

MAJOR PERFORMANCE VI

1	Course Title:	MAJOR PERFORMANCE VI
2	Course Code:	MUZ3004
3	Type of Course:	Compulsory
4	Level of Course:	First Cycle
5	Year of Study:	3
6	Semester:	6
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:	None
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. Nejdet 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 YIĞIT (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 literature special to the instrument which is in accord with the individual developments of the students and acquire the skill in doing an activity with this instrument in the area of music education.</p> <p>Guitar: Individual instrument training (guitar), technical training courses and studies in phases, according to Turkish and world composers to develop instruments specific to the individual examples of school music education with the literature covers the activities of learning and teaching.</p> <p>Baglama: To make students play Silifke binding with the student's attitude, Kayseri flap, Thrace and the Black Sea meets the attitude is to make studies of the repertoire of strokes and tezene.</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:	
20	Learning Outcomes:	

	1	<p>Violin: Be able to understand the pizzicato technique's characteristics</p> <p>Viola: Students will be able to practise Pizzicato technique.</p> <p>Cello: At the end of this course students will be able to play in various "sharp" positions in pouce position.</p> <p>Contrabass: Identifying the notes and sounds in 6. position</p> <p>Flute: Plays two octave F# Major and eb minor scales, arpeggios and similar exercises.</p> <p>Guitar: Technique and application of Rasgado golpe. Making strokes back and forth.</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 understand the fleogelet technique's characteristics when playing violin</p> <p>Viola: Students will be able to practise Flageolet technique properly.</p> <p>Cello: Will know Classical period violoncello music</p> <p>Contrabass: Identifying the notes and sounds in 7. position</p> <p>Flute: Plays threeoctave C Major scale and two octave a minor scales, arpeggios and similar technical exercises.</p> <p>Guitar: Efforts to implement dual voice legato.</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 understand the spiccato technique's characteristics when playing violin</p> <p>Viola: Students will be able to perform Spiccato technique.</p> <p>Cello: Be able to do exercises with complex bow variations</p> <p>Contrabass: 2 octave G major,G minör, A major and playing scale and arpeggio in A minor tones.</p> <p>Flute: Plays three octave chromatic scale.</p> <p>Guitar: Steal the works of Romantic period.</p> <p>Baglama:To comprehend the necessary technical information about baglama</p> <p>Voice:Singing the studied works of art with the right intonation.</p>

	4	<p>Violin: Be able play proper level pieces written in concerto form</p> <p>Viola: Students will be able to practise Spiccato technique in the viola.</p> <p>Cello: Be able to play appropriate level exercises and etudes to develop techniques</p> <p>Contrabass: Using the third finger on the left hand correctly.</p> <p>Flute: Performs a complete sonata or one movement of a concerto from the Classical period and which is in accord with his/her level.</p> <p>Guitar: To apply the technique of tremolo.</p> <p>Baglama: To comprehend the different rhythm models.</p> <p>Voice:Using the acquired skills of creating a sound in national and universal tunes.</p>
	5	<p>Violin: Be able to play double tonne(double stopping)</p> <p>Viola: Students will be able to perform techniques of Detache, Legato, Staccato and Spiccato through scales and etudes.</p> <p>Cello: Be able to play in “double cord”</p> <p>Contrabass: Transitive etudes between the 1. and 7. positions and the performance of a work.</p> <p>Flute: Displays his/her works in a concert activity.</p> <p>Guitar: Using the technique of Tambora.</p> <p>Baglama:To gain the right sitting and clutching ability for baglama.</p> <p>Voice:Developing a musical repertoire which is in accord with the level.</p>
	6	<p>Violin: Be eble to do permanent performances in the fourth position</p> <p>Viola: Students will be able to perform a concerto that suits their level.</p> <p>Cello: Be able to perform “Sautille” bow technique</p> <p>Contrabass: Using different bowing techniques.</p> <p>Flute: Through etude practices, he/she reaches a level where he/she reads notes quickly and can decipher easily.</p> <p>Guitar: Apply the techniques learned on the interpretation of works and studies.</p> <p>Baglama:To comprehend total and half sounds</p> <p>Voice:Developing a musical repertoire which is in accord with the level.</p>

	7	<p>Violin: Be able to do performance between first and fourth positions</p> <p>Viola: Students will be able to play double sound in the viola.</p> <p>Cello: Be able to play in E major</p> <p>Contrabass: Recognizing the period features of the work that is played.</p> <p>Flute: Developing the embouchure technique..</p> <p>Guitar: To increase range and other arpeggio studies Pikado acelitesini.</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 perform La Major scale with various bows among first and fourth positions in two octaves.</p> <p>Cello: Be able to play in C sharp minor</p> <p>Contrabass: Practising the dynamics (different words / phrases indicating loudness) of the work.</p> <p>Flute: Being able to use the dynamics skilfully. (pp, ff, cress., decess. etc.)</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: Students will be able to perform octave sounds in the viola.</p> <p>Cello: Will know to play a piece with piano accompaniment</p> <p>Baglama: To be able to practice right positions and presses between La-re and la-mi sounds</p> <p>Voice:Exercise consisting of accelite and being able to sing the works of art.</p>
	10	<p>Viola:Students will be able to perform Fa Dieses Minor scale with various bows among first and third positions in two octaves.</p> <p>Cello: Will be able to play appropriate level etudes and pieces musically</p>
21	Course Content:	
	Course Content:	
Week	Theoretical	Practice

<p>1</p>	<p>Violin: Performances of pizzicato techniques with transitive performance between first and third position</p> <p>Viola: General revision of the subjects studied in the previous semester</p> <p>Cello: General Revision of the subjects covered in the previous semester</p> <p>Contrabass: The 6. position information</p> <p>Flute: F# Major And eb minor Scales And Arpeggios.</p> <p>Guitar: The purpose of lesson, content, working methods and assessment:</p> <p>Baglama:</p> <p>Voice: Quintet, sextet arpeggio and sequential staccato-legato exercises.</p>	
<p>2</p>	<p>Violin: Performances of fleogelet technique with transitive performances between first and third position</p> <p>Viola: "Pizzicato" technique in the viola and its practice</p> <p>Cello: Pouce positions II Position change exercises in Pouce position</p> <p>Contrabass: 2 octave G major scale and arpeggio information in G minor tones.</p> <p>Flute: Appropriate Level Piece in Sonate Form or a Movement of a Concerto.</p> <p>Guitar: Golpe Tambora technique and studies.</p> <p>Baglama:</p> <p>Voice: Quintet, sextet arpeggio and sequential staccato-legato exercises.</p>	

<p>3</p>	<p>Violin: Spiccato bow technique, to do performances whereby exercise and etuds</p> <p>Viola: "Flageolet" technique in the viola and its practice</p> <p>Cello: Classical Period</p> <p>Contrabass: Bowing techniques which are in accord with the level, working on the etude by paying attention to rhythm and changer signs.</p> <p>Flute: Three Octave Chromatic Scale</p> <p>Guitar: Classical period, theme and variations.</p> <p>Baglama:</p> <p>Voice:Quinary, senary arpeggio and musical octave staccato- legato exercises and model works.</p>	
<p>4</p>	<p>Violin: Spiccato bow technique, to do performances whereby exercise and etuds</p> <p>Viola: Bow techniques</p> <p>Cello: Bow Techniques Exercises in complex bow techniques</p> <p>Contrabass: The 7. position information</p> <p>Flute: Dynamics Practice (Piano, Forte)</p> <p>Guitar: Different studies on dual voice legatolar.</p> <p>Baglama:</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 study permanent performance in the 4th position by exercise and etuds</p> <p>Viola: Technical Exercises and Exercises for Development I</p> <p>Cello: Technical exercises Exercises for improvement I</p> <p>Contrabass: 2 octave A major scale and arpeggio information in A minor tones.</p> <p>Flute: Appropriate Level Etude Practice.</p> <p>Guitar: Fives, Altilama rhythm sets, and more multi-group studies with the legato.</p> <p>Baglama:</p> <p>Voice:Articulation in voice training.</p>	

6	<p>Violin: To study permanent performance in the fourth position by exercise and etuds</p> <p>Viola: Study of Double Cord</p> <p>Cello: Double Cord Double Cord Exercises</p> <p>Contrabass: Information about transitive etude between the 1.and 7. positions Flute: Three Octave C Major Scale And Two Octave A Minor Scales And Arpeggios.</p> <p>Guitar: Different shapes and different right hand dribbling ornamentasyonlarda yodel.</p> <p>Baglama: Voice:Sound production with the right intonation, the strengthening of the sound in the resonance areas.</p>	
7	General Evaluation	
8	<p>Violin: Performances between first and fourth positions</p> <p>Viola: Study on piano accompaniment</p> <p>Cello: Piano Accompaniment Piano Accompaniment Exercises</p> <p>Contrabass: Features of the sonata form, attainment of information about the period of the work and its composer. Selection of the work</p> <p>Flute: General Repetition</p> <p>Guitar: Worked in the form and musical characteristics of works.</p> <p>Baglama: Voice:Staccato and legato exercises that assist register transitions and model works of art.</p>	
9	<p>Violin: Performances between first and fourth positions</p> <p>Viola: "Vibrato" technique II</p> <p>Cello: Vibrato Technique II Exercises to develop Vibrato Technique</p> <p>Contrabass: Sonata form work</p> <p>Flute: Appropriate Level Etude</p> <p>Guitar: Worked in the form and musical characteristics of works.</p> <p>Baglama: Voice:Exercises supporting accelite studies and model works of art.</p>	

<p>10</p>	<p>Violin: To give general knowledge about concerto and choose proper pieces</p> <p>Viola: Sautille technique</p> <p>Cello: Sautille Technique Exercises in Sautille Technique</p> <p>Contrabass: Sonata form work</p> <p>Flute: Appropriate Level Piece By A Turkish Composer.</p> <p>Guitar: Interpretation of the composer and style to the peculiarities of the works period.</p> <p>Baglama:</p> <p>Voice:Period and style features in vocalized works of art.</p>	
<p>11</p>	<p>Violin: Double tonne (double stopping) (octave) performances)</p> <p>Viola: Study and practice of Mi Major Tonality</p> <p>Cello: E major tonality Exercises in E major</p> <p>Contrabass: Practised etudes and vocalising in a musical way, the work which is in accord with its technique and period.</p> <p>Flute: Sonority And Vibrato Practice</p> <p>Guitar: Sonata, sonata and rondo forms</p> <p>Baglama:</p> <p>Voice:Period and style features in vocalized works of art.</p>	
<p>12</p>	<p>Violin: To do performances whereby exercise and etudes about various spaces</p> <p>Viola: Study and practice of Do Sharp Minor Tonality</p> <p>Cello: C sharp minor tonality Exercises in C sharp minor</p> <p>Contrabass: Preparation for the end of mid-year exam.</p> <p>Flute: General Repetition</p> <p>Guitar: Investigation work is part of the dam in terms of technique and expression.</p> <p>Baglama: .</p> <p>Voice:Technical and musical analysis in works of art.</p>	
<p>13</p>	<p>General Evaluation</p>	

<p>14</p>	<p>Violin: To study E major scale and arpeggio performances with proper exercise and etudes</p> <p>Viola: Singing-Performance in public</p> <p>Cello: Playing-Performing in front of a community I</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:</p> <p>Voice:Correpetition.</p>	
<p>22</p>	<p>Textbooks, References and/or Other Materials:</p>	<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 II, III Agraf, Ankara, 2000. - Uçan Ali , Keman Eğitimi Özgün Parçalar, Yurtrenkleri Yayınevi, Ankara, 1992 -Sitt Hans, Keman için 100 Etüt, Papajorjiu Yayınları,İstanbul. - Crickboom Mathieu, Violinschule il Violino III, IV, Brüxelles-Schott, Freses 1929. -Auer Leopold, Graded Course of Violin Playing Book 3-4 - R. Kreutzer, Etudes ou Caprices, C.F. Peters. <p>Viola:</p> <p>J.Dotzauer Band III Etütler (Etudes) KUMMER Etütler (Etudes) MERK Etütler (Etudes) GRÜTZMAHER Etütler (Etudes) Works from Literature on Viola</p> <p>Cello:</p> <p>J.Dotzauer Band III Etütler, Kummer 10 Melodiche Etuden, Merk 20 Studien Für Violoncello, Grützmaher Etuden Op.38. Cello works of literature.</p> <p>Contrabass:</p> <p>E.Nanny Band I, Storch& Hrabe 57 Studies for String Bass, J. Hrabe- 86 Studies for Contrabass, F. Simandl- 30 Etudes fort he Double Bass, literary works of the double bass.</p> <p>Flute:</p> <p>KÖHLER, Ernesto. Etudes op.33 MOYSE, Marcel. Enseignement Complet de la Flute. MOYSE, Marcel. De La Sonorite: Art et Technique. ANDERSEN, Joachim. Studies op.33, op.15. ÜN, Ekrem Zeki. Yunus'un Mezarında. RAMPAL, Jean Pierre. Flute Favourites, (transcribed by Akio Yashiro) GALWAY, James.Showpieces. MARTINU, Bohuslav. First Sonata. TURA, Hasan Niyazi. Variations on a Turkish Folk Tune.</p> <p>Guitar:</p> <ul style="list-style-type: none"> 1- AGUADO.Metodo de Guitarra 2- AYDINTAN,Ziya. Gitar Albümü , Evrensel Müzik Evi 3- CARCASSİ,Matteo. Gitarren

- Schule
4-CARULLÌ,Ferdinando. Metoto
Guitar
5-Classical Studies For Guitar
Köneman Music
6- KÜÇÜKAY,Bekir. Gitar Eğitimi III- IV,
İ.Ü.Konservatuarı
KESİKLİ,Melih
SÖKMEN,Erdem
7-La Guitara Enchantee , Doberman
Yppan 1982
8- MILLS,John . Gitar Metodu , Alkım
Yayınevi
9-NOAD,Frederic. Solo Guitar Playing II Omnibus Press
1976,
10- PUJOL,Emilio. Gitar Scholl
11- The Library of Guitar Classics New York 1995

Baglama:

ALİM Yaşar Kemal- Aydın Atalay “Bağlama Metodu 1” ,
Aktüel Edition, 2004, İstanbul
TAPTIK, Güray, Notaları ve Tavrıları ile Türküler, Çaba
Edition, Ankara, 1972

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

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

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

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

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.

		Larsen, L.R.(ed.). (1991). Arias for Tenor, G. Schirmer: New York. Şimşek, G. (1997). Şan İçin Piyano Eşlikli Albüm, Ankara. Tuğcular, E. (2011). Şan İçin Piyano Eşlikli Türküler, Müzik Eğitimi Yayınları, Ankara.
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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	

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	14	2.00	28.00
Projects	0	0.00	0.00
Field Studies	0	0.00	0.00
Midterm exams	2	1.00	2.00
Others	3	1.00	3.00
Final Exams	1	1.00	1.00
Total Work Load			90.00
Total work load/ 30 hr			3.00
ECTS Credit of the Course			3.00

25	CONTRIBUTION OF LEARNING OUTCOMES TO PROGRAMME QUALIFICATIONS															
	PQ1	PQ2	PQ3	PQ4	PQ5	PQ6	PQ7	PQ8	PQ9	PQ10	PQ11	PQ12	PQ13	PQ14	PQ15	PQ16
ÖK1	5	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	5	0	0	0	0	0
ÖK7	5	0	0	0	0	0	0	0	0	0	5	0	0	0	0	0
ÖK8	5	0	0	0	0	0	0	0	0	0	5	0	0	0	0	0
ÖK9	5	0	0	0	0	0	0	0	0	0	5	0	0	0	0	0
ÖK10	5	0	0	0	0	0	0	0	0	0	5	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			