



MUNZUR UNIVERSITY  
FACULTY OF FINE, DESIGN AND  
ARCHITECTURE  
DEPARTMENT OF MUSIC/MUSIC  
SCIENCES

COURSE IDENTIFICATION FORM

Course Code and Name				BMBZ 201PIANO -III-			
Semester	Theoretic Hour	Practice Hour	Total Hour	Credits	ECTS	Education Language	Type: Compulsory Elective
Fall	2	1	3	3	5	Turkish	Compulsory
Prerequisite (s)		No					
Instructor		Öğr.Gör. Duygu ÇAĞRI				Mail : duyguçagri@munzur.edu.tr Web :	
Course Assistant						Mail : Web :	
Groups / Classes		1					
Course Aim		To provide students with basic piano technique and music knowledge, and to improve performance level on the piano. To give information about the history of the piano instrument and the positions of notes on the piano. To instill correct posture and hand positions on the piano.					
Course Goals		<ul style="list-style-type: none"><li>• Instruction in fundamental piano techniques.</li><li>• Development of musical reading skills.</li><li>• Musical expression and interpretation.</li><li>• Diversification of repertoire.</li><li>• Enhancement of performance skills.</li><li>• Development of musical theory knowledge.</li><li>• Personal and artistic development.</li></ul>					
Course Learning Outcomes and Proficiencies		<ul style="list-style-type: none"><li>• They become discerning about different types and genres of music.</li><li>• They acquire a certain level of technical skill habit on the piano.</li><li>• They gain a certain level of musical expression skill on the piano.</li><li>• They acquire basic piano technique and music knowledge.</li><li>• They gain a certain level of musical expression skill on the piano.</li><li>• Acquisition of piano techniques, gaining basic skills, being able to accompany.</li><li>• Acquisition of basic piano techniques such as scales, arpeggios, pedal, octaves, etc.</li></ul>					
Course Basic and Auxiliary Contexts		<ul style="list-style-type: none"><li>• Hanon, C. L. (2021) <i>The Virtuoso Pianist</i>, Gece Kitaplığı.</li><li>• Czerny Op. 599</li><li>• Czerny Op. 299</li><li>• Czerny Op. 718</li><li>• Loeschhorn Op. 181</li><li>• Loeschhorn Op. 65</li><li>• Oscar Beringer, Tagliche Technische Studien.</li><li>• WOLFF Il Piccolo Pischna.</li><li>• Schmitt Op.16 Preparatory Exercises For The Piano.</li><li>• Bela Bartok Mikrokosmos.</li><li>• Adult All-in-One Course Lesson-Theory-Technic.</li></ul>					
Methods of Give a Lecture		Lecture, exercise, and practice, demonstration, demonstration and practice, individual study.					

<b>Assessment Criteria</b>		<b>If Available, to Sign (x)</b>	<b>General Average Percentage (%) Rate</b>
	<b>1. Quiz</b>	<b>X</b>	<b>40</b>
	<b>2. Quiz</b>		
	<b>3. Quiz</b>		
	<b>4. Quiz</b>		
	<b>5. Quiz</b>		
	<b>Oral Examination</b>		
	<b>Practice Examination (Laboratory, Project etc.)</b>		
	<b>Final Examination</b>	<b>X</b>	<b>60</b>
<b>Semester Course Plan</b>			
<b>Week</b>	<b>Subjects</b>		
<b>1</b>	History of the piano, sitting at the piano, correct posture, and hand, arm positions. Positions of notes on the piano.		
<b>2</b>	A piece from the classical, baroque, or romantic period, a technical developmental study. An etude from the Hanon Virtuoso-Pianist book. Two scales, major and minor.		
<b>3</b>	A piece from the classical, baroque, or romantic period, a technical developmental study. An etude from the Hanon Virtuoso-Pianist book. Two scales, major and minor.		
<b>4</b>	A piece from the classical, baroque, or romantic period, a technical developmental study. An etude from the Hanon Virtuoso-Pianist book. Two scales, major and minor.		
<b>5</b>	A piece from the classical, baroque, or romantic period, a technical developmental study. An etude from the Hanon Virtuoso-Pianist book. Two scales, major and minor.		
<b>6</b>	A piece from the classical, baroque, or romantic period, a technical developmental study. An etude from the Hanon Virtuoso-Pianist book. Two scales, major and minor.		
<b>7</b>	A piece from the classical, baroque, or romantic period, a technical developmental study. An etude from the Hanon Virtuoso-Pianist book. Two scales, major and minor.		
<b>8</b>	Midterm exam.		
<b>9</b>	A piece from the classical, baroque, or romantic period, a technical developmental study. An etude from the Hanon Virtuoso-Pianist book. Two scales, major and minor.		
<b>10</b>	A piece from the classical, baroque, or romantic period, a technical developmental study. An etude from the Hanon Virtuoso-Pianist book. Two scales, major and minor.		
<b>11</b>	A piece from the classical, baroque, or romantic period, a technical developmental study. An etude from the Hanon Virtuoso-Pianist book. Two scales, major and minor.		
<b>12</b>	A piece from the classical, baroque, or romantic period, a technical developmental study. An etude from the Hanon Virtuoso-Pianist book. Two scales, major and minor.		
<b>13</b>	A piece from the classical, baroque, or romantic period, a technical developmental study. An etude from the Hanon Virtuoso-Pianist book. Two scales, major and minor.		
<b>14</b>	A piece from the classical, baroque, or romantic period, a technical developmental study. An etude from the Hanon Virtuoso-Pianist book. Two scales, major and minor.		
<b>15</b>	Final exam.		



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COURSE IDENTIFICATION FORM

Course Code and Name				BMBZ 202 PIANO -IV-			
Semester	Theoretic Hour	Practice Hour	Total Hour	Credits	ECTS	Education Language	Type: Compulsory Elective
Spring	2	1	3	3	5	Turkish	Compulsory
Prerequisite (s)		No					
Instructor		Öğr.Gör. Duygu ÇAĞRI				Mail : duyguçagri@munzur.edu.tr Web :	
Course Assistant						Mail : Web :	
Groups / Classes		1					
Course Aim		To provide students with basic piano technique and music knowledge, and to improve performance level on the piano. To give information about the history of the piano instrument and the positions of notes on the piano. To instill correct posture and hand positions on the piano.					
Course Goals		<ul style="list-style-type: none"><li>• Instruction in fundamental piano techniques.</li><li>• Development of musical reading skills.</li><li>• Musical expression and interpretation.</li><li>• Diversification of repertoire.</li><li>• Enhancement of performance skills.</li><li>• Development of musical theory knowledge.</li><li>• Personal and artistic development.</li></ul>					
Course Learning Outcomes and Proficiencies		<ul style="list-style-type: none"><li>• They become discerning about different types and genres of music.</li><li>• They acquire a certain level of technical skill habit on the piano.</li><li>• They gain a certain level of musical expression skill on the piano.</li><li>• They acquire basic piano technique and music knowledge.</li><li>• They gain a certain level of musical expression skill on the piano.</li><li>• Acquisition of piano techniques, gaining basic skills, being able to accompany.</li><li>• Acquisition of basic piano techniques such as scales, arpeggios, pedal, octaves, etc.</li></ul>					
Course Basic and Auxiliary Contexts		<ul style="list-style-type: none"><li>• Hanon, C. L. (2021) <i>The Virtuoso Pianist</i>, Gece Kitaplığı.</li><li>• Czerny Op. 599</li><li>• Czerny Op. 299</li><li>• Czerny Op. 718</li><li>• Loeschhorn Op. 181</li><li>• Loeschhorn Op. 65</li><li>• Oscar Beringer, Tagliche Technische Studien.</li><li>• WOLFF Il Piccolo Pischna.</li><li>• Schmitt Op.16 Preparatory Exercises For The Piano.</li><li>• Bela Bartok Mikrokosmos.</li><li>• Adult All-in-One Course Lesson-Theory-Technic.</li></ul>					
Methods of Give a Lecture		Lecture, exercise, and practice, demonstration, demonstration and practice, individual study.					

<b>Assessment Criteria</b>		<b>If Available, to Sign (x)</b>	<b>General Average Percentage (%) Rate</b>
	<b>1. Quiz</b>	<b>X</b>	<b>40</b>
	<b>2. Quiz</b>		
	<b>3. Quiz</b>		
	<b>4. Quiz</b>		
	<b>5. Quiz</b>		
	<b>Oral Examination</b>		
	<b>Practice Examination (Laboratory, Project etc.)</b>		
	<b>Final Examination</b>	<b>X</b>	<b>60</b>
<b>Semester Course Plan</b>			
<b>Week</b>	<b>Subjects</b>		
<b>1</b>	History of the piano, sitting at the piano, correct posture, and hand, arm positions. Positions of notes on the piano.		
<b>2</b>	A piece from the classical, baroque, or romantic period, a technical developmental study. An etude from the Hanon Virtuoso-Pianist book. Two scales, major and minor.		
<b>3</b>	A piece from the classical, baroque, or romantic period, a technical developmental study. An etude from the Hanon Virtuoso-Pianist book. Two scales, major and minor.		
<b>4</b>	A piece from the classical, baroque, or romantic period, a technical developmental study. An etude from the Hanon Virtuoso-Pianist book. Two scales, major and minor.		
<b>5</b>	A piece from the classical, baroque, or romantic period, a technical developmental study. An etude from the Hanon Virtuoso-Pianist book. Two scales, major and minor.		
<b>6</b>	A piece from the classical, baroque, or romantic period, a technical developmental study. An etude from the Hanon Virtuoso-Pianist book. Two scales, major and minor.		
<b>7</b>	A piece from the classical, baroque, or romantic period, a technical developmental study. An etude from the Hanon Virtuoso-Pianist book. Two scales, major and minor.		
<b>8</b>	Midterm exam.		
<b>9</b>	A piece from the classical, baroque, or romantic period, a technical developmental study. An etude from the Hanon Virtuoso-Pianist book. Two scales, major and minor.		
<b>10</b>	A piece from the classical, baroque, or romantic period, a technical developmental study. An etude from the Hanon Virtuoso-Pianist book. Two scales, major and minor.		
<b>11</b>	A piece from the classical, baroque, or romantic period, a technical developmental study. An etude from the Hanon Virtuoso-Pianist book. Two scales, major and minor.		
<b>12</b>	A piece from the classical, baroque, or romantic period, a technical developmental study. An etude from the Hanon Virtuoso-Pianist book. Two scales, major and minor.		
<b>13</b>	A piece from the classical, baroque, or romantic period, a technical developmental study. An etude from the Hanon Virtuoso-Pianist book. Two scales, major and minor.		
<b>14</b>	A piece from the classical, baroque, or romantic period, a technical developmental study. An etude from the Hanon Virtuoso-Pianist book. Two scales, major and minor.		
<b>15</b>	Final exam.		



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**COURSE IDENTIFICATION FORM**

Course Code and Name				BMBZ 203 Musical Hearing Literacy -III-			
Semester	Theoretic Hour	Practice Hour	Total Hour	Credits	ECTS	Education Language	Type: Compulsory Elective
FALL	2	1	3	3	4	Turkish	Compulsory
<b>Prerequisite (s)</b>		No					
<b>Instructor</b>		Lecturer. Asst. Adem Güler				<b>Mail:</b> ademguler@munzur.edu.tr <b>Web:</b>	
<b>Course Assistant</b>						<b>Mail:</b> <b>Web:</b>	
<b>Groups / Classes</b>							
<b>Course Aim</b>		To learn basic music information, to gain the ability to decipher and dictate.					
<b>Course Goals</b>		To enable students to gain basic musical hearing, reading and writing skills.					
<b>Course Learning Outcomes and Proficiencies</b>		<ul style="list-style-type: none"><li>• Define the basic elements of music.</li><li>• Analyze the relationships between the basic elements of music.</li><li>• Uses music writing effectively</li><li>• Compares tonal, modal and modal music.</li><li>• Defines the concept and types of texture in music.</li><li>• It auditorily distinguishes and dictates single voices, intervals, and chords.<ul style="list-style-type: none"><li>• It dictates melodies that are played in different tones and modes.</li></ul></li></ul>					
<b>Course Basic and Auxiliary Contexts</b>							
<b>Methods of Give a Lecture</b>		<ul style="list-style-type: none"><li>• Tabakoğlu, V. (2004). Bona Müzik Teorisi. Kıvılcım Müzik Eğitimi ve Yayıncılık.</li><li>• Lavignac, A. Des Solfeges 1A.</li><li>• Sun, M. (2004) Solfej 1. Sun Yayınevi Yayınları.</li></ul>					



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<b>Assessment Criteria</b>	<b>1. Quiz</b>	<b>X</b>	<b>40</b>
	<b>2. Quiz</b>		
	<b>3. Quiz</b>		
	<b>4. Quiz</b>		
	<b>5. Quiz</b>		
	<b>Oral Examination</b>		
	<b>Practice Examination (Laboratory, Project etc.)</b>		
	<b>Final Examination</b>	<b>X</b>	<b>60</b>
<b>Semester Course Plan</b>			
<b>Week</b>	<b>Subjects</b>		
<b>1</b>	Definition of note values, hush values, measure		
<b>2</b>	Definition of simple system of measures		
<b>3</b>	Studying walking and standing sounds in the C major scale		
<b>4</b>	Rhythmic reading and solfeggio. Weighing and dictation exercises in mixed sizes.		
<b>5</b>	Weighing and dictation exercises. Bona and solfeggio studies.		
<b>6</b>	Applications in triple sizes (9/8-12/8). Bona and solfeggio studies.		
<b>7</b>	Recognizing, setting up and singing dominant seventh chords. Bona and solfeggio studies.		
<b>8</b>	Midterm		
<b>9</b>	Writing melodies, reading. Duophonic exercises. Bona and solfeggio studies.		
<b>10</b>	Applications in major-minor, residual and incomplete chords. Bona and solfeggio studies.		
<b>11</b>	Melody dictation and weighing exercises. Bona and solfeggio studies.		
<b>12</b>	Duophonic dictation exercises of different tonalities. Bona and solfeggio studies.		
<b>13</b>	Examining and reading selected parts from Lavignac 1A, 1B, 2A, 2B. Weighing reading exercises.		
<b>14</b>	Examining and reading selected parts from Lavignac 1A, 1B, 2A, 2B. Weighing reading exercises.		
<b>15</b>	Final exam		



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**COURSE IDENTIFICATION FORM**

Course Code and Name				BMBZ 204 Musical Hearing Literacy IV			
Semester	Theoretic Hour	Practice Hour	Total Hour	Credits	ECTS	Education Language	Type: Compulsory Elective
SPRING	2	1	3	3	4	Turkish	Compulsory
<b>Prerequisite (s)</b>							
<b>Instructor</b>		Lecturer. Asst. Adem Güler			<b>Mail :</b> ademguler@munzur.edu.tr <b>Web :</b>		
<b>Course Assistant</b>					<b>Mail :</b> <b>Web:</b>		
<b>Groups / Classes</b>					<b>Mail:</b> <b>Web:</b>		
<b>Course Aim</b>		Development of musical hearing, reading, writing, transpose and accompaniment skills in different tonalities					
<b>Course Goals</b>		To enable students to gain basic musical hearing, reading and writing skills.					
<b>Course Learning Outcomes and Proficiencies</b>		<ul style="list-style-type: none"><li>• Define the basic elements of music.</li><li>• Analyze the relationships between the basic elements of music.</li><li>• Uses music writing effectively</li><li>• Compares tonal, modal and modal music.</li><li>• Defines the concept and types of texture in music.</li><li>• It auditorily distinguishes and dictates single voices, intervals, and chords. It dictates melodies that are played in different tones and modes.</li></ul>					
<b>Course Basic and Auxiliary Contexts</b>		<ul style="list-style-type: none"><li>• Tabakoğlu, V. (2004). Bona Müzik Teorisi. Kıvılcım Müzik Eğitimi ve Yayıncılık.</li><li>• Lavignac, A. Des Solfeges 1A.</li><li>• Sun, M. (2004) Solfej 1. Sun Yayınevi Yayınları.</li></ul>					
<b>Methods of Give a Lecture</b>		Lecture, Practice and Practice, Self-Study					



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<b>Assessment Criteria</b>		<b>If Available, to Sign (x)</b>	<b>General Average Percentage (%) Rate</b>
	<b>1. Quiz</b>	<b>X</b>	<b>40</b>
	<b>2. Quiz</b>		
	<b>3. Quiz</b>		
	<b>4. Quiz</b>		
	<b>5. Quiz</b>		
	<b>Oral Examination</b>		
	<b>Practice Examination (Laboratory, Project etc.)</b>		
	<b>Final Examination</b>	<b>X</b>	<b>60</b>

**Semester Course Plan**

<b>Week</b>	<b>Subjects</b>
<b>1</b>	Scope of the Lesson, exercises to recognize intervals consisting of two sounds played at the same time
<b>2</b>	Degree recognition studies in tonality
<b>3</b>	Studies on dominant and subdominant tonalities.
<b>4</b>	Syncope, studies involving extension ties.
<b>5</b>	Exercises to recognize and say all intervals within the octave.
<b>6</b>	Applications in triple sizes (9/8-12/8). Bona and solfeggio studies.
<b>7</b>	Recognizing, setting up and singing dominant seventh chords. Bona and solfeggio studies.
<b>8</b>	Midterm Exam
<b>9</b>	Writing melodies, reading. Duophonic exercises. Bona and solfeggio studies.
<b>10</b>	Applications in major-minor, residual and incomplete chords. Bona and solfeggio studies.
<b>11</b>	Key-to-key transpose studies.
<b>12</b>	Two read-aloud exercises.
<b>13</b>	Studies of recognizing the first and second cycle states of three-voice chords..
<b>14</b>	Examining and reading selected parts from Lavignac 1A, 1B, 2A, 2B. Weighing reading exercises.
<b>15</b>	Final exam





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COURSE IDENTIFICATION FORM

Course Code and Name:				BMBZ 205 Main Instrument-III-			
Semester	Theoretic Hour	Practice Hour	Total Hour	Credits	ECTS	Education Language	Type:
FALL	2	2	4	3	5	Turkish	Compulsory
Prerequisite (s)							
Instructor		DOÇ. DR. TUNCAY YILDIRIM DOÇ. DR. DAİMİ CENGİZ DR. ÖĞR. ÜYESİ UĞUR ÇİT ÖĞR. GÖR. DR. AZİZ ERDOĞAN ARŞ. GÖR. DR. HÜSEYİN KARA ÖĞR. GÖR. SEMİH SEZER ÖĞR. GÖR. YÜKSEL TUNÇ ÖĞR. GÖR. ADEM GÜLER ÖĞR. GÖR. TUGAY AKSOY				Mail : Web :	
Course Assistant						Mail : Web :	
Groups / Classes							
Course Aim		Comprehending the technical features of the instrument, learning the grip positions, practical comprehension of Western and Turkish music in terms of form, sound characteristics and performance methods. To gradually advance in Western and Turkish Instrument music in the light of certain methods, techniques and methods.					
Course Goals		In-depth teaching of the technical features of the instrument together with the holding positions and conducting studies for the practical comprehension of Western music in terms of form, sound characteristics and performance methods. To gradually advance in the light of certain methods, techniques and methods by using certain methods and techniques in Turkish and Western Instrument music.					

<p><b>Course Learning Outcomes and Proficiencies</b></p>	<p>Can comment on the periodical characteristics of Western and Turkish music at a basic level, Combines performance ability with technical skills more tightly, Learns and applies the first and third position scales, Can change strings and develop solutions to possible problems, Knows forms, genres and periods and interprets them at a basic level, Develops techniques suitable for their level by applying methods and works suitable for their technical ability on the instrument, Technique in a broad perspective with alternative sources It is ensured that their competencies increase, Gains the ability to play an instrument at an intermediate level.</p>
<p><b>Course Basic and Auxiliary Contexts</b></p>	<p>Şendurur, Y. (2001). Keman Eğitiminde Etkili Öğrenme-Öğretme Yöntemleri. Ankara Gazi Üniversitesi Gazi Eğitim Fakültesi Dergisi Cilt: 21 Sayı: 3.</p> <p>Uçan, A. (2004). Anadolu Güzel Sanatlar Liseleri İçin Keman Ders Kitabı, Lise Hazırlık. İstanbul. Devlet Kitapları Müdürlüğü.</p> <p>Suzuki, S. (2017). <i>Suzuki çello okulu- çello-1.</i> (Çev. Övünç Yaman), Porte Müzik Eğitimi Yayınları.</p> <p>Akdağ, A. K. (2012). <i>Bağlamada düzenler ve tavırlar.</i> Pan Yayınevi.</p> <p>Nazlıbaş, C. (2019). <i>Kabak kemane metodu-1.</i> Cinius Yayınevi.</p> <p>Aydın, A. (2021). <i>Dilsiz kaval metodu-1.</i> Müzik Eğitimi Yayınları.</p>
<p><b>Methods of Give a Lecture</b></p>	<p>In face-to-face courses, each student presents their individual performance and continues with the instructor giving the appropriate methods to the student for the deficiencies he deems necessary.</p>

		If Available, to Sign (x)	General Average Percentage (%) Rate
	1. Quiz	X	40
	2. Quiz		
	3. Quiz		
	4. Quiz		

Assessment Criteria			
	<b>Oral Examination</b>		
	<b>Practice Examination (Laboratory, Project etc.)</b>		
	<b>Final Examination</b>	<b>X</b>	<b>60</b>

**Semester Course Plan**

<b>Week</b>	<b>Subjects</b>
<b>1</b>	<ul style="list-style-type: none"> <li>Detailed introduction of the instrument, practical string changing and tuning, development of intermediate level interpretation ability on the structure and history of the instrument.</li> </ul>
<b>2</b>	<ul style="list-style-type: none"> <li>Solves and reinforces grip technique</li> </ul>
<b>3</b>	<ul style="list-style-type: none"> <li>Solve and reinforce the techniques of producing sounds from instruments</li> </ul>
<b>4</b>	<ul style="list-style-type: none"> <li>Resolves and reinforces the location of notes on the instrument</li> </ul>
<b>5</b>	<ul style="list-style-type: none"> <li>Solve and reinforce the study of melody in simple notes</li> </ul>
<b>6</b>	<ul style="list-style-type: none"> <li>Recognizes and reinforces positions 1, 2, 3 and 4</li> </ul>
<b>7</b>	<ul style="list-style-type: none"> <li>The ability to create melodies in different positions and techniques develops.</li> </ul>
<b>8</b>	<ul style="list-style-type: none"> <li>Performs and reinforces various complex etudes</li> </ul>
<b>9</b>	<ul style="list-style-type: none"> <li>An overview</li> </ul>
<b>10</b>	<ul style="list-style-type: none"> <li>Increases and reinforces the ability to perform finger exercises in different positions</li> </ul>
<b>11</b>	<ul style="list-style-type: none"> <li>The ability to play a specified melody in different positions develops and reinforces</li> </ul>
<b>12</b>	<ul style="list-style-type: none"> <li>Succeeds in adapting different works to positions at an intermediate level.</li> </ul>
<b>13</b>	<ul style="list-style-type: none"> <li>Learns and reinforces playing techniques together</li> </ul>
<b>14</b>	<ul style="list-style-type: none"> <li>An overview</li> </ul>

**COURSE IDENTIFICATION FORM**

Course Code and Name:				BMBZ 206 Main Instrument-IV-			
Semester:2	Theoretic Hour	Practice Hour	Total Hour	Credits	ECTS	Education Language	Type:
SPRING	2	2	4	3	5	Turkish	Compulsory
<b>Prerequisite (s)</b>							
<b>Instructor</b>		DOÇ. DR. TUNCAY YILDIRIM DOÇ. DR. DAİMİ CENGİZ DR. ÖĞR. ÜYESİ UĞUR ÇİT ÖĞR. GÖR. DR. AZİZ ERDOĞAN ARŞ. GÖR. DR. HÜSEYİN KARA ÖĞR. GÖR. SEMİH SEZER ÖĞR. GÖR. YÜKSEL TUNÇ ÖĞR. GÖR. ADEM GÜLER ÖĞR. GÖR. TUGAY AKSOY				<b>Mail :</b> ugurcit@munzur.edu.tr <b>Web :</b>	
<b>Course Assistant</b>						<b>Mail :</b> <b>Web :</b>	
<b>Groups / Classes</b>							
<b>Course Aim</b>		Comprehending the technical features of the instrument, learning the grip positions, practical comprehension of Western and Turkish music in terms of form, sound characteristics and performance methods. To gradually advance in Western and Turkish Instrument music in the light of certain methods, techniques and methods.					
<b>Course Goals</b>		In-depth teaching of the technical features of the instrument together with the holding positions and conducting studies for the practical comprehension of Western music in terms of form, sound characteristics and performance methods. To gradually advance in the light of certain methods, techniques and methods by using certain methods and techniques in Turkish and Western Instrument music.					

<p><b>Course Learning Outcomes and Proficiencies</b></p>	<p>Can comment on the periodical characteristics of Western music at a basic level, Combines performance ability with technical skills more tightly, Learns and applies the first and third position scales, Can change strings and develop solutions to possible problems, Knows forms, genres and periods and interprets them at a basic level, Develops techniques suitable for their level by applying methods and works suitable for their technical ability on the instrument, Technique in a broad perspective with alternative sources It is ensured that their competencies increase, Gains the ability to play an instrument at an intermediate level. Can comment on the periodical characteristics of Western and Turkish music at a basic level, Combines performance ability with technical skills more tightly, Learns and applies the first and third position scales, Can change strings and develop solutions to possible problems, Knows forms, genres and periods and interprets them at a basic level, Develops techniques suitable for their level by applying methods and works suitable for their technical ability on the instrument, Technique in a broad perspective with alternative sources It is ensured that their competencies increase, Gains the ability to play an instrument at an intermediate level.</p>
<p><b>Course Basic and Auxiliary Contexts</b></p>	<p>Şendurur, Y. (2001). <i>Keman Eğitiminde Etkili Öğrenme-Öğretme Yöntemleri</i>. Ankara Gazi Üniversitesi Gazi Eğitim Fakültesi Dergisi Cilt: 21 Sayı: 3.</p> <p>Uçan, A. (2004). <i>Anadolu Güzel Sanatlar Liseleri İçin Keman Ders Kitabı, Lise Hazırlık</i>. İstanbul. Devlet Kitapları Müdürlüğü.</p> <p>Suzuki, S. (2017). <i>Suzuki çello okulu- çello-1</i>. (Çev. Övünç Yaman), Porte Müzik Eğitimi Yayınları.</p> <p>Akdağ, A. K. (2012). <i>Bağlamada düzenler ve tavırlar</i>. Pan Yayınevi.</p> <p>Nazlıbaş, C. (2019). <i>Kabak kemane metodu-1</i>. Cinius Yayınevi.</p> <p>Aydın, A. (2021). <i>Dilsiz kaval metodu-1</i>. Müzik Eğitimi Yayınları.</p>
<p><b>Methods of Give a Lecture</b></p>	<p>In face-to-face courses, each student presents their individual performance and continues with the instructor giving the appropriate methods to the student for the deficiencies he deems necessary.</p>

		If Available, to Sign (x)	General Average Percentage (%) Rate
<p><b>Assessment Criteria</b></p>	<p><b>1. Quiz</b></p>	<p><b>X</b></p>	<p><b>40</b></p>
	<p><b>2. Quiz</b></p>		

	<b>3. Quiz</b>		
	<b>4. Quiz</b>		
	<b>Oral Examination</b>		
	<b>Practice Examination (Laboratory, Project etc.)</b>		
	<b>Final Examination</b>	<b>X</b>	<b>60</b>
<b>Semester Course Plan</b>			
<b>Week</b>	<b>Subjects</b>		
<b>1</b>	<ul style="list-style-type: none"> <li>Detailed introduction of the instrument, practical string changing and tuning, development of intermediate level interpretation ability on the structure and history of the instrument.</li> </ul>		
<b>2</b>	<ul style="list-style-type: none"> <li>Solves and reinforces grip technique</li> </ul>		
<b>3</b>	<ul style="list-style-type: none"> <li>Solve and reinforce the techniques of producing sounds from instruments</li> </ul>		
<b>4</b>	<ul style="list-style-type: none"> <li>Resolves and reinforces the location of notes on the instrument</li> </ul>		
<b>5</b>	<ul style="list-style-type: none"> <li>Solve and reinforce the study of melody in simple notes</li> </ul>		
<b>6</b>	<ul style="list-style-type: none"> <li>Recognizes and reinforces positions 1, 2, 3 and 4</li> </ul>		
<b>7</b>	<ul style="list-style-type: none"> <li>The ability to create melodies in different positions and techniques develops.</li> </ul>		
<b>8</b>	<ul style="list-style-type: none"> <li>Performs and reinforces various complex etudes</li> </ul>		
<b>9</b>	<ul style="list-style-type: none"> <li>An overview</li> </ul>		
<b>10</b>	<ul style="list-style-type: none"> <li>Increases and reinforces the ability to perform finger exercises in different positions</li> </ul>		
<b>11</b>	<ul style="list-style-type: none"> <li>The ability to play a specified melody in different positions develops and reinforces</li> </ul>		
<b>12</b>	<ul style="list-style-type: none"> <li>Succeeds in adapting different works to positions at an intermediate level.</li> </ul>		
<b>13</b>	<ul style="list-style-type: none"> <li>Learns and reinforces playing techniques together</li> </ul>		
<b>14</b>	<ul style="list-style-type: none"> <li>An overview</li> </ul>		



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**COURSE IDENTIFICATION FORM**

Course Code and Name				BMBZ 207 Turkish Music Solfeggio and Its Theory-III-			
Semester	Theoretic Hour	Practice Hour	Total Hour	Credits	ECTS	Education Language	Type: Compulsory Elective
Fall	2	2	4	3,00	4,00	Turkish	Compulsory
<b>Prerequisite (s)</b>							
<b>Instructor</b>		Öğr. Gör. Yüksel TUNÇ			<b>Mail :</b> yukseltunc@munzur.edu.tr <b>Web :</b>		
<b>Course Assistant</b>					<b>Mail :</b> <b>Web :</b>		
<b>Groups / Classes</b>							
<b>Course Aim</b>		<ul style="list-style-type: none"><li>To acquire the necessary proficiency in this field by learning solfege, rhythm and makam knowledge in the field of Turkish music.</li><li>To be able to analyze works by recognizing the sound intervals in Turkish Music.</li></ul>					
<b>Course Goals</b>		<ul style="list-style-type: none"><li>To learn Turkish music theory</li><li>Learning the compound modes of Turkish Music</li><li>Performing works using simple procedures</li></ul>					
<b>Course Learning Outcomes and Proficiencies</b>		<ul style="list-style-type: none"><li>Understands the definition of Turkish music and its place in society.</li><li>Learns the theory of Turkish Music</li></ul>					
<b>Course Basic and Auxiliary Contexts</b>		<ul style="list-style-type: none"><li>Özkan, İsmail Hakkı, Türk Musikisi Nazariyatı ve Usulleri Kudüm Velveleleri, Ötüken Yayınları, 2000, İstanbul.</li></ul>					
<b>Methods of Give a Lecture</b>		Lecture, question and answer and performance.					

Assessment Criteria		If Available, to Sign (x)	General Average Percentage (%) Rate
	1. Quiz	X	40
	2. Quiz		
	3. Quiz		
	4. Quiz		
	5. Quiz		
	Oral Examination		
	Practice Examination (Laboratory, Project etc.)		
	Final Examination	X	60
Semester Course Plan			
Week	Subjects		
1	Karcıġar Makamı and Solfeggio of works		
2	Mahur Makamı and Solfeggio of works		
3	Nihavent Makamı and Solfeggio of works		
4	Acemaşiran Makamı and Solfeggio of works		
5	Sultan-ı Yegâh Makamı and Solfeggio of works		
6	Kürdilihiczkar Makamı and Solfeggio of works		
7	Hiczkar Makamı and Solfeggio of works		
8	Midterm		
9	Segâh Makamı and Solfeggio of works		
10	Hüzzam Makamı and Solfeggio of works		
11	Sazkar Makamı and Solfeggio of works		
12	Saba Makamı and Solfeggio of works		
13	Bestenigar Makamı and Solfeggio of works		
14	Düġah Makamı and Solfeggio of works		
15	Final exam		





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**COURSE IDENTIFICATION FORM**

Course Code and Name				BMBZ-208 Turkish Music Solfeggio and Its Theory-IV-			
Semester	Theoretic Hour	Practice Hour	Total Hour	Credits	ECTS	Education Language	Type: Compulsory Elective
Spring	2	2	4	3,00	4,00	Turkish	Compulsory
<b>Prerequisite (s)</b>							
<b>Instructor</b>		Öğr. Gör. Yüksel TUNÇ			Mail : <a href="mailto:yukseltunc@munzur.edu.tr">yukseltunc@munzur.edu.tr</a> Web :		
<b>Course Assistant</b>					Mail : Web :		
<b>Groups / Classes</b>							
<b>Course Aim</b>		<ul style="list-style-type: none"><li>To acquire the necessary proficiency in this field by learning advanced levels of solfeggio and rhythm in Turkish music.</li><li>To be able to learn and analyze the sequences formed by sound intervals in Turkish Music.</li></ul>					
<b>Course Goals</b>		<ul style="list-style-type: none"><li>Learning Turkish music makam information</li><li>Learning and performing the compound makams of Turkish Music</li><li>Performing works using simple and combined procedures</li></ul>					
<b>Course Learning Outcomes and Proficiencies</b>		<ul style="list-style-type: none"><li>Understands Turkish music and its place among world music.</li></ul>					
<b>Course Basic and Auxiliary Contexts</b>		<ul style="list-style-type: none"><li>Özkan, İsmail Hakkı, Türk Musikisi Nazariyatı ve Usulleri Kudüm Velveleleri, Ötüken Yayınları, 2000, İstanbul.</li></ul>					
<b>Methods of Give a Lecture</b>		Lecture, question and answer and performance.					

Assessment Criteria		If Available, to Sign (x)	General Average Percentage (%) Rate
	1. Quiz	X	40
	2. Quiz		
	3. Quiz		
	4. Quiz		
	5. Quiz		
	Oral Examination		
	Practice Examination (Laboratory, Project etc.)		
	Final Examination	X	60
Semester Course Plan			
Week	Subjects		
1	Muhayyerkürdi Makamı and Solfeggio of works		
2	Acemkürdi Makamı and Solfeggio of works		
3	Nikriz Makamı and Solfeggio of works		
4	Şehnaz Makamı and Solfeggio of works		
5	Nişaburek Makamı and Solfeggio of works		
6	Pesendide Makamı and Solfeggio of works		
7	Irak Makamı and Solfeggio of works		
8	Midterm		
9	Eviç Makamı and Solfeggio of works		
10	Evcara Makamı and Solfeggio of works		
11	Cruise construction regarding the Makamlar seen		
12	Switching between Makamlar		
13	Analyzing the Makamlar of the works listened to		
14	Ability to dictate the works listened to		
15	Final exam		



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COURSE IDENTIFICATION FORM

Course Code and Name				BMBZ 209 Music Sciences-I-			
Semester	Theoretic Hour	Practice Hour	Total Hour	Credits	ECTS	Education Language	Type: Compulsory Elective
Fall	3	0	3	3,00		Turkish	Compulsory
<b>Prerequisite (s)</b>							
<b>Instructor</b>		Öğr. Gör. Semih Sezer			Mail : semihsezer@munzur.edu.tr Web :		
<b>Course Assistant</b>					Mail : Web :		
<b>Groups / Classes</b>		2					
<b>Course Aim</b>		To understand the historical development process and methods of musicology. To understand the people and basic sources who contribute to the field of musicology. To have knowledge about musicology fields and studies.					
<b>Course Goals</b>		Knowing the Branches of Musicology Music culture, which is a very important element of national culture, should be analyzed in historical perspective.					
<b>Course Learning Outcomes and Proficiencies</b>		It provides questioning, analyzing and synthesizing methods and techniques on the subjects of Music Science. Has the ability to convey the characteristics of music science to expert or non expert audience groups by using effective communication techniques of public relations on issues related to the field					
<b>Course Basic and Auxiliary Contexts</b>		KAPLAN Ayten. (2005) ‘‘Kültürel Müzikoloji’’, Bağlam Yayıncılık, İstanbul. EROL Ayhan. (2009) ‘‘ Müzik Üzerine Düşünmek’’, Bağlam Yayıncılık, İstanbul					



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**Methods of Give a Lecture**

Lecture / Question and Answer

<b>Assessment Criteria</b>		<b>If Available, to Sign (x)</b>	<b>General Average Percentage (%) Rate</b>
	<b>1. Quiz</b>	<b>X</b>	<b>40</b>
	<b>2. Quiz</b>		
	<b>3. Quiz</b>		
	<b>4. Quiz</b>		
	<b>5. Quiz</b>		
	<b>Oral Examination</b>		
	<b>Practice Examination (Laboratory, Project etc.)</b>		
	<b>Final Examination</b>	<b>X</b>	<b>60</b>
<b>Semester Course Plan</b>			
<b>Week</b>	<b>Subjects</b>		
<b>1</b>	Branches of Musicology		
<b>2</b>	Historical Musicology		
<b>3</b>	Comparative History of Music		
<b>4</b>	Meaning in Music		
<b>5</b>	Cultural Studies of Music		
<b>6</b>	Aesthetics, Symbolic and Pragmatic Meaning in Music		
<b>7</b>	Music Psychology		
<b>8</b>	Midterm		
<b>9</b>	Distinction between Musicology and Ethnomusicology		
<b>10</b>	Music Scientists and Their Important Works		
<b>11</b>	Studies on theoretical and analytical methods in Music Science		
<b>12</b>	Music Text Analysis		
<b>13</b>	Basic Methods in Music Science		
<b>14</b>	General evaluation		
<b>15</b>	Final exam		



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COURSE IDENTIFICATION FORM

Course Code and Name				BMBZ 210 Music Sciences-II-			
Semester	Theoretic Hour	Practice Hour	Total Hour	Credits	ECTS	Education Language	Type: Compulsory Elective
Spring	3	0	3	3		Turkish	Compulsory
<b>Prerequisite (s)</b>							
<b>Instructor</b>		Öğr. Gör. Semih Sezer			Mail : semihsezer@munzur.edu.tr Web :		
<b>Course Assistant</b>					Mail : Web :		
<b>Groups / Classes</b>		2					
<b>Course Aim</b>		Have knowledge about Comparative Music History. Defines the fields of historical musicology, systematic musicology and ethnomusicology. Gains information about research and researchers in the field.					
<b>Course Goals</b>		To provide information about Historical Musicology and Comparative Music History and musicology studies from past to present. To carry out studies on Theoretical and Analytical methods in Music Science.					
<b>Course Learning Outcomes and Proficiencies</b>		Definition of science and scientific knowledge, classification of sciences, relations between music and sciences. Being able to establish the relationship between music studies and other disciplines.					
<b>Course Basic and Auxiliary Contexts</b>		<ul style="list-style-type: none"><li>KAPLAN Ayten. (2005) ‘‘Kültürel Müzikoloji’’, Bağlam Yayıncılık, İstanbul.</li><li>EROL Ayhan. (2009) ‘‘ Müzik Üzerine Düşünmek’’ , Bağlam Yayıncılık, İstanbul.</li></ul>					
<b>Methods of Give a Lecture</b>		Lecture / Question and Answer					

<b>Assessment Criteria</b>		<b>If Available, to Sign (x)</b>	<b>General Average Percentage (%) Rate</b>
	<b>1. Quiz</b>	<b>X</b>	<b>40</b>
	<b>2. Quiz</b>		
	<b>3. Quiz</b>		
	<b>4. Quiz</b>		
	<b>5. Quiz</b>		
	<b>Oral Examination</b>		
	<b>Practice Examination (Laboratory, Project etc.)</b>		
	<b>Final Examination</b>	<b>X</b>	<b>60</b>
<b>Semester Course Plan</b>			
<b>Week</b>	<b>Subjects</b>		
<b>1</b>	Collection and interpretation of scientific data within the field of music science.		
<b>2</b>	It deals with the art of music in many dimensions such as education, aesthetics and history.		
<b>3</b>	Schools and Methods of Music Science.		
<b>4</b>	Music Scientists and Their Important Works		
<b>5</b>	Aesthetic, Symbolic and Pragmatic Meaning in Music		
<b>6</b>	Studies in the fields of historical musicology, systematic musicology and ethnomusicology		
<b>7</b>	Music Text Analysis		
<b>8</b>	Midterm		
<b>9</b>	Cultural Studies of Music		
<b>10</b>	Branches of Musicology		
<b>11</b>	Ethnomusicology		
<b>12</b>	Historical musicology		
<b>13</b>	First Musicology Studies		
<b>14</b>	Analysis of musicology methods and techniques		
<b>15</b>	Final exam		

**COURSE IDENTIFICATION FORM**

<b>Course Code and Name</b>				<b>BMBZ 211 CHOIR -I-</b>			
Semester	Theoretic Hour	Practice Hour	Total Hour	Credits	ECTS	Education Language	Type: Compulsory Elective
Fall	2	2	4	3,00	3,00	Turkish	Compulsory
<b>Prerequisite (s)</b>							
<b>Instructor</b>				Öğr. Gör. Tugay AKSOY		<b>Mail :</b> tugayaksoy@munzur.edu.tr <b>Web :</b>	
<b>Course Assistant</b>						<b>Mail :</b> <b>Web :</b>	
<b>Groups / Classes</b>				1			
<b>Course Aim</b>				<ul style="list-style-type: none"> <li>• In line with the goals of vocal training in the choir, practices aimed at gaining the habit of physical and mental readiness, correct posture, physical relaxation, flexibility and spiritual relaxation. In choir lessons, polyphonic works of classical and contemporary composers of Turkish, Azerbaijani, Western and Russian countries are learned. Ensembla, which is one of the important elements of choir singing in lessons, is to pay attention to breathing and diction, which is essential in vocal reading. Reading studies for legato and stakkato singing in the study of breathing and vocal technique.</li> </ul>			
<b>Course Goals</b>				<ul style="list-style-type: none"> <li>• Learning phonics and its stages</li> <li>• Developing the ability to use the voice and exercising</li> <li>• Performing sound enhancement works (collective/solo)</li> <li>• Learning examples of Turkish Religious music by training</li> </ul>			
<b>Course Learning Outs and Proficiencies</b>				<ul style="list-style-type: none"> <li>• Knowledge of diaphragm and sound.</li> <li>• It aims to provide students with the skills to work in a team and to provide them with knowledge and skills to adapt to the choir.</li> <li>• Develop musical repertoire.</li> <li>• To use the voice correctly in the chorus.</li> </ul>			
<b>Course Basic and Auxiliary Contexts</b>				<ul style="list-style-type: none"> <li>• Specially prepared repertoire file</li> </ul>			
<b>Methods of Give a Lecture</b>				<ul style="list-style-type: none"> <li>• Lecture, question and answer and performance</li> </ul>			

<b>Assessment Criteria</b>		<b>If Available, to Sign (x)</b>	<b>General Average Percentage (%) Rate</b>
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	<b>1. Quiz</b>	<b>X</b>	<b>40</b>
	<b>2. Quiz</b>		
	<b>3. Quiz</b>		
	<b>4. Quiz</b>		
	<b>5. Quiz</b>		
	<b>Oral Examination</b>		
	<b>Practice Examination (Laboratory, Project etc.)</b>		
	<b>Final Examination</b>	<b>X</b>	<b>60</b>
<b>Semester Course Plan</b>			
<b>Week</b>	<b>Subjects</b>		
<b>1</b>	• Recognizing the mechanism of sound.		
<b>2</b>	• What is a diaphragm?		
<b>3</b>	• Breathing, holding, exhaling together, long and short-cut breaths, breathing exercises with different dynamics		
<b>4</b>	• Vocal exercises to strengthen the voice and expand the boundaries of the voice. Recognizing national and universal works appropriate to their level		
<b>5</b>	• Sequential, jumping, octave voices and arpeggios, with a correct articulation, legato and staccato exercises appropriate to the vocal characteristics of the individual.		
<b>6</b>	• Vocal exercises and voice studies aimed at strengthening the voice and developing vocal boundaries.		
<b>7</b>	• Practice the basic behaviors acquired through individual vocal training on the choir, taking into account the technical level and the vocal characteristics of the student.		
<b>8</b>	• Midterm		
<b>9</b>	• It is ensured that they can understand the difference between good and bad techniques by gaining the ability to speak and sing correctly and to use their voices well while teaching.		
<b>10</b>	• Recognizing national and universal works appropriate to their level.		
<b>11</b>	• Studies on using the breath and voice correctly, studies on developing vocals with a correct resonance, Students' vocal exercises in accordance with the characteristics of the individual to produce the right sound, repertoire selection considering the vocal characteristics and musicality and interpretation studies accordingly		
<b>12</b>	• Practice the basic behaviors gained through individual voice training on the choir, taking into account the technical level and the student's vocal characteristics.		
<b>13</b>	• Vocalization of polyphonic works suitable for the choir.		
<b>14</b>	• Final exam.		





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COURSE IDENTIFICATION FORM

Course Code and Name				BMBZ 212 CHOIR -II-			
Semester	Theoretic Hour	Practice Hour	Total Hour	Credits	ECTS	Education Language	Type: Compulsory Elective
Spring	2	2	4	3,00	3,00	Turkish	Compulsory
Prerequisite (s)							
Instructor		Öğr. Gör. Tugay AKSOY			Mail : tugayaksoy@munzur.edu.tr Web :		
Course Assistant					Mail : Web :		
Groups / Classes		1					
Course Aim		<ul style="list-style-type: none"><li>In line with the goals of vocal training in the choir, practices aimed at gaining the habit of physical and mental readiness, correct posture, physical relaxation, flexibility and spiritual relaxation. In choir lessons, polyphonic works of classical and contemporary composers of Turkish, Azerbaijani, Western and Russian countries are learned. Ensembla, which is one of the important elements of choir singing in lessons, is to pay attention to breathing and diction, which is essential in vocal reading. Reading studies for legato and staccato singing in the study of breathing and vocal technique.</li></ul>					
Course Goals		<ul style="list-style-type: none"><li>Learning phonics and its stages</li><li>Developing the ability to use the voice and exercising</li><li>Performing sound enhancement works (collective/solo)</li><li>Learning examples of Turkish Religious music by training</li></ul>					
Course Learning Outs and Proficiencies		<ul style="list-style-type: none"><li>Knowledge of diaphragm and sound.</li><li>It aims to provide students with the skills to work in a team and to provide them with knowledge and skills to adapt to the choir.</li><li>Develop musical repertoire.</li><li>To use the voice correctly in the chorus.</li></ul>					
Course Basic and Auxiliary Contexts		<ul style="list-style-type: none"><li>Specially prepared repertoire file</li></ul>					
Methods of Give a Lecture		<ul style="list-style-type: none"><li>Lecture, question and answer and performance</li></ul>					

<b>Assessment Criteria</b>		<b>If Available, to Sign (x)</b>	<b>General Average Percentage (%) Rate</b>
	<b>1. Quiz</b>	<b>X</b>	<b>40</b>
	<b>2. Quiz</b>		
	<b>3. Quiz</b>		
	<b>4. Quiz</b>		
	<b>5. Quiz</b>		
	<b>Oral Examination</b>		
	<b>Practice Examination (Laboratory, Project etc.)</b>		
	<b>Final Examination</b>	<b>X</b>	<b>60</b>
<b>Semester Course Plan</b>			
<b>Week</b>	<b>Subjects</b>		
<b>1</b>	• Recognizing the mechanism of sound.		
<b>2</b>	• What is a diaphragm?		
<b>3</b>	• Breathing, holding, exhaling together, long and short-cut breaths, breathing exercises with different dynamics		
<b>4</b>	• Vocal exercises to strengthen the voice and expand the boundaries of the voice. Recognizing national and universal works appropriate to their level		
<b>5</b>	• Sequential, jumping, octave voices and arpeggios, with a correct articulation, legato and staccato exercises appropriate to the vocal characteristics of the individual.		
<b>6</b>	• Vocal exercises and voice studies aimed at strengthening the voice and developing vocal boundaries.		
<b>7</b>	• Practice the basic behaviors acquired through individual vocal training on the choir, taking into account the technical level and the vocal characteristics of the student.		
<b>8</b>	• Midterm		
<b>9</b>	• It is ensured that they can understand the difference between good and bad techniques by gaining the ability to speak and sing correctly and to use their voices well while teaching.		
<b>10</b>	• Recognizing national and universal works appropriate to their level.		
<b>11</b>	• Studies on using the breath and voice correctly, studies on developing vocals with a correct resonance, Students' vocal exercises in accordance with the characteristics of the individual to produce the right sound, repertoire selection considering the vocal characteristics and musicality and interpretation studies accordingly		
<b>12</b>	• Practice the basic behaviors gained through individual voice training on the choir, taking into account the technical level and the student's vocal characteristics.		
<b>13</b>	• Vocalization of polyphonic works suitable for the choir.		
<b>14</b>	• Final exam.		



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COURSE IDENTIFICATION FORM

Course Code and Name				BMBZ 213 Harmony-I-			
Semester	Theoretic Hour	Practice Hour	Total Hour	Credits	ECTS	Education Language	Type: Compulsory Elective
Fall	3	0	3	3	3	Turkish	Compulsory
Prerequisite (s)		No					
Instructor		Öğr. Gör. Duygu ÇAĞRI				Mail : duygucağri@munzur.edu.tr Web :	
Course Assistant						Mail : Web :	
Groups / Classes		1					
Course Aim		To create examples of polyphony by applying melodic movement rules with chord knowledge, choir parts, chord cycles, given bass part harmonization.					
Course Goals		<ul style="list-style-type: none"><li>• Acquisition of fundamental musical knowledge and skills(chords, scales, tonality, etc.).</li><li>• Development of musical understanding.</li><li>• Encouragement of musical creativity.</li><li>• Enhancement of musical analysis skills.</li><li>• Support for applied music performance.</li></ul>					
Course Learning Outs and Proficiencies		<ul style="list-style-type: none"><li>• Recognizing scale degrees and chord types.</li><li>• Given the bass part, in the basic case, it is very vocal with the main degrees.</li><li>• Four-part use of three-voice chords (voice folding).</li></ul>					
Course Basic and Auxiliary Contexts		<ul style="list-style-type: none"><li>• Bakihanova, Z. (2003). <i>Armoni</i>, Yorum Matbaası.</li><li>• Elhankızı, A. (2020). <i>Armoni Rus Ekolü Yaklaşımlarıyla</i>, Eğitim Yayınevi.</li></ul>					
Methods of Give a Lecture		Lecture, exercise and practice, self-study.					

Assessment Criteria		If Available, to Sign (x)	General Average Percentage (%) Rate
	1. Quiz	X	40
	2. Quiz		
	3. Quiz		
	4. Quiz		
	5. Quiz		
	Oral Examination		
	Practice Examination (Laboratory, Project etc.)		
	Final Examination	X	60
Semester Course Plan			
Week	Subjects		
1	Basic concepts.		
2	Chords, melodic positions and arrangements.		
3	Basic triads and functional system of chords.		
4	Connections of basic triads.		
5	Voice limits used in writing four-part choir pieces, changing positions of chords.		
6	Harmonization of melody and bass line with basic triads.		
7	General review.		
8	Midterm exam.		
9	Octave and parallel fifth errors in choral arrangements with essential degrees.		
10	Cadence, period and sentence understanding.		
11	Cadence, period and sentence understanding.		
12	6th chords in choir arrangements with principal degrees.		
13	6th chords in choir arrangements with principal degrees.		
14	General review.		
15	Final exam.		



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COURSE IDENTIFICATION FORM

Course Code and Name				BMBZ 214 Harmony-II-			
Semester	Theoretic Hour	Practice Hour	Total Hour	Credits	ECTS	Education Language	Type: Compulsory Elective
Spring	3	0	3	3	3	Turkish	Compulsory
Prerequisite (s)		No					
Instructor		Öğr. Gör. Duygu ÇAĞRI				Mail : duygucağri@munzur.edu.tr Web :	
Course Assistant						Mail : Web :	
Groups / Classes		1					
Course Aim		To create examples of polyphony by applying melodic movement rules with chord knowledge, choir parts, chord cycles, given bass part harmonization.					
Course Goals		<ul style="list-style-type: none"><li>• Acquisition of fundamental musical knowledge and skills(chords, scales, tonality, etc.).</li><li>• Development of musical understanding.</li><li>• Encouragement of musical creativity.</li><li>• Enhancement of musical analysis skills.</li><li>• Support for applied music performance.</li></ul>					
Course Learning Outs and Proficiencies		<ul style="list-style-type: none"><li>• Recognizing scale degrees and chord types.</li><li>• Given the bass part, in the basic case, it is very vocal with the main degrees.</li><li>• Four-part use of three-voice chords (voice folding).</li></ul>					
Course Basic and Auxiliary Contexts		<ul style="list-style-type: none"><li>• Bakihanova, Z. (2003). <i>Armoni</i>, Yorum Matbaası.</li><li>• Elhankızı, A. (2020). <i>Armoni Rus Ekolü Yaklaşımlarıyla</i>, Eğitim Yayınevi.</li></ul>					
Methods of Give a Lecture		Lecture, exercise and practice, self-study.					

Assessment Criteria		If Available, to Sign (x)	General Average Percentage (%) Rate
	1. Quiz	X	40
	2. Quiz		
	3. Quiz		
	4. Quiz		
	5. Quiz		
	Oral Examination		
	Practice Examination (Laboratory, Project etc.)		
	Final Examination	X	60
Semester Course Plan			
Week	Subjects		
1	Position change of six-note chords.		
2	Importance of bass part progression in six-note chords.		
3	Second inversion of basic triads.		
4	Temporary and passing seventh chords.		
5	Passing seventh chords of subdominant and tonic chords.		
6	Arrangements and positions of D7 chord.		
7	General Review.		
8	Midterm exam.		
9	Resolutions of D7 chord.		
10	Progressions and resolutions of D7 chord.		
11	Six-note D7 chord.		
12	Sequence, types of sequence.		
13	Sequence, types of sequence.		
14	General review.		
15	Final exam.		



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**COURSE IDENTIFICATION FORM**

Course Code and Name				BMBZ 215 Computer Aided Music Design -I-			
Semester	Theoretic Hour	Practice Hour	Total Hour	Credits	ECTS	Education Language	Type: Compulsory Elective
Fall	3	0	3	3	6	Turkish	Compulsory
<b>Prerequisite (s)</b>							
<b>Instructor</b>		Öğr. Gör. Semih Sezer			<b>Mail :</b> Semihsezer@munzur.edu.tr <b>Web :</b>		
<b>Course Assistant</b>					<b>Mail :</b> <b>Web :</b>		
<b>Groups / Classes</b>		2					
<b>Course Aim</b>		To provide basic knowledge about writing notes in a computer environment. To gain knowledge about the procedure, note and sign durations in writing monophonic works.					
<b>Course Goals</b>		Being able to recognize software related to note writing. Ability to effectively use software related to note writing					
<b>Course Learning Outcomes and Proficiencies</b>		Learn about notation writing software on the computer and use it actively in daily life.					
<b>Course Basic and Auxiliary Contexts</b>		Finale V27, Sibelius 10.0					
<b>Methods of Give a Lecture</b>		Lecture / Exercise and application / Demonstration					

Assessment Criteria		If Available, to Sign (x)	General Average Percentage (%) Rate
	1. Quiz	X	40
	2. Quiz		
	3. Quiz		
	4. Quiz		
	5. Quiz		
	Oral Examination		
	Practice Examination (Laboratory, Project etc.)		
	Final Examination	X	60
Semester Course Plan			
Week	Subjects		
1	Notation writing software on the computer.		
2	Menus and their contents in note writing software		
3	Basic commands in note writing software. and solutions		
4	Problems with Turkish music sound system in note writing software		
5	Notation writing, writing examples of Turkish Music Works		
6	Examples of Turkish Music Simple, Compound and Mixed Style works		
7	Learning Flow Signs in Note Writing		
8	Midterm		
9	Obtaining a MIDI file with note writing software		
10	Obtaining image files with note writing software. (tiff, jpeg etc.)		
11	Writing examples of works in accordance with Turkish Music Procedures		
12	Work Examples with Turkish Music Fonts		
13	Making changes to the orchestration and instrumentation of symphonic works using notation software.		
14	Reviewing the work done.		
15	Final exam		





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**COURSE IDENTIFICATION FORM**

<b>Course Code and Name</b>				<b>BMBZ 216 Computer Aided Music Design -II-</b>			
<b>Semester</b>	<b>Theoretic Hour</b>	<b>Practice Hour</b>	<b>Total Hour</b>	<b>Credits</b>	<b>ECTS</b>	<b>Education Language</b>	<b>Type: Compulsory Elective</b>
Spring	3	0	3	3		Turkish	Compulsory
<b>Prerequisite (s)</b>							
<b>Instructor</b>		Öğr. Gör. Semih Sezer			<b>Mail :</b> semihsezer@munzur.edu.tr <b>Web :</b>		
<b>Course Assistant</b>					<b>Mail :</b> <b>Web :</b>		
<b>Groups / Classes</b>		2					
<b>Course Aim</b>		Ability to write orchestration works in computer environment. The ability to add nuances to works, to write free-rhythm works, and to write lyrics and chords to work samples.					
<b>Course Goals</b>		To gain the ability to write monophonic and polyphonic works in music programs. Ability to write Lyrics and Chords for Written Works. To gain the ability to write works in accordance with rhythmic scales in Turkish Music works.					
<b>Course Learning Outcomes and Proficiencies</b>		Ability to write Instrument Selection and Nuances in Turkish Music works and Orchestration works					
<b>Course Basic and Auxiliary Contexts</b>		Finale V27, Sibelius 10.0					
<b>Methods of Give a Lecture</b>		Explain/ Practice and application/ Demonstration					

Assessment Criteria		If Available, to Sign (x)	General Average Percentage (%) Rate
	1. Quiz	X	40
	2. Quiz		
	3. Quiz		
	4. Quiz		
	5. Quiz		
	Oral Examination		
	Practice Examination (Laboratory, Project etc.)		
	Final Examination	X	60
Semester Course Plan			
Week	Subjects		
1	Ability to write orchestration works on the computer		
2	Ability to determine the style in orchestrated works		
3	Ability to determine the page layout in orchestrated works.		
4	Ability to add nuances in orchestrated works.		
5	Ability to write lyrics for monophonic and polyphonic works.		
6	Ability to write basic chords for pieces.		
7	Examples of polyphonic Turkish and Western music works.		
8	Midterm		
9	Converting written works to Word, pdf.		
10	Obtaining a MIDI file with note writing software.		
11	Ability to write rhythmic or free-meter works.		
12	Making changes to the orchestration and instrumentation of symphonic works using notation software.		
13	Note Writing Studies		
14	Reviewing the work done.		
15	Final exam		