

# TRADITIONAL MUSICS OF CENTRAL ASIAN TURKISH SOCIETIES

1	Course Title:	TRADITIONAL MUSICS OF CENTRAL ASIAN TURKISH SOCIETIES
2	Course Code:	TME5117
3	Type of Course:	Optional
4	Level of Course:	Second Cycle
5	Year of Study:	1
6	Semester:	1
7	ECTS Credits Allocated:	4.00
8	Theoretical (hour/week):	2.00
9	Practice (hour/week):	0.00
10	Laboratory (hour/week):	0
11	Prerequisites:	
12	Language:	Turkish
13	Mode of Delivery:	Face to face
14	Course Coordinator:	Prof. Dr. GÜLAY GÖĞÜŞ
15	Course Lecturers:	Prof.Gülay GÖĞÜŞ Doç.Dr.Erdem ÖZDEMİR
16	Contact information of the Course Coordinator:	Bursa Uludağ Üniversitesi Devlet Konservatuvarı gulayg@uludag.edu.tr +90 224 294 27 00
17	Website:	
18	Objective of the Course:	To reveal similarities and differences among to Central Asian Turkish Society in terms of musical features, by comparing on subgroups which are culturally more closely each other.
19	Contribution of the Course to Professional Development:	The course contributes to the student's ability to recognize and compare traditional music, genres, instruments and periods produced and performed in different Turkish societies.
20	Learning Outcomes:	
	1	To know the Turkish societies in the Central Asia with their historical and cultural backgrounds.
	2	To know the music traditions of Turkish societies in the Central Asia.
	3	To compare the musics of Turkish societies in the Central Asia.
	4	To do analytical approach between Turkey and Central Asian Turkish Societies in terms of existing musical features.
	5	Comprehending the changes occurring the depending on the historical course about music of Central Asian Turkish Societies.
	6	Recognizing and evaluation the printed visual and auditory materials about traditional musics of Central Asia Turkish Societies.
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21	Course Content:	
	Course Content:	

Week	Theoretical	Practice		
1	General historical course of Central Asian Turkish Societies: Administrative structures, their dependent and independent terms, effect to music of political changes.			
2	Eastern Turkestan : Music culture, traditional musical genres, sociocultural music performers and perform places.			
3	Uzbekistan : Music culture, traditional musical genres, sociocultural music performers and perform places and interaction with Tajikistan.			
4	Afghanistan : Music culture, traditional musical genres, sociocultural music performers and perform places.			
5	Turkmenistan :Music culture, traditional musical genres, sociocultural music performers and perform places.			
6	Kazakhstan : Music culture, traditional musical genres, sociocultural music performers and perform places.			
7	Kirghizistan : Music culture, traditional musical genres, sociocultural music performers and perform places.			
8	Azerbaijan : Music culture, traditional musical genres, sociocultural music performers and perform places.			
9	Turks of Iran: Music culture, traditional			
Activites		Number	Duration (hour)	Total Work Load (hour)
Theoretical	Turkish Societies.	14	2.00	28.00
11	Common oral and written sources of Central			
Practicals/Labs		0	0.00	0.00
Self study and preparation	dictionaries, poems, poets and writers.	15	3.00	45.00
12	Common music performer characters in			
Homeworks		2	15.00	30.00
Projects	Uyghur twelve maqam, Uzbek six maqam, Iran and Azerbaijan maqam traditions	0	0.00	0.00
Field Studies		0	0.00	0.00
13	Common music performer characters in			
Midterm Exams	Central Asian Turkish Societies: Ashik, Ozan,	1	5.00	5.00
Others		0	0.00	0.00
14	A holistic and analytical overviewing to			
Final Exams	musical attributes in the Central Asian Turkish	1	5.00	5.00
Total Work Load				113.00
Total work load/ 30 hr				3.77
ECTS Credit of the Course				4.00

22	Textbooks, References and/or Other Materials:	<p>Beliaev, V. M. (1975). Central Asian Music: Essays in the History of the Music of the Peoples of the USSR. M. Slobin (Ed.). CT: Wesleyan University Press.</p> <p>Budak, O. A. (2006). Türk müziğinin kökeni-gelişimi. Phoenix.</p> <p>Fossum, D. (2015). "Westernizing Reform and Indigenous Precedent in Traditional Music: Insights from Turkmenistan". Ethnomusicology, 59(2), 202-226.</p> <p>Harris, R., &amp; Dawut, R. (2002). "Mazar festivals of the Uyghurs: music, Islam and the Chinese state". British Journal of Ethnomusicology, 11(1), 101-118.</p> <p>Harris, R. (2013). "Harmonizing Islam in Xinjiang: sound and meaning in rural Uyghur religious practice". Beyond the Harmonious Society, 293-317.</p> <p>Harris, R. A. (2008). The Making of a Musical Canon in Chinese Central Asia: The Uyghur Twelve Muqam. Ashgate Publishing, Ltd..</p> <p>Kafkasyalı, A. (2009). "İran Türk â?ıkları ve millî kimlik" (Vol. 96). Salkımsöğüt Yayınları.</p> <p>Kalenderoğlu, İ. (2011). Sovyet dönemi Türkmen folkloru: Sovyetler Birliği döneminde Türkmenistan'da folklor politikaları ve çalışmaları, 1917-1954. Kurgan Edebiyat.</p> <p>Levin, T. C. (1986). The music and tradition of the Bukharan Shashmaqam in Soviet Uzbekistan. University Microfilms International [Publisher].</p> <p>Mahmut, N. Uygur Türklerinde geçmişten günümüze hafız ve sazendeler, Uluslararası Uygur Araştırmaları Dergisi 2015/5</p> <p>Mahmut, N. Melike Amannisa ve Uygur Makam Müziği Üzerine. Türk Dünyası İncelemeleri Dergisi / Journal of Turkish World Studies, XIV/2 (Kış 2014), s.189-196.</p> <p>Paşayev, G. (2010). Irak Türkmen Folkloru. Türk Dili Ve Edebiyatı Bölümü, 177.</p> <p>Rakhman, A., Yalçın, S., &amp; Emet, E. (1996). Uygur folkloru (Vol. 3). TC Kültür Bakanlg.</p> <p>Rimkus, D. S., Gill, B. M., Baily, N. A., Talner, L. B., &amp; Friedman, P. J. (1989). Digital tomosynthesis: phantom and patient studies with a prototype unit. Computerized Medical Imaging and Graphics, 13(4), 307-318.</p> <p>Sakata, H. L. (1983). Music in the mind: The concepts of music and musician in Afghanistan (Vol. 1). Kent State Univ Pr.</p> <p>Seidova, S. (1981). Muzika v drevnix obradah Azerbaijdzhana (Music in ancient Azerbaijani rituals). PhD diss., University of Tiflis.</p> <p>Sipos, J. (2014). Kırgız Halk Müziği-Epik Türküleri.</p> <p>SULTANOVA, R. (2005). Çeviri: Orta Asya'da Müzik Ve Kimlik. Dergi Karadeniz, 13(13).</p> <p>Sultanova, R. (2011). From Shamanism to Sufism: Women, Islam and Culture in Central Asia (Vol. 3). IB Tauris.</p> <p>Şakir-Zade, N., Aliyeva, T., &amp; Sarı, M. (1995). Azerbaycan ve Türkiye müzik kültürleri arasındaki karşılıklı ilişkiler. N. Şakir-zade.</p> <p>Şen, Y. (1999). Azerbaycan'ın Müzik Yapısı Ve Ses Sistemi Üzerine Bir Araştırma. Journal Of Fine Arts, (1).</p> <p>Taşagil, A. (2002). Uygurlar. Türkler, C, 2, 215-224.</p> <p>Zeranska-Kominek, S. (1990). The Classification of Repertoire in Turkmen Traditional Music. Asian music, 21(2), 91-109.</p>
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23	Assesment	
TERM LEARNING ACTIVITIES	NUMBE R	WEIGHT
Midterm Exam	1	40.00
Quiz	0	0.00
Home work-project	0	0.00

Final Exam	1	60.00
Total	2	100.00
Contribution of Term (Year) Learning Activities to Success Grade	40.00	
Contribution of Final Exam to Success Grade	60.00	
Total	100.00	
Measurement and Evaluation Techniques Used in the Course	Written	
<b>24</b>	<b>ECTS / WORK LOAD TABLE</b>	

<b>25</b>	<b>CONTRIBUTION OF LEARNING OUTCOMES TO PROGRAMME QUALIFICATIONS</b>															
	PQ1	PQ2	PQ3	PQ4	PQ5	PQ6	PQ7	PQ8	PQ9	PQ10	PQ11	PQ12	PQ13	PQ14	PQ15	PQ16
ÖK1	5	1	1	1	1	1	1	1	1	3	1	1	0	0	0	0
ÖK2	5	1	1	1	1	1	1	1	1	2	1	1	0	0	0	0
ÖK3	4	1	2	1	1	1	1	1	1	3	1	1	0	0	0	0
ÖK4	4	2	3	1	1	1	1	1	2	3	2	1	0	0	0	0
ÖK5	5	2	3	1	1	1	1	1	1	3	1	1	0	0	0	0
ÖK6	3	3	1	1	1	1	1	1	2	3	2	1	0	0	0	0
<b>LO: Learning Objectives    PQ: Program Qualifications</b>																
<b>Contribution Level:</b>	<b>1 very low</b>		<b>2 low</b>		<b>3 Medium</b>		<b>4 High</b>		<b>5 Very High</b>							