



MUNZUR UNIVERSITY
FACULTY OF FINE, DESIGN AND
ARCHITECTURE

DEPARTMENT OF MUSIC/MUSIC
SCIENCES

COURSE IDENTIFICATION FORM

Course Code and Name				BMBZ 301PIANO -V-			
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">• Instruction in fundamental piano techniques.• Development of musical reading skills.• Musical expression and interpretation.• Diversification of repertoire.• Enhancement of performance skills.• Development of musical theory knowledge.• Personal and artistic development.					
Course Learning Outcomes and Proficiencies		<ul style="list-style-type: none">• They become discerning about different types and genres of music.• They acquire a certain level of technical skill habit on the piano.• They gain a certain level of musical expression skill on the piano.• They acquire basic piano technique and music knowledge.• They gain a certain level of musical expression skill on the piano.• Acquisition of piano techniques, gaining basic skills, being able to accompany.• Acquisition of basic piano techniques such as scales, arpeggios, pedal, octaves, etc.					
Course Basic and Auxiliary Contexts		<ul style="list-style-type: none">• Hanon, C. L. (2021) <i>The Virtuoso Pianist</i>, Gece Kitaplığı.• Czerny Op. 599• Czerny Op. 299• Czerny Op. 718• Loeschhorn Op. 181• Loeschhorn Op. 65• Oscar Beringer, Tagliche Technische Studien.• WOLFF Il Piccolo Pischna.• Schmitt Op.16 Preparatory Exercises For The Piano.• Bela Bartok Mikrokosmos.• Adult All-in-One Course Lesson-Theory-Technic.					
Methods of Give a Lecture		Lecture, exercise, and practice, demonstration, demonstration and practice, individual 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	History of the piano, sitting at the piano, correct posture, and hand, arm positions. Positions of notes on the piano.		
2	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.		
3	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.		
4	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.		
5	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.		
6	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.		
7	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.		
8	Midterm exam.		
9	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.		
10	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.		
11	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.		
12	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.		
13	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.		
14	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.		
15	Final exam.		



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COURSE IDENTIFICATION FORM

Course Code and Name				BMBZ 302 PIANO -VI-			
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">• Instruction in fundamental piano techniques.• Development of musical reading skills.• Musical expression and interpretation.• Diversification of repertoire.• Enhancement of performance skills.• Development of musical theory knowledge.• Personal and artistic development.					
Course Learning Outcomes and Proficiencies		<ul style="list-style-type: none">• They become discerning about different types and genres of music.• They acquire a certain level of technical skill habit on the piano.• They gain a certain level of musical expression skill on the piano.• They acquire basic piano technique and music knowledge.• They gain a certain level of musical expression skill on the piano.• Acquisition of piano techniques, gaining basic skills, being able to accompany.• Acquisition of basic piano techniques such as scales, arpeggios, pedal, octaves, etc.					
Course Basic and Auxiliary Contexts		<ul style="list-style-type: none">• Hanon, C. L. (2021) <i>The Virtuoso Pianist</i>, Gece Kitaplığı.• Czerny Op. 599• Czerny Op. 299• Czerny Op. 718• Loeschhorn Op. 181• Loeschhorn Op. 65• Oscar Beringer, Tagliche Technische Studien.• WOLFF Il Piccolo Pischna.• Schmitt Op.16 Preparatory Exercises For The Piano.• Bela Bartok Mikrokosmos.• Adult All-in-One Course Lesson-Theory-Technic.					
Methods of Give a Lecture		Lecture, exercise, and practice, demonstration, demonstration and practice, individual 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	History of the piano, sitting at the piano, correct posture, and hand, arm positions. Positions of notes on the piano.		
2	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.		
3	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.		
4	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.		
5	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.		
6	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.		
7	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.		
8	Midterm exam.		
9	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.		
10	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.		
11	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.		
12	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.		
13	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.		
14	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.		
15	Final exam.		



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COURSE IDENTIFICATION FORM

Course Code and Name				BMBZ 303 Musical Hearing Literacy V			
Semester	Theoretic Hour	Practice Hour	Total Hour	Credits	ECTS	Education Language	Type: Compulsory Elective
FALL	2	1	3	3	4	Turkish	Imperative
Prerequisite (s)		No					
Instructor		Lecturer. Asst. Adem Güler			Mail : ademguler@munzur.edu.tr Web:		
Course Assistant					Mail: Web:		
Groups / Classes							
Course Aim		Development of musical hearing, reading, writing, transpose and accompaniment skills in different tonalities					
Course Goals		It teaches the student to read solfeggio pieces suitable for the student's lesson level correctly and effectively, and to write what he hears					
Course Learning Outcomes and Proficiencies		<ul style="list-style-type: none">• Define the basic elements of music.• Analyze the relationships between the basic elements of music.• Uses music writing effectively• Compares tonal, modal and modal music.• Defines the concept and types of texture in music.• It auditorily distinguishes and dictates single voices, intervals, and chords.<ul style="list-style-type: none">• It dictates melodies that are played in different tones and modes.					
Course Basic and Auxiliary Contexts		Lecture, Practice and Practice, Self-Study					
Methods of Give a Lecture		<ul style="list-style-type: none">• Tabakoğlu, V. (2004). Bona Müzik Teorisi. Kıvılcım Müzik Eğitimi ve Yayıncılık.• Lavignac, A. Des Solfeges 1A.• Sun, M. (2004) Solfej 1. Sun Yayınevi Yayınları.					

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	Scope of the lesson, dictation and reading passages modulated to close tones.		
2	Seventh chords in the root position		
3	Three-sharp, three-flat scale in major and minor tonalities and extended cadence studies		
4	Two-voice dictation exercises in the keys of sol and fa		
5	Playing one part and singing the other part in two-voice pieces, polyphonic reading pieces		
6	Cycles and solutions of the dominant seventh chord		
7	Two- and three-aloud readings		
8	Midterm		
9	Secondary dominant chords		
10	Analysis of reading passages using secondary dominant chords, dictation and reading of sounds foreign to tonality		
11	The use of secondary dominants in dictation and reading exercises.		
12	Use of complex weighings with the use of extension ties in dictation and reading passages		
13	Atonal reading studies.		
14	Dictation and reading exercises in four sharp, four-flat major/minor keys		
15	Final exam		



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COURSE IDENTIFICATION FORM

Course Code and Name				BMBZ 304 Musical Hearing Literacy -VI-			
Semester	Theoretic Hour	Practice Hour	Total Hour	Credits	ECTS	Education Language	Type: Compulsory Elective
SPRING	2	1	3	3	4	Turkish	Compulsory
Prerequisite (s)		No					
Instructor		Lecturer. Asst. Adem Güler				Mail: ademguler@munzur.edu.tr Web:	
Course Assistant						Mail: Web:	
Groups / Classes							
Course Aim		Development of musical hearing, reading, writing, transpose and accompaniment skills in different tonalities					
Course Goals		It teaches the student to read solfeggio pieces suitable for the student's lesson level correctly and effectively, and to write what he hears.					
Course Learning Outcomes and Proficiencies		<ul style="list-style-type: none">• Define the basic elements of music.• Analyze the relationships between the basic elements of music.• Uses music writing effectively• Compares tonal, modal and modal music.• Defines the concept and types of texture in music.• It auditorily distinguishes and dictates single voices, intervals, and chords. It dictates melodies that are played in different tones and modes.					
Course Basic and Auxiliary Contexts		Lecture, Practice and Practice, Self-Study					
Methods of Give a Lecture		<ul style="list-style-type: none">• Tabakoğlu, V. (2004). Bona Müzik Teorisi. Kıvılcım Müzik Eğitimi ve Yayıncılık.• Lavignac, A. Des Solfeges 1A.• Sun, M. (2004) Solfej 1. Sun Yayınevi Yayınları.					



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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	The scope of the course is to study dictation and reading in four sharps, four flat major/minor tonalities
2	Modulated dictation and reading exercises to distant tones
3	Dictation exercises consisting of three-voice chord connections
4	Four sharps, four-flat major/minor tonalities scale and extended cadence studies
5	In three-voice chord marches, play two parts and read the other part.
6	A tonal dictation and reading exercises
7	Three and four read-aloud exercises
8	Midterm
9	Five sharps, five-flat major/minor tonalities scale and extended cadence studies
10	Dictation and reading exercises in five sharp, five-flat major/minor tonalities.
11	Dictation studies with chords consisting of four voices in two keys.
12	Dictation exercises with chords consisting of four voices in two keys
13	Key alternating reading studies.
14	Transpose studies
15	Final

DERS TANITIM FORMU

Course Code and Name:				BMBZ 305 Main Instrument-V-			
Semester:1	Theoretic Hour	Practice Hour	Total Hour	Credits	ECTS	Education Language	Type: Compulsory
FALL	2	2	4	3	5	TR	
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		Understanding the technical features of the instrument, learning the holding positions, and practically understanding Western and Turkish music in terms of form, sound characteristics and performance methods. To progress gradually 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.					
Course Learning Outs and Proficiencies		Can comment on the periodical characteristics of Western and Turkish music at an intermediate level, Combines his performance ability with his technical skill more tightly, Learns and applies the first and third position scales, Can change strings and knows how to use bridges. Can develop solutions to possible problems, Knows the forms, genres and periods and interprets them at an intermediate level, Develops an intermediate level of technique by applying methods and works suitable for their technical ability on the					

	instrument, Increases their technical competence in a wide perspective with alternative sources, Gains the ability to play an instrument at an intermediate-advanced level.
Course Basic and Auxiliary Contexts	<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>
Methods of Give a Lecture	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.

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

	Practice Examination (Laboratory, Project etc.)		
	Final Examination	X	60
Semester Course Plan			
Week	Subjects		
1	<ul style="list-style-type: none"> Detailed introduction of the instrument, practical string changing and tuning, developing the ability to write advanced comments and articles on the structure and history of the instrument. 		
2	<ul style="list-style-type: none"> He/She solves the grip technique, reinforces it and finds the most suitable technique for himself. 		
3	<ul style="list-style-type: none"> It solves and reinforces the sound extraction techniques from the instrument, specifically for the bow and fingers, at an intermediate level. 		
4	<ul style="list-style-type: none"> Detects the location of notes on the instrument and reinforces it by practicing the method in various positions. 		
5	<ul style="list-style-type: none"> Solve and reinforce melody work in intermediate-advanced level notes 		
6	<ul style="list-style-type: none"> Acquires and reinforces the ability to apply positions 1, 2, 3 and 4 		
7	<ul style="list-style-type: none"> The ability to create melodies in different positions and techniques develops. He performs these melodies in accordance with their period. 		
8	<ul style="list-style-type: none"> Conducts and reinforces various complex etude studies at intermediate-advanced level 		
9	<ul style="list-style-type: none"> An overview 		
10	<ul style="list-style-type: none"> Increases and reinforces the ability to perform finger exercises in different positions 		
11	<ul style="list-style-type: none"> The ability to play a specified melody in different positions develops and reinforces 		
12	<ul style="list-style-type: none"> Succeeds in adapting different works to positions at an intermediate-advanced level. 		
13	<ul style="list-style-type: none"> Knows and reinforces playing techniques together 		
14	<ul style="list-style-type: none"> An overview 		

DERS TANITIM FORMU

Course Code and Name:				BMBZ 306 Main Instrument-VI-			
Semester:2	Theoretic Hour	Practice Hour	Total Hour	Credits	ECTS	Education Language	Type:
SPRING	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		Understanding the technical features of the instrument, learning the holding positions, and practically understanding Western and Turkish music in terms of form, sound characteristics and performance methods. To progress gradually 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>Course Learning Outcomes and Proficiencies</p>	<p>Can comment on the periodic features of Western and Turkish music at a moderate level, Combines performance ability with technical skills more tightly, Learns and applies first, second and third position scales, Can change strings and knows how to use bridges. Can develop solutions to possible problems. Knows forms, genres and periods and interprets them at an intermediate level. Develops intermediate level technique by applying methods and works appropriate to the instrument's technical ability. Increases technical proficiency in a wide perspective with alternative resources. Gains the ability to play an instrument at an intermediate-advanced level.</p>
<p>Course Basic and Auxiliary Contexts</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>Methods of Give a Lecture</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		
Assessment Criteria	3. Quiz		
	4. Quiz		

	Oral Examination		
	Practice Examination (Laboratory, Project etc.)		
	Final Examination	X	60
Semester Course Plan			
Week	Subjects		
1	<ul style="list-style-type: none"> Detailed introduction of the instrument, practical string changing and tuning, developing the ability to write advanced comments and articles on the structure and history of the instrument. 		
2	<ul style="list-style-type: none"> He/She solves the grip technique, reinforces it and finds the most suitable technique for himself. 		
3	<ul style="list-style-type: none"> Solve and reinforce the sound extraction techniques from the instrument at an intermediate level, specifically for the bow and fingers. 		
4	<ul style="list-style-type: none"> Detects the location of notes on the instrument and reinforces it by practicing the method in various positions. 		
5	<ul style="list-style-type: none"> Solve and reinforce melody work in intermediate-advanced level notes 		
6	<ul style="list-style-type: none"> Acquires and reinforces the ability to apply positions 1, 2, 3 and 4 		
7	<ul style="list-style-type: none"> The ability to create melodies in different positions and techniques develops. He performs these melodies in accordance with their period. 		
8	<ul style="list-style-type: none"> Conducts and reinforces various complex etude studies at intermediate-advanced level 		
9	<ul style="list-style-type: none"> An overview 		
10	<ul style="list-style-type: none"> Increases and reinforces the ability to perform finger exercises in different positions 		
11	<ul style="list-style-type: none"> The ability to play a specified melody in different positions develops and reinforces 		
12	<ul style="list-style-type: none"> Succeeds in adapting different works to positions at an intermediate-advanced level. 		
13	<ul style="list-style-type: none"> Knows and reinforces playing techniques together 		
14	<ul style="list-style-type: none"> An overview 		



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COURSE IDENTIFICATION FORM

Course Code and Name				BMBZ 307 Choir -III-			
Semester	Theoretic Hour	Practice Hour	Total Hour	Credits	ECTS	Education Language	Type: Compulsory Elective
Fall	2	2	4	3	3	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 individuals with physical and mental readiness, correct posture, physical relaxation, flexibility, and spiritual relaxation habits in line with the objectives of vocal education in the choir. In choir classes, polyphonic works of classical and contemporary composers of Turkish, Azerbaijani, Western, and Russian countries are learned. Important elements of choir singing, such as ensemble, attention to breathing and diction in vocal reading, are emphasized. Exercises are conducted for breath and vocal technique, including legato and staccato singing. Prepared works are performed in concerts at the end of the term.					
Course Goals		<ul style="list-style-type: none">• Musical collaboration and group work.• Development of vocal techniques.• Improvement of notation and music reading skills.• Musical expression and interpretation.• Enhancement of performance skills.• Expansion of musical repertoire.					
Course Learning Outcomes and Proficiencies		<ul style="list-style-type: none">• To have knowledge about the diaphragm and voice.• To aim to provide students with information and skills to adapt to the choir by developing teamwork skills.• To develop musical repertoire.• To use the voice correctly within the choir.					
Course Basic and Auxiliary Contexts		<ul style="list-style-type: none">• Egüz, S. (1980). <i>Toplu Ses Eğitimi 1 Temel Konular</i>, Ayyıldız Matbaası.					
Methods of Give a Lecture		Lecture, exercises, and practice, 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	Understanding the voice mechanism.		
2	What is the diaphragm?		
3	Breathing together, holding, releasing, long and short-breath exercises in different dynamics.		
4	Voice strengthening and exercises to expand vocal limits. Recognizing national and universal works suitable for the level.		
5	Sequential, skipped, octave sounds, and arpeggios, legato and staccato exercises suitable for individual voice characteristics with correct articulation.		
6	Voice strengthening and exercises to develop vocal limits. Studies on vocal etudes.		
7	Through individual voice training, applying basic behaviors acquired to the choir, taking into account the technical level and the student's voice characteristics. Before performing the studied etudes and works, habituating to technical and musical analysis, and applying necessary behaviors.		
8	Midterm exam.		
9	Ensuring the ability to speak and sing correctly and effectively, and understand the difference between good and bad techniques while teaching.		
10	Recognizing national and universal works suitable for the level.		
11	Studies on the correct use of breath and voice, developing vocals with correct resonance, exercises for producing correct sounds according to individual characteristics, repertoire selection considering voice characteristics, and working on musicality and interpretation accordingly.		
12	Through individual voice training, applying basic behaviors acquired to the choir, taking into account the technical level and the student's voice characteristics.		
13	Various vocal exercises suitable for the choir. Rehearsal of selected polyphonic works for the end-of-term exam.		
14	Rehearsal of selected polyphonic works for the end-of-term exam.		
15	Final exam		



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COURSE IDENTIFICATION FORM

Course Code and Name				BMBZ 308 Choir -IV-			
Semester	Theoretic Hour	Practice Hour	Total Hour	Credits	ECTS	Education Language	Type: Compulsory Elective
Spring	2	2	4	3	3	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 individuals with physical and mental readiness, correct posture, physical relaxation, flexibility, and spiritual relaxation habits in line with the objectives of vocal education in the choir. In choir classes, polyphonic works of classical and contemporary composers of Turkish, Azerbaijani, Western, and Russian countries are learned. Important elements of choir singing, such as ensemble, attention to breathing and diction in vocal reading, are emphasized. Exercises are conducted for breath and vocal technique, including legato and staccato singing. Prepared works are performed in concerts at the end of the term.					
Course Goals		<ul style="list-style-type: none">• Musical collaboration and group work.• Development of vocal techniques.• Improvement of notation and music reading skills.• Musical expression and interpretation.• Enhancement of performance skills.• Expansion of musical repertoire.					
Course Learning Outcomes and Proficiencies		<ul style="list-style-type: none">• To have knowledge about the diaphragm and voice.• To aim to provide students with information and skills to adapt to the choir by developing teamwork skills.• To develop musical repertoire.• To use the voice correctly within the choir.					
Course Basic and Auxiliary Contexts		<ul style="list-style-type: none">• Egüz, S. (1980). <i>Toplu Ses Eğitimi 1 Temel Konular</i>, Ayyıldız Matbaası.					
Methods of Give a Lecture		Lecture, exercises, and practice, 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	Understanding the voice mechanism.		
2	What is the diaphragm?		
3	Breathing together, holding, releasing, long and short-breath exercises in different dynamics.		
4	Voice strengthening and exercises to expand vocal limits. Recognizing national and universal works suitable for the level.		
5	Sequential, skipped, octave sounds, and arpeggios, legato and staccato exercises suitable for individual voice characteristics with correct articulation.		
6	Voice strengthening and exercises to develop vocal limits. Studies on vocal etudes.		
7	Through individual voice training, applying basic behaviors acquired to the choir, taking into account the technical level and the student's voice characteristics. Before performing the studied etudes and works, habituating to technical and musical analysis, and applying necessary behaviors.		
8	Midterm exam.		
9	Ensuring the ability to speak and sing correctly and effectively, and understand the difference between good and bad techniques while teaching.		
10	Recognizing national and universal works suitable for the level.		
11	Studies on the correct use of breath and voice, developing vocals with correct resonance, exercises for producing correct sounds according to individual characteristics, repertoire selection considering voice characteristics, and working on musicality and interpretation accordingly.		
12	Through individual voice training, applying basic behaviors acquired to the choir, taking into account the technical level and the student's voice characteristics.		
13	Various vocal exercises suitable for the choir. Rehearsal of selected polyphonic works for the end-of-term exam.		
14	Rehearsal of selected polyphonic works for the end-of-term exam.		
15	Final exam		



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COURSE IDENTIFICATION FORM

Course Code and Name				BMBZ 309 Music Sciences -II-			
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		Assoc. Prof. Dr. Daimi Cengiz				Mail : daimicengiz@munzur.edu.tr Web :	
Course Assistant						Mail : Web :	
Groups / Classes							
Course Aim		Definition and scope of musicology; historical development process and methods; important people and key sources contributing to the field; To provide information about research areas and studies.					
Course Goals							
Course Learning Outcomes and Proficiencies		<ul style="list-style-type: none">· Learns the scope and fields of study of musicology.· Knows the historical process of musicology and the researches carried out.· Define the fields of historical musicology, systematic musicology and ethnomusicology.· Have knowledge about research and researchers in the field.					
Course Basic and Auxiliary Contexts		Lecture, Question, Answer					
Methods of Give a Lecture		Kaplan. A (2005), Kültürel Müzikoloji, Bağlam Yayınevi, İstanbul. Dönmez. B.M (2019) Etnomüzikolojinin Temel Kavramları, Bağlam Yayınevi, İstanbul.					

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	Introduction to Musicology		
2	Basic Methods in Musicology		
3	Turkish Musicology Studies		
4	History of the Development of Musicology		
5	Development of Musicology in Turkey		
6	Notable Figures in Musicology		
7	Important Figures of Musicology in Turkey		
8	Midterm		
9	The Relationship Between Ethnomusicology and Musicology		
10	Ethnomusicology as a Subunit		
11	Distinction between Musicology and Ethnomusicology		
12	Music and Anthropology		
13	Music and Social Anthropology		
14	General Review		
15	Final exam		



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COURSE IDENTIFICATION FORM

Course Code and Name				BMBZ 309 Music Sciences-IV-			
Semester	Theoretic Hour	Practice Hour	Total Hour	Credits	ECTS	Education Language	Type: Compulsory Elective
Spring	3	0	3	3	3	Turkish	Compulsory
Prerequisite (s)							
Instructor		Assoc. Prof. Dr. Daimi Cengiz			Mail : daimicengiz@munzur.edu.tr Web :		
Course Assistant					Mail : Web :		
Groups / Classes							
Course Aim		Definition and scope of musicology; historical development process and methods; important people and key sources contributing to the field; To provide information about research areas and studies.					
Course Goals							
Course Learning Outcomes and Proficiencies		<ul style="list-style-type: none">· Learns the scope and fields of study of musicology.· Knows the historical process of musicology and the researches carried out.· Define the fields of historical musicology, systematic musicology and ethnomusicology.· Have knowledge about research and researchers in the field.					
Course Basic and Auxiliary Contexts		Lecture, Question, Answer					
Methods of Give a Lecture		Kaplan. A (2005), Kültürel Müzikoloji, Bağlam Yayınevi, İstanbul. Dönmez. B.M (2019) Etnomüzikolojinin Temel Kavramları, Bağlam Yayınevi, İstanbul.					

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	Culture and music		
2	The art of music		
3	Evaluation of art		
4	Rating a work of art		
5	Identity		
6	National ID		
7	Ethnic identity		
8	Midterm		
9	Nation-state, ethnics, identity and music		
10	Ethnomusicology		
11	A brief history of ethnomusicology		
12	Ethnology		
13	Musicology and musicology		
14	Ethnographic music research		
15	Final exam		



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COURSE IDENTIFICATION FORM

Course Code and Name				BMBS 305 Sociology Of Music -II-			
Semester	Theoretic Hour	Practice Hour	Total Hour	Credits	ECTS	Education Language	Type: Compulsory Elective
Spring	3	0	3	3	5	Turkish	Optional
Prerequisite (s)							
Instructor		Associate Professor: Tuncay YILDIRIM				Mail: tuncayyildirim@munzur.edu.tr Web :	
Course Assistant						Mail : Web :	
Groups / Classes		3					
Course Aim		Introducing the position of the sociology of music in Turkey, its historical processes, the first existing texts and authors; Developing a critical perspective on this issue.					
Course Goals		<ul style="list-style-type: none">To provide information about the emergence of sociology in Turkey and the foreign sociologists and schools that were influential in this process;To introduce the first existing texts-sources and authors that can be evaluated under the title of sociology of music;To be able to make analyzes by establishing relationships between the new social order, principles and ideals that emerged with the Republic and Turkish music from the perspective of music sociology;Develop a critical perspective on the position of music sociology in Turkey					
Course Learning Outs and Proficiencies		<ul style="list-style-type: none">Gains information about the emergence of sociology in Turkey and the foreign sociologists and schools that were influential in this process.Evaluates the position of music sociology in Turkey.Learns the first existing texts-sources and their authors that can be evaluated under the title of sociology of music.Can establish relationships and make analyzes between the new social order, principles and ideals that emerged with the Republic and Turkish music from the perspective of music sociology.Develops a critical perspective on the sociology of music in Turkey.					
Course Basic and Auxiliary Contexts		<ul style="list-style-type: none">Weber, M. (1958). The Rational and Social Foundations of Music, Southern Illinois University Press.Adorno, T.W. (1977). Introduction to the Sociology of Music, Translator: E. B. Ashton.Horkeimer, M.Adorno, T. W., (2010). Çev. Nihat Ülner, Elif Öztahran Karaman, Kabalcı Yayınları, İstanbul.Denora, T. (2003). After Adorno Rethinking Music Sociology, Cambridge University Press, USA.Witkin, R. W. (1998). Adorno on Music, Routledge.Feher, F. (1962). Weber and Rationalization of Music, International Journal of Politics Culture and Society, pp.337-352.					

- Brandon, K. (2019). Max Weber and the Sociology of Music, Oxford University Press, Newyork.
- Ergur, A. (2009). Müzikli Aklın Defteri: Toplum Bilimsel İzdüşümler, Pan Yayıncılık, İstanbul.
- Ergur, A. (2001). Portedeki Hayalet Müziğin Sosyolojisi Üzerine Denemeler, Bağlam Yayıncılık, İstanbul.
- Yıldırım, T. (2021). Nurettin Şazi Kösmihal'in Müzik Düşünceleri, Müzik Eğitimi Yayınları, Ankara.
- Göklap, Z. (1923). Türkçülüğün Esasları, Ötüken Neşriyat, İstanbul.
- Ayas, G. (2014). Musiki İnkılabının Sosyolojisi, Doğu Kitapevi, Ankara.
- Ayas, G. (2015). Müzik Sosyolojisi, Doğu Kitapevi, Ankara.
- Ayas, G. (2020). Müzik Sosyolojisi, Kuramsal Bir Giriş, İtaki Yayınları, İstanbul.
- Günay, E. (2006). Müzik Sosyolojisi, Sosyolojiden Müzik Kültürüne Bir Bakış, Bağlam Yayınları, İstanbul.
- Güven, U. Z. ve Ergur, A. (2014). Dünyada ve Türkiye'de müzik sosyolojisinin yeri ve gelişimi, Sosyoloji Dergisi, 3. Dizi, 29. Sayı, 2014/2, s.1-19.
- Toplumbilim Dergisi (1999). Müzik Özel Sayısı, sayı: 9, Bağlam Yayınları, İstanbul.

Methods of Give a Lecture

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	The emergence processes of sociology in Turkey		
2	Tanzimat Period-Society-Music		
3	Tanzimat's Westernization ideal and its reflections on the field of music in the context of music sociology		
4	Republic and Music		
5	Historical processes of music sociology		
6	First available texts and their contents		



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7	Music ideas of Turkish Sociologists
8	Examining Ziya Gökalp's musical ideas from the perspective of music sociology
9	Search Exam
10	I. Hakkı Baltacıođlu, Rauf Yekta and the sociology of music
11	Nurettin Şazi Kösemihal and music
12	Examination of Nurettin Şazi Kösemihal's musical writings
13	Processes of music sociology gaining a scientific identity and being taught as a course in Turkey
14	Current music sociology studies



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COURSE IDENTIFICATION FORM

Course Code and Name				BMGS 305 Sociology of Music -I-			
Semester	Theoretic Hour	Practice Hour	Total Hour	Credits	ECTS	Education Language	Type: Compulsory Elective
Fall	3	0	3	3	5	Turkish	Optional
Prerequisite (s)							
Instructor		Associate Professor: Tuncay YILDIRIM			Mail: tuncayyildirim@munzur.edu.tr Web :		
Course Assistant					Mail : Web :		
Groups / Classes		3					
Course Aim		Introducing the position of sociology of music in the world, its historical processes, first existing texts and authors to be able to make a conceptual evaluation of the relationship between music and sociology and to understand politics, culture, economy, religion, industry, etc. developing a critical perspective on the interaction processes between social dynamics and music.					
Course Goals		To make students understand the relationship between sociology and music Giving information about the definition and conceptual content of music sociology Evaluates the position of music sociology in the world. Learns the first existing foreign texts-sources and authors published in the field of music sociology. Can establish relationships and make analyzes between music-sociology and social dynamics. Develops a critical perspective on the sociology of music.					
Course Learning Outs and Proficiencies		<ul style="list-style-type: none">Gain knowledge about the basic concepts of sociology, the relationship between sociology and music, and the definition and conceptual content of the sociology of music.Evaluates the position of music sociology in the world.Learns the first existing foreign texts-sources and authors published in the field of music sociology.Can establish relationships and make analyzes between music-sociology and social dynamics.Develops a critical perspective on the sociology of music.					
Course Basic and Auxiliary Contexts		<ul style="list-style-type: none">Weber, M. (1958). The Rational and Social Foundations of Music, Southern Illinois Universty Press.Adorno, T.W. (1977). Introduction to the Sociology of Music, Translator: E. B. Asthon.Horkeimer, M.Adorno, T. W., (2010). Çev. Nihat Ülner, Elif Öztahran Karaman, Kabalcı Yayınları, İstanbul.Denora, T. (2003). After Adorno Rethinking Music Sociolgy, Cambridge Universty Press, USA.Witkin, R. W. (1998). Adorno on Music, Routledge.<ul style="list-style-type: none">Feher, F. (1962). Weber and Rationalization of Music, International Journal of Politics Culture and Society, pp.337-352.Brandon, K. (2019). Max Weber and the Sociolgy of Music, Oxford Universty Press, Newyork.					

- Ergur, A. (2009). Müzikli Aklın Defteri: Toplum Bilimsel İzdüşümler, Pan Yayıncılık, İstanbul.
- Ergur, A. (2001). Portedeki Hayalet Müziğin Sosyolojisi Üzerine Denemeler, Bağlam Yayıncılık, İstanbul.
- Ayas, G. (2015). Müzik Sosyolojisi, Doğu Kitapevi, Ankara.
- Ayas, G. (2020). Müzik Sosyolojisi, Kuramsal Bir Giriş, İtaki Yayınları, İstanbul.
- Günay, E. (2006). Müzik Sosyolojisi, Sosyolojiden Müzik Kültürüne Bir Bakış, Bağlam Yayınları, İstanbul.
- Güven, U. Z. ve Ergur, A. (2014). Dünyada ve Türkiye’de müzik sosyolojisinin yeri ve gelişimi, Sosyoloji Dergisi, 3. Dizi, 29. Sayı, 2014/2, s.1-19.
 - Toplumbilim Dergisi (1999). Müzik Özel Sayısı, sayı: 9, Bağlam Yayınları, İstanbul.

Methods of Give a Lecture

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 of sociology
2	Historical processes of sociology
3	Traces of sociology in the definitions made about music
4	Before the sociology of music gained a scientific identity, direct and indirect relations between music and sociology were examined
5	What is the sociology of music?
6	Historical processes of music sociology
7	First extant texts and their contents
8	G. Simmel's ideas on the sociology of music
9	Midterm Exam
10	M. Weber's ideas on the sociology of music
11	Capitalist Rationalization and music



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12	T. W. Adorno's ideas on the sociology of music
13	Culture Industry and Commodification
14	Popular Culture-Popular Music



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COURSE IDENTIFICATION FORM

Course Code and Name:

BMGS 301 History of Popular Music -I-

Semester	Theoretic Hour	Practice Hour	Total Hour	Credits	ECTS	Education Language	Type: Compulsory Elective
Fall	3	0	3	3	5	Turkish	Optional

Prerequisite (s)

Instructor

Research Assistant Dr. Hüseyin KARA

Mail:huseyinkara@munzur.edu.tr
Web :

Course Assistant

Mail :
Web :

Groups / Classes

3

Course Aim

To introduce national and international past and present popular music in the historical process, to understand the place and importance of current and popular music in everyday life within the framework of popular culture.

Course Goals

To examine popular music from a historical perspective, to recognize popular music genres, to examine the relationship between popular music and economy, to examine the impact of popular music on daily life.

Course Learning Outcomes and Proficiencies

- Recognises the concepts of culture, popular culture
- Distinguish national and international popular music genres
- Understands the historical development of national and international popular music genres
- Understands the economic dimension of popular music

Course Basic and Auxiliary Contexts

- Özbek, M. (2000). *Popüler Kültür ve Orhan Gencebay Arabeski*, İletişim Yayınevi.
- Sermet, C. (1999). *Cazın İçinden*, Pan Yayınevi.
- Hatch D., Millward S. (1992). *Blues'dan Rock'a*, Korsan Yayın.
- Erol, A. (2002). *Popüler Müziği Anlamak*, Bağlam Yayıncılık.
- Dilmener N. (2003). *Hafif Türk Pop Tarihi, Bak Bir Varmış Bir Yokmuş*, İletişim Yayınları.
- Canbazoğlu C. (2009). *Kentin Türküsü: Anadolu Pop Rock*, Pan Yayıncılık.
- Yurga C. (2002). *20. Yüzyılda Türkiye'de Popüler Müzikler*, Pegem Akademi Yayıncılık.

Methods of Give a Lecture

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	The concept of culture		
2	Concept of popular culture		
3	Concept of popular culture		
4	Music industry history		
5	Music industry history		
6	National music genres		
7	National music genres		
8	National music genres		
9	Jazz music		
10	Rock&Roll music		
11	Country music		
12	Soul, funk music		
13	Pop music		
14	The relationship between video music clips and popular music		



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COURSE IDENTIFICATION FORM

Course Code and Name:

BMBS 302 History of Popular Music -II-

Semester	Theoretic Hour	Practice Hour	Total Hour	Credits	ECTS	Education Language	Type: Compulsory Elective
Fall	3	0	3	3	5	Turkish	Optional

Prerequisite (s)

Instructor

Research Assistant Dr. Hüseyin KARA

Mail:huseyinkara@munzur.edu.tr
Web :

Course Assistant

Mail :
Web :

Groups / Classes

3

Course Aim

To introduce national and international past and present popular music in the historical process, to understand the place and importance of current and popular music in everyday life within the framework of popular culture.

Course Goals

To examine popular music from a historical perspective, to recognize popular music genres, to examine the relationship between popular music and economy, to examine the impact of popular music on daily life.

Course Learning Outcomes and Proficiencies

- Recognises the concepts of culture, popular culture
- Distinguish national and international popular music genres
- Understands the historical development of national and international popular music genres
- Understands the economic dimension of popular music

Course Basic and Auxiliary Contexts

- Özbek, M. (2000). *Popüler Kültür ve Orhan Gencebay Arabeski*, İletişim Yayınevi.
- Sermet, C. (1999). *Cazın İçinden*, Pan Yayınevi.
- Hatch D., Millward S. (1992). *Blues'dan Rock'a*, Korsan Yayın.
- Erol, A. (2002). *Popüler Müziği Anlamak*, Bağlam Yayıncılık.
- Dilmener N. (2003). *Hafif Türk Pop Tarihi, Bak Bir Varmış Bir Yokmuş*, İletişim Yayınları.
- Canbazoğlu C. (2009). *Kentin Türküsü: Anadolu Pop Rock*, Pan Yayıncılık.
- Yurga C. (2002). *20. Yüzyılda Türkiye'de Popüler Müzikler*, Pegem Akademi Yayıncılık.

Methods of Give a Lecture

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	History of the music industry in Turkey		
2	History of the music industry in Turkey		
3	The relationship between music industry and popular music in Turkey		
4	Kanto ve tango music		
5	The relationship between classical Turkish music and music industry		
6	The relationship between Turkish folk music and music industry		
7	Development of radio in Turkey and its effect on music genres		
8	Anatolian Pop/Rock music		
9	Arabesk music		
10	Turkish pop music		
11	Video music clips in Turkey		
12	Popularisation process of traditional music		
13	World music		
14	World music		