

MAJOR INSTRUMENT TRAINING IV

1	Course Title:	MAJOR INSTRUMENT TRAINING IV
2	Course Code:	MUZ2306
3	Type of Course:	Compulsory
4	Level of Course:	First Cycle
5	Year of Study:	2
6	Semester:	4
7	ECTS Credits Allocated:	2.00
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. NİLÜFER ÖZER
15	Course Lecturers:	Prof. Şirin Akbulut Demirci (piyano) Doç Dr. Hatice Onuray Eğilmez (piyano) Dr. Öğrt. Üyesi K. Mete Sungurtekin (piyano) Dr. Öğr. Üyesi Nesrin Biber Öz (keman) Öğr. Gör. Nilüfer Özer (piyano) Öğr. Gör. Lale Necef (piyano) Öğr. Gör. Alpay Göldoğan (piyano) Öğr. Gör. Ardan Özarın (piyano) Öğr. Gör. Özgür Eğilmez (keman) Öğr. Gör. Yusuf Hasonov (viyola) Doç Dr. Erol Demirbatır (çello) Öğr. Gör. Elhan Necef (çello) Öğr. Gör. Nilüfer Özer (kontrabas) Öğr. Gör. Murat Cemil (gitar) Öğr. Gör. Veysel Özgür Sağlam (gitar) Doç Sezin Alıcı (flüt) Doç. Dr. Ajda Şenol Sakin (flüt) Öğr. Gör. Dr. Zehra Ezgi Kara (flüt) Tuna Bozkaya (klarinet) Dr. Öğrt. Üyesi M. Aydın Atalay (bağlama) Doç Dr. Gülnihal Gül (şan) Öğr. Gör. Dr. Çiğdem Yiğit (şan) Öğr. Gör. Z. Gökür Yıldız (şan)
16	Contact information of the Course Coordinator:	Öğr. Gör. Dr. Zehra Ezgi Kara ezgikara@uludag.edu.tr
17	Website:	

18	Objective of the Course:	<p>Piano:To reinforce the basic skills and techniques learned on the piano by analysing the Baroque, Classical, Romantic and Contemporary period works according to the period characteristics. Sight reading the pieces especially on classical period works suitable for left pedal use and perceive and apply the mechanical differences of the left pedal between the console piano and grand piano. Understanding the concept of tonality along with appropriate etudes and pieces to improve sight reading in piano playing.</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: Reinforcing the skills learned in the location, permanent and transitive in the new location to be learned studies, martele and staccato bow techniques. Permanent and transitive playback in different locations, to apply the learned techniques in the new position, martele and staccato spring techniques, four The string works in different tones covering the wire are suitable for the level covering the technical and musical skills. vocalizing national and universal works.</p> <p>Double Bass:To consolidate the skills learned in positions 1 and 2; to make permanent and transitive work in the new location; To learn martele and staccato bow techniques, to study permanently and transiently in different positions; To be able to perform series studies by applying mixed spring uses that cover four strings; to apply the</p>		
Activites		Number	Duration (hour)	Total Work Load (hour)
Theoretical		individual in accordance with examples of Turkish and world composers and school music education. instrument-specific	14	14.00
Practicals/Labs		0	0.00	0.00
Self study and preperation		Flute:The aim of this course is to learn the basic techniques and	14	28.00
Homeworks		0	0.00	0.00
Projects		with the terms of music. Performing romantic and contemporary pieces by using the proper ornaments and Dynamics, obtaining	0	0.00
Field Studies		0	0.00	0.00
Midterm exams		history.	1	8.00
Others		0	0.00	0.00
Final Exams		clarinet, the basic knowledge and skills related to playing the clarinet, to take the proper position and proper position for playing	1	10.00
Total Work Load				60.00
Total work load/ 30 hr		examples from the works of Turkish and world composers suitable for their level. To give students the ability to perform activities in the		2.00
ECTS Credit of the Course				2.00
		<p>Bağlama: To make students comprehend the some informations about like introduction of zeibek form with studies by using basic,combined and complex tempos of baglama education.</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:	Being able to use the major instrument effectively in the field of teaching profession.		
20	Learning Outcomes:			

	1	<p>Piano: Able to play parallel scales, arpeggios, broken chords, chord inversions, cadences, of the keys with 3 and 4 sharps.</p> <p>Viola: 3rd position. Able to play in 3rd position.</p> <p>Cello: At the end of this course students will: Identify 5th position for violoncello Be able to play in the 5th position</p> <p>Double Bass: Identifying the notes and sounds in 3. position</p> <p>Guitar: Develop the technique of guitar, learn guitar music to express line.</p> <p>Flute: Plays two octave E major, Ab Major and f minor, c# minor scales, arpeggios and technical exercises.</p> <p>Clarinet: At the end of the course, the student; develops the techniques he learned and recognizes new clarinet works.</p> <p>Bağlama: To be able to play bağlama by using correct techniques.</p> <p>Voice: Applying the right breathing technique in short and long exercises.</p>
	2	<p>Piano: Able to understand the concept of tonality by performing appropriate etudes and pieces to develop sight reading in piano.</p> <p>Viola: Able to play exercises in 1st and 3rd position</p> <p>Cello: Be able to perform 1st, 4th, 3rd, 2nd and 5th position transitive studies</p> <p>Double Bass: 1 octave D major and playing scale and arpeggio in D minor tones.</p> <p>Guitar: To be able to recognize and listen to different playing styles (Flamenco, Latin, etc.)</p> <p>Flute: To be able to apply double-tonguing and triple tonguing in pieces and studies.</p> <p>Clarinet: He improves and personalizes his tone, sound.</p> <p>Bağlama: To comprehend the necessary basic information about bağlama.</p> <p>Voice: Using the right breathing technique and voice technique.</p>

	3	<p>Piano: Able to perform polyphonic works according to the period features.</p> <p>Viola: Able to play exercises that develops the technique and improves the coordination of left and right hand.</p> <p>Cello: Develop bow techniques such as Detache, legato, staccato and martele</p> <p>Double Bass: To understand the technique of martele and staccato.</p> <p>Guitar: Strokes up and down and rasguado. To be able to apply the technique learned with speed terms and nuances.</p> <p>Flute: To be able to perform a piece in the theme and variation form which is in accord with his/her level.</p> <p>Clarinet: Performs scales, arpeggio and interval works in new tones in different techniques.</p> <p>Bağlama: To comprehend the necessary technical information about bağlama</p> <p>Voice: Singing the studied work with the correct articulation.</p>
	4	<p>Piano: Able to apply the forms of the classical period by comprehending.</p> <p>Viola: Able to play 2 octaves G Major scale in 1st and 3rd position by different bow types.</p> <p>Cello: Be able to do exercises to develop right and left hand techniques and improve coordination</p> <p>Double Bass: Identifying the notes and sounds in 4. position</p> <p>Guitar: Multiplication and use apogiatür techniques.</p> <p>Flute: Enhances his/her accelerando by doing exercises thorough the selected etudes and speeding up the finger technique.</p> <p>Clarinet: Knows and performs clarinet sonatas.</p> <p>Bağlama: To comprehend the different rhythm forms.</p> <p>Voice: Using the learned skills about forming sounds in national and universal tunes.</p>

	5	<p>Piano: Able to perform the romantic period work by considering the elements of musical expression.</p> <p>Viola: Able to play 2 octaves E Flat Major scale in 1'st and 3'rd position by different bow types.</p> <p>Cello: Be able to get flageolet sound with violoncello</p> <p>Double Bass: 1 octave E flat major, A flat major and playing scale and arpeggio in B flat major tones.</p> <p>Guitar: Transfers between the finger and three-octave range, playability Positions.</p> <p>Flute: Develops his/her stage performance by participating in class concerts.</p> <p>Clarinet: Improves his technique with musical studies and exercises.</p> <p>Bağlama: To gain the right sitting and clutching ability for bağlama.</p> <p>Voice: Developing musical repertoire which is in accord with the level.</p>
	6	<p>Piano: Able to comprehend polyphonic Turkish music features.</p> <p>Viola: Able to play by Martele technique.</p> <p>Cello: Be able to define B flat major Be able to play B flat major</p> <p>Double Bass: 2 octave E major and playing scale and arpeggio in M minor tones.</p> <p>Guitar: Being able to apply arpeggio and different playing styles to the campanella</p> <p>Flute: Attains the skill of pianissimo playing in the third octave notes.</p> <p>Clarinet: Improves sight-reading skills.</p> <p>Bağlama: To comprehend total and half sounds</p> <p>Voice: Singing the studied work with piano accompaniment.</p>
	7	<p>Piano: Able to comprehend the use of the pedal.</p> <p>Viola: Able to play and reinforce Detache, Legato, Martele Staccato techniques by playing scales</p> <p>Cello: Be able to define G minor Be able to play G minor</p> <p>Double Bass: In 4. position, playability the etudes and pieces.</p> <p>Guitar: Ability to play natural and artificial harmonics</p> <p>Flute: Being able to play vibrato in the high register.</p> <p>Clarinet: Performs and interprets clarinet works in small form.</p> <p>Bağlama: To comprehend different positions.</p> <p>Voice: Singing the studied work according to the features of the period and style.</p>

	8	<p>Piano:Able to gain accompaniment skill in piano.</p> <p>Viola:Able to reinforce Detache, Legato, Martele Staccato techniques by playing etudes.</p> <p>Cello: Be able to define A major Be able to play A major</p> <p>Double Bass:Applying different movement and dynamics</p> <p>Guitar:Ability to play double and two octave scales.</p> <p>Flute:To be able to make activities by playing the flute in the field of music education</p> <p>Clarinet: Performs etudes and musical studies suitable for his level</p> <p>Bağlama: To comprehend the properties of baglama and other instruments which belongs to baglama family.</p> <p>Voice:Singing songs in events and concerts.</p>
	9	<p>Viola:Able to play the piece of Baroque period</p> <p>Cello: Be able to define F sharp minor Be able to play F sharp minor</p> <p>Guitar:To be able to recognize and play notes in various positions.</p> <p>Clarinet:He does sight-readings in different forms.</p> <p>Bağlama: To be able to practice right positions and presses between La-re and la-mi sounds</p>
	10	<p>Viola:To be able to perform the etudes and pieces in a musical manner according to the technique.</p> <p>Cello: Be able to play pieces and etudes studied before musically and appropriate to the technique.</p> <p>Guitar:Bare and pivot to apply the technique of</p> <p>Clarinet:Can perform activities in the field of music education with clarinet instrument.</p>
21	Course Content:	
	Course Content:	
Week	Theoretical	Practice

1	<p>Piano:Reviewing the technical studies learned in the previous semester and planning the semester's repertoire.</p> <p>Viola:General review of topics learned in the previous semester.</p> <p>Cello: General Revision of the subjects covered in the previous semester</p> <p>Double Bass: The 3. position information</p> <p>Guitar:Review of studies in the last term, and you will be informed about the work of the new term.</p> <p>Flute:Sonority exercises M. Moyse La Sonarite.</p> <p>Clarinet:Clarinet Care: Curtain and chamois care of clarinet.</p> <p>Bağlama: Octave si-bemol's place on bağlama</p> <p>Voice:Quintet, sextet arpeggio and sequential staccato-legato exercises.</p>	
2	<p>Piano:A Major parallel scales, arpeggios, broken chords, cadences and chord inversions. Sight reading the technical etude and reinforcing the concept of tonality.</p> <p>Viola:3'rd position and its applications.</p> <p>Cello: 5th position Playing in the 5th position</p> <p>Double Bass:Change in the position</p> <p>Guitar:Wean the work, legato, staccato, and until the bonds Portato</p> <p>Flute:Sonority exercises. (Trewor Wye – Volume 1- (Tone). One octave scale exercises. Determining the repertoire during the semester.</p> <p>Clarinet:Tone and sound exercises.</p> <p>Bağlama: Kırşehir Style</p> <p>Voice:Quintet, sextet arpeggio and sequential staccato-legato exercises.</p>	

3	<p>Piano:A Major parallel scale, arpeggios, broken chords, cadence and chord inversions. Performing the technical etude paying attention on its technical features.</p> <p>Viola:Exercises (1- 3 position)</p> <p>Cello: Exercises with transitional position Double Bass:1 octave D major scale and arpeggio information in D minor tones.</p> <p>Guitar:Finger on the left hand and right hand coordination activities.</p> <p>Flute:Scale study. Study the selected melodic etude with different flute techniques. Romantic period flute music.</p> <p>Clarinet:Respiratory development, Improving intonation in high octave sounds.</p> <p>Bağlama: Octave re sound's place on bağlama</p> <p>Voice:Quinary, senary arpeggio and musical octave staccato- legato exercises and model works.</p>	
4	<p>Piano:F # Minor parallel scale, arpeggios, broken chords, cadence and chord inversions. Sight reading and analysing polyphonic piece.</p> <p>Viola:G Major scale (1-3 position)</p> <p>Cello: B flat major tonality Exercises in B flat major</p> <p>Double Bass:Information about transitive etude between the 1.and 3. positions</p> <p>Guitar:The right hand trills (trill Harpsichord).</p> <p>Flute:Performing the selected piece in line with the romantic period stylistic features.</p> <p>Clarinet:Studying scales in Si Major, La Major and Fa sharp Major tones.</p> <p>Bağlama: Kayseri Style</p> <p>Voice:Octave, made up of 9, made up of 12 arpeggio and sequential staccato -legato exercises and model works of art.</p>	

5	<p>Piano:F # Minor parallel scale, arpeggios, broken chords, cadence and chord inversions. Practicing the polyphonic piece according to the characteristics of the period.</p> <p>Viola:Exercises of Bow technique in G Major (1-3 position)</p> <p>Cello: B flat major tonality Exercises in B flat major</p> <p>Double Bass:Martele bow technique information; The 3. position information</p> <p>Guitar:Flamenco techniques</p> <p>Flute:Scale exercises. Study the selected etude with legato, arpeggio and triplet techniques and rhythmic patterns. practicing the selected romantic piece.</p> <p>Clarinet:Arpeggio and interval exercises in Si Major, La minor and Fa sharp Major tones.</p> <p>Bağlama: To teach Do note</p> <p>Voice:Staccato and legato exercises that assist register transitions and model works of art.</p>	
6	<p>Piano:E Major parallel scale, arpeggios, broken chords, cadence and chord inversions. E Major contrary motion. Form features of the classical period and sight reading the piece.</p> <p>Viola:E Flat Major scale (1-3 position).Exercises in Legato Technique.</p> <p>Cello: Legato Technique II Legato Exercises</p> <p>Double Bass:Changing conditions among positions from the 1. to the 4.</p> <p>Guitar:Flageolet technique.</p> <p>Flute:Practicing basic flute techniques through selected etude and pieces. Studies in 3/8 and 6/8 measures. Practicing the periodic and stylistic features of the selected piece.</p> <p>Clarinet:Si Major, La Major and Re Major scales, arpeggios and intervals, sight-reading a piece.</p> <p>Bağlama: Connected one-eight being and two-sixteen being rhythm form.</p> <p>Voice:The form analysis of the works of art.</p>	

<p>7</p>	<p>Piano:E Major parallel scale, arpeggios, broken chords, cadence and chord inversions. E Major contrary motion. Using left pedal on classical period piece</p> <p>Viola:G minor scale. Exercises about passing 1'st position to 3'rd position.</p> <p>Cello: G minor tonality G minor exercises</p> <p>Double Bass:Changing conditions among positions from the 1. to the 4.</p> <p>Guitar:Double sound two octaves, single sound sequences</p> <p>Flute:2 octave scale exercises, practising the flute techniques in the selected etudes, practicing the selected/compulsory pieces.</p> <p>Clarinet:Si Major, La Major and Re Major sequences, accelerating arpeggios and intervals, exercises with metronome.</p> <p>Bağlama: Connected two-sixteen being one-eight being rhythm form</p> <p>Voice:The form analysis of the works of art.</p>	
<p>8</p>	<p>Piano:C # Minor parallel scale, arpeggios, broken chords, cadence and chord inversions. Sight reading and analysing the romantic period piece.</p> <p>Viola:Pizzicato Technique.</p> <p>Cello: General Evaluation</p> <p>Double Bass:1 octave E flat major,A flat major scale and arpeggio information in B flat major tones.</p> <p>Guitar:Performing the appropriate etudes and musical pieces including individual techniques and musical techniques</p> <p>Flute:Scale exercises with various articulations, practicing the techniques in the selected etude. features of the contemporary flute music.</p> <p>Clarinet:Examining Clarinet Sonatas, determining the level appropriate for the level.</p> <p>Bağlama: Silifke Style</p> <p>Voice:Articulation in voice training.</p>	

<p>9</p>	<p>Piano:C # Minor parallel scale, arpeggios, broken chords, cadence and chord inversions. Practicing the piece romantic period according to the musical expression.</p> <p>Viola:Bow Technique Exercises about passing 1'st position to 3'rd position.</p> <p>Cello: Martele Technique,</p> <p>Double Bass:Information about transitive etude between the 1.and 4. positions</p> <p>Guitar:Dual audio range studies.</p> <p>Flute:Scale exercises. practicing the selected etude with legato, arpeggio and triplet techniques and rhythmic patterns. Practicing selected contemporary flute piece.</p> <p>Clarinet:Interpreting clarinet sonata.</p> <p>Bağlama: Comprehending Re note and first position.</p> <p>Voice:Sound production with the right intonation, the strengthening of the sound in the resonance areas.</p>	
<p>10</p>	<p>Piano:Sight reading and analysing the polyphonic Turkish music piece.</p> <p>Viola:Martele Technique.</p> <p>Cello: A Major tonality A major Exercises</p> <p>Double Bass:Gaining knowledge of the composer of the work and its period. Selection of the work.</p> <p>Guitar:Double sound three octaves, single sound sequences</p> <p>Flute:Practicing scales with various articulations, practicing the selected etude involving various rhythmic patterns and flute techniques. Performing the selected pieces belonging to the periods style.</p> <p>Clarinet:Examining, working, interpreting solo clarinet works in small forms.</p> <p>Bağlama: Connected four-sixteen rhythm form.</p> <p>Voice:Period and style features in vocalized works of art.</p>	

11	<p>Piano:Practicing the polyphonic Turkish piece according to the characteristics of the period.</p> <p>Viola:Staccato Technique.</p> <p>Cello: F sharp minor tonality F sharp exercises</p> <p>Double Bass:Piece of his work</p> <p>Guitar:Multiplication, and glisando apogiatür techniques.</p> <p>Flute:Finger technique studies (Taffanel & Gaubett Methode Complete EJ. 8-9).</p> <p>Clarinet:Interpreting clarinet sonata..</p> <p>Bağlama: Quarter note</p> <p>Voice:Period and style features in vocalized works of art.</p>	
12	<p>Piano:Accompaniment exercises.</p> <p>Viola:Detache, Legato, Martele, Staccato Techniques Scales and etudes.</p> <p>Cello: Flageolet technique and flageolet technique exercises</p> <p>Double Bass:Piece of his work</p> <p>Guitar:Study of the compulsory work of the period. Analysis of the work in terms of technique and expression</p> <p>Flute:Practicing E major, Ab Major and f minor, c# minor scales (with various articulations, scales, arpeggios, chromatical scales, triads etc.) within the compass of the instrument.</p> <p>Clarinet:Accelerating the chromatic scale with metronome.</p> <p>Bağlama: 2/4 measure number</p> <p>Voice:Technical and musical analysis in works of art.</p>	

13	<p>Piano:Performing accompaniment examples.</p> <p>Viola: Baroque period piece.</p> <p>Cello: Mixed bow technique exercises</p> <p>Double Bass:Vocalising the studied etude and work in a musical way in accord with the technique.</p> <p>Guitar:Performing the appropriate etudes and musical pieces including individual techniques and musical techniques</p> <p>Flute:Stylistic and periodic features of the etude and piece to be performed in the exam</p> <p>Clarinet:Examining, working, interpreting solo clarinet works in small forms.</p> <p>Bağlama: Mi note and third position</p> <p>Voice:Technical and musical analysis in works of art.</p>	
14	<p>Piano:To reinforce the studies and works studied in the period with their technical and musical features.</p> <p>Viola:Playing with accompaniment</p> <p>Cello: Technical and musical problems and solutions</p> <p>Double Bass:Preparation for the end of mid-year exam.</p> <p>Guitar:Musical and solution of technical problems and the general again.</p> <p>Flute:Performing the scales, studies and works to be played in the exam at an appropriate speed</p> <p>Clarinet:Performing exam scales, etudes and works at the speed.</p> <p>Bağlama: Connected sixteen-eight being rhythm form</p> <p>Voice:Correpetition.</p>	
22	<p>Textbooks, References and/or Other Materials:</p>	<p>Piano:</p> <p>AMİROV, F., Fortepiano Eserleri, Işık, Bakü 1979</p> <p>BACH, J.S., Küçük Prelüder ve Fügler, Muzıka, Moskova 1965</p> <p>BACH, J.S., İki Sesli Envansiyonlar, Işık Yayınevi, Bakü 1981</p> <p>BARAN, İ., Çocuk Parçaları, Belgi Yayıncılık, Ankara 1984</p> <p>BARAN, İ., Siyah ve Beyaz, Devlet Konservatuvarı Yayınları, Ankara 1975</p> <p>BEETHOVEN, L., 6 Sonatin, Muzıka, Moskova 1970</p> <p>BERTINI, H., 24 Etüden op.32, Peters, Leipzig</p> <p>BURGMÜLLER, F., Etüden für Pianoforte op. 105, Peters, Leipzig</p> <p>CLEMENTİ, M., 12 Sonatin, Muzıka, Moskova 1970</p> <p>CZERNY, K., 70 Esercizi Progressivi, Ricordi, Milano 1980</p> <p>CZERNY, K., 30 Etüd op.849, Ricordi, E.R. 363</p>

GULIYEV, T., Cemile'nin Albümü, Çik- Çik, Bakü 1996
HAENDEL, G. F., Utwory Wybrane, Polskie Wydawnictwo Muzyczne, Polonya.
HAYDN, J., Seçilmiş Sonatlar, EMB, Budapeşt Z.7839
HELLER, S., 25 Melodische Etüden op. 45, Peters, Leipzig
KARKIN, K., Piyano Albümü, Sim Matbaası, Ankara 2002
KURNAVİNA, A., Seçilmiş Parçalar, Muzika, Moskova 1975
LEMOİNE, A., 50 Kinder- Etüden op. 37, Lira, Sofya
LEVENT, N., Piyano için 10 parça, Levent Müzikevi, İzmir 1979
MİLİÇ, B., Piano Parçaları, Muzıçna Ukraina, Kiev 1979
MOZART, W. A., Variasyonlar, EMB, Budapeşt Z.4302
SCHUBERT, F., 7 Parça, Muzika, Moskova 1985
SCHUBERT, F., Piyano İçin Danslar, Lira, Sofya 1989
ŞOSTAKOVIÇ, D., Kolay Parçalar, Sovyetler Bestecileri, Moskova 1975
TCHAIKOVSKY, P., Album Per La Gioventu op. 39, Ricordi, Milano 1973
TUĞCULAR, E., Türkünün Rengi, Evrensel Müzikevi, Ankara 1995
WEBER, C., Parçalar, Muzika, Moskova 1985

Viola:

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

Cello:

J.Werner Praktische Violoncell Schule, S.Lee Etudes,
J.Dotzauer Band I.

Double Bass:

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

Guitar:

- 1- CEMİL, Murat. Klasik Gitar Metodu Alfa Akademi 2005
- 2- AYDINTAN, Ziya. Gitar Metodu I II Evrensel Müzikevi, 1999
- 3- GÖTZE, Walter Leichtes Gitarrenspiel
- 4- KÜÇÜKAY, Bekir. Gitar Eğitimi I, KESİKLİ, Melih SÖKMEN, Erdem İ.Ü.Konservatuarı
- 5- NOAD, Frederic. Solo Guitar Playing I Omnibus Press 1976,
- 6- La Guitara Enchantee , Doberman Yppan 1982
- 7- MILLS, John . Gitar Metodu , Alkim Yayınevi
- 8- The guitar Music of Spain Volume

Flute:

The Complete Flute Scale Book, Boosey & Hawkes.
M. Moyse – La Sonarite
Trewor Wye – Volume 1- (Tone)
Taffanel & Gaubett Methode Complete EJ. 8-9
J. Andersen Op. 15 No-3
Köhler Op. 33 Vol.2 – No.6- 8
Chopin Variation on a theme by Rossini
Muramatsu - Earth

Clarinet:

		<p>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”</p> <p>Bağlama:</p> <p>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 TAPTIK, 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</p> <p>Voice:</p> <p>Davran, K., Öztürk, F.G. (2009). Şan İçin Piyano Eşlikli Şarkılar I(1.b), [Songs Accompanied by the Piano for Singing I], Müzik Eğitimi Yayınları, Ankara.</p> <p>Egüz, S. (b.y.y) Piyano Eşlikli Halk Türküleri [Folk Songs Accompanied by the Piano], Gazi Eğitim Enstitüsü Müzik Bölümü Yayınları No.1, Ankara.</p> <p>Egüz, S. (b.y.y) Piyano Eşlikli Okul Şarkıları [School Songs Accompanied by the Piano], 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 [Album Accompanied by the Piano for Singing], Ankara.</p> <p>Tuğcular, E. (2011). Şan İçin Piyano Eşlikli Türküler [Folk Songs Accompanied by the Piano for Singing], Müzik Eğitimi Yayınları, Ankara.</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

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							