

MAJOR PERFORMANCE I

1	Course Title:	MAJOR PERFORMANCE I
2	Course Code:	MUZ1003
3	Type of Course:	Compulsory
4	Level of Course:	First Cycle
5	Year of Study:	1
6	Semester:	1
7	ECTS Credits Allocated:	3.00
8	Theoretical (hour/week):	1.00
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:	Yrd.Doç.Dr. NESRİN ÖZ
15	Course Lecturers:	-Yrd.Doç. Nesrin ÖZ (Keman) Yrd.Doç. Nejdett KALENDER (Keman) Öğr.Gör.Özgür EĞİLMEZ (Keman) Öğr.Gör.Bayazıt AKHUNDOV (Keman) Öğr.Gör.Yusuf HASANOV (Viyola) Yrd.Doç.Dr. Erol DEMİRBATIR (Çello) Öğr.Gör.Elhan NECEF (Çello) Öğr.Gör.Nilüfer YILMAZ (Kontrbas) Öğr.Gör.Ezgi KARA (Flüt) Okt.Murat CEMİL (Gitar) Okt.V.Özgür SAĞLAM (Gitar) Öğr.Gör.Yaşar Kemal ALİM (Bağlama) Öğr.Gör.Göknur YILDIZ (Şan) Öğr.Gör.Çiğdem YİĞİT (Şan) Okt.Gülnihal GÜL (Şan)
16	Contact information of the Course Coordinator:	nesrinoz@uludag.edu.tr Uludağ Üniversitesi Eğitim Fakültesi Müzik Eğitimi Anabilim Dalı Görükle Kampüsü Nilüfer/ BURSA TÜRKİYE
17	Website:	

18	Objective of the Course:	<p>Violin: Technical exercise and the gradual violin studies, examples of Turkish and world composers played the violin as a unique individual with the literature suitable for development of school music education includes teaching-learning activities.</p> <p>Viola: Through technical studies and etudes in viola teaching, this course aims to provide students with skills to perform works by Turkish and international composers, learn how to play the viola in accordance with individual development, enable performance in viola literature, and promote activity in music education by use of this instrument.</p> <p>Cello: The objective of this course is to provide students with skills to play Turkish and world composers' pieces with technical exercises and etudes in violoncello instruction; learn to play the violoncello in accordance with individual development, play with literature unique to the instrument and be able to make activities with this instrument in the field of music education.</p> <p>Contrabass: Through the technical exercises and studies in teaching the contrabass, the aim is vocalising samples from the works of Turkish and world composers, learning the contrabass in accordance with individual development, being able to vocalise and interpret with literature specific to an instrument and gaining the skill of doing an activity in the area of music education with this instrument.</p> <p>Flute: The aim of this course is to get the students to perform samples from the works of Turkish and world composers through technical exercise and etudes. To get them to perform-interpret with literature special to the instrument which is in accord with the individual developments of the students and acquire the skill in doing an activity with this instrument in the area of music education.</p> <p>Guitar: The purpose of the individual instrumental guitar training; progressive technical exercises and studies, development of individual samples in accordance with the Turkish and world composers and school music education, learning and teaching activities instrument includes specific literature.</p> <p>Baglama: To get students to comprehend diachronic of the baglama and family of the baglama technical features by teaching.</p> <p>Voice: By using the tongue correctly, developing knowledge and skills in the vocalization of different works of art which are appropriate for the techniques in voice training.</p>	
19	Contribution of the Course to Professional Development:		
20	Learning Outcomes:		
		1	<p>Violin: Be able to protect and provident care of violin and bow.</p> <p>Viola: Students will be able to identify parts of the viola and the bow.</p> <p>Cello: At the end of this course students will: be able to identify the parts of violoncello and bow.</p> <p>Contrabass: Holding in accord with the contrabass technique.</p> <p>Flute: Identifies the structure and parts of the flute.</p> <p>Guitar: To understand the technique of guitar playing.</p> <p>Baglama: To be able to play baglama by using correct techniques.</p> <p>Voice: Comprehending the posture for singing.</p>

	2	<p>Violin:When playing violin, able to understand the correct posture and holding.</p> <p>Viola:Students will be able to explain and demonstrate use and proper care of the viola and the bow.</p> <p>Cello:Know to use, care and keep the violoncello and bow.</p> <p>Contrabass:1 octave A major, E major, B major, B flat minor and playing scale and arpeggio in A flat major tones.</p> <p>Flute:Knows the maintenance of the flute and what needs to be done to protect it.</p> <p>Guitar:To know the properties of the guitar sound.</p> <p>Baglama:To comprehend the necessary basic information about baglama.</p> <p>Voice:Identifying the organs which produce sound.</p>
	3	<p>Violin:Be able to hold the bow in correctly.</p> <p>Viola:Students will be able to comprehend Do clef and viola writing.</p> <p>Cello:Be able to comprehend F clef and violoncello writing.</p> <p>Contrabass:Using the bow in accord with its technique.</p> <p>Flute: Speeds up the reading skill of the treble clef.</p> <p>Guitar:With the wires on the right hand arpeggio studies (p, i, m, a) to establish dominance fingers.</p> <p>Baglama:To comprehend the necessary technical information about baglama.</p> <p>Voice:Applying the right breathing technique in short and long exercises.</p>
	4	<p>Violin:Positioning the left hand properly on the violin.</p> <p>Viola:Students will be able to tune the viola and display correct playing position.</p> <p>Cello:Be able to define chord and finger patterns for violoncello.</p> <p>Contrabass:Positioning the left hand appropriately.</p> <p>Flute:Knows how to hold the flute correctly and knows the standing position.</p> <p>Guitar:The left hand fingers to control To provide basic positions on the coordination.</p> <p>Baglama:To comprehend the different rhythm models.</p> <p>Voice:Using the right breathing technique and voice technique.</p>
	5	<p>Violin:Be able to use the bow on the violin strings properly.</p> <p>Viola:Students will be able to hold the viola and the bow with correct fingerings.</p> <p>Cello:Be able to hold the violoncello and bow in the right way.</p> <p>Contrabass:Identifying the notes and sounds in notes degree I in first position.</p> <p>Flute: Is able to obtain the tongue and finger coordination.</p> <p>Guitar: To know the music of the guitar. To play Guitar music, writing, according to the bass and melody lines.</p> <p>Baglama:To gain the right sitting and clutching ability for baglama.</p> <p>Voice:Singing the studied work with the correct articulation.</p>
	6	<p>Violin:Be able to use all the violin strings on time and right position.</p> <p>Viola:Students will be able to hold the bow correctly.</p> <p>Cello:Be able to use the bow in the right way.</p> <p>Contrabass:Playing with the aim towards the notes and sounds in scale degree I in first position.</p> <p>Flute:Is able to carry out the practice in two octaves G and F Major, E and D minor scales, arpeggios and similar practices.</p> <p>Guitar:Listening to guitar music works to earn the request.</p> <p>Baglama:To comprehend total and half sounds.</p> <p>Voice:Singing the studied work with piano accompaniment.</p>

	7	<p>Violin:Be able to play notes and sounds in the first position of all strings.</p> <p>Viola:Students will be able to perform on the viola in the first position.</p> <p>Cello:Be able to play in the first position.</p> <p>Contrabass:Developing the right hand tone in the detache and legato bowing techniques.</p> <p>Flute:Learns how to breathe correctly.</p> <p>Guitar:Techniques learned in the level of playability to the extent of works and studies.</p> <p>Play works sung from memory.</p> <p>Baglama: To comprehend different positions.</p> <p>Voice:Singing the studied work according to the features of the period and style.</p>
	8	<p>Violin:Be able to play all the strings in the first position.</p> <p>Viola:Students will be able to play scales Do Major (two octaves) and La Minor (one octave), and Arpeggio.</p> <p>Cello:Be able to play C major (2 octaves) and A minor (1 octave) scales and arpeggio.</p> <p>Contrabass:1 octave in G major, G minor, B minor and playing gam and arpeggio in F sharp minor tones.</p> <p>Flute:Is able to vocalize etude and works of art in accord with his/her level.</p> <p>Guitar:To Understand, guitar chord formations and plays chords.</p> <p>This variety of chords on the guitar playability chord cycles.</p> <p>Baglama:To comprehend the properties of baglama and other instruments which belongs to baglama family.</p>
	9	<p>Violin:Be able to play detache and legato techniques.</p> <p>Viola:Students will be able to learn basic bow techniques, and perform on them.</p> <p>Cello:Be able to recognize and implement basic bow techniques.</p> <p>Contrabass:Identifying the notes and sounds in notes degree II in first position.</p> <p>Flute:Attains the habit of regular flute practice.</p> <p>Guitar:To understand the origin and historical development of the guitar in general.</p> <p>Baglama:To be able to practice right positions and presses between La-re and la-mi sounds.</p>
	10	<p>Viola:Students will be able to sing a repertoire of music which suits their level.</p> <p>Cello:Be able to play appropriate level pieces and etudes in a musical way.</p> <p>Flute:Is informed about the historical and periodical features of the flute.</p>
21	Course Content:	
	Course Content:	
Week	Theoretical	Practice

1	<p>Violin:General information about violin lessons,physical structure of violin and bow, The protection and care of violin and bow, correct posture and holding when playing the violin.</p> <p>Viola:Viola Education and Its Aim, Viola and Its History.</p> <p>Cello:Violoncello Instruction and Its Aim Violoncello and Its History.</p> <p>Contrabass:Contrabass training and its aim, contrabass and its history.</p> <p>Flute:Main holding and standing position.</p> <p>Guitar:Instrument with the aim of the course content and basic knowledge of the target behaviors.</p> <p>Baglama:Introduction of baglama and family of the baglama.</p> <p>Voice:The right posture for singing and the aim of voice training.</p>	
2	<p>Violin:Studying by holding the bow in the right position to get correct and clear sound on the D and A string.</p> <p>Viola:Parts of the Viola and the Bow, Use and Proper Care of the Instruments.</p> <p>Do Clef and Viola Writing.</p> <p>Cello:Parts of Violoncello and Bow, How to use, Care and Keep the instrument F Clef and Violoncello Writing.</p> <p>Contrabass:Contrabass and the parts of the bow, its care and protection, bas clef and contrabass writing, the use of the contrabass and the bow.</p> <p>Flute:Maintenance of the flute, cleaning of it.</p> <p>Guitar:Work of the right hand tirando (Free Stroke)</p> <p>Baglama:Sitting and holding of the baglama.</p> <p>Voice:Organs which produce sound.</p>	
3	<p>Violin:Holding the bow correctly and producing clear and correct sounds whilst playing various note values on the strings of D and A.</p> <p>Viola:Correct Positioning and Fingerings of the Viola, Holding the Viola and the Bow correctly.</p> <p>Cello:Rules for holding the violoncello and sitting correctly with it. Holding the violoncello and the bow.</p> <p>Contrabass:Right position and holding rules of the contrabass, getting the bow hold to be comprehended.</p> <p>Flute:Historical development of the flute.</p> <p>Guitar:Left hand technique, finger numbers and the concept of position.</p> <p>Baglama:Connected 8 rhythm model, La note and using plectrum.</p> <p>Voice:Aperture-assisted breathing technique.</p>	

4	<p>Violin:Holding the bow correctly and producing clear and correct sounds whilst playing various note values on the strings of D and A.</p> <p>Viola:Performance on the Bow.</p> <p>Tuning the Viola and Fingerings. Practice of Bow Techniques.</p> <p>Cello:How to use the bow. Chord for violoncello and finger patterns.</p> <p>Contrabass:Chord information about the contrabass and finger orders.</p> <p>Flute:Articulation practices.</p> <p>Guitar:Left hand technique, finger numbers and the concept of position.</p> <p>Baglama:To comprehend si bemol 2 tone.</p> <p>Voice:Breathing – sound connection.</p>	
5	<p>Violin:The left hand position when playing the violin, studying with various bow styles in the first position to get correct and clear sound on the D and A strings.</p> <p>Viola:How to Play on the First Position.</p> <p>Cello:First Position.</p> <p>Contrabass:First position scale 1 information.</p> <p>Flute:Sonority practices.</p> <p>Guitar:Writing guitar music.</p> <p>Baglama:To get comprehend do tone.</p> <p>Voice:Staccato - legato breathing and practices, model works.</p>	
6	<p>Violin:The left hand position when playing the violin, studying with various bow styles in the first position to get correct and clear sound on the D and A strings.</p> <p>Viola:Study and Practice on Do Major Tonality.</p> <p>Cello:C Major Tonality.</p> <p>Contrabass:1 octave in G major, G minor, B minor and scale and arpeggio information in F sharp minor tones.</p> <p>Flute:Features of the Baroque period.</p> <p>Guitar:Writing guitar music.</p> <p>Baglama:Connected one-eight and two-sixteen rhythm model.</p> <p>Voice:Staccato - legato breathing and practices, model works.</p>	
7	General evaluation.	
8	<p>Violin:The left hand position when playing the violin ,to do exercises with various bow styles in the first position to get correct and clear sound on the A string.</p> <p>Viola:Basic String Techniques and Exercises.</p> <p>Cello:Basic Bow Techniques and Bow Exercises.</p> <p>Contrabass:Main bowing techniques – détaché and legato information.</p> <p>Flute:Etude practices.</p> <p>Guitar:The basic concepts of quality and nuance of music.</p> <p>Baglama:Connected two-sixteen and one-eight rhythm model.</p> <p>Voice:Articulation in voice training.</p>	

9	<p>Violin:In the first position to do proper exercises and etudes with various bow styles (at the whole bow, bottom half and top half)and different measures to get correct and clear sound on the the right level D and A strings.</p> <p>Viola:Study and Practice on La Minor Tonality.</p> <p>Cello:A Minor Tonality.</p> <p>Contrabass:First position scale degree II information.</p> <p>Flute:G Major and M minor scales, arpeggios and similar exercises.</p> <p>Guitar:II. Position on the studies and half-bar.</p> <p>Baglama:To get comprehend re tone and 1.Position.</p> <p>Voice:The production of sound with the right intonation, the strengthening of the sound in the resonance areas.</p>	
10	<p>Violin:In the first position to do proper exercises and etudes with various bow styles(at the whole bow,bottom half,top half) also beginning with legato techniques and using different measures to get correct and clear sound On the D,A and E strings.</p> <p>Viola:Fingerings for the Left Hand and Exercises.</p> <p>Cello:Left Hand Finger Patterns and Exercises.</p> <p>Contrabass:1 octave A major, E major, B major, B flat minor and scale and arpeggio information in A flat major tones.</p> <p>Flute:Performing of works in accord with the level.</p> <p>Guitar:Different wire numbers used in the unison voices and tuning of the guitar.</p> <p>Baglama:Connected 4-16 rhythm model</p> <p>Voice:Period and style features in vocalized works of art.</p>	
11	<p>Violin:In the first position to do proper exercises and etudes using legato technic with different measure to get correct and clear sound on Whole strings.</p> <p>Viola:Playing and Interpretation.</p> <p>Cello:Playing and Interpretation.</p> <p>Contrabass:Explanation of contrabass practice methods, examination of studied etude and works of art.</p> <p>Flute:Staccato and Legato.</p> <p>Guitar:Right hand technique apoyando .(Rest Stroke)</p> <p>Baglama:Quarter note.</p> <p>Voice:Period and style features in vocalized works of art.</p>	

12	<p>Violin:In the first position to do proper etudes using detache technique with different measures to get correct and clear sound on the whole strings.</p> <p>Viola:Analysis of Viola Performance Methods, Etudes and Works.</p> <p>Cello:Violoncello Playing Method Examining and Analyzing the Etudes and Pieces That Have Been Studied.</p> <p>Contrabass:Vocalising in a musical way, the studied etudes and work in accord with the techniques.</p> <p>Flute:F Major scales, arpeggios and similar practices.</p> <p>Guitar:Memory studies, silencing of empty strings, and III. Position.</p> <p>Baglama:2/4 rhythm number.</p> <p>Voice:Technical and musical analysis in works of art.</p>	
13	General evaluation.	
14	<p>Violin:In the first position to do proper etudes that incorporate both the staccato and legato techniques on all open strings.</p> <p>Viola:Etudes and Exercises.</p> <p>Cello:Etudes and Exercises. Preparation for the Exam.</p> <p>Contrabass:Preparation for the end of mid-year exam.</p> <p>Flute:D minor scales, arpeggios and similar practices.</p> <p>Guitar:Musical and solution of technical problems and the general again.</p> <p>Baglama:Mi tone and 3.position. Connected 16-8-16 rhythm model.</p> <p>Voice:Correpetition.</p>	

22	Textbooks, References and/or Other Materials:	<p>Violin:-Günay Edip/Uçan Ali, Çevreden Evrene Keman Eğitimi 1 Dağarcık Yayınları 1980</p> <p>- Can Ömer, Keman Eğitimi I, Agraf, Ankara, 2000.</p> <p>- Crickboom Mathieu, Violinschule il Violino I, II, Brüssel-Schott, Freses 1929.</p> <p>-Auer Leopold, Graded Course of Violin Playing Book 1-2</p> <p>-Cohen Eta, Violin Method, Book 1-2</p> <p>Viola:M. REYTIH Etüt Kitabı</p> <p>KREISLER Op. 55</p> <p>TARTINI Küçük Piyesler</p> <p>CORELLI Küçük Parçalar</p> <p>Cello:J.Werner Praktische Violoncell Schule, S.Lee Etudes, J.Dotzauer Band I.</p> <p>Contrabass:1- L.Rakov Başlangıç Metodu</p> <p>2-E.Nanny Band I.</p> <p>Flute:KÖHLER, Ernesto. Etudes op.33.</p> <p>MOYSE, Marcel. Enseignement Complet de la Flute.</p> <p>MOYSE, Marcel. De La Sonorite: Art et Technique.</p> <p>WYE, Trevor. Practise Book For Flute.</p> <p>ANDERSEN, Joachim. Studies op.33, op.15.</p> <p>Schumann, Robert. Three Romanzen.</p> <p>Mozart, Wolfgang Amadeus, Andante.</p> <p>Guitar:1- AYDINTAN,Ziya.Gitar Metodu I II Evrensel Müzikevi, 1999</p> <p>2- CEMİL,Murat. Klasik Gitar Metodu Alfa Akademi 2005</p> <p>3-GÖTZE,WalterLeichtes Gitarrenspiel</p> <p>4- KÜÇÜKAY,Bekir. Gitar Eğitimi I, KESİKLİ,Melih</p> <p>SÖKMEN,Erdem İ.Ü.Konservatuarı 5-</p> <p>NOAD,Frederic.SoloGuitar PlayingI I Omnibus Press 1976,</p> <p>6- La Guitara Enchantee , Doberman Yppan 1982</p> <p>7- MİLLS,John . Gitar Metodu , Alkım Yayınevi</p> <p>8- The guitar Music of Spain Volume</p> <p>Baglama:ALİM Yaşar Kemal- Aydın Atalay “Bağlama Metodu 1” , Aktüel Yayınları, 2004, İstanbul</p> <p>Voice:Davran, K., Öztürk,F.G. (2009).Şan İçin Piyano Eşlikli Şarkılar I(1.b), Müzik Eğitimi Yayınları, Ankara.</p> <p>Egüz, S. (b.y.y) Piyano Eşlikli Halk Türküleri, Gazi Eğitim Enstitüsü Müzik Bölümü Yayınları No.1, Ankara.</p> <p>Egüz, S. (b.y.y) Piyano Eşlikli Okul Şarkıları, Gazi Eğitim Enstitüsü Müzik Bölümü Yayınları No.1, Ankara.</p> <p>Larsen, L.R.(ed.). (1991). Arias for Baritones, G. Schirmer: New York.</p> <p>Larsen, L.R.(ed.). (1991). Arias for Bass, G. Schirmer: New York.</p> <p>Larsen, L.R.(ed.). (1991). Arias for Mezzo- Soprano, G. Schirmer: New York.</p> <p>Larsen, L.R.(ed.). (1991). Arias for Soprano, G. Schirmer: New York.</p> <p>Larsen, L.R.(ed.). (1991). Arias for Tenor, G. Schirmer: New York.</p> <p>Şimşek, G. (1997). Şan İçin Piyano Eşlikli Albüm, Ankara.</p> <p>Tuğcular, E. (2011). Şan İçin Piyano Eşlikli Türküler, Müzik Eğitimi Yayınları, Ankara.</p>
23	Assesment	

TERM LEARNING ACTIVITIES	NUMBER	WEIGHT
Midterm Exam	2	50.00
Quiz	0	0.00
Home work-project	0	0.00
Final Exam	1	50.00
Total	3	100.00
Contribution of Term (Year) Learning Activities to Success Grade		50.00
Contribution of Final Exam to Success Grade		50.00
Total		100.00
Measurement and Evaluation Techniques Used in the Course		
24	ECTS / WORK LOAD TABLE	

Activites	Number	Duration (hour)	Total Work Load (hour)
Theoretical	14	1.00	14.00
Practicals/Labs	0	0.00	0.00
Self study and preperation	14	3.00	42.00
Homeworks	14	2.00	28.00
Projects	0	0.00	0.00
Field Studies	0	0.00	0.00
Midterm exams	2	1.00	2.00
Others	3	1.00	3.00
Final Exams	1	1.00	1.00
Total Work Load			90.00
Total work load/ 30 hr			3.00
ECTS Credit of the Course			3.00

25	CONTRIBUTION OF LEARNING OUTCOMES TO PROGRAMME QUALIFICATIONS															
	PQ1	PQ2	PQ3	PQ4	PQ5	PQ6	PQ7	PQ8	PQ9	PQ10	PQ11	PQ12	PQ13	PQ14	PQ15	PQ16
ÖK1	5	0	0	0	0	0	0	0	0	0	5	0	0	0	0	0
ÖK2	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
ÖK3	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
ÖK4	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
ÖK5	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
ÖK6	5	0	1	1	0	3	0	1	0	0	0	0	0	0	0	0
ÖK7	5	0	1	1	0	4	0	1	0	0	0	0	0	0	0	0
ÖK8	5	0	1	1	0	4	0	1	0	0	0	0	0	0	0	0

ÖK9	5	0	1	1	0	4	0	1	0	0	0	0	0	0	0	0
ÖK10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
LO: Learning Objectives PQ: Program Qualifications																
Contribution Level:	1 very low		2 low		3 Medium		4 High		5 Very High							