

MAJOR INSTRUMENT TRAINING / PIANO V

1	Course Title:	MAJOR INSTRUMENT TRAINING / PIANO V
2	Course Code:	MUZ3305
3	Type of Course:	Compulsory
4	Level of Course:	First Cycle
5	Year of Study:	3
6	Semester:	5
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:	Öğr. Gör. M.ARDAN KANALICI
15	Course Lecturers:	Gitar-Öğr.Gör.Murat Cemil Öğr.Gör. V.Özgür.Sağlam Piyano-Prof. Şirin AKBULUT DEMİRCİ Prof. Dr. Hatice ONURAY EĞİLMEZ Dr. Öğr. Üyesi Mete SUNGURTEKİN Öğr. Gör.Dr. Nilüfer YILMAZ Öğr. Gör. Lale NECEF Öğr.Gör. Alpay GÜLDOĞAN Öğr.Gör. Ardan KANALICI Keman- Dr. Öğr. Üyesi Nesrin ÖZ Öğr. Gör. Özgür EĞİLMEZ Viyola-Öğr. Gör. Uğraş TORUN Kontrbas- Öğr.Gör.Dr.Nilüfer ÖZER Bağlama- Murat COŞKUN Klarinet- Tuna BOZKAYA Füt-Doç. Sezin Alıcı, Dr. Öğr. Gör. Üyesi Ajda Şenol Ses Eğitimi-Doç. Dr. Gülnihal GÜL, Öğr. Gör. Dr. Çiğdem YİĞİT, Öğr. Gör. Göknur YILDIZ Çello-Prof.Dr.Erol Demirbatır Öğr.Gör.Elhan Necef
16	Contact information of the Course Coordinator:	Öğr. Gör. Ardan Özarın KANALICI Bursa Uludağ Üniversitesi Eğitim Fakültesi Güzel Sanatlar Eğitimi Bölümü Müzik Eğitimi ABD – Görükle Kampüs/Nilüfer - BURSA ardan@uludag.edu.tr 02242940946
17	Website:	

<p>18</p>	<p>Objective of the Course:</p>	<p>18 Objective of the Course: 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 to the instrument includes specific literature.</p> <p>piano.Understanding works on Baroque and Classical ornaments and standard finger numbers to be used in these ornaments. To grasp the characteristics of the baroque bass pedal sight-reading the period piece suitable for the use of the middle pedal. To play the series and arpeggio exercises that improve technique, sight-reading and touch speed together with the end of the scale. To recognize the Turkish composers and to comprehend the chord finger number variability of the harmonic differences in the works written with the harmony of contemporary Turkish music.</p> <p>violin-Studies that develop techniques, knowledges and skills learned for a new position, permanent and transitive play in a new position, detache, apps for legato, staccato and martele mixed bow techs in the new position. Playing scales various toned with different bow techs including positions learned before, Playing national and universal works at suitable level that covers technical and musical experiences</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>doublebass-To consolidate the learned techniques, knowledge and skills with permanent and transitive work in new locations; 4. grasp notes of line do key; Mixed application of detache, legato, martele and staccato bow techniques in the new location; to make scale studies covering the learned locations; apply vibrato technique and portato spring technique; to interpret works suitable for national and universal level including technical and musical skills.</p> <p>baglama-To make students play “teke zortlatmasi” that belongs to Burdur and Isparta region,“teke zortlatmasi” form by using 9/16 rhythm model which is used for baglama education</p> <p>clarinet-The aim of this course is to acquire the elements of the clarinet, the basic knowledge and skills related to playing the clarinet, to take the proper position and proper position for playing the clarinet. To be able to perform basic clarinet techniques. To give examples from the works of Turkish and world composers suitable for their level. To give students the ability to perform activities in the field of music education with a clarinet instrument.</p> <p>flute-The aim of this course is to learn different tongue techniques, and sonata form; Sight reading exercises. Playing technical studies and scales with metronome with different speeds and articulations, intonation studies and applying these studies on pieces and etudes. Practicing Baroque and Romantic period pieces in accordance with the stylistic features</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> <p>cello-To reinforce the learned techniques, knowledge and skills with permanent and transitive work in a new location. Permanent and transitive play, drill, legato, martele and staccato bow in a new location to apply the techniques in the new position mixed, to play the sequences in different tones covering the learned positions with different bow techniques, suitable for the level covering the technical and musical skills vocalizing national and universal works.</p>
------------------	---------------------------------	---

19	Contribution of the Course to Professional Development:	Being able to use the major instrument effectively in the field of teaching profession.	
20	Learning Outcomes:		
		1	<p>guitar-To be able to sing apoyando, tirando, arpeggio, bare, legato (protractor-stroke) and decoration (multiplication, apogiature, mordant, grupetto), glycando techniques, appropriate etudes and musical pieces including these techniques</p> <p>piano-Ability to play with four octave scales in 4 and 5 flatted keys, arpeggios, octave chord inversions, cadences at the end of each scale, which improve technique, sight-reading and agility. To be able to play contrary chromatic scale (D note).</p> <p>violin-Be able to play notes and sounds on all strings in the second position clearly and correctly</p> <p>viola- Students will be able to comprehend the second position.</p> <p>double bass-Identifying the notes and sounds in 5. position</p> <p>baglama-To be able to play baglama by using correct technique</p> <p>clarinet-At the end of the course, the student; develops the techniques he learned and recognizes new clarinet works</p> <p>flute-Being able to play two octave B Major, g#minor, Db Major and bb (b flat) minor scales, arpeggios and similar technical exercises</p> <p>voice-Applying the right breathing technique in short and long exercises.</p> <p>cello-At the end of this course students will: identify "pouce" position for violoncello</p>
		2	<p>guitar-Pizzicato, tremolo, and golpe rasquado to playing techniques</p> <p>piano-To be able to perform Baroque period, 2 or 3 voice polyphonic styles and features</p> <p>violin-Be able to play two octave scale n the second position</p> <p>viola-Students will be able to play transitively between the first and second positions.</p> <p>doublebass-Identifying the notes and sounds in 6. position</p> <p>baglama-To comprehend the necessary basic information about baglama.To comprehend the necessary basic information about baglama.To comprehend the necessary basic information about baglama.</p> <p>clarinet-He improves and personalizes his tone,sound.</p> <p>flute-Performs a piece in the sonata form which is in accord with his/her level.</p> <p>voice-Using the right breathing technique and voice technique.</p> <p>cello-Be able to perform transitive studies between "pouce" and other positions</p>

	3	<p>guitar-To be able to perform Renaissance, Baroque Classical, sRomantic Contemporary period Works piano-To be able to play large-form works containing Classical Period styles and features.</p> <p>violin-Be able to play etude samples transitive between first and second positions</p> <p>viola-Students will be able to play Fa Major scale with different bows in 2 octaves in the first and second positions</p> <p>double bass-Comprehending the tenor clef notes baglama-To comprehend the necessary technical information about baglama</p> <p>clarinet-Performs scales, arpeggio and interval works in new tones in different techniques.</p> <p>flute-To be able to perform the baroque period piece in accordance with the stylistic features.</p> <p>voice-Singing the studied works of art with the right intonation.</p> <p>cello-Be able to play the violoncello reading the C clef</p>
	4	<p>guitar-Ability to play three octave single sound scales</p> <p>piano-To be able to play studies that contain mixed techniques and ornaments suitable for their level.</p> <p>violin-Be able to apply bow techs learned to etudes and work samples at appropriate level reached</p> <p>viola-Students will be able to play Mi Bemolle Major scale with different bows in 2 octaves in the first and second positions.</p> <p>double bass-Recognizing the period features of the sonata form and work that is played.</p> <p>baglama-To comprehend the different rhythm forms</p> <p>clarinet-Knows and performs clarinet concertinos. flute-Performs etudes in accord with his/her level. voice-Using the acquired skills of creating a sound in national and universal tunes.</p> <p>cello-Be able to identify ornaments such as acciacatura, mordant, trille and play in the right way</p>
	5	<p>guitar-To be able to perform technical studies</p> <p>piano-To recognitionTurkish composers and be able to comprehend contemporary Turkish Music Harmony and the chord finger number variability of harmonic differences in works written in Turkish music harmony.</p> <p>violin- Be able to gain skills ornamental play in violin viola-Students will be able to play Do Minor scale with different bows in the first and second positions. double bass-Applying the main rules of the vibrato technique.</p> <p>baglama-To gain the right sitting and clutching ability for baglama</p> <p>clarinet-Improves his technique with musical studies and exercises.</p> <p>flute-Presents his/her stage performance by participating in class concerts.</p> <p>voice-Developing a musical repertoire which is in accord with the level.</p> <p>cello-Be able to play a piece in the “Baroque sonate” form appropriate to his level</p>

	6	<p>guitar-To be able to recognize and play different types of music arranged for the guitar..</p> <p>piano-To be able to decipher the period works suitable for the use of the middle pedal in order to grasp the characteristics of the baroque period bass pedal.</p> <p>viola-Students will be able to play the first, second, and third positions, and make transitions.</p> <p>double bass-Using the portato bowing technique in scales and etudes</p> <p>baglama-To comprehend total and half sounds clarinet-Improves intonation skills.</p> <p>flute-Providing acceleration in finger technique.</p> <p>voice-Singing the studied work with piano accompaniment.</p> <p>cello-Be able to perform the expression and speed terms correctly</p>
	7	<p>guitar-Duete and edit different parts of positions</p> <p>piano-To be able to understand works on Baroque and Classical period ornaments and standard finger numbers to be used in these ornaments.</p> <p>viola-Students will be able to practice scales transitively in the first, second, and third transitions</p> <p>double bass-2 octave F major,F minör, G major and playing scale and arpeggio in G minor tones. baglama-To comprehend different positions</p> <p>clarinet-Performs and interprets clarinet works in different forms.</p> <p>flute-Uses musical items such as vibrato and articulation comfortably in pieces and etudes he/she works on.</p> <p>voice-Singing the studied work according to the features of the period and style.</p> <p>cello-Be able to perform "Spiccato" bow technique</p>
	8	<p>guitar-To be able to increase individual technical and musical development</p> <p>viola- Students will be able to recognize and perform ornaments such as acciaccature, mordent, trill, etc.</p> <p>doublebass-Ability to play etudes and works with transitions between 1st and 6th positions</p> <p>baglama-To comprehend the properties of baglama and other instruments which belongs to baglama family. clarinet-Performs etudes and musical studies suitable for his level</p> <p>flute-To be able to make activities by playing the flute in the field of music education</p> <p>voice-Singing songs in events and concerts. cello-Identify "Vibrato" technique</p>
	9	<p>guitar-Concerts and events to create playlists request</p> <p>viola-Students will be able to practise expression and tempo marks properly.</p> <p>baglama-To be able to practice right positions and presses between La-re and la-mi sounds</p> <p>clarinet-mproves sight-readings skills.</p> <p>voice-Exercise consisting of accelite and being able to sing the works of art.</p> <p>cello- Be able to play E flat major</p>
	10	<p>viola-Students will be able to comprehend "Vibrato" technique.</p> <p>clarinet-Can perform activities in the field of music education with clarinet instrument</p> <p>cello- Be able to play in C minor</p>
21	Course Content:	
	Course Content:	
Week	Theoretical	Practice

<p>1</p>	<p>guitar-Students and course content, evaluation of study methods and describes the target behaviors piano-Remembering the scales, studies and works learned in the previous semester. The scale of A flat major and F minor keys, cadences, arpeggios and octave chord inversions. violin-Theoretical knowledges and studies in the second positions viola-General revision of subjects studied in the previous semester double bass-The 5. position information baglama-“Derenin Başındayım” folk song in 9/16 rhythm model. clarinet-Clarinet Care: Curtain and chamois care of clarinet flute-Sonority practices. M. Moyses La Sonarite. voice-Quintet, sextet arpeggio and sequential staccato-legato exercises. cello-General Revision of the subjects covered in the previous semester</p>	
<p>2</p>	<p>guitar-Pizzicato, tremolo, and golpe rasquado techniques. piano-A flat major key of scales, arpeggio and chord inversions and cadence. Sight-reading the first Etude and ornaments. violin-C major scale studies in the second positions with detache and legato bow techs. viola-Exercises on the second position double bass-The 6. position information baglama-“Yayla Yollarında” folk song in 9/16 rhythm model. clarinet-Tone and sound exercises flute-Sonority exercises. One octave scale exercises. Choosing the repertoire during the semester. voice-Quintet, sextet arpeggio and sequential staccato-legato exercises. cello-Pouce position I Exercises in pouce position</p>	

<p>3</p>	<p>guitar-the three-octave voice scale, studies of single and double. piano-A flat major key scales, cadence, arpeggios and chord inversions. Performing the first study by considering its technical features. Baroque period music features and ornaments. violin-Two octave B flat major scale studies and etudes in the second position viola-Transitions from the first to second position, and its practice double bass-2 octave F major scale and arpeggio information in F minor tones baglama-Dımıdan” folk song in 9/16 rhythm model clarinet-Respiratory development, Improving intonation in high octave sounds. flude-Scale exercises. Practicing the selected etudes with different flute techniques. Baroque period flute music. Sight reading studies in the form of a Baroque sonata. voice-Quinary, senary arpeggio and musical octave staccato- legato exercises and model works. cello-C clef</p>	
<p>4</p>	<p>guitar-Renaissance period works . piano-F minor key scale, cadence, arpeggio and chord inversions. Polyphonic work sight-reading and ornaments. violin-Etude studies different toned in the second position viola- Fa Major Scale - Transition from the first to second position double bass-Information about transitive etude between the 1.and 6. positions baglama-“Pazarda Bal Var Gelinim” folk song in 9/16 rhythm model clarinet-Studying scales in Mi flat Major, Do Minor and Mi Major tones. flute-Scale study. Practcing the selected etudes involving sixteenth notes. Style features of the Baroque period. voice-Octave, made up of 9, made up of 12 arpeggio and sequential staccato -legato exercises and model works of art. cello-Ornaments Identifying ornaments such as acciacctura, mordant, trille and play in the right way</p>	

<p>5</p>	<p>guitar-terms of musical expression to determine the parts that were not written. piano-F minor key scale, cadence, arpeggio and chord inversions. Voiceover and sight-reading period works suitable for the use of middle pedals considering the features of the baroque period. violin-Etude studies transitive between first and second positions viola-Mi Bemol Scale - Transition from the first to second position double bass-According to the level of etudes baglama-"Dirmilcik'ten Gider Yaylanın Yolu" folk song in rhythm model clarinet-Arpeggio and interval exercises Mi flat Major, Do Minor and Mi Major tones. flute-Studying basic flute techniques through scales and etudes. Practicing the selected pieces with features of the period (Baroque period). voice-Articulation in voice training. cello-Pieces from Baroque period</p>	
<p>6</p>	<p>guitar-Basic ornament.(The Trill,the mordent) Work on chord connections. piano-D flat major key scale, cadence, arpeggio and chord inversions. Classical period music features. violin-Etude and work studies including positions learned before viola-Do Minor Scale - Transition from the first to second position double bass- According to the level of etudes. 2 octave G major scale and arpeggio information in G minor tones baglama-Goca Çamın Gürlemesi Dal İlen" folk song in 9/16 rhythm model clarinet-Study musical exercises and etudes in Mi flat Major, Do Minor and Mi Major tones. flute-Scale studies with different articulations. Articulation studies (staccato, single-tonquing, and double-tonguing) through selected etudes and piece. voice-Sound production with the right intonation, the strengthening of the sound in the resonance areas. cello-Expression and speed terms II</p>	

7	<p>guitar-Classical Period guitar Works piano-Scale of B flat minor key, cadence, arpeggio and chord inversions. Performing the classical period work by paying attention to its nuances according to the form and period features.</p> <p>violin-Etude studies with different ritm and bow techs</p> <p>viola-Transitions among the first, second, and third positions</p> <p>double bass-Features of the sonata form, attainment of information about the period of the work and its composer. Selection of the work.</p> <p>baglama-“Dere Geliyor” folk song in rhythm model.</p> <p>clarinet-Sight-reading duets in Mi flat Major, Do Minor and Mi Major tones.</p> <p>flute-2 octave scale exercises, practicing the flute techniques in the selected etudes, practicing the selected/compulsory pieces.</p> <p>voice-Sound production with the right intonation, the strengthening of the sound in the resonance areas.</p> <p>cello-Spiccato Technique</p>	
8	<p>guitar-Tremolo technique</p> <p>piano-Scale of B flat minor key, cadence, arpeggio and chord inversions. Performing the classical period work by paying attention to its nuances according to the form and period features.</p> <p>violin-Ornamental play (Tril, hit, mordan etc.)</p> <p>viola-Position reinforcement studies in different tones, rhythm and techniques</p> <p>double bass-Sonata form work</p> <p>baglama-Zeybek Style</p> <p>clarinet-Examining Clarinet Concertino, chosing a concerto in suitable level.</p> <p>flute-Scale exercises with various articulations, practicing the techniques in the selected etude (staccato, legato, arpeggio, and intervals). Praciticing Romantic period selected piece.</p> <p>voice-Staccato and legato exercises that assist register transitions and model works of art.</p> <p>cello-General Evaluation</p>	
9	<p>guitar--Romantic Period guitar Works piano-Contrary chromatic scale (D note). Sight-reading the work of Contemporary Turkish Music.</p> <p>violin-Simple tril studies</p> <p>viola-Practice on scales - Transitions among the first, second, and third positions</p> <p>double bass-Sonata form work</p> <p>baglama-Eskişehir Zeibek”</p> <p>,clarinet-Interpreting clarinet concertino.</p> <p>flute-The factors to be considered in the stage performance and studies for the performing of the piece on the stage. Preparation for class concerts.</p> <p>voice-Exercises supporting accelite studies and model works of art.</p> <p>cello-Vibrato Technique I</p> <p>Exercises to develop Vibrato Technique</p>	

<p>10</p>	<p>guitar-Interpretation of the works according to the period composer and style features. piano-Contrary chromatic scale (D note). Performing Contemporary Turkish Music by paying attention to its period features, nuances and harmonic structure violin-Staccato etude samples viola-Types and Practice of Ornaments double bass-Portato spring technique knowledge baglama-Kozak Zeibek clarinet-Interpreting clarinet concertino. flute-Providing acceleration in finger techniques studies (Trewor Wye – Volume 2- (Technique) –Machiavellian Exercises- I) voice-Period and style features in vocalized works of art. cello-E flat Major Tonality Exercises in E flat Major</p>	
<p>11</p>	<p>guitar-Contemporary Period guitar Works piano-Contrary chromatic scale (A flat note). Sight-reading Etudes and work studies with bow techs learned before second study. violin-Etudes and work studies with bow techs learned before viola-Expression and tempo marks double bass-Vibrato technique information baglama-Kadioğlu Zeibek clarinet-Mi Flat Major, Do minor and Mi Major scales, accelerating arpeggios and intervals, exercises with metronome. flute-Practicing scales with various articulations, practicing the selected etude involving various rhythmic patterns and flute techniques. Performing the selected Romantic period pieces belonging to the periods style. voice-Period and style features in vocalized works of art. cello-C Minor Tonality Exercises in C Minor</p>	
<p>12</p>	<p>guitar-Study of the compulsory work of the period. Analysis of the work in terms of technique and expression piano-Repetition of scales, cadences, arpeggios, octave chord inversions and contrary chromatic scales in all keys learned. Performing the second study by paying attention to its technical features. violin-Arpeggio and etude studies in major and minor tone viola-Study on "Vibrato" technique double bass-Practised etudes and vocalising in a musical way, the work which is in accord with its technique and period baglama-Kocaaarp diversification clarinet-Chromatic studies at all intervals. flute-Practicing B Major, g#minor, Db Major and bb (b flat) minor (with various articulations, scales, arpeggios, chromatical scales, triads etc.) within the compass of the instrument. voice-Technical and musical analysis in works of art. cello-Technical and musical problems and solutions</p>	

<p>13</p>	<p>guitar-Examining the form and musical aspects of the works on the techniques studied. piano-Repetition of scales, cadences, arpeggios, octave chord inversions and contrary chromatic scale in all keys learned. Reinforcement of the second study and Contemporary Turkish work. violin-Ornamental and melodic play apps viola-Double court and playing scale doublebass-Practised etudes and vocalising in a musical way, the work which is in accord with its technique and period baglama-“Yağcılar Zeibek” clarinet-Examining, working, interpreting solo clarinet works in small forms. flute-Stylistic and periodic features of the etude and piece to be performed in the exam voice-Technical and musical analysis in works of art. cello-General Evaluation</p>	
<p>14</p>	<p>guitar-Musical and solution of technical problems and the general again. piano-Repetition of scales, cadences, arpeggios, octave chord inversions and contrary chromatic scale in all keys learned. Reinforcing the works and studies studied during the period in line with their technical and musical features. violin-Etude and work studies viola-Playing with accompaniment double bass-Preparation for the end of mid-year exam. baglama-Al Yazma “ and “Kerimoğlu Zeibek clarinet-Performing exam scales, etudes and works at the speed. flute-Performing the scales, studies and works to be played in the exam in an appropriate speed voice-Corpetition. cello-General revision and preparation for the final</p>	
<p>22</p>	<p>Textbooks, References and/or Other Materials:</p>	<p>gitar-1- AGUADO.Metodo de Guitarra 2-AYDINTAN,Ziya.Gitar Metodu II Evrensel Müzikeyi, 1999 3- GÖTZE,Walter Leichtes Gitarrenspiel 4- KÜÇÜKAY,Bekir. Gitar Eğitimi III,IV KESİKLİ,Melih SÖKMEN,Erdem İ.Ü.Konservatuarı 5- NOAD,Frederic.Solo Guitar Playing II Omnibus Press 1976, 6- L1982 7- MİLLS,John . Gitar Metodu , Alkım Yayınevi 8- The guitar Music of Spain Volume a Guitara Enchantee , Doberman Yppan piano-BACH, J.S., İki Sesli Envansiyonlar, Işık Yayınevi, Bakü 1981 BACH, J.S., Üç Sesli Envansiyonlar, Işık Yayınevi, Bakü 1981 BACH, J.S. Das Wohltemperierte Klavier I, Breitkopf, Wiesbaden, EB 2374 BACH, J.S., Das Wohltemperierte Klavier II, Breitkopf, Wiesbaden, EB 2375 BEETHOVEN, L., Piano Sonatas I, EMB, Budapeşt, Z 40086, 1981 BERTINI, H., 24 Etüden op.32, Peters, Leipzig BURGMÜLLER, FRED., Etüden für Pianoforte op. 105, Peters, Leipzig CHOPIN, F., Valsler, MCMXLIX, Polonya 1984 CHOPIN, F., Noktürnler, Muziçna Ukraina, Kiyev 1985 CZERNY, K., 40 Etüd op. 299, Ricordi, E.R. 2733 CRAMER, İ., Etüdler I-II, Muzika, Moskova 1965 ERKİN, U.C., Duyuşlar, Ankara 1937 ERKİN, U. C., Beş</p>

Damla, Copyright by Author 1931 GRIEG, E., Seçilmiş Eserler, Müzik, Leningrad 1977 GRANADOS, E., Espanyol dansları, Müzik, Moskova 1975 HAENDEL, G. F., Utwory Wybrane, Polskie Wydawnictwo Muzyczne, Polonya HAENDEL, G. F., Seçilmiş Eserler, WMP No 4651, Polonya HAYDN, J., Seçilmiş Sonatlar, Müzik, Moskova HELLER, S., 25 Melodische Etüden op. 45, Peters, Leipzig PROKOFIEV, S., Romeo ile Gulletta- 10 Parça, Müzik, Moskova 1962 RAHMANİNOV, S., 24 Prelüd, Müzik 1946 SAYGUN, A., Anadolu'dan, Peer Musikverlag, Berlin. SUN, M., Çocuk Parçaları, Devlet Konservatuvarı Yayınları, Ankara 1968 TCHAIKOVSKY, P., Mevsimler, Müziğe Kiev 1972.

violin-Günay Edip/Uçan Ali, Çevreden Evrene Keman Eğitimi 1 Dağarcık Yayınları 1980

- Can Ömer, Keman Eğitimi I, Agraf, Ankara, 2000.

- Crickboom Mathieu, Violinschule il Violino I, II, Brüssel-Schott, Frieses 1929.

-Auer Leopold, Graded Course of Violin Playing Book 1-2

-Cohen Eta, Violin Method, Book 1-2

viola-Ö.Can- Viyola Eğitimi-III-IV 2. A.Seybold Viola Schule, 3. A.Tanrıverdi- Viyola Eğitimi-III 4. B.Volmer-Viola Study 5. Suzuki-Viola Book-III-IV-V

double bass-E.Nanny Band I, Storch& Hrabe 57 Studies for String Bass, J. Hrabe- 86 Studies for Contrabass, F. Simandl- 30 Etudes fort he Double Bass, literary works of the double bass..

baglama-ALİM Yaşar Kemal- Aydın Atalay "Bağlama Metodu 1" , Aktüel Editions, 2004, İstanbul

ALTUĞ, Nevzat, Teknik Bağlama Eğitimi ve Usuller, Anadolu Matbaacılık, İzmir, 1999

TURHAN, Salih, Türk Halk Musikisinde Çeşitli Görüşler, Kültür Bakanlığı Editions, Ankara, 1992

ÖZGÜL, Mustafa, TURHAN, Salih, DÖKMETAŞ, Kubilay, Notalarıyla Uzun Havalarımız, Kültür Bakanlığı Editions, Ankara, 1996

TAPTİK, Güray, Notaları ve Tavrıları ile Türküler, Çaba Edition, Ankara, 1972

SARISÖZEN, Muzaffer, Türk Halk Müziğinde Usuller, Mifad Editions, Ankara, 1970

YENER, Sabri, Bağlama Öğretim Metodu, Erhan Ofset Matbaacılık, Trabzon, 1991

PARLAK, Erol, Şelpe Tekniği Metodu, Ekin Editions, İstanbul, 2001

BİRDOĞAN, Nejat, Notalarıyla Türkülerimiz, Özgür Edition, İstanbul, 1988

TURAN, Bahattin, Notalarıyla Samahlarımız, Ekol Editions, İzmir, 2000

clarinet-David Pino "The Clarinet and Clarinet Playing" Aurello Magnani "Methode Complete de Clarinette"

C. Baerman "Complete Method for Clarinet"

H. Klose "Klarnet Metodu Vol. II"

flute-The Complete Flute Scale Book, Boosey & Hawkes. M. Moyse – La Sonarite (15-17).

Trewor Wye – Volume 2- (Teknik) – sf. 68-70.

Machiavellian Exercises- I

J. Andersen Op. 15 No-9

Köhler 25 Romantik Etütler – No.6-14 Bach Sonata- Sol Minör BWV.1020

Wilhelm Popp: Russisches Zigeunerlied op. 462

voice-Davran, K., Öztürk, F.G. (2009). Şan İçin Piyano Eşlikli Şarkılar I(1.b), Müzik Eğitimi Yayınları, Ankara.

		<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>Tuçcular, E. (2011). Şan İçin Piyano Eşlikli Türküler, Müzik Eğitimi Yayınları, Ankara.</p> <p>cello-S.Lee Etütler, J.Dotzauer Band II Etütler, Kummer 10 Melodiche Etuden. Cello works of literature</p>
--	--	---

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	Student performance is evaluated with the instrument evaluation form (grading scale) by the instructor in the midterm exam, and is evaluated by the commission members with the same form at the end of the semester.	
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	5.00	70.00
Homeworks	0	0.00	0.00
Projects	0	0.00	0.00
Field Studies	0	0.00	0.00
Midterm exams	1	1.00	1.00
Others	0	0.00	0.00
Final Exams	1	1.00	1.00
Total Work Load			86.00
Total work load/ 30 hr			2.87
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	5	1	1	1	1	1	3	3	1	1	1	1	1	1	1
ÖK2	5	5	2	4	1	1	1	2	4	4	1	3	1	1	1	1
ÖK3	5	5	4	4	1	1	2	4	4	1	3	1	1	1	1	1
ÖK4	5	5	5	5	1	1	5	4	4	1	1	1	1	1	1	1
ÖK5	5	5	4	4	1	1	5	4	5	1	2	1	1	1	1	1
ÖK6	5	5	5	5	1	1	2	2	3	3	1	1	1	1	1	1
ÖK7	5	5	2	3	1	1	5	3	5	2	1	1	1	1	1	1
ÖK8	5	5	2	3	1	1	3	4	4	1	3	1	1	1	1	1
ÖK9	5	5	5	5	1	1	1	5	5	2	3	2	1	1	1	1
ÖK10	5	5	5	5	1	1	1	5	5	2	3	2	1	1	1	1
LO: Learning Objectives PQ: Program Qualifications																
Contribution Level:	1 very low			2 low			3 Medium			4 High			5 Very High			