td><td>-</td></tr><tr><td>Practical</td><td>-</td><td>-</td></tr><tr><td>Quiz</td><td>-</td><td>-</td></tr><tr><td>Ratio of Term Studies to Success (%)</td><td>-</td><td>-</td></tr><tr><td>Final Success Ratio (%)</td><td>1</td><td>%60</td></tr><tr><td>Attendance Status</td><td>11 weeks</td><td></td></tr></table>		<b>Number</b>	<b>Total Contribution (%)</b>	Midterm	1	%40	Homework	-	-	Practice	-	-	Projects	-	-	Practical	-	-	Quiz	-	-	Ratio of Term Studies to Success (%)	-	-	Final Success Ratio (%)	1	%60	Attendance Status	11 weeks				
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Projects	-	-																																
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Quiz	-	-																																
Ratio of Term Studies to Success (%)	-	-																																
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Attendance Status	11 weeks																																	
<b>Workload of the Course</b>	<table><tr><td></td><td><b>Activities</b></td><td><b>Total Weeks</b></td><td><b>Duration (Weekly)</b></td><td><b>End of Term Total</b></td></tr></table>		<b>Activities</b>	<b>Total Weeks</b>	<b>Duration (Weekly)</b>	<b>End of Term Total</b>																												
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			Hours)	Workload
	Weekly lecture hours	14	1	14
	Weekly practical lesson hours			
	Reading Activities			
	Internet browsing, library work			
	Material design, application			
	Report preparing			
	Prepare a presentation	2	2	4
	Presentation (Concert)	2	2	4
	Midterm and midterm exam preparation	1	1	1
	Final exam and preparation for the final exam	1	1	1
	Other	3	3	9
	Total workload			33
	Total workload/ 25			33/25
	ECTS Credits of the Course	1		1,32

Contribution Level Between Course Outcomes and Program Outcomes	No	Program Outcomes	1	2	3	4	5
	1	Knows the concepts related to Music Education.					X
	2	Has knowledge about the teaching profession and field.				X	
	3	Music develops materials suitable for the needs of education.				X	
	4	Has the knowledge of measurement and evaluation related to music education.				X	
	5	Has the knowledge of measurement and evaluation related to music education.				X	
	6	Active in music and art activities provides participation.					X
	7	Determines and addresses the needs of students regarding music education.				X	
	8	Music and informatics uses technologies.				X	
	9	Becomes a role model in the society in his field.					X
	10	A lifelong learning they exhibit attitude.				X	

Lecturer(s) and Contact Information	<a href="#">Prof. Dr. Belir TECİMER</a> <a href="#">Prof. Enver TUFAN</a> Prof. Dr. Aytekin ALBUZ <a href="#">Prof. Dr. Naciye HARDALAC</a> <a href="#">Prof. Dr. Birsen JELEN</a> Doç. Dr. Çağla SERİN ÖZPARLAK <a href="#">Dr. Öğr. Üyesi İtir ESKİOĞLU</a> ( <a href="https://gef-guzelsanatlar-muzik.gazi.edu.tr/view/page/250264">https://gef-guzelsanatlar-muzik.gazi.edu.tr/view/page/250264</a> )
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COURSE DESCRIPTION FORM	
Course Code and Name	MZÖ 220 – Optional - II Preschool Music Education Repertoire
Semester of the Course	4
Course Content/ Catalog Content	The purpose and importance of preschool music education, musical development characteristics of preschool children, the effects of preschool music education on the developmental areas of children, methods and techniques that can be used in preschool music education, protection of vocal health in children, song selection and teaching methods, suitable for their children's development. song selection, resource scanning to create preschool music education repertoire, song repertoire creation and development.
Textbook	Göncü, İ.Ö. (2019). Müzik Treni Kalkıyor. İzge Yayıncılık. Ankara. Aytepe, Ç., Değer, A.Ç. , Göncü İ.Ö., Ateşyakan B. (2014).,Şarkı Dağarcığı 1 Vize Yayıncılık. Ankara Sun, M., ve Seyrek,H. (1993). Okul öncesi eğitimde müzik. Mey Müzik Eserleri ve Yayınları. İzmir
Supplementary Textbooks	Diñer, İ. (1992). Çocuk gelişimi ile ilgilenenler için müzik el kitabı. Ya-Pa Yayınları. İstanbul
Course Credit (ECTS)	2
Course Prerequisites (Course attendance requirements should be stated in this item)	There is an obligation to continue.
Type of Course	Theoric
Language of Instruction	Turkish
Course Objectives	Understanding the purpose and importance of music education in the preschool period, learning the musical development of the child in the preschool period, knowing and applying the principles of the use of music in preschool education, learning different approaches about the use of music in preschool education, vocal health in children, children's vocal fields and other development selecting songs suitable for their fields, scanning resources to create pre-school music education repertoire, creating and developing song repertoire.
Learning Outcomes of the Course	Learns the principles of the use of music in pre-school education. Knows different educational approaches about the use of music in pre-school education. Can apply the methods and techniques used in music education in pre-school period. Can select songs suitable for the development of preschool children. Can create a song repertoire suitable for preschool children.
The Format of the Lesson	Face to face education
Weekly Distribution of the Course	<ol style="list-style-type: none"> <li>1. General information about the course</li> <li>2. The purpose and importance of pre-school music education</li> <li>3. In the pre-school period, the child's musical and other developmental features,</li> <li>4. Different educational materials used in music education in the pre-school period. approaches</li> <li>5. Principles for the use of music in pre-school education</li> <li>6. Voice health in children</li> <li>7. Song selection and teaching methods</li> <li>8. Resource for creating preschool music education repertoire scanning</li> <li>9. Preschool music repertoire studies</li> <li>10. Creating a vocabulary</li> <li>11. Vocabulary development</li> <li>12. Creating a musical repertoire for children to listen to</li> <li>13. Developing a musical vocabulary that children will listen to</li> <li>14. Album of music that children will listen to and sing</li> </ol> <p>Creation</p>

Education and Training Activities <i>(These are examples. Please fill in the activities you used in your lesson)</i>	Presentation Midterm final examination									
Assessment Criteria		Number			Total Contribution (%)					
	Midterm	1			%40					
	Homework	-			-					
	Practice	-			-					
	Projects	-			-					
	Practical	-			-					
	Quiz	-			-					
	Ratio of Term Studies to Success (%)	-			-					
	Final Success Ratio (%)	1			%60					
	Attendance Status	11 weeks								
Workload of the Course		Activities		Total Weeks		Duration (Weekly Hours)		End of Term Total Workload		
	Weekly lecture hours	14		2		28				
	Weekly practical lesson hours									
	Reading Activities									
	Internet browsing, library work									
	Material design, application									
	Report preparing									
	Prepare a presentation									
	Presentation (Concert)	2		4		8				
	Midterm and midterm exam preparation	1		2		2				
	Final exam and preparation for the final exam	1		2		2				
	Other									
	Total workload					40				
	Total workload/ 25					40/25				
	ECTS Credits of the Course	2				1,6				
Contribution Level Between Course Outcomes and Program Outcomes		No	Program Outcomes			1	2	3	4	5
	1		Knows the concepts related to Music Education.							X
	2		Has knowledge about the teaching profession and field.						X	
	3		Music develops materials suitable for the needs of education.						X	
	4		Has the knowledge of measurement and evaluation related to music education.						X	
	5		Has the knowledge of measurement and evaluation related to music education.						X	
	6		Active in music and art activities provides participation.						X	
	7		Determines and addresses the needs of students regarding						X	

			music education.						
	8		Music and informatics uses technologies.				X		
	9		Becomes a role model in the society in his field.					X	
	10		A lifelong learning they exhibit attitude.					X	
<b>Lecturer(s) and Contact Information</b>		Doç. Dr. İlknur Özal Göncü -igoncu@gazi.edu.tr							

## DERS TANIMLAMA FORMU

Course Code and Name	MZÖ-204 Basic Piano Education - IV
Semester of the Course	4
Course Content/ Catalog Content	Exercises of scale, cadence and chord cycles suitable for the level within 4 octaves. Right pedal operation. Playing selections from national and universal works of different periods with etudes and exercises suitable for the level. Playing in accordance with musical form and period. Dubbing together (four hands) exercises.
Textbook	Tufan, S., Tufan, E., Piano Method I, Ankara: Universal Music and Publishing House, 2014.
Supplementary Textbooks	<p>Czerny, C., 100 Exercises Op.599: Turkish: Gültek, B.: Ankara, Epilogue, 2008.</p> <p>Czerny, K., 70 Artistic Progressivi, Ricordi, Milan 1980</p> <p>Burgmüller, F., Etüden Für Pianoforte Op. 100, Peters, Leipzig</p> <p>Hanon, Il Pianista Virtuoso 60 Artwork, New York: G. Schirmer, No.925, n.d.[1900].</p> <p>Sun, M., Tonal Sequences and Cadences, Sun Publishing House, 2006</p> <p>Sun, M., Turkish Music Maqam Series, Sun Publishing House, 2006</p> <p>Çimen G., Ercan N., Piano Album: Ankara: Armoni Ltd. Sti., 1998.</p> <p>Bach, J. S., Der Erste Bach, Ed. Hans Huber, Edition HUG, 2002.</p> <p>Bach, J.S., Small Preludes and Fugues, Music, Moscow 1965</p> <p>Clementi, M., 12 Sonatas, Musica, Moscow, 1970.</p> <p>Schumann, R., Album für die Jugend, Op.68, Ricordi</p> <p>Tchaikovsky, P., Album Per La Gioventu Op. 39, Ricordi, Milan 1973.</p> <p>Küçük, A., Children's Pieces for Small Album Piano: a 2nd Edition, Sözkese Matbaacılık, Ankara, 2005.</p> <p>Tuğcular, E., The Color of Turkish: Music Education Publications, Extended 2nd Edition, Ankara, 2003.</p> <p>Baran, İ., Children's Pieces, Belgi Publishing, Ankara 1984</p> <p>Özparlak, S., Ç., Mausoleum Miniatures for Piano, Music Education Publications, Ankara 2021</p> <p>Denes, D. (arranger), The Joy of Piano Duets, Yorktown Press, 2011</p> <p>Tecimer, B., The Most Beautiful Piano Duets, Music Education Publications, 2006.</p>
Course Credit (ECTS)	1
Course Prerequisites	Attendance is mandatory.
Type of Course	Theoric
Language of Instruction	Turkish
Course Objectives	<p>Analyzing the works of the Baroque, Classical, Romantic and Contemporary periods according to the characteristics of the period.</p> <p>Deciphering works suitable for left pedal use, especially on Classical Period works.</p> <p>Perceiving and applying the mechanical differences of the left pedal between the upright piano and the grand piano.</p> <p>To understand the concept of tonality with appropriate studies and works to improve sight-reading in piano playing.</p> <p>To start the studies to improve the piano accompaniment skill for solo or small instrument groups and to improve the four-hand exercises.</p> <p>To do tonal and modal scale, cadence and chord cycle studies within 4 octaves.</p> <p>To make deciphering exercises with Turkish music samples.</p> <p>Gaining second stage performance experience.</p>



Learning Outcomes of the Course	<p>To be able to analyze the polyphonic-harmonic structures, styles and forms of works and etudes suitable for their level from various periods.</p> <p>To be able to vocalize works and etudes musically by applying their loudness.</p> <p>To be able to work on deciphering on the piano.</p> <p>To be able to practice parallel 8 and reverse scale, cadence and triphonic chord cycles in 3 sharp-3 flat tones in 4 octaves. Being able to play maqam scales.</p> <p>To be able to use the right and left pedals in appropriate works.</p> <p>To be able to perform polyphonic works in accordance with the Baroque Period characteristics.</p> <p>Being able to comprehend and apply the Classical Period forms.</p> <p>To be able to perform the Romantic Period piece by considering the elements of musical expression.</p> <p>To be able to comprehend the features of polyphonic Turkish music.</p> <p>Being able to perform works in concerts.</p> <p>To gain accompaniment skills on the piano.</p>
The Format of the Lesson	Face to face
Education and Training Activities	<p>Preparing a presentation</p> <p>Presentation</p> <p>Midterm and midterm exam preparation (during the midterm week)</p> <p>Work-Etude-Practice Study (weekly individual study of the student)</p> <p>Final exam and preparation for the final exam (during the final exam weeks)</p>
Distribution of the Course	<ol style="list-style-type: none"> <li>1. Information about the tools, equipment and materials to be used in the lesson. Reading the syllabus. Doing a remembering work for the concert piece determined at the end of the 2nd grade 1st semester. Office series studies.</li> <li>2. Continuing to work on the maqam serial. Parallel and inverted 8th scale, cadence and trio chord cycle exercises in A Major. Deciphering etudes appropriate for the level and remembering tonality information.</li> <li>3. Playing etudes and series by paying attention to their technical features. Parallel scale, tri-chord cycles and cadence exercises in F# minor tone. Official new series. Analysis and deciphering of polyphonic music.</li> <li>4. Voice acting by paying attention to the technical features of the series. Playing a polyphonic piece in accordance with the Baroque Period.</li> <li>5. Exercises on parallel and reverse 8-string, cadence and tri-voice chord cycles in E Major tone. New modal serial work. Deciphering a work suitable for the Classical Period form features and level.</li> <li>6. Week 5 control of the work. Left pedal use on Classical Period work. Parallel and inverted 8th scale, cadence and three-voice chord cycle exercises in Do# Minor tone. New modal series work.</li> <li>7. Week 6 control of work. Deciphering a work suitable for Romantic Period form features and level.</li> <li>8. Studying the Romantic Period piece by considering the elements of musical expression. Deciphering and analysis of polyphonic Turkish music.</li> <li>9. Studying polyphonic Turkish music according to the characteristics of the period. Accompaniment studies.</li> <li>10. Playing accompaniment examples and exercises of four hands.</li> <li>11. Playing accompaniment samples and exercises of four hands</li> <li>12. Playing accompaniment examples and four-hand exercises</li> <li>13. Reviewing the behaviors gained during the semester and determining the final exam schedule.</li> <li>14. Rehearsing the final exam program. Choosing the concert to be held at the beginning of the 3rd grade 1st semester among the works performed this semester.</li> </ol>
Assessment Criteria	

		Number	Total Contribution (%)
	Midterm	1	%40
	Homework	-	-
	Practice	-	-
	Projects	-	-
	Exercise	-	-
	Quiz	-	-
	Ratio of Term Studies to Success during the Year (%)	-	-
	Final Success Ratio (%)	1	%60
	Attendande status	11 weeks	

Workload of the Course	Activity	Total Week Number	Duration (Hours per Week)	Total Workload at the End of the Term
	Weekly lecture hours	14	1	14
	Weekly practical lesson hours			
	Reading Activities			
	Internet browsing, library work			
	Material design, application			
	Report preparation	4	4	16
	Prepare a presentation	2	2	4
	Presentation	2	2	4
	Midterm exam and preparation for the midterm exam	1	1	1
	Final exam and preparation for the final exam	1	1	1
	Other	2	2	4
	Total workload			44
	Total workload/ 25			44/25
	Course ECTS Credit			1,76

Contribution Level Between Course Outcomes and Program Outcomes							
	No	MUSIC EDUCATION PROGRAM OUTPUTS	1	2	3	4	5
	1	Knows the concepts related to Music Education.					X
	2	Has knowledge about the teaching profession and field.				X	
	3	Music develops materials suitable for the needs of education.				X	
	4	Has the knowledge of measurement and evaluation related to music education.				X	
	5	Has the knowledge of measurement and evaluation related to music education.				X	
	6	Active in music and art activities provides participation.					X
	7	Determines and addresses the needs of students regarding music education.				X	
	8	Music and informatics uses technologies.				X	
	9	Becomes a role model in the society in his field.				X	
10	A lifelong learning they exhibit attitude.					X	

Lecturer(s)  
and  
Contact  
Informatio  
n

[Prof. Dr. Belir TECİMER](#)  
[Prof. Enver TUFAN](#)  
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[Dr. Öğr. Üyesi İtir ESKİOĞLU](#)  
(<https://gef-guzelsanatlar-muzik.gazi.edu.tr/view/page/250264>)

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

	knowledge and skills learned can be applied, songs, folk songs, zeybeks, oyun havası, etc. appropriate to their level. memorize and play at real speed.						
<b>Education and Training Activities</b> (These are examples. Please fill in the activities you used in your lesson)	Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam						
<b>Assessment Criteria</b>		<b>Number</b>	<b>Total Contribution (%)</b>				
	Midterm	1	%40				
	Homework	-	-				
	Practice	-	-				
	Projects	-	-				
	Practical	-	-				
	Quiz	-	-				
	Ratio of Term Studies to Success (%)	-	-				
	Final Success Ratio (%)	1	%60				
	Attendance Status	11 weeks					
<b>Workload of the Course</b>	<b>Activities</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	4	4	16			
	Total workload			42			
	Total workload/ 25			42/25			
	ECTS Credits of the Course	2		1,6			
<b>Contribution Level Between Course Outcomes and Program Outcomes</b>	No	<b>Program Outcomes</b>					
	1	Knows the concepts related to Music Education.					
	2	Has knowledge about the teaching profession and field.					
	3	Music develops materials suitable for the needs of education.					
	4	Has the knowledge of measurement and evaluation related to music education.					

	5	Has the knowledge of measurement and evaluation related to music education.					
	6	Active in music and art activities provides participation.					
	7	Determines and addresses the needs of students regarding music education.					
	8	Music and informatics uses technologies.					
	9	Becomes a role model in the society in his field.					
	10	A lifelong learning they exhibit attitude.					
<b>Lecturer(s) and Contact Information</b>		Prof. Yılmaz Şendurur Prof. Nuray Özen Prof. Mehlika Dünder Prof. Ferda Gürkan Öztürk Prof. Dr. Mehmet Efe Prof. Dr. Gamze Elif Tanınmış Doç. Dr. Mehmet Akpınar Doç. Dr. İlknur Özal Göncü Doç. Dr. Dilek Özçelik Herdem Doç. Dr. Gülşah Sever ( <a href="https://gef-guzelsanatlar-muzik.gazi.edu.tr/view/page/250264">https://gef-guzelsanatlar-muzik.gazi.edu.tr/view/page/250264</a> )					

<b>COURSE DESCRIPTION FORM</b>	
<b>Course Code and Name</b>	MZÖ 206 - Individual Instrument Education – IV (Voice Training)
<b>Semester of the Course</b>	4
<b>Course Content/ Catalog Content</b>	Singing the studied works with correct articulation using the correct breathing and voice technique. Developing a musical repertoire suitable for the level. Singing the studied works with piano accompaniment in accordance with the period and style characteristics.
<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> (Course attendance requirements should be stated in this item)	Continuation is mandatory.
<b>Type of Course</b>	Theoric
<b>Language of Instruction</b>	Turkish
<b>Course Objectives</b>	To improve their knowledge and skills by using the tongue correctly and performing different works in accordance with voice training techniques.
<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 correct breathing and voice technique. To be able to say the studied works with correct articulation. To be able to use the acquired sound creation skills in national and universal melodies. To be able to develop a musical repertoire suitable for the level. To be able to sing the studied works with piano accompaniment. To be able to say the studied works in accordance with the period and style characteristics. Singing at events and concerts.
<b>The Format of the Lesson</b>	Face to face education.
<b>Weekly Distribution of the Course</b>	<ol style="list-style-type: none"> <li>5-, 6-arpeggios and sequential staccato-legato exercises.</li> <li>5, 6, octave arpeggio and sequential staccato-legato exercises are exemplary works.</li> <li>Octave, 9th, 12th arpeggio and sequential staccato-legato exercises and sample works.</li> <li>Staccato and legato exercises and sample works supporting register transitions.</li> <li>Staccato and legato exercises and sample works supporting register transitions.</li> <li>Form analysis of music works.</li> <li>Articulation in voice training.</li> <li>Producing the correct intonation sound, tone in the resonance regions.</li> <li>Producing the correct intonation sound, tone in the resonance regions.</li> <li>Period and style features in the works performed.</li> <li>Period and style features in the works performed.</li> <li>Technical analysis of the works.</li> <li>Musical analysis in the works.</li> <li>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>	Working with suitable programs on the Internet Preparing 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	-	-			
	Practice	-	-			
	Projects	-	-			
	Practical	-	-			
	Quiz	-	-			
	Ratio of Term Studies to Success (%)	-	-			
	Final Success Ratio (%)	1	%60			
	Attendance Status	11 weeks				
<b>Workload of the Course</b>	<b>Activities</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		5	1	5	
	Material design, application					
	Report preparing					
	Prepare a presentation		4	4	16	
	Presentation (Concert)		3	1	3	
	Midterm and midterm exam preparation		1	1	2	
	Final exam and preparation for the final exam		1	1	2	
	Other					
	Total workload				42	
	Total workload/ 25				42/25	
	ECTS Credits of the Course		2		1,6	
<b>Contribution Level Between Course Outcomes and Program Outcomes</b>		<b>No</b>	<b>Program Outcomes</b>			<b>1 2 3 4 5</b>
	1		Knows the concepts related to Music Education.			
	2		Has knowledge about the teaching profession and field.			
	3		Music develops materials suitable for the needs of education.			
	4		Has the knowledge of measurement and evaluation related to music education.			
	5		Has the knowledge of measurement and evaluation related to music education.			



	6	Active in music and art activities provides participation.						
	7	Determines and addresses the needs of students regarding music education.						
	8	Music and informatics uses technologies.						
	9	Becomes a role model in the society in his field.						
	10	A lifelong learning they exhibit attitude.						
<b>Lecturer(s) and Contact Information</b>		Prof. Ferda Gürkan Öztürk Prof. Dr. Günay Akgün Prof. Ömer Türkmenoğlu Dr. Öğr. Üyesi Erhan Yiğiter Öğr. Gör. Dr. Özge Çongur Yeşilkaya ( <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	
Course Code and Name	MZÖ 206 - Individual Instrument Education – IV (Qanun)
Semester of the Course	4
Course Content/ Catalog Content	To apply transpose techniques on maqams, 2. Acquiring a repertoire by performing exemplary pieces in the makams of Uşşak, Bayati, Hüseyini, Muhayyer, Hicaz, Neva, Tahir, Karcıgar and Acemaşiran, 3. To transpose the learned makams on the instrument.
Textbook	Mutlu, Ü. (1998). Kanun Metodu. İzmir: Günlük Ticaret Gazetesi Tesisleri.
Supplementary Textbooks	Karaduman, H. (2007). Kanun Metodu. İstanbul: Alfa Yayınları. Aydoğdu, G. ve Aydoğdu, T. (2004). Kanun Metodu
Course Credit (ECTS)	2
Course Prerequisites (Course attendance requirements should be stated in this item)	Continuation is mandatory.
Type of Course	Theoric
Language of Instruction	Turkish
Course Objectives	To play the qanun instrument in individual and mixed activities, to use it as a course material, to be a qanun educator, to use it as an accompaniment instrument in Turkish classical music theory and choir lessons.
Learning Outcomes of the Course	He practices the Uşşak and Bayati makam on the instrument. He practices Hüseyini and muhayyer on the instrument. Practices the Hicaz makam on the instrument. He practices the maqam neva and tahir on the instrument. He practices the maqam Karcıgar on the instrument. Acemaşiran practices the makam on the instrument. He transposes the makams of Uşşak, Bayati, Hüseyini, Muhayyer, Hicaz, Neva, Tahir, Karcıgar and Acemaşiran and acquires a repertoire.
The Format of the Lesson	Face to face education
Weekly Distribution of the Course	<ol style="list-style-type: none"> <li>1. Transpose exercises on learned maqams.</li> <li>2. Performing the uşşak and bayati scales on the instrument and the performance of the uşşak and beyati etudes in the focus of different styles.</li> <li>3. A case study of Uşşak and Bayati makams. Transpose studies.</li> <li>4. Performance of Hüseyini and imagined maqams on the instrument and performance of Hüseyini and imagined etudes in the focus of different methods.</li> <li>5. An example work of Hüseyini and muhayyer makams. Transpose studies.</li> <li>6. Performing the Hicaz family strings on the instrument and performing the Hicaz family etudes in the focus of different styles.</li> <li>7. Example work of Hicaz makam. Transpose studies.</li> <li>8. Playing neva and tahir makams with an instrument and performing neva and tahir etudes in different usuls.</li> <li>9. Neva and Tahir makams sample work. Transpose studies.</li> <li>10. Playing the Karcıgar makam scale with an instrument and performing karcıgar etudes in different usuls.</li> <li>11. Karcıgar makam sample work.</li> <li>12. Playing the Acemaşiran makam scale with an instrument and performing acemaşiran etudes with a focus on different usuls.</li> <li>13. A sample work of Acemaşiran makam.</li> <li>14. Repertoire development.</li> </ol>

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

	3	Has knowledge about the teaching profession and field.						
	4	Music develops materials suitable for the needs of education.						
	5	Has the knowledge of measurement and evaluation related to music education.						
	6	Has the knowledge of measurement and evaluation related to music education.						
	7	Active in music and art activities provides participation.						
	8	Determines and addresses the needs of students regarding music education.						
	9	Music and informatics uses technologies.						
	10	Becomes a role model in the society in his field.						
<b>Lecturer(s) and Contact Information</b>		Prof. Dr. Barış Karaelma karaelma@gazi.edu.tr						

COURSE DESCRIPTION FORM			
Course Code and Name	MZÖ 206 - Individual Instrument Education -IV (Cello)		
Semester of the Course	4		
Course Content/ Catalog Content	Practice of complex bow techniques in the right hand, exercises involving different left hand skills on four strings and IV. transition to position. Different finger dropping and acceleration exercises in the current position, application of mixed bows including four strings. Simple double-voice exercises.		
Textbook	Matz 25 Etude, Werner, J., Praktische Violoncell Schule, S.Lee op.113 Etudes, Dotzauer, J., Band I.		
Supplementary Textbooks	Mooney Position Pieces for cello, Feuillard, Sevcik		
Course Credit (ECTS)	2		
Course Prerequisites <i>(Course attendance requirements should be stated in this item)</i>	There is an obligation to continue.		
Type of Course	Theoric		
Language of Instruction	Turkish		
Course Objectives	Reinforcing the skills learned in the position, permanent and transitive exercises in the new position to be learned, martele and staccato bow techniques. Permanent and transitional playing in different positions, applying the learned techniques in the new position, applications of martele and staccato bow techniques, performing works in different tones covering four strings, performing national and universal pieces suitable for the level, covering technical and musical skills.		
Learning Outcomes of the Course	Third Position information in cello. Ability to play in Third Position. First, fourth, third position to be able to make transition studies. To be able to develop staccato and martele bow techniques. To be able to do exercises that improve right and left hand technique and increase coordination.		
The Format of the Lesson	Face to face education		
Weekly Distribution of the Course	<ol style="list-style-type: none"> <li>1. Third Position Info.</li> <li>2. Studies in Third Position.</li> <li>3. Position Transition Studies</li> <li>4. Position Transition Studies</li> <li>5. Martele Technique and Martele Studies.</li> <li>6. Exercise Studies Martele Technique II,</li> <li>7. Flageolet Technique and Studies with Flageolet Technique.</li> <li>8. Minor scales in one string (C, G, D, A minor scales)</li> <li>9. Studies in Mixed Bow Techniques.</li> <li>10. Studies in Mixed Bow Techniques.</li> <li>11. Technical Problems and Solutions</li> <li>12. Musical Problem and Solutions</li> <li>13. Repertoire development</li> <li>14. Repertoire development</li> </ol>		
Education and Training Activities <i>(These are examples. Please fill in the activities you used in your lesson)</i>	Preparing a presentation Presentation Midterm and midterm exam preparation Final exam and preparation for the final exam		
Assessment Criteria		Number	Total Contribution (%)
	Midterm	1	%40
	Homework	-	-

	Practice	-	-								
	Projects	-	-								
	Practical	-	-								
	Quiz	-	-								
	Ratio of Term Studies to Success (%)	-	-								
	Final Success Ratio (%)	1	%60								
	Attendance Status	11 week									
Workload of the Course	Activities	Total Weeks	Duration (Weekly Hours)	End of Term Total Workload							
	Weekly lecture hours	14	1	14							
	Weekly practical lesson hours										
	Reading Activities										
	Internet browsing, library work										
	Material design, application										
	Report preparing										
	Prepare a presentation	4	4	16							
	Presentation (Concert)	2	4	8							
	Midterm and midterm exam preparation	1	1	2							
	Final exam and preparation for the final exam	1	1	2							
	Other										
	Total workload			26							
	Total workload/ 25			42/25							
	ECTS Credits of the Course	2		1,32							
Contribution Level Between Course Outcomes and Program Outcomes	No	Program Outcomes					1	2	3	4	5
	1	Knows the concepts related to Music Education.									X
	2	Has knowledge about the teaching profession and field.							X		
	3	Music develops materials suitable for the needs of education.							X		
	4	Has the knowledge of measurement and evaluation related to music education.							X		
	5	Has the knowledge of measurement and evaluation related to music education.							X		
	6	Active in music and art activities provides participation.									X
	7	Determines and addresses the needs of students regarding music education.							X		
	8	Music and informatics uses technologies.							X		
	9	Becomes a role model in the society in his field.									X

		10	A lifelong learning they exhibit attitude.					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>								

<b>COURSE DESCRIPTION FORM</b>	
<b>Course Code and Name</b>	MZÖ 206 - Individual Instrument Education – IV (Oud)
<b>Semester of the Course</b>	4
<b>Course Content/ Catalog Content</b>	Second Position. Making position transitions by using the First and Second Positions together, acciaccatura, vibrato, trill, staccato, glissando techniques, interpreting works with the acciaccatura technique, applying acciaccatura, trill and vibrato together in etudes and works, applying nuances and signs, Hüzzam, Karcıgar, Uşşak maqams, Performing exemplary etudes and works from easy to difficult, exemplary works in Aksak, Aksak Semai, Curcuna rhythms, practicing different plectrum strokes, information about Taksim, starting to make taksim, developing musical creativity and maqam knowledge by making taksim, 7/8, 9/8, 10/8 rhythms of Turkish music and sample repertoire, instrument tuning.
<b>Textbook</b>	Torun, M., Ud Metodu, Porte Müzik Eğitimi, İstanbul, 2019.
<b>Supplementary Textbooks</b>	Tunç, E., Ud Metodu, P Kitap, İstanbul, 2019.
<b>Course Credit (ECTS)</b>	2
<b>Course Prerequisites</b> (Course attendance requirements should be stated in this item)	There is an obligation to continue.
<b>Type of Course</b>	Theoric
<b>Language of Instruction</b>	Turkish
<b>Course Objectives</b>	Second Position by Remaining. First and second position transitions acciaccatura, vibrato, trill, staccato, glissando techniques, interpretation of works with acciaccatura technique, Hüzzam, Karcıgar, Uşşak maqams, performance of sample etudes and pieces from easy to difficult, sample work in Aksak, Aksak Semai, Curcuna rhythms, taksim Beginning to play, 7/8, 9/8, 10/8 rhythms of Turkish music and sample repertoire, instrument tuning.
<b>Learning Outcomes of the Course</b>	Using the fingers quickly in the Second Position, making the transitions by using the first and second positions together, Hüzzam, Karcıgar, Uşşak maqams, performance of sample etudes and works from easy to difficult, exemplary works in Aksak, Aksak Semai, Curcuna rhythms, practice of different plectrum strokes, 7/8, 9/8, 10/8 rhythms and sample repertory of Turkish music.
<b>The Format of the Lesson</b>	Face to face education
<b>Weekly Distribution of the Course</b>	<ol style="list-style-type: none"> <li>1. Second position</li> <li>2. Making position transitions by using the First and Second Positions together.</li> <li>3. Playing works with multiplication, vibrato, trill, staccato, glissando techniques, multiplication technique.</li> <li>4. Practicing multiplication, trill and vibrato together, applying nuances and signs in etudes and works.</li> <li>5. Performance of exemplary etudes and works in Hüzzam maqam.</li> <li>6. Performance of exemplary etudes and works in Karcıgar maqam.</li> <li>7. Performing exemplary etudes and works in Uşşak maqam.</li> <li>8. Sample works in Aksak, Aksak Semai, Curcuna rhythms.</li> <li>9. Practicing different plectrum strokes, information about Taksim, starting to practice taksim.</li> <li>10. Developing musical creativity and maqam knowledge by making Taksim.</li> <li>11. 7/8 t rhythms and sample repertoire of Turkish music procedures.</li> </ol>



	12. 9/8 rhythms and sample repertoire of Turkish music procedures. 13. 10/8 rhythms and sample repertoire of Turkish music procedures. 14. Tune the instrument.										
<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	-			-						
	Practice	-			-						
	Projects	-			-						
	Practical	-			-						
	Quiz	-			-						
	Ratio of Term Studies to Success (%)	-			-						
	Final Success Ratio (%)	1			%60						
	Attendance Status	11 weeks									
<b>Workload of the Course</b>		<b>Activities</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 (Concert)	3			3		9				
	Midterm and midterm exam preparation	1			1		1				
	Final exam and preparation for the final exam	1			1		1				
	Other										
	Total workload						41				
	Total workload/ 25						41/25				
	ECTS Credits of the Course	2					1,64				
<b>Contribution Level Between Course Outcomes and Program Outcomes</b>	No	Program Outcomes				1	2	3	4	5	
	1	Knows the concepts related to Music Education.								X	
	2	Has knowledge about the teaching profession and field.							X		
	3	Music develops materials suitable for the needs of education.							X		
	4	Has the knowledge of measurement and evaluation							X		

			related to music education.						
	5		Has the knowledge of measurement and evaluation related to music education.				X		
	6		Active in music and art activities provides participation.					X	
	7		Determines and addresses the needs of students regarding music education.				X		
	8		Music and informatics uses technologies.				X		
	9		Becomes a role model in the society in his field.					X	
	10		A lifelong learning they exhibit attitude.				X		
<b>Lecturer(s) and Contact Information</b>		Prof. Dr. Cihat Can – mcihat@gazi.edu.tr							