

MAJOR PERFORMANCE IV

1	Course Title:	MAJOR PERFORMANCE IV
2	Course Code:	MUZ2004
3	Type of Course:	Compulsory
4	Level of Course:	First Cycle
5	Year of Study:	2
6	Semester:	4
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:	Dr. Öğr. Üyesi 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 in accordance with examples of Turkish and world composers and school music education, instrument-specific	14	3.00	42.00
Homeworks		14	2.00	28.00
Projects	Baglama: To make students comprehend the some informations	0	0.00	0.00
Field Studies		0	0.00	0.00
Midterm exams	basic, combined and complex tempos of baglama education.	2	1.00	2.00
Others		3	1.00	3.00
Final Exams	skills in the vocalization of different works of art which are appropriate for the techniques in voice training.	1	1.00	1.00
Total Work Load				90.00
Total Professional Development:				3.00
Total work load/ 30 hr				
ECTS Credit of the Course				3.00

	1	<p>Violin:Be able to do permanent performances in the second position</p> <p>Viola:Students will be able to comprehend the third 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>Contrabass:Identifying the notes and sounds in 3. position</p> <p>Flute:Plays two octave E major, Ab Major and f minor, c#minor scales, arpeggios and technical exercises.</p> <p>Guitar:Develop the technique of guitar, learn guitar music to express line.</p> <p>Baglama:To be able to play baglama by using correct techniques.</p> <p>Voice:Applying the right breathing technique in short and long exercises.</p>
	2	<p>Violin: Be able to do (transition from) performances between first and second positions</p> <p>Viola:Be able to perform 1st and 3th position transitive studies</p> <p>Cello:Be able to perform 1st, 4th, 3rd , 2nd and 5th position transitive studies</p> <p>Contrabass:1 octave D major and playing scale and arpeggio in D minor tones.</p> <p>Flute:By doing the exercises in which double-tonguing and triple tonguing are used, he/she applies.</p> <p>Guitar:VII. places of note to recognize and playback position.</p> <p>Baglama:To comprehend the necessary basic information about baglama.</p> <p>Voice:Using the right breathing technique and voice technique.</p>

	3	<p>Violin:Be able to play two octave scales in different bow styles in the first and second positions</p> <p>Viola:Be able to develop left and right hand technique, exercises to do to improve coordination.</p> <p>Cello:Develop bow techniques such as Detache, legato, staccato and martele</p> <p>Contrabass:To understand the technique of martele.</p> <p>Flute:Performs a work in the sonata form which is in accord with his/her level.</p> <p>Guitar:Playback with vibrato technique. Apply techniques learned in terms of speed and nuances.</p> <p>Baglama:To comprehend the necessary technical information about baglama</p> <p>Voice:Singing the studied work with the correct articulation.</p>
	4	<p>Violin:Be able to play given etudes with legato, staccato, detache and martele bow techniques</p> <p>Viola:Students will be able to play Sol Major scale with different bows in 2 octaves in the first and second positions.</p> <p>Cello:Be able to do exercises to develop right and left hand techniques and improve coordination</p> <p>Contrabass:Identifying the notes and sounds in 4. position</p> <p>Flute:Enhances his/her accelerando by doing exercises which are directed towards etudes and speeding up the finger technique.</p> <p>Guitar:Multiplication and use apogiatür techniques.</p> <p>Baglama:To comprehend the different rhythm forms.</p> <p>Voice: Using the learned skills about forming sounds in national and universal tunes.</p>
	5	<p>Violin:Be able to understand the staccato and martele technique's characteristics.</p> <p>Viola:Students will be able to play Mi Bemolle Major scale with different bows in 2 octaves in the first and third positions.</p> <p>Cello:Be able to get flageolet sound with violoncello</p> <p>Contrabass:1 octave E flat major,A flat major and playing scale and arpeggio in B flat major tones.</p> <p>Flute:Develops himself/herself in playing with the right intonation through practices done with the piano.</p> <p>Guitar:Transfers between the finger and three-octave range, playability Positions.</p> <p>Baglama:To gain the right sitting and clutching ability for baglama.</p> <p>Voice:Developing musical repertoire which is in accord with the level.</p>

	6	<p>Violin:Playing of national and universal pieces Suitable for level</p> <p>Viola:Be able to play Martel technique.</p> <p>Cello:Be able to define B flat major Be able to play B flat major</p> <p>Contrabass:2 octave E major and playing scale and arpeggio in M minor tones.</p> <p>Flute:Develops his/her stage performance by participating in class concerts.</p> <p>Guitar:To practice and playing drum patterns.</p> <p>Baglama:To comprehend total and half sounds</p> <p>Voice:Singing the studied work with piano accompaniment.</p>
	7	<p>Viola:Be able to strengthen bow techniques such as Detache, legato, staccato and martele with the help of scales.</p> <p>Cello:Be able to define G minor Be able to play G minor</p> <p>Contrabass:In 4. position, playability the etudes and pieces.</p> <p>Flute:Attains the skill of pianissimo playing in the third octave notes.</p> <p>Guitar:The right hand trills (trill harpsichord) and save the playability</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:Be able to strengthen bow techniques such as Detache, legato, staccato and martele with the help of etudes.</p> <p>Cello:Be able to define A major Be able to play A major</p> <p>Contrabass:Applying different movement and dynamics</p> <p>Flute:Being able to play vibrato in the high register.</p> <p>Guitar:Dual audio playback range.</p> <p>Baglama: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:Be able to play Barocco Era pieces for viola.</p> <p>Cello:Be able to define F sharp minor Be able to play F sharp minor</p> <p>Guitar:IX. places of note to recognize and playback position.</p> <p>Baglama:To be able to practice right positions and presses between La-re and la-mi sounds</p>
	10	<p>Viola:Be able to play pieces and etudes studied before musically and appropriate 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>
21	Course Content:	
	Course Content:	
Week	Theoretical	Practice
1	<p>Violin:Performance in the second positions</p> <p>Viola:General revision of subjects studied in the previous semester</p> <p>Cello:General Revision of the subjects covered in the previous semester</p> <p>Contrabass: The 3. position information</p> <p>Flute:E Major and C# minor scales and arpeggios.</p> <p>Guitar:Review of studies in the last term, and you will be informed about the work of the new term.</p> <p>Baglama: Octave si-bemol's place on baglama</p> <p>Voice:Quintet, sextet arpeggio and sequential staccato-legato exercises.</p>	

2	<p>Violin:Performance in the second positions</p> <p>Viola:Third position and Exercises.</p> <p>Cello:5th position Playing in the 5th position</p> <p>Contrabass:Change in the position</p> <p>Flute:Practices on double and triple tonguing.</p> <p>Guitar:Wean the work, legato, staccato, and until the bonds Portato</p> <p>Baglama:Octave do sound's place on baglama</p> <p>Voice:Quintet, sextet arpeggio and sequential staccato-legato exercises.</p>	
3	<p>Violin:Performance between first and second positions</p> <p>Viola:Transitions from the first to third position, and its practice</p> <p>Cello:Exercises with transitional position</p> <p>Contrabass:1 octave D major scale and arpeggio information in D minor tones.</p> <p>Flute:Appropriate level etudes</p> <p>Guitar:Finger on the left hand and right hand coordination activities.</p> <p>Baglama:Octave re sound's place on baglama</p> <p>Voice:Quinary, senary arpeggio and musical octave staccato- legato exercises and model works.</p>	
4	<p>Violin:Performance between first and second positions</p> <p>Viola:Transitions from the first to second position, its practice and Sol Major scale.</p> <p>Cello:B flat major tonality Exercises in B flat major</p> <p>Contrabass:Information about transitive etude between the 1.and 3. positions</p> <p>Flute:Appropriate level piece in sonate form.</p> <p>Guitar:The right hand trills (trill Harpsichord).</p> <p>Baglama:Four-sixteen being rhythm form and using plectrum.</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>Violin:Performance between first and second positions</p> <p>Viola:Transitions from the first to second position, its practice and Sol Major scale with different bows techniques.</p> <p>Cello:Detache Technique II Detache exercises</p> <p>Contrabass:Martele bow technique information; The 3. position information</p> <p>Flute:Repetition of the scale and etude studies.</p> <p>Guitar:Several studies on the technique and the strut, drum.</p> <p>Baglama:To teach Do note</p> <p>Voice:Staccato and legato exercises that assist register transitions and model works of art.</p>	
6	<p>Violin:B flat array and arpeggio performances</p> <p>Viola:Transitions from the first to second position and Mi bemol Major scale with legato techniques.</p> <p>Cello:Legato Technique II Legato Exercises</p> <p>Contrabass:Changing conditions among positions from the 1. to the 4.</p> <p>Flute:Practicing the piece.</p> <p>Guitar:Vibrato technique.VII. work position.</p> <p>Baglama:Connected one-eight being and two-sixteen being rhythm form.</p> <p>Voice:The form analysis of the works of art.</p>	
7	General Evaluation	

8	<p>Violin: B flat major, C major scales and arpeggio performance proper etudes</p> <p>Viola: sol minor scale and transitions from the first to second position with mi bemol major scale.</p> <p>Cello: G minor tonality G minor exercises</p> <p>Contrabass: 1 octave E flat major, A flat major scale and arpeggio information in B flat major tones.</p> <p>Flute: Ab Major and F minor scales and arpeggios.</p> <p>Guitar: Overall Assessment</p> <p>Baglama: Connected two-sixteen being one-eight being rhythm form</p> <p>Voice: Articulation in voice training.</p>	
9	<p>Violin: Playing proper level of national and universal pieces</p> <p>Viola: Transitions from the first to second position, its practice and Mi bemol Major scale with different bows techniques.</p> <p>Cello: Martele Technique II, Staccato Technique II</p> <p>Contrabass: Information about transitive etude between the 1. and 4. positions</p> <p>Flute: Playing an appropriate level piece.</p> <p>Guitar: Dual audio range studies.</p> <p>Baglama: 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>	
10	<p>Violin: Martele technique arrays and etudes</p> <p>Viola: Martale technique.</p> <p>Cello: A Major tonality A major Exercises</p> <p>Contrabass: Gaining knowledge of the composer of the work and its period. Selection of the work.</p> <p>Flute: Playing an appropriate level etude.</p> <p>Guitar: IX. positions.</p> <p>Baglama: Connected four-sixteen rhythm form.</p> <p>Voice: Period and style features in vocalized works of art.</p>	

11	<p>Violin:Martele technique arrays and etudes</p> <p>Viola:Scales and Etudes with Detache, Legato, Martele, Staccato techniques.</p> <p>Cello:F sharp minor tonality F sharp exercises</p> <p>Contrabass:Piece of his work</p> <p>Flute:Sonority and vibrato exercises.</p> <p>Guitar:Multiplication, and glisando apogiatür techniques.</p> <p>Baglama:Quarter note</p> <p>Voice:Period and style features in vocalized works of art.</p>	
12	<p>Violin:Legato, detache, staccato and Martele technique arrays and etudes</p> <p>Viola:Barocco Era viola pieces.</p> <p>Cello:Flageolet technique and flageolet technique exercises</p> <p>Contrabass:Vocalising the studied etude and work in a musical way in accord with the technique.</p> <p>Flute:Fingerings for high register</p> <p>Guitar:Transitions between different positions.</p> <p>Baglama:2/4 measure number</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 (partnered pieces)</p> <p>Viola:Technical and musical problems and solutions</p> <p>Cello:Mixed bow technique exercises. Technical and musical problems and solutions</p> <p>Contrabass:Preparation for the end of mid-year exam.</p> <p>Flute:Preparation for the final exam</p> <p>Guitar:Overall Assessment. Musical and solution of technical problems and the general again.</p> <p>Baglama:Mi note and third position. Connected sixteen-eight being rhythm form</p> <p>Voice:Correpetition.</p>	
22	Textbooks, References and/or Other Materials:	<p>Violin:-Günay Edip/Uçan Ali, Çevreden Evrene Keman Eğitimi 1 Dağarcık Yayınları 1980</p> <p>- Uçan Ali , Keman Eğitimi Özgün Parçalar, Yurtrenkleri</p>

Materials:

Yayınevi, Ankara, 1992

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

- Crickboom Mathieu, Violinschule il Violino III, IV, Brüssel-Schott, Freses 1929.

-Auer Leopold, Graded Course of Violin Playing Book 3-4

- R. Kreutzer, Etudes ou Caprices, C.F. Peters.

Viola:MAZAS

H.E.KAYSER Op.55

CHANDOSKIN Do Majör Konçerto

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

Contrabass:

Flute:KÖHLER, Ernesto. Etudes op.33

MOYSE, Marcel. Enseignement Complet de la Flute.

MOYSE, Marcel. De La Sonorite: Art et Technique.

WYE, Trevor. Practise Book For Flute

ANDERSEN, Joachim. Studies op.33, op.15.

SCHUMANN, Robert. Three Romanzen.

MOZART, Wolfgang Amadeus, Andante.

RAMPAL, Jean Pierre. Flute Favourites, (transcribed by
Akio Yashiro)

GALWAY, James.Showpieces.

Guitar:1- AGUADO.Metodo de Guitarra

2-AYDINTAN,Ziya.Gitar Metodu I

Evrensel Müzikeyi, 1999

3-AYDINTAN,Ziya Gitar Eşlikli Okul Şarkıları Evrensel
Müzikeyi,

4-GÖTZE,WalterLeichtes Gitarrenspiel

5- KÜÇÜKAY,Bekir. Gitar Eğitimi I,

KEŞİKLİ,Melih

SÖKMEN,Erdem İ.Ü.Konservatuarı

6-

NOAD,Frederic.SoloGuitar PlayingI Omnibus Press
1976,

7- La Guitara Enchantee , Doberman Yppan 1982

8- MİLLS,John . Gitar Metodu , Alkım Yayınevi

9- The guitar Music of Spain Volume

10- CARULLİ,Ferdinando. Metoto Guitar

Baglama:TRT Repertuarı

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

Egüz, S. (b.y.y) Piyano Eşlikli Halk Türküleri, Gazi Eğitim
Enstitüsü Müzik Bölümü Yayınları No.1, Ankara.

Egüz, S. (b.y.y) Piyano Eşlikli Okul Şarkıları, 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.

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

		<p>Larsen, L.R.(ed.). (1991). Arias for Tenor, G. Schirmer: New York.</p> <p>Şimşek, G. (1997). Şan İçin Piyano Eşlikli Albüm, Ankara.</p> <p>Tuğcular, E. (2011). Şan İçin Piyano Eşlikli Türküler, Müzik Eğitimi Yayınları, Ankara.</p>
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23	Assesment
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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
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25	CONTRIBUTION OF LEARNING OUTCOMES TO PROGRAMME QUALIFICATIONS															
	PQ1	PQ2	PQ3	PQ4	PQ5	PQ6	PQ7	PQ8	PQ9	PQ10	PQ11	PQ12	PQ13	PQ14	PQ15	PQ16
ÖK1	5	0	0	0	0	0	0	0	0	0	5	0	0	0	0	0
ÖK2	5	0	0	0	0	0	0	0	0	0	5	0	0	0	0	0
ÖK3	5	0	0	0	0	0	0	0	0	0	5	0	0	0	0	0
ÖK4	5	0	0	0	0	0	0	0	0	0	5	0	0	0	0	0
ÖK5	5	0	0	0	0	0	0	0	0	0	5	0	0	0	0	0
ÖK6	5	0	0	0	0	0	0	0	0	0	3	0	0	0	0	0
ÖK7	5	0	0	0	0	0	0	0	0	0	3	0	0	0	0	0
ÖK8	5	0	0	0	0	0	0	0	0	0	3	0	0	0	0	0
ÖK9	5	0	0	0	0	4	0	0	0	0	3	0	0	0	0	0
ÖK10	5	0	0	0	0	0	0	0	0	0	3	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							