

MAJOR INSTRUMENT TRAINING / PIANO VII

1	Course Title:	MAJOR INSTRUMENT TRAINING / PIANO VII
2	Course Code:	MUZ4305
3	Type of Course:	Compulsory
4	Level of Course:	First Cycle
5	Year of Study:	4
6	Semester:	7
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:	None
12	Language:	Turkish
13	Mode of Delivery:	Face to face
14	Course Coordinator:	Öğr. Gör. Dr. ÇİĞDEM YİĞİT
15	Course Lecturers:	Prof.Dr.Erol Demirbatır Prof. Şirin AKBULUT DEMİRCİ Prof. Dr. Hatice ONURAY EĞİLMEZ Doç. Dr. Gülnihal GÜL Doç.Dr. Ajda Şenol Sakin Doç. Sezin Alici Dr. Öğr. Üyesi K. Mete SUNGURTEKİN Öğr. Gör. Dr. Çiğdem YİĞİT Öğr.Gör. Dr. Nilüfer YILMAZ Öğr.Gör. Lale NECEF Öğr. Gör. Alpay GÜLDOĞAN Öğr. Gör. Ardan KANALICI Öğr. Gör. Özgür EĞİLMEZ Öğr.Gör. Murat Cemil Öğr.Gör.V.Özgür Sağlam Tuna BOZKAYA Murat COŞKUN Öğr. Gör. Göknur YILDIZ Öğr.Gör.Elhan Necef
16	Contact information of the Course Coordinator:	cigdemoz@uludag.edu.tr., U.Ü. Eğitim Fak. G.S.E.B. Müzik Eğt. A.D , 0224 2940960 Öğr. Gör. Dr. Çiğdem Yiğit
17	Website:	

18	Objective of the Course:	<p>In order to develop their piano literature and literature, listen to the works from different periods and performers and to play the works appropriate to their level. To include scales, arpeggios and cadence studies in every keys. To examine harmonic and form analysis of the studied works on edition. Examining and playing examples of 4 hand piano works. Exercising chromatic exercises to improve tone dominance in touch. To analyze contemporary works harmonically and their forms, and to work on examples from the pieces appropriate to their level. Working examples from contemporary Turkish composers. To examine, analyze and play works appropriate to the level from jazz music. To participate in concert organizations in solo and accompanying positions to improve the stage experience.</p> <p>Studies that develop techniques, knowledges and skills in a new position permanently and transitively. Playing in a new position permanently and transitively, apps bow techs to the new position, playing the scales related with the positions learned with various bow techs, spiccato (Springing) bow tech, pizzicato tech and left hand, flageole (Like a whistle, sibilant) tech, national and universal works at suitable level that covers technical and musical experiences.</p> <p>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. To reinforce the learned techniques, knowledge and skills with permanent and transitive work in a new location; to play permanently and transversely in a new position; Mixed application of detache, legato, martele, staccato and spiccato bow techniques in the new location; to make scale studies covering the learned locations; play double sound; to interpret works suitable for national and universal level including technical and musical skills.</p> <p>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>The aim of this course is to reinforce technical knowledge and skills. Introduction and interpretation of classical period concerto form and works of Contemporary Turkish composers. To give students the ability to perform activities in the field of music education with a flute.</p> <p>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>To make students prepare repertory and usage plectrum for Semah, Azerbaijani style, Ankara Seymen style, Yozgat surmeli and Konya style with balgama.</p> <p>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>Studies that reinforce techniques, knowledge and skills permanently and transiently in a new location Playing permanently and transiently in a new position, applying different spring techniques in a new position, playing sequences related to learned positions with different bow techniques, spiccato bow technique Appropriate national and universal works, covering practice, technical and musical skills in locations. Haze and 7th position studies. Improving vocabulary in cello.</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>Able to play scales arpeggios, cadences and chromatic exercises in all keys.</p> <p>Be able to play notes and sounds on all strings in the fifth position clearly and correctly.</p> <p>Performing the works of the romantic period.</p> <p>Able to play Do major, Do minor, Re major, Re minor scales, arpeggios and etudes in the pouce position.</p> <p>To be able to perform apoyando, tirando, arpeggio, bare, legato (protractor-inertial) and ornamentation (multiplication, apogiature, mordant, grupetto), glisando techniques, appropriate studies and musical pieces including these techniques.</p> <p>To be able to play two octave Sib Major and Si Minor scales and arpeggios.</p> <p>At the end of the course, the student; develops the techniques he learned and recognizes new clarinet works.</p> <p>To be able to play baglama by using correct techniques.</p> <p>Applying the right breathing technique in short and long exercises.</p> <p>At the end of this course students will: know Romantic Period violoncello music.</p>
	2	<p>Able to listen the works from different periods and performers in order to develop their piano literature and literature, and able to play the works appropriate to their level.</p> <p>Be able to play two octave scale in the fifth position.</p> <p>Students will be able to sing a concerto that suits their level.</p> <p>Able to play transitions between 1st position and pouce position.</p> <p>To be able to apply Pizzicato, tremolo, rasquado and golpe techniques.</p> <p>Knowing all the finger positions within the three octave of the flute.</p> <p>He improves and personalizes his tone,sound.</p> <p>To comprehend the necessary basic information about baglama.</p> <p>Using the right breathing technique and voice technique.</p> <p>Be able to perform an appropriate level piece in the concerto form.</p>
	3	<p>Able to examine harmonic and form analysis of the studied works on edition.</p> <p>Be able to play etude samples transitive between first and fifth positions learned.</p> <p>VI. To be able to play notes and sounds in all strings.</p> <p>Applying the main rules of the spiccato technique.</p> <p>To be able to know the Renaissance, Baroque Classical and Romantic guitar composers and their works and to play the works appropriate to their level.</p> <p>Performing the trill and ornaments in the flute technique.</p> <p>Performs scales, arpeggio and interval works in new tones in different techniques.</p> <p>To comprehend the necessary technical information about baglama.</p> <p>Singing the studied works of art with the right intonation.</p> <p>Be able to play parallel triple, senary and octave scale.</p>

	4	<p>Able to examining and playing examples of 4 hand piano works.</p> <p>Be able to gain skills to play with finger (Pizzicato tech). To be able to work between I. and VI position.</p> <p>Being able to play double sound.</p> <p>Ability to play three octave single sound scales. To be able to perform an entire concerto.</p> <p>Knows and performs clarinet concertos.</p> <p>To comprehend the different rhythm models.</p> <p>Using the acquired skills of creating a sound in national and universal tunes.</p> <p>Be able to play in A flat major.</p>
	5	<p>Able to attain the skill of playing in front of a community.</p> <p>Be able to play with whistling sounds (Flageolet) in violin.</p> <p>VII. To be able to play notes and sounds in all strings. Able to use different bow techniques.</p> <p>Creating a basic level of melody and editing guitar.</p> <p>Performing a part of the work he is working through class concerts.</p> <p>Improves his technique with musical studies and exercises.</p> <p>To gain the right sitting and clutching ability for baglama.</p> <p>Developing a musical repertoire which is in accord with the level.</p> <p>Be able to play in B major</p>
	6	<p>Able to examine, analyse and play works appropriate to the level from jazz music.</p> <p>Be able to play in high positions in violin.</p> <p>Students will be able to play all sounds and notes on every string in the seventh position.</p> <p>Interpreting the selected work which is in accord with the features of the period.</p> <p>Apply the techniques learned on the interpretation of works and studies.</p> <p>To be able to perform contemporary period works of Turkish composers.</p> <p>Improves interpretation skills while making music. To comprehend total and half sounds.</p> <p>Singing the studied work with piano accompaniment.</p> <p>Be able to perform exercises, etudes and applications to develop bow technique.</p>
	7	<p>Able to analyse contemporary works harmonically and their forms, and to work on examples from the pieces appropriate to their level.</p> <p>Be able to play double notes and octave in violin. Students will be able to sing contemporary Turkish works that suit their level.</p> <p>Able to apply the dynamics (different terms of freedom) on the work.</p> <p>Turkish music was written on the playability of various guitar arrangements</p> <p>This request works to earn playing concerts and events.</p> <p>To be able to create materials that can be used in flute education.</p> <p>Performs and interprets clarinet works in different forms.</p> <p>To comprehend different positions.</p> <p>Singing the studied work according to the features of the period and style.</p> <p>Be able to perform exercises, etudes and applications to develop left hand and position change.</p>

	8	<p>Students will be able to perform techniques of Detache, Legato, Staccato and Spiccato through scales and etudes. Playing with accompaniment.</p> <p>Appropriate to the level of contemporary guitar works of composers and their works to recognize and playability. To be able to make activities in the field of music education with flute instrument.</p> <p>Performs etudes and musical studies suitable for his level</p> <p>To comprehend the properties of baglama and other instruments which belongs to baglama family.</p> <p>Reinforcing the skill of singing a song in front of a crowd.</p> <p>Be able to adapt school music to violoncello and then play them.</p>
	9	<p>Students will be able to adapt educatory music from school to the viola, and sing them.</p> <p>Concerts and events to create playlists request. Improves sight-readings skills.</p> <p>To be able to practice right positions and presses between La-re and la-mi sounds.</p> <p>Exercise consisting of accelite and being able to sing the works of art.</p> <p>Be able to prepare a concert repertoire that consists of appropriate level outstanding pieces.</p>
	10	<p>Students will be able to comprehend viola teaching methods (pedagogics).</p> <p>Can perform activities in the field of music education with clarinet instrument.</p> <p>Vocalizing contemporary Turkish music works which are in accord with the level.</p> <p>Will know violoncello teaching methods (pedagogy).</p>

21	Course Content:	
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Course Content:		
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Week	Theoretical	Practice
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1	<p>Remembering the scales, etudes and works learned in the previous period. D flat Major and B flat Minor parallel scales, arpeggios, broken chords, cadences and chord inversions and chromatic exercises.</p> <p>Theoretical knowledges and studies in the fifth positions.</p> <p>6th Position permanent exercises and etudes.</p> <p>2 octave C majör, C minör , D majör and D minör scale and arpeggios in the pouce position.</p> <p>Students and course content, evaluation of study methods and describes the target behaviors.</p> <p>Tone exercises. M. Moyse De La Sonarite</p> <p>Clarinet Care: Lubricating the clarinet body with almond oil.</p> <p>Konya style.</p> <p>Quintet, sextet arpeggio and sequential staccato-legato exercises.</p> <p>Romantic Period</p> <p>Exercises with Romantic Period Pieces.</p>	
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<p>2</p>	<p>G flat Major and E flat Minor parallel scales, arpeggios, broken chords, cadences and chord inversions. Harmonic and form analysis of the Baroque Period work. Listening to Baroque Period works from different performers. E major scale and arpeggio studies in the fifth position. Playing between 1st and 6th positions. Transition techniques between 1st position and haze position, studying the rhythm and position changing rules. 17. Century Music and guitar composers. 1 octave scale studies. Determining the repertoire for the semester. Tone, sound and vibrato exercises. “Ova Garibi” and “Gurbet Havalari”. Quintet, sextet arpeggio and sequential staccato-legato exercises. Concerto Form and Analysis.</p>	
<p>3</p>	<p>Performing the work of Baroque Period. Harmonic and form analysis of the Classical Period works. Etudes in the fifth position with sharp and flat tones. 7th Position permanent exercises and etudes. Etude with Spiccato spring technique. Examining the form and musical properties of the studied works. Scale study. Study with different flute techniques. Classical period flute music. Sight-reading a classical period concerto. Different tough hitting techniques, staccato acceleration exercises. Barak and Bozlak. Quinary, senary arpeggio and musical octave staccato- legato exercises and model works. Spiccato Bow Technique Exercises in Complex Bow Techniques II.</p>	
<p>4</p>	<p>Performing the Baroque Period and the Classical Period works. Listening works from the Classical Period from different performers. Etude studies transitive between positions learned. Playing between 1st and 7th positions. Double voice study. 18. Century Music and guitar composers. Studying Reichert scales. Study with different flute techniques and value. Mozart style features. Studying scales in Mi flat Major, Do Minor and Mi Major tones. Yahyalı Kerem- bozlak scale, “uşşak” and “kürdi” Maqam. Octave, made up of 9, made up of 12 arpeggio and sequential staccato -legato exercises and model works of art. Exercises for Improvement II.</p>	

<p>5</p>	<p>Performing the Baroque Period and the Classical Period works. Etude and work studies. Exercises to shift positions. Bowing techniques which are in accord with the level, working on the etude by paying attention to rhythm and changer signs. Examination of the format and musical properties of the studied works. Studying basic flute techniques through scale and etudes. Interpretation of the studied work on the characteristics of the period (Classical period). Arpeggio and interval exercises Mi flat Major, Do Minor and Mi Major tones. Misket ve Düz Kerem sequence, evic, ferahnak ve karcıgar tempo.(maqam). Articulation in voice training. A Flat Major Tonality Exercises in A Flat Major.</p>	
<p>6</p>	<p>Performing the Baroque Period and the Classical Period works. Melody and work studies in clunky turkish rhythm. Practice of Spiccato technique. Bowing techniques which are in accord with the level, working on the etude by paying attention to rhythm and changer signs. 19. Century Music and guitar composers.</p> <p>Scale studies in different articulations.Study different articulation on etudes. (staccato, single and double tongue, legato ect..) Study musical exercises and etudes in Mi flat Major, Do Minor and Mi Major tones. Garip and derbeder scale, hicâz ve saba maqam. Staccato and legato exercises that assist register transitions and model works of art. F minor tonality Exercises in F minor.</p>	
<p>7</p>	<p>Listening to contemporary works from different performers and analyse contemporary works harmonically and their forms and to study on example from the piece appropriate to their level. Pizzicato play with left and right hand. Detache, Legato, Staccato ve Spiccato technic. Bowing techniques which are in accord with the level, working on the etude by paying attention to rhythm and changer signs. Multiplication, apogiatur, mordant, grupetto, glisando tremolo techniques. 2 octave scale studies. Reichert scale studies. Studying the flute techniques in the etudes. Study of different parts of the classical period work. Sight-reading duets in Mi flat Major, Do Minor and Mi Major tones. Tatyan scale and hüzzam maqam. Exercises supporting accelite studies and model works of art. Position Change II Position change exercises.</p>	

<p>8</p>	<p>Performing examples from contemporary Turkish composers. Etude studies in march tempo. National march studies. Romantic period. Features of the sonata form, attainment of information about the period of the work and its composer. Selection of the work. Three octave single sound scales. Scale studies in different articulations, studying the flute techniques in the etudes. Studying all parts of concerto. Examining Clarinet Concerto, choosing a concerto in suitable level. Mustezat scale and nihavend maqam. Exercises supporting accelite studies and model works of art.</p>	
<p>9</p>	<p>Performing examples from contemporary Turkish composers. Play with natural and artificial whistling sounds (Flageolet) in violin. Contemporary Turkish Music. Sonata form work. Arrangements that form the vocalization of a variety of Turkish music and guitar. Elements to be considered in stage performance and studies for interpretation of the works on stage. Preparation for class concerts. Interpreting clarinet concerto. "Longa", "saz semai" and overtures. Contemporary Turkish music works. Playing-Performing in front of a community II.</p>	
<p>10</p>	<p>Examining, analysing and Performing works appropriate to the level from jazz music. Etude studies with double notes and octave. Practice of mixed bow techniques. Sonata form work. 20. Century Music and guitar composers. Articulation studies (M. Moyse Ecole d'articulation No.1-5). Interpreting clarinet concerto. "Yozgat Sürmelisi" Style, "Dersini Almış da Ediyor Ezber" folk song. Contemporary Turkish music works. School Music I Arrangement-playing exercises</p>	

<p>11</p>	<p>Performing works appropriate to the level from jazz music. Etudes and work studies with techs related with subjects learned before. Adaptation and performance of educatory music from school. Sonata form work. Listening to the given works and guitar arrangements. Scale studies in different articulation, working on Reichert scales in different articulations. Study etudes including different rhythm patterns and flute techniques (double language). Performing the Turkish work. Mi flat Major, Do Minor and Mi Major scales, accelerating arpeggios and intervals, exercises with metronome. Ankara Seymen Turkish folk songs. Period and style features in vocalized works of art. Technical and musical problems and solutions.</p>	
<p>12</p>	<p>Performing works from jazz music. Examining and playing examples of 4 hand piano works. Etude studies in high positions. Advances Etudes. Practised etudes and vocalising in a musical way, the work which is in accord with its technique and period. Study of compulsory music work period. In terms of technique and expression analysis of the work. Work on Si flat Major and Si Minor scales in all octaves with different articulations. (scales sequences, arpeggio, chromatic, triple, etc.) Works on Reichert scales. Chromatic studies at all intervals. Halay (turkish folk dance) and folk poems. Technical and musical analysis in works of art.</p>	
<p>13</p>	<p>Performing 4 hand piano works. Etude and work studies including all bow techs learned. Advances Etudes. Practised etudes and vocalising in a musical way, the work which is in accord with its technique and period. Technical and musical analysis activities on studies and works. Study of the piece that will be performed in the exam in accordance with the period style features. Examining, working, interpreting solo clarinet works in small forms. Azerbaijani style “Kız Gül Beden” , “Azeri folk dance music” , “Elmas” . Technical and musical analysis in works of art. Violoncello Teaching Methods I (Pedagogy).</p>	

<p>14</p>	<p>Encouraging public concerts performance. Etude and work studies. Playing with accompaniment. Preparation for the end of mid-year exam. Musical and solution of technical problems and the general again. Performing exam scales, etudes and works at the original speed. Performing exam scales, etudes and works at the speed. “Divriği Semah”, “Kıyas Semah”, “İlgıt İlgıt Esen Seher Yelleri” and “Erzincan Kırklar Semah”. Correpetition. Concert Repertoire Repertoire Recognition Exercises.</p>	
<p>22</p>	<p>Textbooks, References and/or Other Materials:</p>	<p>22 Textbooks, References and/or Other Materials: 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 BACH, J. C. F. (n.d.). Sonata A major four hands. Wilhelmshaven: Edition Pegasus. BEETHOVEN, L., Piano Sonatas I, EMB, Budapeşt, Z 40086, 1981 BEETHOVEN, L., Complete works for piano four hands. Vienna: Wiener Urtext Edition, Schott/ Universal Edition, 1993 BRAHMS, J., Macar Dansları 4 el piyano, Verlag u Eiguthum der Simrock schen Musikhandlung, Berlin, n.d. (1869, 1880). CAMPOS, C. Jazz-Latin Salsa&Afro-Cuban Montunos, 1994 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, Muzıka, Moskova 1965 ÇİMEN, G., Ercan N., Piyano Albümü, Arkadaş Yayınevi, 2011 DEBUSSY, C. (n.d.). Small suit for four hands piano. Paris: Durand&C. DEBUSSY, C. Works for piano four hands and two pianos. New York: Dover Publications, Inc.1991 DIABELLI, A., 6 Sonatin 4 el piyano için Op. 163, Viyana, 1836 DIAZ, O. Latin Jazz Piano Technique, 1991 DVORAK, A., Slav Dansları 4 el piyano, Berlin: N. Simrock, 1878 - Uçan Ali, Keman İçin Özgün Parçalar, Dağarcık Yayınları - Can Ömer, Keman Eğitimi II - III, Agraf, Ankara, 2000. -Auer Leopold, Graded Course of Violin Playing Book 2 --Wohlfahrt Franz, 60 Etudes, -Seybold Arthur, Neue Violin Etuden, 5- 6 - Bang Maia, Violin Method, Part IV. KREUTZER Etütler (Etudes) RODE Capriccio STAMITZ Re Major Concerto E.Nanny Band II, 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.</p>

- 1- CEMİL, Murat. Klasik Gitar Metodu Alfa Akademi 2005
- 2- AYDINTAN, Ziya. Gitar Metodu I II Evrensel Müzikeyi, 1999
- 3- GÖTZE, Walter Leichter 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- MİLLS, John . Gitar Metodu , Alkım Yayınevi
- 8- The guitar Music of Spain Volume

The Complete Flute Scale Book, Boosey & Hawkes.
M. Moyse – La Sonarite (15-17). Reichert Seven Daily Exercices no.1
M. Moyse Ecole d’articulation No.1-5
J. Andersen Op. 15 No-24 Berbigue- No.51
Mozart Sol Majör Konçerto
Ekrem Zeki Ün - Yunusun Mezarında

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”

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 Havalığımız, Kültür Bakanlığı Editions,
Ankara, 1996
TAPTIK, Güray, Notaları ve Tavırları 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

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.

Egüz, S. (b.y.y) Piyano Eşlikli Halk Türküleri [Folk Songs
Accompanied by the Piano], Gazi Eğitim Enstitüsü Müzik
Bölümü Yayınları No.1, Ankara.

Egüz, S. (b.y.y) Piyano Eşlikli Okul Şarkıları [School Songs
Accompanied by the Piano], Gazi Eğitim Enstitüsü Müzik
Bölümü Yayınları No.1, Ankara.

Larsen, L.R.(ed.). (1991). Arias for Baritones, G. Schirmer:
New York.

Larsen, L.R.(ed.). (1991). Arias for Bass, G. Schirmer:
New York.

Larsen, L.R.(ed.). (1991). Arias for Mezzo- Soprano, G.
Schirmer: New York.

		<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> <p>Kummer 10 Melodiche Etuden, Merk 20 Studien Für Violoncello, Grützmaher Etuden Op.38, Duport Etuden, Popper High School Of Cello Playing. Cello works of literature.</p>
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23	Assesment
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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
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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	0	0.00	0.00
Projects	0	0.00	0.00
Field Studies	0	0.00	0.00
Midterm exams	1	2.00	2.00
Others	0	0.00	0.00
Final Exams	1	2.00	2.00
Total Work Load			60.00
Total work load/ 30 hr			2.00
ECTS Credit of the Course			2.00

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			