

MAJOR PERFORMANCE III

1	Course Title:	MAJOR PERFORMANCE III
2	Course Code:	MUZ2003
3	Type of Course:	Compulsory
4	Level of Course:	First Cycle
5	Year of Study:	2
6	Semester:	3
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</p>		
Activites		Number	Duration (hour)	Total Work Load (hour)
Theoretical	Guitar: The purpose of the individual instrumental guitar training:	14	1.00	14.00
Practicals/Labs		0	0.00	0.00
Self study and preperation	individual samples in accordance with the Turkish and world composers and school music education, learning and teaching	14	3.00	42.00
Homeworks		14	2.00	28.00
Projects	Bağlama: To make students comprehend the voices that go beyond	0	0.00	0.00
Field Studies		0	0.00	0.00
Midterm exams	7/8, 1/8, 5/8 and 3/8 in composed methods and 5/8 in basic methods in the Bağlama's education	2	1.00	2.00
Others		3	1.00	3.00
Final Exams	voice. By using the tongue correctly, developing knowledge and skills in the vocalization of different works of art which are	1	1.00	1.00
Total Work Load				90.00
19	Contribution of the Course to Professional Development:			3.00
ECTS Credit of the Course				3.00
20	Learning Outcomes:			

	1	<p>Violin: Be able do exercises when playing quickly with the left hand</p> <p>Viola: Students will be able to play the sixteenth note properly.</p> <p>Cello: At the end of this course students will: identify 3rd position for violoncello</p> <p>Contrabass: Using the left hand and the fingers correctly when changing positions.</p> <p>Flute: Plays sixteenth notes at a speed in accord with his/her level.</p> <p>Guitar: They have learned to express the music of guitar line.</p> <p>Baglama: To be able to play Bağlama technically</p> <p>Voice: Applying the right breathing technique in short and long exercises.</p>
	2	<p>Violin: Be able to understand the movements of the various measures form</p> <p>Viola: Students will be able to demonstrate correct use of bow while playing the sixteenth note.</p> <p>Cello: Be able to perform 1st, 4th and 3rd position transitive studies</p> <p>Contrabass: Distinguishing the beat and mordent writings on the notes.</p> <p>Flute: Maintains the tongue and fingers coordination appropriately when playing the sixteenth notes.</p> <p>Guitar: Ligado technique (Ascending-Descending) and playability of different applications</p> <p>Baglama: To be comprehend essential basic information about Bağlama</p> <p>Voice: Using the right breathing technique and voice technique.</p>

	3	<p>Violin: Be able to understand the characteristics of the staccato technique</p> <p>Viola: Students will be able to demonstrate correct positioning of the left-hand while playing the sixteenth note.</p> <p>Cello: Identify 2nd position for violoncello</p> <p>Contrabass: Using the different bowing techniques (détaché, detache sesco and legato) all together.</p> <p>Flute: Able to perform the etude and works in accord with his/her level in a musical way.</p> <p>Guitar: To play recognition of melody in arpeggio.</p> <p>Baglama: To be comprehend essential technical information about Bağlama</p> <p>Voice: Singing the studied work with the correct articulation.</p>
	4	<p>Violin: Be able to play the given detache, legato, staccato bow techniques</p> <p>Viola: Students will be able to play the instrument swiftly with the left-hand.</p> <p>Cello: Be able to perform 1st, 4th, 3rd and 2nd position transitive studies</p> <p>Contrabass: To apply the technique of pizzicato.</p> <p>Flute: Knows the characteristic features of the music in the Classical period.</p> <p>Guitar: To play a three-octave range, a single voice in different tones.</p> <p>Baglama: To be comprehend different rhythm patterns</p> <p>Voice: Using the learned skills about forming sounds in national and universal tunes.</p>
	5	<p>Violin: Be able to do exercises that cover whole string in the first position and learnt bow techniques</p> <p>Viola: Students will be able to comprehend bowing in dotted notes.</p> <p>Cello: Be able to perform exercises to develop techniques</p> <p>Contrabass: The ability to use syncope rhythms in the bow.</p> <p>Flute: Performs a work in accord with his/her level and which belongs to the Classical period.</p> <p>Guitar: Ornamentation simple playability of various periods</p> <p>Baglama: To gain skill of right hold and sitting</p> <p>Voice: Developing musical repertoire which is in accord with the level.</p>

	6	<p>Viola: Students will be able to comprehend Staccato technique and its features.</p> <p>Cello: Be able to define Martele Bow technique</p> <p>Contrabass: Differentiating the tone difference and chords in the diverse parts of the bow.</p> <p>Flute: Plays two octave A major and Eb Major; f# minor and c minor scales and arpeggios.</p> <p>Guitar: Numbers of parts to create with no finger.</p> <p>Baglama: To comprehend half and total voices</p> <p>Voice: Singing the studied work with piano accompaniment.</p>
	7	<p>Viola: Students will be able to play in Staccato technique.</p> <p>Cello: Be able to define Pizzicato Bow technique</p> <p>Contrabass: 1 octave C major and playing scale and arpeggio in C minor tones.</p> <p>Flute: Develops his/her interpreting and stage performance by participating in class concerts.</p> <p>Guitar: Terms mentioned in the piece to create nuance and expression.</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>Viola: Students will be able to play notes and sounds on every string in the first position.</p> <p>Cello: Be able to define F major tonality Be able to play in F major</p> <p>Contrabass: In second position, playability the etudes and pieces.</p> <p>Flute: Speeds up the finger technique through etudes and technical exercises.</p> <p>Guitar: Staccato to apply the technique of dribbling. Duete and edit different parts of positions.</p> <p>Baglama: To comprehend features of Bağlama and Bağlama's roots instruments</p> <p>Voice:</p>

	9	<p>Viola: Students will be able to exercise on every string and all bowing techniques covered so far.</p> <p>Cello: Be able to define D minor tonality Be able to play in D minor</p> <p>Flute: Is able to use musical items such as piano, forte in work and etudes he/she works on.</p> <p>Guitar: Produced easy playability of natural harmonics. According to these harmonics to make the guitar tuning.</p> <p>Baglama: To be able to perform the right emphasis and positions between La-re and la-mi voices</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 musically in the four positions</p>
21	Course Content:	
	Course Content:	
Week	Theoretical	Practice
1	<p>Violin: To study (crotchet) quarter notes (sixteen notes-semiquaver) using right and left hand with legato and detache texniques etudes</p> <p>Viola: General revision of the subjects covered in the previous semester</p> <p>Cello: General Revision of the subjects covered in the previous semester</p> <p>Contrabass: The 2. position information</p> <p>Flute: Features of Classical Period.</p> <p>Guitar: Instrument with the aim of the course content and basic knowledge of the target behaviors.</p> <p>Baglama: In Bağlama place of si flat 2 voice is go beyond oktave</p> <p>Voice: Quintet, sextet arpeggio and sequential staccato-legato exercises.</p>	

<p>2</p>	<p>Violin: To study(crotchet) quarter notes (sixteen notes-semiquaver) using right and left hand with legato and detache texniques etudes</p> <p>Viola: Practice on the sixteenth note</p> <p>Cello: 3rd position Playing in the 3rd position</p> <p>Contrabass: Change in the position</p> <p>Flute: Playing a piece from the Classical Period.</p> <p>Guitar: Bare and pivotal studies</p> <p>Baglama: In Bağlama place of do voice is go beyond octave</p> <p>Voice: Quintet, sextet arpeggio and sequential staccato-legato exercises.</p>	
<p>3</p>	<p>Violin: Playing violin to study 2 and 4 ties (legato) with proper legato technique</p> <p>Viola: Bowing techniques for the sixteenth note</p> <p>Cello: Bow Technique Exercises to develop bow technique</p> <p>Contrabass: Information note on the multiplication and mordant.</p> <p>Flute: A Major and F# minor scales and arpeggios.</p> <p>Guitar: Ligados on bar and finger connections.</p> <p>Baglama: In Bağlama place of re voice is go beyond octave</p> <p>Voice: Quinary, senary arpeggio and musical octave staccato- legato exercises and model works.</p>	

<p>4</p>	<p>Violin: Playing violin to study 2 and 4 ties (pieces) with proper legato technique</p> <p>Viola: Exercises to play swiftly with the left-hand</p> <p>Cello: 2nd position Playing in the 2nd position</p> <p>Contrabass: Detache, detache secco and legato bow technique information.</p> <p>Flute: The appropriate level etudes including sixteenth notes.</p> <p>Guitar: Different duates and positions of the right hand.</p> <p>Baglama: 3/8 rhythm pattern and plectrum strike "Bülbüller Düğün Eyler" folk song</p> <p>Voice: Octave, made up of 9, made up of 12 arpeggio and sequential staccato -legato exercises and model works of art.</p>	
<p>5</p>	<p>Violin: To perform both legato and detache techniques, studying both of them together with the exercises and etudes</p> <p>Viola: Bowing techniques on dotted notes</p> <p>Cello: Position change Exercises with position change</p> <p>Contrabass: Bow of making different parts of the nuance.</p> <p>Flute: Tone and dynamic exercises.</p> <p>Guitar: Terms of musical expression to determine the parts that were not written.</p> <p>Baglama: 6/8 and 12/8 rhythm pattern and plectrum strike Verbal folk songs and belly dance music are related to the region of Kars and Azerbaijan</p> <p>Voice: Staccato and legato exercises that assist register transitions and model works of art.</p>	

6	<p>Violin: To perform both legato and detache techniques, practicing both of them together for appropriate level of etudes and pieces.</p> <p>Viola: Staccato technique and its practice</p> <p>Cello: Martele Bow Technique Exercises to improve Martele bow technique</p> <p>Contrabass: Information and syncope rhythms.</p> <p>Flute: Repeating etudes and pieces.</p> <p>Guitar: Simple ornament.(The Trill,the mordent)</p> <p>Baglama: In combined methods 5/8 rhythm pattern and plectrum strikes</p> <p>Voice: The form analysis of the works of art.</p>	
7	General Evaluation	
8	<p>Violin: Playing violin with staccato technique and etudes for proper level and techniques</p> <p>Viola: Notes and sounds on every string in the first position</p> <p>Cello: Pizzicato technique</p> <p>Contrabass: Information about transitive piece between the first position scale I and II.</p> <p>Flute: Elements to be considered on stage performance.</p> <p>Guitar: The Baroque Period and playing styles</p> <p>Baglama: In combined methods 5/8 rhythm pattern verbal folk songs and belly dance music</p> <p>Voice: Articulation in voice training.</p>	

<p>9</p>	<p>Violin: Playing violin with staccato technique and etudes for proper level and technique. Vibrato technique performance.</p> <p>Viola: Exercise on every string and all bowing techniques covered so far</p> <p>Cello: F major tonality Exercises in F major</p> <p>Contrabass: 1 octave C major scale and arpeggio information in C minor tones.</p> <p>Flute: Eb Major and C minor scales and arpeggios.</p> <p>Guitar: Simple examples of Baroque suites</p> <p>Baglama: In combined methods 7/8 in rhythm pattern, verbal folk songs and belly dance music are related to the region of the Black Sea</p> <p>Voice: Sound production with the right intonation, the strengthening of the sound in the resonance areas.</p>	
<p>10</p>	<p>Violin: To do proper etud and pieces for learned bow techniques</p> <p>Viola: Study and Practice on Re Minor Tonality</p> <p>Cello: D minor tonality Exercises in D minor</p> <p>Contrabass: Information about transitive etude between the first position scale I and II</p> <p>Flute: Etude practice for improvement of the finger technique.</p> <p>Guitar: Staccato tekniği.</p> <p>Baglama: In combined methods 8/8 rhythm pattern "Boztepenin Başında" folk song is related to region of Ordu</p> <p>Voice: Period and style features in vocalized works of art.</p>	

11	<p>Violin: To study etud and pieces suitable for learned bow techniques</p> <p>Viola: Technical and musical problems, and their solutions</p> <p>Cello: Technical and musical problems and solutions</p> <p>Contrabass: Gaining knowledge of the composer of the work and its period. Selection of the work.</p> <p>Flute: Articulation practice.</p> <p>Guitar: Acelite and fast ligados.</p> <p>Baglama: In combined methods 9/8 in 2+2+2+3- 2+2+3+2 rhythm pattern verbal folk songs and belly dance music</p> <p>Voice: Period and style features in vocalized works of art.</p>	
12	<p>Violin: To study etud and pieces suitable for learned bow techniques</p> <p>Viola: First position and bowing techniques</p> <p>Cello: Position change and bow technique Exercises and Etudes</p> <p>Contrabass: Vocalising the studied etude and work in a musical way in accord with the technique.</p> <p>Flute: Repeating etudes and the piece.</p> <p>Guitar: Simple natural harmonics and guitar tunings.</p> <p>Baglama: In combined methods 9/8 in 2+3+2+2 - 3+2+2+2 rhythm patterns verbal folk songs and belly dance music</p> <p>Voice: Technical and musical analysis in works of art.</p>	
13	General Evaluation	

14	<p>Violin: Final programme and study pieces accompanied by</p> <p>Viola: General revision</p> <p>Cello: General Revision Preparation for the final</p> <p>Contrabass: Preparation for the end of mid-year exam.</p> <p>Flute: Preparation for the final exam</p> <p>Guitar: Musical and solution of technical problems and the general again.</p> <p>Baglama: In the mixed methods with 18, in 2+3+2+3 – 3+2+2+3- 2+2+3+3 – 3+3+2+2 rhythm patterns verbal folk songs and belly dance music</p> <p>Voice: Correpetition.</p>	
22	Textbooks, References and/or Other Materials:	<p>Violin:</p> <ul style="list-style-type: none"> -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, Freses 1929. -Auer Leopold, Graded Course of Violin Playing Book 1-2 -Cohen Eta, Violin Method, Book 1-2 <p>Viola:</p> <p>M. REYTIH Etüt Kitabı (Etudes)</p> <p>KREISLER Op. 55</p> <p>TARTINI Küçük Piyesler (Plays)</p> <p>CORELLI Küçük Parçalar (Works)</p> <p>Cello:</p> <p>J.Werner Praktische Violoncell Schule, S.Lee Etudes, J.Dotzauer Band I.</p> <p>Contrabass:</p> <p>1- L.Rakov Starting method</p> <p>2-E.Nanny Band I.</p> <p>Flute:</p> <p>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>MOZART, Wolfgang Amadeus, Concert in D Major.</p> <p>RAMPAL, Jean Pierre. Flute Favourites, (transcribed by Akio Yashiro)</p> <p>GALWAY, James.Showpieces.</p> <p>Guitar:</p> <p>1- CEMİL,Murat. Klasik Gitar Metodu Alfa Akademi 2005</p> <p>2-AYDINTAN,Ziya.Gitar Metodu I II Evrensel Müzikevi, 1999</p> <p>3-GÖTZE,WalterLeichtes Gitarrenspiel</p> <p>4- KÜÇÜKAY,Bekir. Gitar Eğitimi I, KESİKLİ,Melih SÖKMEN,Erdem İ.Ü.Konservatuarı</p>

		<p>5- 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 Editions, 2004, İstanbul TRT Repertoire</p> <p>Voice: 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>
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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		

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	0	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	0	0	0	0	0	0	0	0	0	0	0	0	0	0
ÖK7	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
ÖK8	5	0	0	0	0	4	0	0	0	0	0	0	0	0	0	0
ÖK9	5	0	0	0	0	4	0	0	0	0	0	0	0	0	0	0
ÖK10	5	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			