

## SCHOOL OF MUSIC AND DRAMA

Anadolu University School of Music and Drama was founded in 1986 with the idea of establishing a modern school of music and drama in Anatolia.

The programs in Department of Performing Arts, Program in Acting and Department of Music, Programs in Piano, String, Wind and Percussion Instruments, started to admit students in 1989. Program in Harp and in Guitar were founded in 2002 in the Department of Music. The School also supports a Secondary Education School where prospective students are trained in their respective areas of performing arts and music to prepare them for their future years at the School of Music and Drama. Program in Opera was founded in 2002 in the Department of Performing Arts with one year preparatory education and four years for bachelor's degree.

The School of Music and Drama since, has established a drama group 'Theatre Anadolu', and the music groups of 'Anadolu University Youth Orchestra', 'Anadolu University Symphony Orchestra' and 'Anadolu University Chamber Orchestra'.

Director : Prof. Dr. M. Kemal BİÇERLİ  
Deputy Director : Prof. Oytun EREN  
Deputy Director : Prof. Erol İPEKLİ  
Secretary of High School : Recep ELVAN

### STAFF

**Professors:** Ahmet Bülent ALANER, Zeki ATKOŞAR , Gülen EGE , Oytun EREN , Hasan ERKEK , Ayşe Gülriz GERMEN, Ebru GÖKDAĞ, Erol İPEKLİ, Mahura ŞAHBAZBEKOVA , Ozan Evrim TUNCA

**Associate Professors:** H. Bülent AKDENİZ , Arman ARTAÇ , Gökhan AYBULUS , Şenol AYDIN , Hasibe Zeynep ÇİLİNGİR , Mesut Erdem ÇOLOĞLU , Berkant GENÇKAL , Ezgi GÖNLÜM YALÇIN , Esra GÜL , Emre HOPA , Asu Perihan KARADUT , Sabriye ÖZKAN , Mustafa SEKMEN, Yuri SEMENOV , Lilian Maria TONELLA TÜZÜN , Selin ULUĞBAY , Burcu Evren YAZICI

**Assistant professors:** Ümit AYDOĞDU , Burçin BARUT , Esra BERKMAN , Tülay HATİP, Kaya KILIÇ , Nuriye Esra KINIKLI SNAPPER , Özlem KOÇYİĞİT , Sancar TUNALI, Zenfira ZÖHRABBEKOVA

**Lecturers:** Filiz AHMETOĞLU , İlkyay AK , Furkan AKTAKKA , Şeniz AYBULUS , Nur AYDAY, Aylin AYDOĞDU , Başak BÜYÜKUĞURLU , Cemile Bengi ÇINAR , Eser Öykü DEDE , Simten DEMİRKOL , Ozan DİNÇ , Onur DÜLGER, Yonca ENDER SEKMEN , Burcu ERGENEKON , Mustafa ERGUN , Gülşah ERGÜN , Gülten Neslihan EROL, Murat GÖKTAŞ, Maksut Alper GÜNCAN, Özge GÜNCAN, Alev GÜNDÜZ, Mine İpek GÜZEY , Zafer GÜZEY , Bekir Volkan İNCİ , Melih KARA , Süleyman KARAAHMET , Halide KARABİBER , Deniz KAYA ONBUL , Ebru KEMALBAY EREN , Esin KURNAZ, Nuri Deniz MUMCU , Ruba PEKDEMİR , Tekin Ufuk SERTER, Pieter Alexander SNAPPER, Gökhan SOYLU, Sevgünur TANDOĞDU , Mesut TUNCER, Arzu TURAN , Özgür TURAN , Türkan UÇAR , Ezgi UZŞEN , Hale VURAL , F. Eren YAHŞI , Nazan YERLİ , Larisa P. ZHİRKOVA

**Research Assistants:** Pınar ARIK , Dilara ÇELİK , İrem ÇELİKTEN , Özgün DEMİR , Özgür Mert ESEN , Ezgi Nihan KURAN , Emre ÜNLENEN

**Others:** Çağdaş A. GENÇAY , Ayşe Özlem AKDENİZ , Neslihan AYDINMAKİNA , Ahmet Burak BASMACIOĞLU , Hale BASMACIOĞLU , Yusuf GENÇAY, Emel Asuman ÖNEN , Murat SÜMER , Saliha Özlem SÜMER , Ayşe TURAN

## DEPARTMENT OF MUSIC

In the fall semester of 1998-1999 the music and ballet primary school was founded. Students are taken to this primary school after their sixth year. Students are chosen by a two staged exam consisting of solfege and instruments. The basic aim of the department is to educate students who show an aptitude, experience and are full of scientific knowledge in the area of polyphonic music. The department's most important goal is to educate students in the branch of instrument they choose. Youth orchestra consists of music department students and chamber orchestra which includes lectures and performing regular concerts. Information About the Department The Music department was founded in 1986 and offers instruction and education in the Yunus Emre campus with an area of 1300 square meters. In the department there are four Professors, two Assistant Professors, six Doctors, nineteen Lecturers, four Researchers and seventeen Instructors. Educational instruction and research studies are organized by the chief of the department with the advice of the section committee. In the department there are thirty-nine female and eighteen male students who are educated to receive a bachelors degree. Most of the students who graduate are able to obtain jobs in orchestras and music schools in various cities.

Head : Prof. Oytun EREN

Deputy Head : Özlem KOÇYİĞİT

Deputy Head : Visiting Lecturer Hale BASMACIOĞLU

### PROGRAM IN PIANO

#### GUITAR

#### PROGRAM

I. SEMESTER			II. SEMESTER		
GİT 103	Instrument I	1+1 9,0	GİT 104	Instrument II	1+1 9,0
İNG 167 (Eng)	English I	3+0 4,0	İNG 168 (Eng)	English II	3+0 4,0
MÜZ 105	World Music Literature I	1+0 1,5	MÜZ 106	World Music Literature II	1+0 1,5
MÜZ 107	Musical Forms I	2+0 3,0	MÜZ 108	Musical Forms II	2+0 3,0
MÜZ 111	Chamber Music I	1+1 3,0	MÜZ 112	Chamber Music II	1+1 3,0
MÜZ 143	Choir I	2+1 1,5	MÜZ 144	Choir II	2+1 1,5
TÜR 125	Turkish Language I	2+0 2,0	TÜR 126	Turkish Language II	2+0 2,0
	<i>Elective Course (2)</i>	- 6,0		<i>Elective Course (2)</i>	- 6,0
		<u>30,0</u>			<u>30,0</u>
III. SEMESTER			IV. SEMESTER		
BİL 150	Fundamentals of Information Technology	4+0 5,0	GİT 208	Instrument IV	1+1 9,0
GİT 207	Instrument III	1+1 10,5	İNG 270 (Eng)	English IV	3+0 4,0
İNG 269 (Eng)	English III	3+0 4,0	MÜZ 208	World Music Literature IV	1+0 1,5
MÜZ 207	World Music Literature III	1+0 1,0	MÜZ 214	Musical Forms IV	2+0 3,0
MÜZ 213	Musical Forms III	2+0 3,0	MÜZ 216	Chamber Music IV	1+1 3,0
MÜZ 215	Chamber Music III	1+1 3,0	MÜZ 246	Choir IV	2+1 1,5
MÜZ 245	Choir III	2+1 1,5	TAR 166	Atatürk's Principles and History of Turkish Revolution II	2+0 2,0
TAR 165	Atatürk's Principles and History of Turkish Revolution I	2+0 2,0		<i>Elective Course (2)</i>	- 6,0
		<u>30,0</u>			<u>30,0</u>
V. SEMESTER			VI. SEMESTER		
GİT 307	Instrument V	1+1 8,5	GİT 308	Instrument VI	1+1 8,5
İNG 375 (Eng)	English V	3+0 4,5	İNG 376 (Eng)	English VI	3+0 4,5
MÜZ 305	History of Turkish Music I	2+0 3,0	MÜZ 306	History of Turkish Music II	2+0 3,0

MÜZ 309	Chamber Music V	1+1	3,5	MÜZ 310	Chamber Music VI	1+1	3,5
MÜZ 335	Guitar Literature I	2+0	3,0	MÜZ 336	Guitar Literature II	2+0	3,0
MÜZ 371	Musical Forms V	2+0	1,5	MÜZ 372	Musical Forms VI	2+0	1,5
	<i>Elective Course (2)</i>	-	6,0		<i>Elective Course (2)</i>	-	6,0
			<u>30,0</u>				<u>30,0</u>

#### VII. SEMESTER

EST 403	Aesthetics I	2+0	3,0
GİT 409	Instrument VII	1+1	9,5
MÜZ 437	Guitar Literature III	2+0	3,0
MÜZ 453	Chamber Music VII	1+1	4,0
MÜZ 463	Repertory Analysis I	2+0	1,5
PSİ 401	Psychology of Development and Learning	2+0	3,0
	<i>Elective Course (2)</i>	-	6,0
			<u>30,0</u>

#### VIII. SEMESTER

EST 404	Aesthetics II	2+0	3,0
GİT 410	Instrument VIII	1+1	9,5
MÜZ 434	Recital	2+0	1,5
MÜZ 438	Guitar Literature IV	2+0	3,0
MÜZ 440	Coperformance	1+1	1,5
MÜZ 454	Chamber Music VIII	1+1	4,0
MÜZ 464	Repertory Analysis II	2+0	1,5
	<i>Elective Course (2)</i>	-	6,0
			<u>30,0</u>

#### ELECTIVE COURSES

İSN 311	Art as Communication	2+0	3,0	MÜZ 338	Music In The Baroque Era	2+0	3,0
İSN 351	Introduction to Communication	2+0	3,0	MÜZ 342	Music In The Renaissance Era II	2+0	3,0
KÜL 199	Cultural Activities	0+2	2,0	MÜZ 424	Interpretation of Works of Art	2+0	3,0
MET 201	Contemporary Literary Texts I	2+0	3,0	MÜZ 435	English for Specific Purposes III	2+0	3,0
MET 202	Contemporary Literary Texts II	2+0	3,0	MÜZ 436	English for Specific Purposes IV	2+0	3,0
MÜZ 219	Fundamental Concepts of Art I	2+0	3,0	SAN 155	Hall Dances	0+2	2,0
MÜZ 220	Fundamental Concepts of Art II	2+0	3,0	SAN 401	Contemporary Art Movements	2+0	3,0
MÜZ 313	Fundamentals of Stage Performance I	1+2	3,0	SER 103	Ceramics	2+0	3,0
MÜZ 314	Fundamentals of Stage Performance II	1+2	3,0	SNT 155	History of Art	2+0	2,0
MÜZ 333 (Eng)	English for Specific Purposes I	3+0	3,0	SOS 156	Introduction to Sociology	2+0	3,0
MÜZ 334 (Eng)	English for Specific Purposes II	3+0	3,0	STV 151	Cinema	2+0	3,0
MÜZ 337	Music In The Renaissance Era I	2+0	3,0	THU 203	Community Services	0+2	3,0
				TÜR 120	Turkish Sign Language	3+0	3,0

#### HARP

#### PROGRAM

##### I. SEMESTER

ARP 103	Instrument I	1+1	6,0
MÜZ 105	World Music Literature I	1+0	1,5
MÜZ 107	Musical Forms I	2+0	3,0
MÜZ 111	Chamber Music I	1+1	3,0
MÜZ 119	Orchestra I	1+5	4,5
MÜZ 135	Coperformance I	1+0	1,5
MÜZ 143	Choir I	2+1	1,5
TÜR 125	Turkish Language I	2+0	2,0
İNG 167 (Eng)	English I	3+0	4,0
	<i>Elective Course (1)</i>	-	3,0
			<u>30,0</u>

##### II. SEMESTER

ARP 104	Instrument II	1+1	6,0
MÜZ 106	World Music Literature II	1+0	1,5
MÜZ 108	Musical Forms II	2+0	3,0
MÜZ 112	Chamber Music II	1+1	3,0
MÜZ 120	Orchestra II	1+5	4,5
MÜZ 136	Coperformance II	1+0	1,5
MÜZ 144	Choir II	2+1	1,5
TÜR 126	Turkish Language II	2+0	2,0
İNG 168 (Eng)	English II	3+0	4,0
	<i>Elective Course (1)</i>	-	3,0
			<u>30,0</u>

**III. SEMESTER**

ARP 207	Instrument III	1+1	4,5
BİL 150	Fundamentals of Information Technology	4+0	5,0
MÜZ 207	World Music Literature III	1+0	1,0
MÜZ 213	Musical Forms III	2+0	3,0
MÜZ 215	Chamber Music III	1+1	3,0
MÜZ 225	Orchestra III	1+5	4,5
MÜZ 237	Coperformance III	1+0	1,5
MÜZ 245	Choir III	2+1	1,5
TAR 165	Atatürk's Principles and History of Turkish Revolution I	2+0	2,0
İNG 269 (Eng)	English III	3+0	4,0
			30,0

**IV. SEMESTER**

ARP 208	Instrument IV	1+1	6,0
MÜZ 208	World Music Literature IV	1+0	1,5
MÜZ 214	Musical Forms IV	2+0	3,0
MÜZ 216	Chamber Music IV	1+1	3,0
MÜZ 226	Orchestra IV	1+5	4,5
MÜZ 238	Coperformance IV	1+0	1,5
MÜZ 246	Choir IV	2+1	1,5
TAR 166	Atatürk's Principles and History of Turkish Revolution II	2+0	2,0
İNG 270 (Eng)	English IV	3+0	4,0
	<i>Elective Course (1)</i>	-	3,0
			30,0

**V. SEMESTER**

ARP 307	Instrument V	1+1	8,0
MÜZ 305	History of Turkish Music I	2+0	3,0
MÜZ 309	Chamber Music V	1+1	3,5
MÜZ 319	Orchestra V	1+5	5,0
MÜZ 339	Coperformance V	1+0	1,5
MÜZ 371	Musical Forms V	2+0	1,5
İNG 375 (Eng)	English V	3+0	4,5
	<i>Elective Course (1)</i>	-	3,0
			30,0

**VI. SEMESTER**

ARP 308	Instrument VI	1+1	8,0
MÜZ 306	History of Turkish Music II	2+0	3,0
MÜZ 310	Chamber Music VI	1+1	3,5
MÜZ 320	Orchestra VI	1+5	5,0
MÜZ 340	Coperformance VI	1+0	1,5
MÜZ 372	Musical Forms VI	2+0	1,5
İNG 376 (Eng)	English VI	3+0	4,5
	<i>Elective Course (1)</i>	-	3,0
			30,0

**VII. SEMESTER**

ARP 409	Instrument VII	1+1	10,5
EST 403	Aesthetics I	2+0	3,0
MÜZ 421	Orchestra VII	1+5	3,5
MÜZ 441	Coperformance VII	1+0	1,5
MÜZ 453	Chamber Music VII	1+1	4,0
MÜZ 463	Repertory Analysis I	2+0	1,5
PSİ 401	Psychology of Development and Learning	2+0	3,0
	<i>Elective Course (1)</i>	-	3,0
			30,0

**VIII. SEMESTER**

ARP 410	Instrument VIII	1+1	10,5
EST 404	Aesthetics II	2+0	3,0
MÜZ 422	Orchestra VIII	1+5	3,5
MÜZ 442	Coperformance VIII	1+0	1,5
MÜZ 454	Chamber Music VIII	1+1	4,0
MÜZ 464	Repertory Analysis II	2+0	1,5
	<i>Elective Course (2)</i>	-	6,0
			30,0

**ELECTIVE COURSES**

İSN 311	Art as Communication	2+0	3,0
İSN 351	Introduction to Communication	2+0	3,0
KÜL 199	Cultural Activities	0+2	2,0
MET 201	Contemporary Literary Texts I	2+0	3,0
MET 202	Contemporary Literary Texts II	2+0	3,0
MÜZ 159	Orchestra Repertory I	1+2	3,0
MÜZ 160	Orchestra Repertory II	1+2	3,0
MÜZ 219	Fundamental Concepts of Art I	2+0	3,0
MÜZ 220	Fundamental Concepts of Art II	2+0	3,0
MÜZ 251	Orchestra Repertory III	1+2	3,0
MÜZ 252	Orchestra Repertory IV	1+2	3,0
MÜZ 313	Fundamentals of Stage Performance I	1+2	3,0

MÜZ 314	Fundamentals of Stage Performance II	1+2	3,0
MÜZ 333 (Eng)	English for Specific Purposes I	3+0	3,0
MÜZ 334 (Eng)	English for Specific Purposes II	3+0	3,0
MÜZ 337	Music In The Renaissance Era I	2+0	3,0
MÜZ 338	Music In The Baroque Era	2+0	3,0
MÜZ 342	Music In The Renaissance Era II	2+0	3,0
MÜZ 355	Harp Repertory I	2+0	3,0
MÜZ 356	Harp Repertory II	2+0	3,0
MÜZ 363	Orchestra Repertory V	1+2	3,0
MÜZ 364	Orchestra Repertory VI	1+2	3,0
MÜZ 424	Interpretation of Works of Art	2+0	3,0
SAN 155	Hall Dances	0+2	2,0
SAN 401	Contemporary Art Movements	2+0	3,0

SER 103	Ceramics	2+0	3,0	STV 151	Cinema	2+0	3,0
SNT 155	History of Art	2+0	2,0	THU 203	Community Services	0+2	3,0
SOS 156	Introduction to Sociology	2+0	3,0	TÜR 120	Turkish Sign Language	3+0	3,0

## PIANO

### PROGRAM

#### I. SEMESTER

MÜZ 105	World Music Literature I	1+0	1,5
MÜZ 107	Musical Forms I	2+0	3,0
MÜZ 111	Chamber Music I	1+1	3,0
MÜZ 113	Piano Literature I	2+0	3,0
MÜZ 143	Choir I	2+1	1,5
PİY 103	Instrument I	1+1	9,0
TÜR 125	Turkish Language I	2+0	2,0
İNG 167 (Eng)	English I	3+0	4,0
	<i>Elective Course (1)</i>	-	3,0
			30,0

#### II. SEMESTER

MÜZ 106	World Music Literature II	1+0	1,5
MÜZ 108	Musical Forms II	2+0	3,0
MÜZ 112	Chamber Music II	1+1	3,0
MÜZ 114	Piano Literature II	2+0	3,0
MÜZ 144	Choir II	2+1	1,5
PİY 104	Instrument II	1+1	9,0
TÜR 126	Turkish Language II	2+0	2,0
İNG 168 (Eng)	English II	3+0	4,0
	<i>Elective Course (1)</i>	-	3,0
			30,0

#### III. SEMESTER

BİL 150	Fundamentals of Information Technology	4+0	5,0
MÜZ 207	World Music Literature III	1+0	1,0
MÜZ 213	Musical Forms III	2+0	3,0
MÜZ 215	Chamber Music III	1+1	3,0
MÜZ 217	Piano Literature III	2+0	3,0
MÜZ 245	Choir III	2+1	1,5
PİY 207	Instrument III	1+1	7,5
TAR 165	Atatürk's Principles and History of Turkish Revolution I	2+0	2,0
İNG 269 (Eng)	English III	3+0	4,0
			30,0

#### IV. SEMESTER

MÜZ 208	World Music Literature IV	1+0	1,5
MÜZ 214	Musical Forms IV	2+0	3,0
MÜZ 216	Chamber Music IV	1+1	3,0
MÜZ 218	Piano Literature IV	2+0	3,0
MÜZ 246	Choir IV	2+1	1,5
PİY 208	Instrument IV	1+1	9,0
TAR 166	Atatürk's Principles and History of Turkish Revolution II	2+0	2,0
İNG 270 (Eng)	English IV	3+0	4,0
	<i>Elective Course (1)</i>	-	3,0
			30,0

#### V. SEMESTER

MÜZ 305	History of Turkish Music I	2+0	3,0
MÜZ 309	Chamber Music V	1+1	3,5
MÜZ 311	Piano Literature V	2+0	3,0
MÜZ 371	Musical Forms V	2+0	1,5
PİY 307	Instrument V	1+1	8,5
İNG 375 (Eng)	English V	3+0	4,5
	<i>Elective Course (2)</i>	-	6,0
			30,0

#### VI. SEMESTER

MÜZ 306	History of Turkish Music II	2+0	3,0
MÜZ 310	Chamber Music VI	1+1	3,5
MÜZ 312	Piano Literature VI	2+0	3,0
MÜZ 372	Musical Forms VI	2+0	1,5
PİY 308	Instrument VI	1+1	8,5
İNG 376 (Eng)	English VI	3+0	4,5
	<i>Elective Course (2)</i>	-	6,0
			30,0

#### VII. SEMESTER

EST 403	Aesthetics I	2+0	3,0
MÜZ 405	Accompanying Techniques I	1+2	3,0
MÜZ 411	Piano Literature VII	2+0	3,0
MÜZ 453	Chamber Music VII	1+1	4,0
MÜZ 463	Repertory Analysis I	2+0	1,5

#### VIII. SEMESTER

EST 404	Aesthetics II	2+0	3,0
MÜZ 406	Accompanying Techniques II	1+2	3,0
MÜZ 412	Piano Literature VIII	2+0	3,0
MÜZ 454	Chamber Music VIII	1+1	4,0
MÜZ 464	Repertory Analysis II	2+0	1,5

PİY 409	Instrument VII	1+1	9,5	PİY 410	Instrument VIII	1+1	9,5
PSİ 401	Psychology of Development and Learning	2+0	3,0		<i>Elective Course (2)</i>	-	6,0
	<i>Elective Course (1)</i>	-	3,0				<u>30,0</u>
			<u>30,0</u>				

### ELECTIVE COURSES

BEÖ 155	Physical Education	2+0	2,0	MÜZ 353	Harpsichord I	1+1	3,0
İSN 311	Art as Communication	2+0	3,0	MÜZ 354	Harpsichord II	1+1	3,0
İSN 351	Introduction to Communication	2+0	3,0	MÜZ 367	Basso Continuo I	1+1	3,0
KÜL 199	Cultural Activities	0+2	2,0	MÜZ 368	Basso Continuo II	1+1	3,0
KÜL 207	History of Culture I	2+0	3,0	MÜZ 419	Music Theatre I	1+2	3,0
KÜL 208	History of Culture II	2+0	3,0	MÜZ 420	Music Theatre II	1+2	3,0
MET 201	Contemporary Literary Texts I	2+0	3,0	MÜZ 424	Interpretation of Works of Art	2+0	3,0
MET 202	Contemporary Literary Texts II	2+0	3,0	MÜZ 435	English for Specific Purposes III	2+0	3,0
MÜZ 219	Fundamental Concepts of Art I	2+0	3,0	MÜZ 436	English for Specific Purposes IV	2+0	3,0
MÜZ 220	Fundamental Concepts of Art II	2+0	3,0	MÜZ 457	Harpsichord III	1+1	3,0
MÜZ 313	Fundamentals of Stage Performance I	1+2	3,0	MÜZ 458	Harpsichord IV	1+1	3,0
MÜZ 314	Fundamentals of Stage Performance II	1+2	3,0	MÜZ 459	Basso Continuo III	1+1	3,0
MÜZ 327	Piano Repertory	2+0	3,0	MÜZ 460	Basso Continuo IV	1+1	3,0
MÜZ 333 (Eng)	English for Specific Purposes I	3+0	3,0	PSİ 152	Introduction to Psychology	2+0	3,0
MÜZ 334 (Eng)	English for Specific Purposes II	3+0	3,0	SAN 155	Hall Dances	0+2	2,0
MÜZ 337	Music In The Renaissance Era I	2+0	3,0	SAN 401	Contemporary Art Movements	2+0	3,0
MÜZ 338	Music In The Baroque Era	2+0	3,0	SER 103	Ceramics	2+0	3,0
MÜZ 342	Music In The Renaissance Era II	2+0	3,0	SNT 155	History of Art	2+0	2,0
MÜZ 351	Introduction to 20th Century Music I	2+0	3,0	SOS 156	Introduction to Sociology	2+0	3,0
MÜZ 352	Introduction to 20th Century Music II	2+0	3,0	SOS 352	Sociology of Art	2+0	3,0
				STV 151	Cinema	2+0	3,0
				THU 203	Community Services	0+2	3,0
				TÜR 120	Turkish Sign Language	3+0	3,0

### PROGRAM IN STRING INSTRUMENTS

#### PROGRAM

#### I. SEMESTER

MÜZ 105	World Music Literature I	1+0	1,5
MÜZ 107	Musical Forms I	2+0	3,0
MÜZ 119	Orchestra I	1+5	4,5
MÜZ 123	Coperformance I	1+0	1,5
MÜZ 125	Chamber Music I	1+1	3,0
MÜZ 143	Choir I	2+1	1,5
TÜR 125	Turkish Language I	2+0	2,0
YAY 103	Instrument I	1+1	6,0
İNG 167 (Eng)	English I	3+0	4,0
	<i>Elective Course (1)</i>	-	3,0
			<u>30,0</u>

#### II. SEMESTER

MÜZ 106	World Music Literature II	1+0	1,5
MÜZ 108	Musical Forms II	2+0	3,0
MÜZ 120	Orchestra II	1+5	4,5
MÜZ 124	Coperformance II	1+0	1,5
MÜZ 126	Chamber Music II	1+1	3,0
MÜZ 144	Choir II	2+1	1,5
TÜR 126	Turkish Language II	2+0	2,0
YAY 104	Instrument II	1+1	6,0
İNG 168 (Eng)	English II	3+0	4,0
	<i>Elective Course (1)</i>	-	3,0
			<u>30,0</u>

#### III. SEMESTER

BİL 150	Fundamentals of Information Technology	4+0	5,0
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#### IV. SEMESTER

MÜZ 208	World Music Literature IV	1+0	1,5
MÜZ 214	Musical Forms IV	2+0	3,0

MÜZ 207	World Music Literature III	1+0	1,0	MÜZ 226	Orchestra IV	1+5	4,5
MÜZ 213	Musical Forms III	2+0	3,0	MÜZ 230	Coperformance IV	1+0	1,5
MÜZ 225	Orchestra III	1+5	4,5	MÜZ 232	Chamber Music IV	1+1	3,0
MÜZ 229	Coperformance III	1+0	1,5	TAR 166	Atatürk's Principles and History of Turkish Revolution II	2+0	2,0
MÜZ 231	Chamber Music III	1+1	3,0	YAY 206	Instrument IV	1+1	7,5
TAR 165	Atatürk's Principles and History of Turkish Revolution I	2+0	2,0	İNG 270 (Eng)	English IV <i>Elective Course (1)</i>	3+0	4,0 -
YAY 205	Instrument III	1+1	6,0				3,0
İNG 269 (Eng)	English III	3+0	4,0				30,0
			30,0				

#### V. SEMESTER

MÜZ 305	History of Turkish Music I	2+0	3,0
MÜZ 319	Orchestra V	1+5	5,0
MÜZ 323	Coperformance V	1+1	1,5
MÜZ 325	Chamber Music V	1+1	3,5
MÜZ 371	Musical Forms V	2+0	1,5
YAY 307	Instrument V	1+1	8,0
İNG 375 (Eng)	English V <i>Elective Course (1)</i>	3+0	4,5 -
			3,0
			30,0

#### VI. SEMESTER

MÜZ 306	History of Turkish Music II	2+0	3,0
MÜZ 320	Orchestra VI	1+5	5,0
MÜZ 324	Coperformance VI	1+1	1,5
MÜZ 326	Chamber Music VI	1+1	3,5
MÜZ 372	Musical Forms VI	2+0	1,5
YAY 308	Instrument VI	1+1	8,0
İNG 376 (Eng)	English VI <i>Elective Course (1)</i>	3+0	4,5 -
			3,0
			30,0

#### VII. SEMESTER

EST 403	Aesthetics I	2+0	3,0
MÜZ 421	Orchestra VII	1+5	3,5
MÜZ 427	Coperformance VII	1+1	1,5
MÜZ 453	Chamber Music VII	1+1	4,0
MÜZ 463	Repertory Analysis I	2+0	1,5
PSİ 401	Psychology of Development and Learning	2+0	3,0
YAY 409	Instrument VII <i>Elective Course (1)</i>	1+1	10,5 -
			3,0
			30,0

#### VIII. SEMESTER

EST 404	Aesthetics II	2+0	3,0
MÜZ 422	Orchestra VIII	1+5	3,5
MÜZ 428	Coperformance VIII	1+1	1,5
MÜZ 454	Chamber Music VIII	1+1	4,0
MÜZ 464	Repertory Analysis II	2+0	1,5
YAY 410	Instrument VIII <i>Elective Course (2)</i>	1+1	10,5 -
			6,0
			30,0

#### ELECTIVE COURSES

BEÖ 155	Physical Education	2+0	2,0
İSN 311	Art as Communication	2+0	3,0
İSN 351	Introduction to Communication	2+0	3,0
KÜL 199	Cultural Activities	0+2	2,0
KÜL 207	History of Culture I	2+0	3,0
KÜL 208	History of Culture II	2+0	3,0
MET 201	Contemporary Literary Texts I	2+0	3,0
MET 202	Contemporary Literary Texts II	2+0	3,0
MÜZ 139	Strings Repertory I	1+0	3,0
MÜZ 140	Strings Repertory II	1+0	3,0
MÜZ 159	Orchestra Repertory I	1+2	3,0
MÜZ 160	Orchestra Repertory II	1+2	3,0
MÜZ 219	Fundamental Concepts of Art I	2+0	3,0
MÜZ 220	Fundamental Concepts of Art II	2+0	3,0
MÜZ 241	Chamber Music Repertory I	1+0	3,0
MÜZ 242	Chamber Music Repertory II	1+0	3,0
MÜZ 251	Orchestra Repertory III	1+2	3,0

MÜZ 252	Orchestra Repertory IV	1+2	3,0
MÜZ 313	Fundamentals of Stage Performance I	1+2	3,0
MÜZ 314	Fundamentals of Stage Performance II	1+2	3,0
MÜZ 328	Maintenance of String Instruments	2+0	3,0
MÜZ 333 (Eng)	English for Specific Purposes I	3+0	3,0
MÜZ 334 (Eng)	English for Specific Purposes II	3+0	3,0
MÜZ 337	Music In The Renaissance Era I	2+0	3,0
MÜZ 338	Music In The Baroque Era	2+0	3,0
MÜZ 342	Music In The Renaissance Era II	2+0	3,0
MÜZ 351	Introduction to 20th Century Music I	2+0	3,0
MÜZ 352	Introduction to 20th Century Music II	2+0	3,0
MÜZ 363	Orchestra Repertory V	1+2	3,0
MÜZ 364	Orchestra Repertory VI	1+2	3,0

MÜZ 365	Baroque Violin I	1+0	3,0	PSİ 152	Introduction to Psychology	2+0	3,0
MÜZ 366	Baroque Violin II	1+0	3,0	SAN 155	Hall Dances	0+2	2,0
MÜZ 419	Music Theatre I	1+2	3,0	SAN 401	Contemporary Art Movements	2+0	3,0
MÜZ 420	Music Theatre II	1+2	3,0	SER 103	Ceramics	2+0	3,0
MÜZ 424	Interpretation of Works of Art	2+0	3,0	SNT 155	History of Art	2+0	2,0
MÜZ 435	English for Specific Purposes III	2+0	3,0	SOS 156	Introduction to Sociology	2+0	3,0
MÜZ 436	English for Specific Purposes IV	2+0	3,0	SOS 352	Sociology of Art	2+0	3,0
MÜZ 455	Orchestra Repertory VII	1+2	3,0	STV 151	Cinema	2+0	3,0
MÜZ 456	Orchestra Repertory VIII	1+2	3,0	THU 203	Community Services	0+2	3,0
MÜZ 461	Baroque Violin III	1+0	3,0	TÜR 120	Turkish Sign Language	3+0	3,0
MÜZ 462	Baroque Violin IV	1+0	3,0				

## PROGRAM IN WIND AND PERCUSSION INSTRUMENTS

### PROGRAM

I. SEMESTER				II. SEMESTER			
MÜZ 105	World Music Literature I	1+0	1,5	MÜZ 106	World Music Literature II	1+0	1,5
MÜZ 107	Musical Forms I	2+0	3,0	MÜZ 108	Musical Forms II	2+0	3,0
MÜZ 111	Chamber Music I	1+1	3,0	MÜZ 112	Chamber Music II	1+1	3,0
MÜZ 117	Coperformance I	1+0	1,5	MÜZ 118	Coperformance II	1+0	1,5
MÜZ 143	Choir I	2+1	1,5	MÜZ 144	Choir II	2+1	1,5
TÜR 125	Turkish Language I	2+0	2,0	TÜR 126	Turkish Language II	2+0	2,0
ÜFV 103	Instrument I	1+1	6,0	ÜFV 104	Instrument II	1+1	6,0
İNG 167 (Eng)	English I	3+0	4,0	İNG 168 (Eng)	English II	3+0	4,0
	<i>Orchestra Works (1)</i>	-	4,5		<i>Orchestra Works (1)</i>	-	4,5
	<i>Elective Course (1)</i>	-	3,0		<i>Elective Course (1)</i>	-	3,0
			30,0				30,0
III. SEMESTER				IV. SEMESTER			
BİL 150	Fundamentals of Information Technology	4+0	5,0	MÜZ 208	World Music Literature IV	1+0	1,5
MÜZ 207	World Music Literature III	1+0	1,0	MÜZ 214	Musical Forms IV	2+0	3,0
MÜZ 213	Musical Forms III	2+0	3,0	MÜZ 216	Chamber Music IV	1+1	3,0
MÜZ 215	Chamber Music III	1+1	3,0	MÜZ 224	Coperformance IV	1+0	1,5
MÜZ 223	Coperformance III	1+0	1,5	TAR 166	Atatürk's Principles and History of Turkish Revolution II	2+0	2,0
TAR 165	Atatürk's Principles and History of Turkish Revolution I	2+0	2,0	ÜFV 206	Instrument IV	1+1	7,5
ÜFV 205	Instrument III	1+1	6,0	İNG 270 (Eng)	English IV	3+0	4,0
İNG 269 (Eng)	English III	3+0	4,0		<i>Orchestra Works (1)</i>	-	4,5
	<i>Orchestra Works (1)</i>	-	4,5		<i>Elective Course (1)</i>	-	3,0
			30,0				30,0
V. SEMESTER				VI. SEMESTER			
MÜZ 305	History of Turkish Music I	2+0	3,0	MÜZ 306	History of Turkish Music II	2+0	3,0
MÜZ 309	Chamber Music V	1+1	3,5	MÜZ 310	Chamber Music VI	1+1	3,5
MÜZ 317	Coperformance V	1+1	1,5	MÜZ 318	Coperformance VI	1+1	1,5
MÜZ 371	Musical Forms V	2+0	1,5	MÜZ 372	Musical Forms VI	2+0	1,5
ÜFV 307	Instrument V	1+1	8,0	ÜFV 308	Instrument VI	1+1	8,0
İNG 375 (Eng)	English V	3+0	4,5	İNG 376 (Eng)	English VI	3+0	4,5
	<i>Orchestra Works (1)</i>	-	5,0		<i>Orchestra Works (1)</i>	-	5,0
	<i>Elective Course (1)</i>	-	3,0		<i>Elective Course (1)</i>	-	3,0
			30,0				30,0



**VII. SEMESTER**

EST 403	Aesthetics I	2+0	3,0
MÜZ 417	Coperformance VII	1+1	1,5
MÜZ 453	Chamber Music VII	1+1	4,0
MÜZ 463	Repertory Analysis I	2+0	1,5
PSİ 401	Psychology of Development and Learning	2+0	3,0
ÜFV 409	Instrument VII	1+1	10,5
	<i>Orchestra Works (1)</i>	-	3,5
	<i>Elective Course (1)</i>	-	3,0
			30,0

**VIII. SEMESTER**

EST 404	Aesthetics II	2+0	3,0
MÜZ 418	Coperformance VIII	1+1	1,5
MÜZ 454	Chamber Music VIII	1+1	4,0
MÜZ 464	Repertory Analysis II	2+0	1,5
ÜFV 410	Instrument VIII	1+1	10,5
	<i>Orchestra Works (1)</i>	-	3,5
	<i>Elective Course (2)</i>	-	6,0
			30,0

**ORCHESTRA WORKS**

MÜZ 119	Orchestra I	1+5	4,5
MÜZ 120	Orchestra II	1+5	4,5
MÜZ 133	Orchestra Solos I	3+0	4,5
MÜZ 134	Orchestra Solos II	3+0	4,5
MÜZ 225	Orchestra III	1+5	4,5
MÜZ 226	Orchestra IV	1+5	4,5
MÜZ 239	Orchestra Solos III	3+0	3,5
MÜZ 240	Orchestra Solos IV	3+0	4,5
MÜZ 319	Orchestra V	1+5	5,0
MÜZ 320	Orchestra VI	1+5	5,0
MÜZ 343	Orchestra Solos V	3+0	5,0
MÜZ 344	Orchestra Solos VI	3+0	5,0
MÜZ 421	Orchestra VII	1+5	3,5
MÜZ 422	Orchestra VIII	1+5	3,5
MÜZ 445	Orchestra Solos VII	3+0	5,0
MÜZ 446	Orchestra Solos VIII	3+0	5,0

**ELECTIVE COURSES**

BEÖ 155	Physical Education	2+0	2,0
İSN 311	Art as Communication	2+0	3,0
İSN 351	Introduction to Communication	2+0	3,0
KÜL 199	Cultural Activities	0+2	2,0
KÜL 207	History of Culture I	2+0	3,0
KÜL 208	History of Culture II	2+0	3,0
MET 201	Contemporary Literary Texts I	2+0	3,0
MET 202	Contemporary Literary Texts II	2+0	3,0
MÜZ 131	Introduction to Theory I	1+1	3,0
MÜZ 132	Introduction to Theory II	1+1	3,0
MÜZ 159	Orchestra Repertory I	1+2	3,0
MÜZ 160	Orchestra Repertory II	1+2	3,0
MÜZ 219	Fundamental Concepts of Art I	2+0	3,0
MÜZ 220	Fundamental Concepts of Art II	2+0	3,0
MÜZ 235	Techniques in Harmony I	1+1	3,0
MÜZ 236	Techniques in Harmony II	1+1	3,0
MÜZ 251	Orchestra Repertory III	1+2	3,0
MÜZ 252	Orchestra Repertory IV	1+2	3,0

MÜZ 313	Fundamentals of Stage Performance I	1+2	3,0
MÜZ 314	Fundamentals of Stage Performance II	1+2	3,0
MÜZ 331	Polyphony	1+1	3,0
MÜZ 333	(Eng) English for Specific Purposes I	3+0	3,0
MÜZ 334	(Eng) English for Specific Purposes II	3+0	3,0
MÜZ 337	Music In The Renaissance Era I	2+0	3,0
MÜZ 338	Music In The Baroque Era	2+0	3,0
MÜZ 341	Wind Instrument Orchestra	1+1	3,0
MÜZ 342	Music In The Renaissance Era II	2+0	3,0
MÜZ 351	Introduction to 20th Century Music I	2+0	3,0
MÜZ 352	Introduction to 20th Century Music II	2+0	3,0
MÜZ 357	Wind and Percussion Instruments Repertory I	2+0	3,0
MÜZ 358	Wind and Percussion Instruments Repertory II	2+0	3,0
MÜZ 363	Orchestra Repertory V	1+2	3,0
MÜZ 364	Orchestra Repertory VI	1+2	3,0
MÜZ 419	Music Theatre I	1+2	3,0
MÜZ 420	Music Theatre II	1+2	3,0
MÜZ 424	Interpretation of Works of Art	2+0	3,0
MÜZ 435	English for Specific Purposes III	2+0	3,0
MÜZ 436	English for Specific Purposes IV	2+0	3,0
PSİ 152	Introduction to Psychology	2+0	3,0
SAN 155	Hall Dances	0+2	2,0
SAN 401	Contemporary Art Movements	2+0	3,0
SER 103	Ceramics	2+0	3,0
SNT 155	History of Art	2+0	2,0
SOS 156	Introduction to Sociology	2+0	3,0
SOS 352	Sociology of Art	2+0	3,0
STV 151	Cinema	2+0	3,0
THU 203	Community Services	0+2	3,0
TÜR 120	Turkish Sign Language	3+0	3,0

## DEPARTMENT OF MUSICAL INSTRUMENT CONSTRUCTION

String Instruments Department, State Conservatory ,Anadolu University started training in 2000 with 6 students. Students first graduated in 2003-2004 Fall Semester. In addition , 8 terms of B5 degree training is provided in the department. In order to give a specific and a modern education, the programs of the String Instruments Institutes' ans Schools' were updated according to today's standarts. Moreover, the studies in the department are being strenghtened with international relations in accordance with the recent technological research in the world. Both European Standard Equipment and Scientific Research Conditions are continuously arranged. As a result, the students are able to improve their knowledge-skill, aesthetic-perception, interpret-analylis and creativity with a cultural and scientific structure.

### PROGRAM IN STRING INSTRUMENT CONSTRUCTION

#### PROGRAM

I. SEMESTER				II. SEMESTER			
ÇYA 107	Basic Music Theory and Solfege I	1+3	3,0	ÇYA 106	Instrument Knowledge	1+1	3,0
ÇYA 109	Wood Technology	1+3	3,0	ÇYA 108	Basic Music Theory and Solfege II	1+3	3,0
ÇYA 113	Workshop I	2+6	8,0	ÇYA 114	Workshop II	2+6	8,0
ÇYA 115	Varnish Methods I	1+1	2,0	ÇYA 116	Varnish Methods II	1+1	2,0
MÜZ 129	Instrument I	1+1	3,0	MAT 124	Mathematics	2+0	3,0
TRS 117	Technical Drawing	1+3	3,0	MÜZ 130	Instrument II	1+1	3,0
TÜR 125	Turkish Language I	2+0	2,0	TÜR 126	Turkish Language II	2+0	2,0
İNG 187 (Eng)	English I	3+0	3,0	İNG 188 (Eng)	English II	3+0	3,0
	<i>Elective Course (1)</i>	-	3,0		<i>Elective Course (1)</i>	-	3,0
			30,0				30,0
III. SEMESTER				IV. SEMESTER			
BİL 150	Fundamentals of Information Technology	4+0	5,0	ÇYA 204	Basic Music Theory and Solfeggio IV	2+0	3,0
ÇYA 203	Basic Music Theory and Solfeggio III	2+0	3,0	ÇYA 210	Professional Technology	1+1	2,0
ÇYA 215	Workshop III	2+6	7,0	ÇYA 216	Workshop IV	2+6	7,0
ÇYA 217	Varnish Methods III	1+1	2,5	ÇYA 218	Varnish Methods IV	1+1	2,5
MÜZ 233	Instrument III	1+1	3,0	FİZ 258	Acoustical Physics	2+0	3,0
TAR 165	Atatürk's Principles and History of Turkish Revolution I	2+0	2,0	MÜZ 234	Instrument IV	1+1	3,0
TRS 115	Technical Design I	2+2	4,5	TAR 166	Atatürk's Principles and History of Turkish Revolution II	2+0	2,0
	<i>Elective Course (1)</i>	-	3,0	TRS 228	Technical Design II	2+2	4,5
			30,0		<i>Elective Course (1)</i>	-	3,0
							30,0
V. SEMESTER				VI. SEMESTER			
ÇYA 305	Basic Music Theory and Solfeggio V	2+0	3,0	ÇYA 306	Basic Music Theory and Solfeggio VI	2+0	3,0
ÇYA 309	Instruments and their History	3+0	4,0	ÇYA 310	Restoration II	2+2	4,0
ÇYA 311	Restoration I	1+2	3,0	ÇYA 318	Workshop VI	2+8	7,0
ÇYA 317	Workshop V	2+8	7,0	ÇYA 320	Varnish Methods VI	1+1	2,0
ÇYA 319	Varnish Methods V	1+1	2,0	KİM 328	Organic Chemistry	3+0	3,0
MÜZ 361	Instrument V	1+1	3,0	MÜZ 362	Instrument VI	1+1	3,0
İTA 151 (İta)	Italian I	4+0	5,0	İTA 152 (İta)	Italian II	4+0	5,0
	<i>Elective Course (1)</i>	-	3,0		<i>Elective Course (1)</i>	-	3,0
			30,0				30,0

<b>VII. SEMESTER</b>		
ÇYA 415	Workshop VII	2+8 10,0
ÇYA 419	Restoration III	2+5 5,0
ÇYA 421	Varnish Methods VII	2+2 5,0
MÜZ 451	Instrument VII	1+1 3,0
ÇYA 411 (İta)	Italian for Specific Purposes I <i>Elective Course (1)</i>	3+0 4,0 - 3,0
		<hr/> 30,0

<b>VIII. SEMESTER</b>		
ÇYA 416	Workshop VIII	2+8 10,0
ÇYA 420	Restoration IV	2+5 5,0
ÇYA 422	Varnish Methods VIII	2+2 5,0
MÜZ 452	Instrument VIII	1+1 3,0
ÇYA 412 (İta)	Italian for Specific Purposes II <i>Elective Course (1)</i>	3+0 4,0 - 3,0
		<hr/> 30,0

### **ELECTIVE COURSES**

BEÖ 155	Physical Education	2+0 2,0
FOT 201	Basic Photography	2+2 5,0
İSN 311	Art as Communication	2+0 3,0
KÜL 101	History of Culture	2+0 3,5
KÜL 199	Cultural Activities	0+2 2,0
MET 201	Contemporary Literary Texts I	2+0 3,0
MET 202	Contemporary Literary Texts II	2+0 3,0
MÜZ 219	Fundamental Concepts of Art I	2+0 3,0
MÜZ 220	Fundamental Concepts of Art II	2+0 3,0
MÜZ 305	History of Turkish Music I	2+0 3,0
MÜZ 306	History of Turkish Music II	2+0 3,0
MÜZ 313	Fundamentals of Stage Performance I	1+2 3,0
MÜZ 314	Fundamentals of Stage Performance II	1+2 3,0
MÜZ 328	Maintenance of String Instruments	2+0 3,0
MÜZ 351	Introduction to 20th Century Music I	2+0 3,0
MÜZ 352	Introduction to 20th Century Music II	2+0 3,0

MÜZ 419	Music Theatre I	1+2 3,0
MÜZ 420	Music Theatre II	1+2 3,0
MÜZ 424	Interpretation of Works of Art	2+0 3,0
PSİ 152	Introduction to Psychology	2+0 3,0
SAN 155	Hall Dances	0+2 2,0
SAN 401	Contemporary Art Movements	2+0 3,0
SER 103	Ceramics	2+0 3,0
SNT 155	History of Art	2+0 2,0
SOS 156	Introduction to Sociology	2+0 3,0
SOS 352	Sociology of Art	2+0 3,0
STV 151	Cinema	2+0 3,0
THU 203	Community Services	0+2 3,0
TÜR 120	Turkish Sign Language	3+0 3,0

### **FOREIGN LANGUAGE COURSES**

İNG 225 (Eng)	Academic English I	3+0 3,0
İNG 226 (Eng)	Academic English II	3+0 3,0

## **DEPARTMENT OF MUSICOLOGY**

Head : Prof. Ahmet Bülent ALANER

### **PROGRAM IN MUSICOLOGY**

#### **PROGRAM**

<b>PREPARATION</b>		
MZK 001	Introduction to Solfege I	3+3 15,0
MZK 002	Introduction to Solfege II	3+3 15,0
MZK 003	Musical Theory I	2+0 5,0
MZK 004	Musical Theory II	2+0 5,0
MZK 005	Co-instrument-Piano I	1+0 3,0
MZK 006	Co-instrument-Piano II	1+0 3,0
MZK 007	Musical History I	3+0 7,0
MZK 008	Musical History II	3+0 7,0
		<hr/> 60,0

<b>II. SEMESTER</b>		
İNG 188 (Eng)	English II	3+0 3,0
MZK 102	Introduction to Musicology II	4+0 7,0
MZK 104	Theoretical Harmony II	2+0 4,0

<b>I. SEMESTER</b>		
İNG 187 (Eng)	English I	3+0 3,0
MZK 101	Introduction to Musicology I	4+0 7,0
MZK 103	Theoretical Harmony I	2+0 4,0
MZK 105	Schools of Music I	2+0 3,0
MZK 107	Musical Forms I	2+0 2,0
TÜR 105	Ottoman Turkish I	3+0 6,0
TÜR 125	Turkish Language I	2+0 2,0
		<i>Elective Course (1)</i> - 3,0
		<hr/> 30,0

<b>III. SEMESTER</b>		
BİL 150	Fundamentals of Information Technology	4+0 5,0
İNG 213 (Eng)	English for Specific Purposes I	3+0 3,0

MZK 106	Schools of Music II	2+0	3,0
MZK 108	Musical Forms II	2+0	2,0
TÜR 106	Ottoman Turkish II	3+0	6,0
TÜR 126	Turkish Language II	2+0	2,0
	<i>Elective Course (1)</i>	-	3,0
			<hr/> 30,0

MZK 201	Advanced Harmony I	2+0	4,0
MZK 203	Ottoman Music in 14.-16. Centuries	3+0	4,0
MZK 209	Musical Forms III	2+0	2,0
MZK 211	School of Music III	2+0	2,0
TAR 165	Atatürk's Principles and History of Turkish Revolution I	2+0	2,0
TAR 233	Introduction to History of Civilization I	3+0	5,0
	<i>Elective Course (1)</i>	-	3,0
			<hr/> 30,0

#### IV. SEMESTER

ANP 202	Cultural Anthropology	2+0	5,0
İNG 214 (Eng)	English for Specific Purposes II	3+0	3,0
MZK 202	Advanced Harmony II	2+0	4,0
MZK 204	Ottoman Music in 17.-19. Centuries	3+0	4,0
MZK 210	Musical Forms IV	2+0	2,0
MZK 212	School of Music IV	2+0	2,0
TAR 166	Atatürk's Principles and History of Turkish Revolution II	2+0	2,0
TAR 234	Introduction to History of Civilization II	3+0	5,0
	<i>Elective Course (1)</i>	-	3,0
			<hr/> 30,0

#### V. SEMESTER

İNG 315 (Eng)	English for Specific Purposes III	3+0	3,0
MZK 301	Rhythm and Rhyme in Lyrics	2+0	8,0
MZK 305	Traditional Music I	3+0	6,0
MZK 307	Sociology of Music I	2+0	4,0
MZK 309	Bibliography of Music I	3+0	4,0
SOS 329	Antiquity and Social Life I	2+0	2,0
	<i>Elective Course (1)</i>	-	3,0
			<hr/> 30,0

#### VI. SEMESTER

İNG 316 (Eng)	English for Special Purposes IV	3+0	3,0
MZK 302	Form in Ottoman Music	2+0	8,0
MZK 306	Traditional Music II	3+0	6,0
MZK 308	Sociology of Music II	2+0	4,0
MZK 310	Bibliography of Music II	3+0	4,0
SOS 330	Antiquity and Social Life II	2+0	2,0
	<i>Elective Course (1)</i>	-	3,0
			<hr/> 30,0

#### VII. SEMESTER

ARK 325	Scientific Research Techniques	2+0	2,0
FRS 401	Persian Items in Ottoman Turkish	2+0	6,0
MZK 401	Organoloji I	2+2	5,0
MZK 405	Musical Notation	3+3	11,0
	<i>Elective Course (2)</i>	-	6,0
			<hr/> 30,0

#### VIII. SEMESTER

ARA 402	Arabic Items in Ottoman Turkish	2+0	6,0
MZK 402	Organoloji II	2+2	5,0
MZK 406	Project	5+0	13,0
	<i>Elective Course (2)</i>	-	6,0
			<hr/> 30,0

#### ELECTIVE COURSES

BEÖ 155	Physical Education	2+0	2,0
FOT 201	Basic Photography	2+2	5,0
MÜZ 151	Short History of Music	2+0	3,0
MÜZ 302	Musical Pedagogy II	1+0	1,5
MÜZ 303	Musical Pedagogy I	1+0	1,5
MÜZ 305	History of Turkish Music I	2+0	3,0

MÜZ 306	History of Turkish Music II	2+0	3,0
MÜZ 337	Music In The Renaissance Era I	2+0	3,0
MÜZ 338	Music In The Baroque Era	2+0	3,0
MÜZ 342	Music In The Renaissance Era II	2+0	3,0
MÜZ 351	Introduction to 20th Century Music I	2+0	3,0
MÜZ 352	Introduction to 20th Century Music II	2+0	3,0
MÜZ 369	Traditional Turkish Music I	2+0	3,0

MÜZ 370	Traditional Turkish Music II	2+0	3,0	SAN 155	Hall Dances	0+2	2,0
MÜZ 419	Music Theatre I	1+2	3,0	SER 103	Ceramics	2+0	3,0
MÜZ 420	Music Theatre II	1+2	3,0	STV 151	Cinema	2+0	3,0
MZK 207	Turkish Music and Sound System Mods I	2+0	3,0	THU 203	Community Services	0+2	3,0
MZK 208	Turkish Music and Sound System Mods I	2+0	3,0	TÜR 120	Turkish Sign Language	3+0	3,0

## DEPARTMENT OF PERFORMING ARTS

In the State Conservatory, Department of Performing Arts, the Theatre Department was founded in 1989-1990. this department has the peculiarity of being the first one to compare to larger cities such as Ankara, İstanbul and İzmir. In their attempt to widespread the education of theatre, they present their department as a model to other Universities so they may create Theatre Department of their own. Besides the main theoretical lectures, the basic and progressive performance courses are also given. These lectures are based on both theoretical (1/3) and practical (2/3) instruction. Classical performance as well as modern performance lessons are taught. After the formal lessons during four mid-terms, various lectures based on different perspectives provide students the opportunity to make their own synthesis. Furthermore, by giving different elective courses in eight semesters, it helps students to gain additional information and skills to improve themselves. In the last four mid-terms, the students have the possibility to practice, examine and consolidate their knowledge and skills.

Head : Prof. Erol İPEKLİ

### PROGRAM IN DRAMA

#### ACTING

#### PROGRAM

I. SEMESTER			II. SEMESTER				
BİL 150	Fundamentals of Information Technology	4+0	5,0	TİY 102	Acrobatics	1+1	1,5
TİY 101	Fencing	1+1	1,5	TİY 108	Movement II	1+3	3,0
TİY 107	Movement I	1+3	3,0	TİY 124	Introduction to Stage	1+1	2,0
TİY 125	History of Theatre and Theory I	2+0	3,0	TİY 126	History of Theatre and Theory II	2+0	3,0
TİY 127	Singing -Solfege I	1+1	2,0	TİY 128	Singing -Solfege II	1+1	2,0
TİY 131	Improvisation I	2+2	3,0	TİY 132	Improvisation II	2+2	3,0
TİY 133	Mime and Act I	2+2	4,5	TİY 134	Mime and Act II	2+2	4,5
TİY 135	Language Diction I	2+2	3,0	TİY 136	Language Diction II	2+2	3,0
TÜR 125	Turkish Language I	2+0	2,0	TÜR 126	Turkish Language II	2+0	2,0
İNG 187	(Eng) English I	3+0	3,0	İNG 188	(Eng) English II	3+0	3,0
					<i>Elective Course (1)</i>	-	3,0
			30,0				30,0
III. SEMESTER			IV. SEMESTER				
TAR 165	Atatürk's Principles and History of Turkish Revolution I	2+0	2,0	TAR 166	Atatürk's Principles and History of Turkish Revolution II	2+0	2,0
TİY 201	Dramaturgy I	2+0	3,0	TİY 202	Dramaturgy II	2+0	3,0
TİY 209	Movement III	1+3	3,0	TİY 210	Movement IV	1+3	3,0
TİY 217	Singing -Solfege III	1+2	3,0	TİY 218	Singing -Solfege IV	1+2	3,0
TİY 219	Technical Design I	1+1	2,0	TİY 220	Technical Design II	1+1	2,0
TİY 223	Introduction to Role I	2+2	5,0	TİY 224	Introduction to Role II	2+2	5,0
TİY 227	History of Theatre and Theory III	2+0	3,0	TİY 228	History of Theatre and Theory IV	2+0	3,0
TİY 233	Improvisation III	2+2	3,0	TİY 234	Improvisation IV	2+2	3,0
TİY 237	Language Diction III	2+2	3,0	TİY 238	Language Diction IV	2+2	3,0
	<i>Elective Course (1)</i>	-	3,0		<i>Elective Course (1)</i>	-	3,0
			30,0				30,0

**V. SEMESTER**

TİY 301	Dramaturgy III	2+0	3,0
TİY 313	Dance I	1+2	3,0
TİY 325	Stage Practice I-II	1+2	3,0
TİY 329	History and Theory of Theatre V	2+0	3,0
TİY 333	Acting I	3+3	4,5
TİY 335	Stage Work I	5+5	7,5
	<i>Elective Courses (2)</i>	-	6,0
			<u>30,0</u>

**VI. SEMESTER**

TİY 302	Dramaturgy IV	2+0	3,0
TİY 314	Dance II	1+2	3,0
TİY 326	Voice-Speech and Stage Practice II	1+2	3,0
TİY 330	History and Theory of Theatre VI	2+0	3,0
TİY 334	Acting II	3+3	4,5
TİY 336	Stage Work II	5+5	7,5
	<i>Elective Courses (2)</i>	-	6,0
			<u>30,0</u>

**VII. SEMESTER**

TİY 409	Dance III	1+2	3,0
TİY 421	Turkish Theatre Prior to Republic Era	2+0	3,0
TİY 435	Acting III	3+3	5,0
TİY 437	Stage Work III	5+5	13,0
	<i>Elective Courses (2)</i>	-	6,0
			<u>30,0</u>

**VIII. SEMESTER**

TİY 308	Republic Era Turkish Theatre	2+0	3,0
TİY 410	Dance IV	1+2	3,0
TİY 436	Acting IV	3+3	5,0
TİY 438	Stage Work IV	5+5	13,0
	<i>Elective Courses (2)</i>	-	6,0
			<u>30,0</u>

**ELECTIVE COURSES**

BEÖ 155	Physical Education	2+0	2,0
KÜL 199	Cultural Activities	0+2	2,0
KÜL 207	History of Culture I	2+0	3,0
KÜL 208	History of Culture II	2+0	3,0
MET 301	Contemporary Theatre Texts	2+0	3,0
MET 401	Contemporary Turkish Theatre Texts	2+0	3,0
MİT 302	Theatre and Mythology I	2+0	3,0
MİT 303	Theatre and Mythology II	2+0	3,0
SAN 155	Hall Dances	0+2	2,0
SER 103	Ceramics	2+0	3,0
SNT 155	History of Art	2+0	2,0
STV 151	Cinema	2+0	3,0
THU 203	Community Services	0+2	3,0
TİY 111	Play Reading I	2+0	3,0
TİY 112	Play Reading II	2+0	3,0
TİY 119	Fundamental Concepts of Art I	2+0	3,0
TİY 120	Fundamental Concepts of Art II	2+0	3,0
TİY 211	Lighting-Costume-Make-up I	1+1	2,0
TİY 212	Lighting-Costume-Make-up II	1+1	2,0
TİY 311	Children Theatre I	1+2	3,0

TİY 312	Children Theatre II	1+2	3,0
TİY 315	Traditional Turkish Theatre Practice	1+2	3,0
TİY 316	Motion Theatre	1+2	3,0
TİY 319	Music Theatre I	1+2	3,0
TİY 320	Music Theatre II	1+2	3,0
TİY 327	Technical Design Practice I	1+2	3,0
TİY 328	Technical Design Practice II	1+2	3,0
TİY 401	Dramatic Literature I	2+0	3,0
TİY 402	Dramatic Literature II	2+0	3,0
TİY 403	Western Musicals	1+2	3,0
TİY 404	Turkish Musicals	1+2	3,0
TİY 405	Individual Project I	2+1	3,0
TİY 406	Individual Project II	2+1	3,0
TİY 407	Current Issues in Theatre I	2+0	3,0
TİY 408	Current Issues in Theatre II	2+0	3,0
TİY 413	Project-Play I	1+2	3,0
TİY 414	Project-Play II	1+2	3,0
TİY 417	Cinema Television Acting Practice	0+3	3,0
TİY 419	Project-Play II	1+2	3,0
TİY 420	Project-Play IV	1+2	3,0
TÜR 120	Turkish Sign Language	3+0	3,0

**PROGRAM IN OPERA****PROGRAM****PREPARATION**

İTA 003	(İta)Italian I	3+0	4,5
İTA 004	Italian II	3+0	4,5
OPE 021	Basic Voice I	1+1	3,0
OPE 022	Basic Voice II	1+1	3,0
OPE 023	Basic Solfeggio I	4+4	7,0
OPE 024	Basic Solfeggio II	4+4	7,0

**I. SEMESTER**

BİL 150	Fundamentals of Information Technology	4+0	5,0
OPE 101	Voice I	1+1	3,0
OPE 103	Solfeggio I	4+2	5,5
OPE 105	Introduction to Acting I	1+1	4,5
OPE 107	Supportive Piano	1+0	1,5

OPE 025	Introduction to Stage I	1+1	3,0	OPE 111	Opera and Music History I	2+0	2,0
OPE 026	Introduction to Stage II	1+1	3,0	OPE 115 (İta)	Italian for Specific Purposes I	2+0	3,0
OPE 027	Introduction to Piano Accompaniment I	1+0	1,5	OPE 121	Coperformance I	1+1	1,5
OPE 028	Introduction to Piano Accompaniment II	1+0	1,5	OPE 125	Choir I	1+2	2,0
OPE 029	Introduction to Coperformance I	1+1	1,5	TÜR 125	Turkish Language I	2+0	2,0
OPE 030	Introduction to Coperformance II	1+1	1,5				30,0
OPE 031	Diction I	1+2	3,0				
OPE 032	Diction II	1+2	3,0				
OPE 033	Movement I	1+2	3,0				
OPE 034	Movement II	1+2	3,0				
OPE 035	Fencing I	1+1	1,5				
OPE 036	Fencing II	1+1	1,5				
OPE 037	Introduction to the Choir I	1+2	2,0				
OPE 038	Introduction to the Choir II	1+2	2,0				
			60,0				

## II. SEMESTER

OPE 102	Voice II	1+1	3,0
OPE 104	Solfeggio II	4+2	5,5
OPE 106	Introduction to Acting II	1+1	4,5
OPE 108	Supportive Piano	1+0	1,5
OPE 112	Opera and Music History II	2+0	2,0
OPE 116 (İta)	Italian for Specific Purposes II	2+0	3,0
OPE 122	Coperformance II	1+1	1,5
OPE 126	Choir II	1+2	2,0
TÜR 126	Turkish Language II	2+0	2,0
	<i>Elective Courses (2)</i>	-	5,0
			30,0

## III. SEMESTER

OPE 201	Stage I	2+4	6,0
OPE 203	Voice III	1+1	3,0
OPE 205	Solfeggio III	2+2	4,0
OPE 207	Group Work I	1+2	3,0
OPE 209	Piano as Accompaniment III	1+0	1,5
OPE 217 (İta)	Italian for Specific Purposes III	2+0	3,0
OPE 223	Coperformance III	1+1	1,5
OPE 227	Chorus III	1+2	3,0
TAR 165	Atatürk's Principles and History of Turkish Revolution I	2+0	2,0
	<i>Elective Course (1)</i>	-	3,0
			30,0

## IV. SEMESTER

OPE 202	Stage II	2+4	6,0
OPE 204	Voice IV	1+1	3,0
OPE 206	Solfeggio IV	2+2	4,0
OPE 208	Group Work II	1+2	3,0
OPE 210	Piano as Accompaniment IV	1+0	1,5
OPE 218 (İta)	Italian for Specific Purposes IV	2+0	3,0
OPE 224	Coperformance IV	1+1	1,5
OPE 228	Chorus IV	1+2	3,0
TAR 166	Atatürk's Principles and History of Turkish Revolution II	2+0	2,0
	<i>Elective Course (1)</i>	-	3,0
			30,0

## V. SEMESTER

MÜZ 107	Musical Forms I	2+0	3,0
OPE 213	Harmony I	2+0	3,0
OPE 303	Stage III	2+4	6,0
OPE 305	Voice V	1+1	3,0
OPE 309	Group Work III	1+2	3,0
OPE 311	Piano as Accompaniment V	1+0	1,5
OPE 319 (İta)	Italian for Specific Purposes V	2+0	3,0
OPE 325	Coperformance V	1+1	1,5
OPE 329	Chorus V	1+2	3,0
	<i>Elective Course (1)</i>	-	3,0
			30,0

## VI. SEMESTER

MÜZ 108	Musical Forms II	2+0	3,0
OPE 214	Harmony II	2+0	3,0
OPE 304	Stage IV	2+4	6,0
OPE 306	Voice VI	1+1	3,0
OPE 310	Group Work IV	1+2	3,0

## VII. SEMESTER

EST 403	Aesthetics I	2+0	3,0
MÜZ 213	Musical Forms III	2+0	3,0
OPE 315	Harmony III	2+0	3,0
OPE 407	Voice VII	1+1	3,0
OPE 411	Group Work V	1+2	3,0

OPE 312	Piano as Accompaniment VI	1+0	1,5	OPE 413	Piano as Accompaniment VII	1+0	1,5
OPE 320	(İta) Italian for Specific Purposes VI	2+0	3,0	OPE 421	(İta) Italian for Specific Purposes VII	2+0	3,0
OPE 326	Coperformance VI	1+1	1,5	OPE 425	Stage V	2+4	6,0
OPE 330	Chorus VI	1+2	3,0	OPE 427	Coperformance VII	1+1	1,5
	<i>Elective Course (1)</i>	-	3,0	OPE 431	Chorus VII	1+2	3,0
			<u>30,0</u>				<u>30,0</u>

### VIII. SEMESTER

EST 404	Aesthetics II	2+0	3,0
OPE 316	Harmoni IV	2+0	3,0
OPE 408	Voice VIII	1+1	3,0
OPE 412	Group Work VI	1+2	3,0
OPE 414	Piano as Accompaniment VIII	1+0	1,5
OPE 422	(İta) Italian for Specific Purposes VIII	2+0	3,0
OPE 426	Stage VI	2+4	6,0
OPE 428	Coperformance VIII	1+1	1,5
OPE 432	Chorus VIII	1+2	3,0
	<i>Elective Course (1)</i>	-	3,0
			<u>30,0</u>

### ELECTIVE COURSES

İNG 177 (Eng) English I	3+0	3,0	OPE 220	Dance II	2+0	3,0
İNG 178 (Eng) English II	3+0	3,0	OPE 221	Acting I	0+2	3,0
İSN 311 Art as Communication	2+0	3,0	OPE 222	Acting II	0+2	3,0
İSN 351 Introduction to Communication	2+0	3,0	OPE 321	Lied and Orotory	1+1	3,0
KÜL 199 Cultural Activities	0+2	2,0	OPE 424	Opera Interpretation	2+0	3,0
MÜZ 105 World Music Literature I	1+0	1,5	SAN 155	Hall Dances	0+2	2,0
MÜZ 106 World Music Literature II	1+0	1,5	SAN 401	Contemporary Art Movements	2+0	3,0
MÜZ 305 History of Turkish Music I	2+0	3,0	SER 103	Ceramics	2+0	3,0
MÜZ 306 History of Turkish Music II	2+0	3,0	SNT 155	History of Art	2+0	2,0
MÜZ 313 Fundamentals of Stage Performance I	1+2	3,0	SOS 156	Introduction to Sociology	2+0	3,0
MÜZ 314 Fundamentals of Stage Performance II	1+2	3,0	SOS 352	Sociology of Art	2+0	3,0
MÜZ 424 Interpretation of Works of Art	2+0	3,0	STV 151	Cinema	2+0	3,0
OPE 119 Voice-Speaking I	0+2	3,0	THU 203	Community Services	0+2	3,0
OPE 120 Voice-Speaking II	0+2	3,0	TİY 119	Fundamental Concepts of Art I	2+0	3,0
OPE 219 Dance I	2+0	3,0	TİY 120	Fundamental Concepts of Art II	2+0	3,0
			TİY 211	Lighting-Costume-Make-up I	1+1	2,0
			TİY 212	Lighting-Costume-Make-up II	1+1	2,0
			TÜR 120	Turkish Sign Language	3+0	3,0

## DEPARTMENT OF TURKISH MUSIC

### PROGRAM

#### I. SEMESTER

İNG 167 (Eng) English I	3+0	4,0
MÜZ 105 World Music Literature I	1+0	1,5
MÜZ 147 Tonal Music Theory and Ear Training I	2+2	5,0
MÜZ 161 Maqam Theory and Ear Training I	2+1	4,5
MÜZ 163 Complementary Piano I	0+1	2,0
TMÜ 101 Instrument I	2+2	6,0

#### II. SEMESTER

İNG 168 (Eng) English II	3+0	4,0
MÜZ 106 World Music Literature II	1+0	1,5
MÜZ 148 Tonal Music Theory and Ear Training II	2+2	5,0
MÜZ 162 Maqam Theory and Ear Training II	2+1	4,5
MÜZ 164 Complementary Piano II	0+1	2,0



TMÜ 103	Music Ensembles I	0+2	2,0
TÜR 125	Turkish Language I	2+0	2,0
	<i>Elective Courses (1)</i>	-	3,0
			<hr/> 30,0

TMÜ 102	Instrument II	2+2	6,0
TMÜ 104	Music Ensembles II	0+2	2,0
TÜR 126	Turkish Language II	2+0	2,0
	<i>Elective Courses (1)</i>	-	3,0
			<hr/> 30,0

### III. SEMESTER

İNG 269 (Eng)	English III	3+0	4,0
MÜZ 207	World Music Literature III	1+0	1,0
MÜZ 247	Tonal Music Theory and Solmization I	2+2	3,0
MÜZ 253	Maqam Theory and Solmization I	2+1	3,0
MÜZ 255	Complementary Piano III	0+1	2,0
TAR 165	Atatürk's Principles and History of Turkish Revolution I	2+0	2,0
TMÜ 201	Instrument III	2+2	3,0
TMÜ 203	Music Ensembles III	0+2	2,0
TMÜ 205	Tempos in Turkish Music I	0+2	2,0
	<i>Departmental Elective Courses (6)</i>	-	6,0
	<i>Elective Courses (1)</i>	-	2,0
			<hr/> 30,0

### IV. SEMESTER

İNG 270 (Eng)	English IV	3+0	4,0
MÜZ 208	World Music Literature IV	1+0	1,5
MÜZ 248	Tonal Music Theory and Solmization II	2+2	3,0
MÜZ 254	Maqam Theory and Solmization II	2+1	3,0
MÜZ 256	Complementary Piano IV	0+1	2,0
TAR 166	Atatürk's Principles and History of Turkish Revolution II	2+0	2,0
TMÜ 202	Instrument IV	2+2	3,0
TMÜ 204	Music Ensembles IV	0+2	2,0
TMÜ 206	Tempos in Turkish Music II	0+2	1,5
	<i>Departmental Elective Courses (6)</i>	-	6,0
	<i>Elective Courses (1)</i>	-	2,0
			<hr/> 30,0

### V. SEMESTER

İNG 375 (Eng)	English V	3+0	4,5
MÜZ 373	Tonal Music Analysis I	2+2	2,0
MÜZ 375	Maqam Analysis I	2+1	2,0
MÜZ 377	Harmony I	3+0	2,0
MZK 107	Musical Forms I	2+0	2,0
TMÜ 301	Instrument V	2+2	3,0
TMÜ 303	Music Ensembles V	0+2	1,0
TMÜ 305	History of Turkish Music I	2+0	2,0
TMÜ 307	Knowledge of Form in Turkish Music I	2+0	1,5
	<i>Departmental Elective Courses (6)</i>	-	6,0
	<i>Elective Courses (1)</i>	-	4,0
			<hr/> 30,0

### VI. SEMESTER

İNG 376 (Eng)	English VI	3+0	4,5
MÜZ 374	Tonal Music Analysis II	2+2	2,0
MÜZ 376	Maqam Analysis II	2+1	2,0
MÜZ 378	Harmony II	3+0	2,0
MZK 108	Musical Forms II	2+0	2,0
TMÜ 302	Instrument VI	2+2	3,0
TMÜ 304	Music Ensembles VI	0+2	1,0
TMÜ 306	History of Turkish Music II	2+0	2,0
TMÜ 308	Knowledge of Form in Turkish Music II	2+0	1,5
	<i>Departmental Elective Courses (6)</i>	-	6,0
	<i>Elective Courses (1)</i>	-	4,0
			<hr/> 30,0

### VII. SEMESTER

MÜZ 465	Maqam Analysis III	2+1	3,0
MÜZ 467	Folk Music Knowledge I	2+0	2,0
MÜZ 469	Computer Aided Music Sheet Writing	1+2	3,0
TMÜ 401	Instrument VII	2+2	5,0
TMÜ 403	Music Ensembles VII	0+2	3,0
TMÜ 405	Turkish Music Composition Styles I	0+2	3,0
TMÜ 409	Sound Systems in Turkish Music	3+0	2,0
	<i>Departmental Elective Courses (6)</i>	-	6,0
	<i>Elective Courses (1)</i>	-	3,0
			<hr/> 30,0

### VIII. SEMESTER

MÜZ 466	Maqam Analysis IV	2+1	3,0
MÜZ 468	Folk Music Knowledge II	2+0	2,0
MÜZ 470	Field Research and Compilation Techniques	2+1	3,0
TMÜ 402	Instrument VIII	2+2	7,0
TMÜ 404	Music Ensembles VIII	0+2	3,0
TMÜ 406	Turkish Music Composition Styles II	0+2	3,0
	<i>Departmental Elective Courses (6)</i>	-	6,0
	<i>Elective Courses (1)</i>	-	3,0
			<hr/> 30,0

### DEPARTMENTAL ELECTIVE COURSES

MÜZ 143	Choir I	2+1	1,5
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MÜZ 144	Choir II	2+1	1,5
MÜZ 213	Musical Forms III	2+0	3,0

MÜZ 214	Musical Forms IV	2+0	3,0
MÜZ 257	Vocal Training I	0+2	3,0
MÜZ 258	Vocal Training II	0+2	3,0
MÜZ 333 (Eng)	English for Specific Purposes I	3+0	3,0
MÜZ 334 (Eng)	English for Specific Purposes II	3+0	3,0
MÜZ 349	Turkish Religious Music	2+0	3,0
MÜZ 379	History of Contemporary Music I	2+0	1,5
MÜZ 380	History of Contemporary Music II	2+0	1,5
MÜZ 381	Complementary Piano V	0+1	3,0
MÜZ 382	Complementary Piano VI	0+1	3,0
MÜZ 471	Harmony III	3+0	3,0
MÜZ 472	Harmony IV	3+0	3,0
MZK 401	Organoloji I	2+2	5,0
MZK 402	Organoloji II	2+2	5,0
TMÜ 207	Turkish Music Choir I	0+2	2,0
TMÜ 208	Turkish Music Choir II	0+2	2,0
TMÜ 310	Lyrics Analysis in Turkish Music I	3+0	3,0
TMÜ 311	Written Sources of Turkish Music I	3+0	3,0
TMÜ 312	Written Sources of Turkish Music II	3+0	3,0
TMÜ 407	Polyphony in Turkish Music I	0+2	3,0
TMÜ 408	Polyphony in Turkish Music II	0+2	3,0
TMÜ 411	Lyrics Analysis in Turkish Music II	3+0	3,0

TMÜ 413	Written Sources of Turkish Music III	3+0	3,0
TMÜ 414	Written Sources of Turkish Music IV	3+0	3,0
TÜR 105	Ottoman Turkish I	3+0	6,0
TÜR 106	Ottoman Turkish II	3+0	6,0

### ELECTIVE COURSES

BEÖ 155	Physical Education	2+0	2,0
İSN 311	Art as Communication	2+0	3,0
KÜL 101	History of Culture	2+0	3,5
KÜL 199	Cultural Activities	0+2	2,0
KÜL 207	History of Culture I	2+0	3,0
KÜL 208	History of Culture II	2+0	3,0
MÜZ 419	Music Theatre I	1+2	3,0
MÜZ 420	Music Theatre II	1+2	3,0
PSİ 152	Introduction to Psychology	2+0	3,0
SAN 155	Hall Dances	0+2	2,0
SAN 401	Contemporary Art Movements	2+0	3,0
SNT 155	History of Art	2+0	2,0
SOS 156	Introduction to Sociology	2+0	3,0
SOS 352	Sociology of Art	2+0	3,0
STV 151	Cinema	2+0	3,0
THU 203	Community Services	0+2	3,0
TÜR 120	Turkish Sign Language	3+0	3,0

### COURSE CONTENTS

**ANP 202 Cultural Anthropology** 2+0 5,0  
Anthropology: Description, fundamentals, subfields; History of Anthropology ; Cultural Anthropology: theories and research methods; Culture; Cultural Change; Evolution of Human Being; Development of Culture; Roots of Art; Ecology and Adaptation; Family, Affinity, and Social Gender; Religion and Ritual.

**ARA 402 Arabic Items in Ottoman Turkish** 2+0 6,0  
Arabic Items in Ottoman Turkish: Role of Arabic in Ottoman Turkish and Its Importance; Aksam-ı Seba: Infinitives in terms of Aksam-ı seba, Ism-i fail, Ism-i meful, Ism-i tasgir, Ism-i tafdil, Ism-i mübalağa, Sıfat-ı müşebbehe; Prepositions in Arabic; Rules of Determinative Group in Arabic: Şemsi letters, Kameri letters, Possessive constructions, Adjectival construction; A Survey of Turkish, Arabic, and Persian Grammar Rules in Ottoman Turkish; Genres of Arabic Scripts and Examples; Literary Text Reading and Writing Practice.

**ARK 325 Scientific Research Techniques** 2+0 2,0  
What are Science and Scientific Approach; Scientific Methods: Description of Problem; Research Techniques; Research Report and written communication: Purpose, Importance, Assumptions, Limitations, Method, Definitions, General Aims and Principles; Chapter and subchapters,

Borders on pages, Paragraph, page numbering, Titles of Chapters, Pre Chapter; Main Chapters; Bibliography: Basic principles of preparing a bibliography; Graphics and Diagrams.

**ARP 103 Instrument I** 1+1 6,0  
Etudes: Chopin, Scriabine, Rachmaninov, Liszt, Debussy, Maskowsky, Czerny; J.S. Bach: Partitas, English Suites, Prelude and Fugues, Italian Concert, Toccatolar, Transcriptions; Haendel: Suites; D.Scarlatti: Sonatas; Schostakowitch; Prelude and Fugues; Haydn, Mozart, Beethoven; Sonatas, Variations; Schumann, Chopin, Brahms, Mendelssohn, Liszt, Schubert, Weber: Sonatas, Schezos, Ballades, Nocturnes, Mazurcas and Waltz, Toccatos; Turkish Concertos.

**ARP 104 Instrument II** 1+1 6,0  
Etudes: Chopin, Scriabine, Rachmaninov, Liszt, Debussy, Maskowsky, Czerny; J.S. Bach: Partitas, English Suites, Prelude and Fugues, Italian Concert, Toccatolar, Transcriptions; Haendel: Suites; D.Scarlatti: Sonatas; Schostakowitch; Prelude and Fugues; Haydn, Mozart, Beethoven; Sonatas, Variations; Schumann, Chopin, Brahms, Mendelssohn, Liszt, Schubert, Weber: Sonatas, Schezos, Ballades, Nocturnes, Mazurcas and Waltz, Toccatos; Turkish Concertos.

**ARP 207 Instrument III 1+1 4,5**

Chopin Études; Liszt: Concert Études, Transandantal Études, Paganini Études; Scriabine Rachmaninov Debussy Thalberg Rubinstein Études; J.S. Bach: Partitas, English Suites, French Suites, Preludes and Fugues, Italian Concert, Toccatos, Goldberg Variations; Busoni-Bach Transcriptions; Haendel Suites; Scarlatti Sonatas; Haydn, Mozart, Beethoven: Sonatas, Variations; Romantic Compositions: Mendelssohn 'Variatione Serieuse", Schumann 'Abegg Variations Vienna Carnival Symphonic Études, Brahms, Liszt Chopin Schubert Weber Sonatas Scherzos, Balladas, Impromptues, Polonez, Preludes; Concertos.

**ARP 208 Instrument IV 1+1 6,0**

Chopin Études; Liszt: Concert Études, Transcendental Études, Paganini Études; Scriabine Rachmaninov DebussyThalberg Rubinstein Études; J.S. Bach: Partitas, English Suites, French Suites, Preludes and Fugues, Italian Concert, Toccatos, Goldberg Variations; Busoni-Bach Transcriptions; Haendel Suites; Scarlatti Sonatas; Haydn, Mozart, Beethoven: Sonatas, Variations; Romantic Compositions: Mendelssohn 'Variatione Serieuse", Schumann 'AbeggVariations Vienna Carnival Symphonic Études, Brahms, Liszt Chopin Schubert Weber Sonatas Scherzos, Balladas, Impromptues, Polonez, Preludes; Concertos.

**ARP 307 Instrument V 1+1 8,0**

Chopin Etudes; Liszt: Concert Etudes, Transandantal Etudes, Paganini Etude Scriabine Rachmaninov Debussy Etudes; J.S. Bach: Partitas, English Suites, French Suites, Prelude and Fugues, Italian Concertos, Toccatos, Goldberg Variations; Busoni-Bach Transcriptions; Haydn Mozart Beethoven Sonatas Variations; Romantic Composition: Mendelssohn 'Variatione Serieuse?', Schumann, Abegg Variations, Vienna Carnival, Symphonic Etudes, Brahms Lizst Chopin Schubert Weber Sonatas Scherzolar Balladas Imprompts , Polonez Preludes.

**ARP 308 Instrument VI 1+1 8,0**

Chopin Etudes; Liszt: Concert Etudes, Transandantal Etudes, Paganini Etude Scriabine Rachmaninov Debussy Etudes; J.S. Bach: Partitas, English Suites, French Suites, Prelude and Fugues, Italian Concertos, Toccatos, Goldberg Variations; Busoni-Bach Transcriptions; Haydn Mozart Beethoven Sonatas Variations; Romantic Composition: Mendelssohn 'Variatione Serieuse?', Schumann, Abegg Variations, Vienna Carnival, Symphonic Etudes, Brahms Lizst Chopin Schubert Weber Sonatas Scherzolar Balladas Imprompts , Polonez Preludes.

**ARP 409 Instrument VII 1+1 10,5**

Chopin Etudes; Liszt; Concert Etudes, Transandantal Etudes, Paganini Etudes; Scriabine Rachmaninov Debussy Etudes; J.S.Bach; Partitas, English suites, French Suites, Prelude and Fugues, Italian Concerto. Toccatos, Goldberg Variations: Bussoni-Bach Transcriptions; Haydn Mozart Beethoven Sonatas Variations; Romantic Compositions: Mendelssohn 'Variatione Serieuse? Schumann, Abegg Variations, Vienna Carnival, Symphonic Etudes. Brahms, Liszt, Chopin,

Schubert, Weber: Sonatas, Scherzos, Balladas, Impromptus, Polonez, Preludes; Concertos.

**ARP 410 Instrument VIII 1+1 10,5**

Chopin Etudes; Liszt; Concert Etudes, Transandantal Etudes, Paganini Etudes; Scriabine Rachmaninov Debussy Etudes; J.S.Bach; Partitas, English suites, French Suites, Prelude and Fugues, Italian Concerto. Toccatos, Goldberg Variations: Bussoni-Bach Transcriptions; Haydn Mozart Beethoven Sonatas Variations; Romantic Compositions: Mendelssohn 'Variatione Serieuse? Schumann, Abegg Variations, Vienna Carnival, Symphonic Etudes. Brahms, Liszt, Chopin, Schubert, Weber: Sonatas, Scherzos, Balladas, Impromptus, Polonez, Preludes; Concertos.

**BEÖ 155 Physical Education 2+0 2,0**

Definition of Physical Education and Sports; Aims, Disadvantages of Inactive Life; Various Activities for Physical Education; Recreation; Human Physiology; First Aid; Sports Branches: Definition, Rules and Application; Keep Fit Programs.

**BİL 150 Fundamentals of Information Technology 4+0 5,0**

Introduction to Computer: History of Computer; Operating Systems: Introduction to operating systems; Office Software-Word Processors and Document Systems: General Characteristics of the Office Software; Office-Software-Spreadsheets Programs: Spreadsheets Programs; Office Software-Presentation Programs: Presentation Programs; E Mail-Personal Communication Management: General Characteristics of the E Mailing System; Effective use of the Internet and Internet Security; Network Technologies. Computer Hardware and Error Detection: Types of Computers; Social Networks and Social Media: Social Media and Introduction to Social Media; Special Application Software: Multimedia; Law and Ethics of Informatics: Intellectual Property and Informatics Law; E-Learning: Developments in E-Learning; E-Government Applications; Computer and Network Security; Latest Strategic Technologies of Informatics: Factors Affecting Technological Developments.

**ÇYA 106 Instrument Knowledge 1+1 3,0**

Instruments and their Organic Structures; Instruments in Orchestras: Performance, Function; Structural Properties; Anatomic Descriptions of Orchestra Instruments and their Tonality; Functions of Instruments in Orchestra; Acoustic Properties of Orchestra Instruments; Orchestra Partitures.

**ÇYA 107 Basic Music Theory and Solfege I 1+3 3,0**

Octave Sounds; Symbols in Musical Notation; Porte and Additional Lines; Major Scales; Minor Scales; Natural Scales; Harmonic Scales; Melodic Scales; Bi-harmonic Scales; Types of Accolade; Bar and Time; Symbols of Nuance.

**ÇYA 108 Basic Music Theory and Solfege II 1+3 3,0**  
Harmonic Series; Chords; Mode; Series; Tone; Antique Modes; Middle Age Modes; Accidentals; Turkish Series (Mode) .

**ÇYA 109 Wood Technology 1+3 3,0**  
Historical Development of Forest Trees; Properties of Trees and Botanical Structures; Chemical and Physical Structures of Wood; Reviewing the Cellular Structure of Wood in Laboratory; Regional Research on Trees; Research on Flora Structures; Analyses of Silver Birch from Different Regions and Districts; Acoustic Properties of Wood; Types of Wood: Characteristics of Woods for String Instruments; Methods and Techniques of Drying and Preserving Wood; Elasticity and Resistance Factors in Wood.

**ÇYA 113 Workshop I 2+6 8,0**  
Constructing String Instruments: Geometric Design, Shaping Timber Parts of String Instruments: Bridge, Tailpiece, Neck, Finger Board; Tools Used in Instrument Construction: Plane, Saw, Curved Knife, Set-Square, Mortise gauge; Constructing Original String Instruments.

**ÇYA 114 Workshop II 2+6 8,0**  
Making formal violin and viola moulds: Bridge, Tailpiece, Neck, Finger Board; Selecting models from the Classical Period and analyzing the aesthetical values and the ecological measurements; Making the main mould of the violin and Making pocket violin and the antique instruments named pera.

**ÇYA 115 Varnish Methods I 1+1 2,0**  
Definition of the Varnish of String Instruments: General properties of string instrument varnishes, Functions of the varnish; Varnish Types of the String Instruments; Varnish Types by the Solvent: Spirit varnish, Definition of the spirit varnish, Its properties, Preparation methods, Oil varnish, Definition of the oil varnish, Its properties, Preparation methods, Volatile oil varnish, Definition of the volatile oil varnish, Its properties, Preparation methods; Varnish Types by the Function: Transparent varnish, Yellow coloured varnish, Coloured varnish: Historical development of the varnish.

**ÇYA 116 Varnish Methods II 1+1 2,0**  
Primary Varnish Materials used in String Instruments; Natural Resins: General properties of the resins, Resin types used in string instrument varnishes; Oils: General properties of the oils, Oil types used in string instrument varnishes; Solvents: Solvent types used in string instrument varnishes, General properties of the solvents; Thinners: Thinner types, General properties of the thinners; Dryers: Types of dryers, General properties of the dryers.

**ÇYA 203 Basic Music Theory and Solfeggio III 2+0 3,0**  
Chords, Major and Minor Series; Harmonic Series; Tonality Relations; Mode; Series and Tonality; Triad and Quariads in Harmonic Series; Tonic; Dominant and Sub-dominant; Functions: Primary, Secondary.

**ÇYA 204 Basic Music Theory and Solfeggio IV 2+0 3,0**  
Tonalties: Major, Minor; Periods; Chords: Triads; Dominant Sound Chord; Deficient Seven Sound Chord; Clefs: Review of Previews Information; Antique Modes Dictation: One sound, Two Sounds.

**ÇYA 210 Professional Technology 1+1 2,0**  
Instrument Construction; Introduction of Materials; Anatomic Structure of Wood; Types of Wood; Preservation of Wood; Drying Methods; Introduction to Equipment and tools Used in Instrument Construction; Glues and Application Methods.

**ÇYA 215 Workshop III 2+6 7,0**  
Choosing a Violin Model; Aesthetics; Theoretical and Acoustical Analyses; Student Projects: Viola Construction.

**ÇYA 216 Workshop IV 2+6 7,0**  
Violin Production in Different Models with Ecological Values Apart from the Models Made by the Students; Stradivari, Amati, Guarneri and Cremona schools. Making Copies of Violas from Different Periods.

**ÇYA 217 Varnish Methods III 1+1 2,5**  
Organic Colouring Agents: Definition and features of the colour, Colours and the varnish, Composition of the colouring agents and their role in the varnish, Organic colouring agent types used in string instrument varnish, Organic colouring agents found in Turkey; Pigments: Composition of the pigments and their use in string instrument varnish; Surface preparation methods before varnishing and their practice, Spirit varnish making and primary application practice.

**ÇYA 218 Varnish Methods IV 1+1 2,5**  
Surface Finishing Methods After Varnishing and Their Practice: Preparation of Polish, Preparation of French Polish, Uses of the French Polish for final coat polishing and between coats; Spirit Varnish: Preparation and surface application of the transparent spirit varnish, Preparation and surface application of the yellow spirit varnish, Preparation and surface application of the coloured spirit varnish, Surface treatment of the spirit varnish between coats.

**ÇYA 305 Basic Music Theory and Solfeggio V 2+0 3,0**  
Tonality; Periods (Without tonalties); Chords: Triad Chords No 5, No 6, No 4 Conditions; Quadriad Chords; Clefs: Single Sound Dictation; Triad Harmonic Dictation.

**ÇYA 306 Basic Music Theory and Solfeggio VI 2+0 3,0**  
Periods: All Periods (Without Tonalties); Chords: Triad and Quadriad; Single Sound Dictation (A-Tonal); Duel Sound Dictation, Triad Harmonic Dictation, Four Sound Harmonic Dictation.

**ÇYA 309 Instruments and their History 3+0 4,0**  
Instruments; Study of Organology; Classification in Organology; Orchestra Instruments: Percussion, Wind

Instruments, String; Anatomic Structure of Orchestra Instruments; Tonality characteristics, Sound Capacities.

**ÇYA 310 Restoration II** 2+2 4,0

Theoretical and Practical Applications on Instruments: Violin, Viola, Violoncello.

**ÇYA 311 Restoration I** 1+2 3,0

Continuing Workshop ; Building Theoretical and Practical Knowledge; Aesthetic Perception and Theoretical Information in Liuteria.

**ÇYA 317 Workshop V** 2+8 7,0

Making Viola; Formal Moulds of Violoncello; Violoncello Construction Projects.

**ÇYA 318 Workshop VI** 2+8 7,0

Making Different Types of Violin and Viola Models; Violoncello Constructing Projects Continued.

**ÇYA 319 Varnish Methods V** 1+1 2,0

Preparation and Practice of Oil Varnish for String Instruments: Surface preparation stages before oil varnishes, Preparation of the transparent oil varnish and application examples, Preparation of the yellow oil varnish and application examples, Preparation of the coloured oil varnish and application examples, Surface treatment of the oil varnish between coats, Finishing procedures of the oil varnish and application examples.

**ÇYA 320 Varnish Methods VI** 1+1 2,0

Organic Colouring Agents: Studying the organic colouring agents, Experiments with organic colouring agents, Example oil varnish practises, Example spirit varnish practises; Organic Pigments: Making of organic colouring pigments, Uses of organic colouring pigments in spirit varnish and example applications, Uses of organic colouring pigments in oil varnish and example applications.

**ÇYA 411 Italian for Specific Purposes I** 3+0 4,0

Translation Practice from Italian in Relevant Disciplines; Come Nasce Un Violino: Il modello Stradivari, Guarneri, I legni, La forma, I taselli le Fasce, Il fondo, La tavola, La catena; Vocabulary for the Violin; Readings on Instrument Makers.

**ÇYA 412 Italian for Specific Purposes II** 3+0 4,0

Translation Practice from Italian in Relevant Disciplines; Liuteria classica Un Metoda; Il Legno Per La Costuzione Del Violino; La Forma Classica O Forma Interna; La Testa; La Stagionatura E La Verniciatura; La Montatura; I Segreti Di Stradivari; Reading Comprehension: Selections from Newspaper and Magazines.

**ÇYA 415 Workshop VII** 2+8 10,0

Constructing Violoncellos of Stradivari Expiatti Models; The Baroque Instrument Studies; Technical and Aesthetical Analysis of Baroque Instruments .

**ÇYA 416 Workshop VIII** 2+8 10,0

Constructing Baroque Instrument Models: Viola d'Amore, Quintone, Baroque Violin.

**ÇYA 419 Restoration III** 2+5 5,0

Theoretical and Practical Maintenance of Violoncello and Baroque Instruments.

**ÇYA 420 Restoration IV** 2+5 5,0

Theoretical and Practical Up- Keeping Methods of Baroque and Violin Family Instruments.

**ÇYA 421 Varnish Methods VII** 2+2 5,0

Antique Varnish Applications with String Instruments: Antique varnish surface preparation stages; Vernice Bianca and propolis-formulated surface filling applications, Preparation and comparison of the antique cremonian school varnish formulations, Application of the antique cremonian school varnish formulations, Surface treatment between coats, Antique surface finishing methods.

**ÇYA 422 Varnish Methods VIII** 2+2 5,0

Varnish Restoration Methods and Their Practice for String Instruments: Surface treatment before retouch application, Choosing and using brushes for retouch applications, Small scale retouch applications on oil varnishes, Large scale retouch applications on oil varnishes, Small scale retouch applications on spirit varnishes, Large scale retouch applications on spirit varnishes, Surface finishing applications after retouch.

**EST 403 Aesthetics I** 2+0 3,0

Concept of Beauty; Semantics of the Word 'Art?'; The Art Concept; Beauty in Art; The History of Beauty in Art and its Philosophical Evolution; Relationship Between Aesthetics, Time and Space; Aesthetics and Personality: The Concept of Ego, the Intellectual Person, Characteristics of an Intellectual, the Intellectual and the arts; Theories of Aesthetics from Plato to Lukacs.

**EST 404 Aesthetics II** 2+0 3,0

Fundamentals of Aesthetics; Aesthetics and the Arts; Aesthetics in Music; Aesthetics in Literature; Aesthetics in Performing Arts; Aesthetics and the Arts Through the Ages; Aesthetics of the 20th Century: Socio-Cultural Factors, Perceptions of Aesthetics and their Reflections on Artists and Art-Lovers.

**FİZ 258 Acoustical Physics** 2+0 3,0

Vectors; Motion in Single Dimension; Velocity; Instant Velocity; Acceleration, Accelerated Motion, Free Fall, Laws of Motion; Energy; Power; Mechanic Energy; Linear Momentum and Collisions; Sound Systems in String Instruments.

**FOT 201 Basic Photography** 2+2 5,0

The short history of photography; Cameras; 35 mm, Medium and large format cameras; Lenses; Normal focus, Wide angle, Narrow angle (Tele) and Zoom lenses; exposure

control mechanisms; Diaphragm, Shutter; Stop motion; Depth of field; Film: Film types according to formats, Film types according to light-power sensitivity, Film types according to color sensitivity, Contrast, Clearness and grain structure; Light: light Measuring, the different ways of light measuring, Exposure modes, Filters and asset accessories; Image design; Developing and printing black and white films.

**FRS 401 Persian Items in Ottoman Turkish 2+0 6,0**  
Persian Items in Ottoman Turkish: Role of Persian in Ottoman Turkish, Persian verbs and their characteristics, Persian nouns and their characteristics, Persian adjectives and their characteristics, Persian affixes (Suffixes, prefixes) and their characteristics, Persian noun and verb derivation rules, Compound nouns, Rules of possessive and adjectival constructions, (vasf-ı terkibis); Reading and Writing Practice.

**GİT 103 Instrument I 1+1 9,0**  
Etudes: Chopin, Scriabine, Rachmaninov, Liszt, Debussy, Maskowsky, Czerny; J.S. Bach: Partitas, English Suites, Prelude and Fugues, Italian Concert, Toccatolar, Transcriptions; Haendel: Suites; D.Scarlatti: Sonatas; Schostakowitch; Prelude and Fugues; Haydn, Mozart, Beethoven; Sonatas, Variations; Schumann, Chopin, Brahms, Mendelssohn, Liszt, Schubert, Weber: Sonatas, Schezos, Ballades, Nocturnes, Mazurcas and Waltz, Toccatos; Turkish Concertos.

**GİT 104 Instrument II 1+1 9,0**  
Etudes: Chopin, Scriabine, Rachmaninov, Liszt, Debussy, Maskowsky, Czerny; J.S. Bach: Partitas, English Suites, Prelude and Fugues, Italian Concert, Toccatolar, Transcriptions; Haendel: Suites; D.Scarlatti: Sonatas; Schostakowitch; Prelude and Fugues; Haydn, Mozart, Beethoven; Sonatas, Variations; Schumann, Chopin, Brahms, Mendelssohn, Liszt, Schubert, Weber: Sonatas, Schezos, Ballades, Nocturnes, Mazurcas and Waltz, Toccatos; Turkish Concertos.

**GİT 207 Instrument III 1+1 10,5**  
Chopin Études; Liszt: Concert Études, Transcendental Études, Paganini Études; Scriabine Rachmaninov Debussy Thalberg Rubinstein Études; J.S. Bach: Partitas, English Suites, French Suites, Preludes and Fugues, Italian Concert, Toccatos, Goldberg Variations; Busoni-Bach Transcriptions; Haendel Suites; Scarlatti Sonatas; Haydn, Mozart, Beethoven: Sonatas, Variations; Romantic Compositions: Mendelssohn 'Variatione Serieuse', Schumann 'Abegg Variations Vienna Carnival Symphonic Études, Brahms, Liszt Chopin Schubert Weber Sonatas Scherzos, Balladas, Impromptues, Polonez, Preludes; Concertos.

**GİT 208 Instrument IV 1+1 9,0**  
Chopin Études; Liszt: Concert Études, Transcendental Études, Paganini Études; Scriabine Rachmaninov DebussyThalberg Rubinstein Études; J.S. Bach: Partitas, English Suites, French Suites, Preludes and Fugues, Italian Concert, Toccatos, Goldberg Variations; Busoni-Bach

Transcriptions; Haendel Suites; Scarlatti Sonatas; Haydn, Mozart, Beethoven: Sonatas, Variations; Romantic Compositions: Mendelssohn 'Variatione Serieuse', Schumann 'AbeggVariations Vienna Carnival Symphonic Études, Brahms, Liszt Chopin Schubert Weber Sonatas Scherzos, Balladas, Impromptues, Polonez, Preludes; Concertos.

**GİT 307 Instrument V 1+1 8,5**  
Chopin Etudes; Liszt: Concert Etudes, Transandantal Etudes, Paganini Etude Scriabine Rachmaninov Debussy Etudes; J.S. Bach: Partitas, English Suites, French Suites, Prelude and Fugues, Italian Concertos, Toccatos, Goldberg Variations: Busoni-Bach Transcriptions; Haydn Mozart Beethoven Sonatas Variations; Romantic Composition: Mendelssohn 'Variatione Serieuse?', Schumann, Abegg Variations, Vienna Carnival, Symphonic Etudes, Brahms Liszt Chopin Schubert Weber Sonatas Scherzolar Balladas Imprompt , Polonez Preludes.

**GİT 308 Instrument VI 1+1 8,5**  
Chopin Etudes; Liszt: Concert Etudes, Transandantal Etudes, Paganini Etude Scriabine Rachmaninov Debussy Etudes; J.S. Bach: Partitas, English Suites, French Suites, Prelude and Fugues, Italian Concertos, Toccatos, Goldberg Variations: Busoni-Bach Transcriptions; Haydn Mozart Beethoven Sonatas Variations; Romantic Composition: Mendelssohn 'Variatione Serieuse?', Schumann, Abegg Variations, Vienna Carnival, Symphonic Etudes, Brahms Liszt Chopin Schubert Weber Sonatas Scherzolar Balladas Imprompt , Polonez Preludes.

**GİT 409 Instrument VII 1+1 9,5**  
Chopin Etudes; Liszt; Concert Etudes, Transandantal Etudes, Paganini Etudes; Scriabine Rachmaninov Debussy Etudes; J.S.Bach; Partitas, English suites, French Suites, Prelude and Fugues, Italian Concerto. Toccatos, Goldberg Variations: Bussoni-Bach Transcriptions; Haydn Mozart Beethoven Sonatas Variations; Romantic Compositions: Mendelssohn 'Variatione Serieuse? Schumann, Abegg Variations, Vienna Carnival, Symphonic Etudes. Brahms, Liszt, Chopin, Schubert, Weber: Sonatas, Scherzos, Balladas, Impromptus, Polonez, Preludes; Concertos.

**GİT 410 Instrument VIII 1+1 9,5**  
Chopin Etudes; Liszt; Concert Etudes, Transandantal Etudes, Paganini Etudes; Scriabine Rachmaninov Debussy Etudes; J.S.Bach; Partitas, English suites, French Suites, Prelude and Fugues, Italian Concerto. Toccatos, Goldberg Variations: Bussoni-Bach Transcriptions; Haydn Mozart Beethoven Sonatas Variations; Romantic Compositions: Mendelssohn 'Variatione Serieuse? Schumann, Abegg Variations, Vienna Carnival, Symphonic Etudes. Brahms, Liszt, Chopin, Schubert, Weber: Sonatas, Scherzos, Balladas, Impromptus, Polonez, Preludes; Concertos.

**İNG 167 English I 3+0 4,0**  
Simple present tense and simple present continuous tense: (too, enough); story telling: Simple past and past continuous tense; talking about events ; which just happened or whose

effects are still seen: Present perfect and present perfect continuous tense; The time order of the events: Past perfect tense; conditionals- all types; the usage of countable and uncountable nouns in shopping and ordering: (some, any, no); inventions: Passive voice-present and past forms; Reported speech; Talking about the rules: (obligation, Necessity, Prohibition; Probability: (may, might, could, can; Assumptions:(must)

**İNG 168 English II** **3+0 4,0**

Talking about the future plans: (will, be going to); Relative clauses: (who, which, that); Punctuation of Relative Clauses; so/such, Questions tags with all tenses; passive voice: (e.g. get sth. done) usage of conjunctions: Forming sentences of cause and effect such as because, since, for, as; Getting Information: Gerund, Infinitive; Complaining:(not like doing sth); Giving advice:( should, ought to); Giving and taking permission: (be allowed to, can, need); General revision.

**İNG 177 English I** **3+0 3,0**

Using the Simple Present; Talking about Yourself, Your Family, and Your Favourite Things; Using the Simple Present and Present Continuous; Using 'if and when'; Talking about Health, Remedies, Sleep Habits and Stress; Using going to and the Present Continuous to Talk about the Future; Talking about Birthdays, Celebrations, and Favourite Holidays; Using the Simple Past; Using 'all', 'most', 'a lot of', 'a few'; Talking about Childhood, School, and Your Teenage Years; Using 'Is there?' and 'Are there?' to Ask about Places in a Town; Using Location Expressions like 'across from' and 'outside'; Talking about Stores and Favourite Places in Your City or Town.

**İNG 178 English II** **3+0 3,0**

Using Infinitives; Asking for and Giving Advice and Suggestions; Responding to Suggestions; Using 'Do you mind .?' to Ask for Permission and 'Would you mind....?' to Make Requests; Using the Past Continuous for Events in Progress in the Past; Making Comparisons with Adjectives; Using more and less with Nouns and Verbs; Talking about Different Ways of Communicating; Managing Phone Conversations; Using 'have' and 'have got to' to Describe People; Talking about What People Look Like; Using will, may and might to Talk about the Future; Using 'if' and 'when' and the Present Tense to Refer to the Future; Talking about Plans and Organizing Events; Using 'will' to Make Offers and Promises.

**İNG 187 English I** **3+0 3,0**

Using Personal Pronouns and Possessive Adjectives; Using to be in Present Tense; Using Singular and Plural Nouns; Using Basic Language Related to Food and Drink; Using "There is-there are" in sentences; Using "have got"; Asking "yes-no" Questions and Giving Short Answers to Them; Talking about Daily and Weekly Routines; Talking about Likes and Dislikes; Talking about Sports and Hobbies; Talking about Abilities by Using "can", "can't"; Using Adjectives that Describe People; Talking about Appearance, Personality and Feelings of People; Talking about Clothes

and Colours; Talking about Shopping and Prices; Using Present Continuous Tense.

**İNG 188 English II** **3+0 3,0**

Using Simple Present Tense; Comparing Simple Present and Present Continuous Tenses; Using Prepositions of Time and Place; Giving Directions, Making Reservations; Using "to be" in Past Tense; Using Regular and Irregular Verbs in Simple Past Tense; Using Comparative and Superlative Form of Adjectives; Using Modals to Give Advice; Suggestions and Obligations; Using Future Tense: Making Sentences Using "going to" and "will"; Using If Clauses Type 0 and 1.

**İNG 213 English for Specific Purposes I** **3+0 3,0**

English for Professional Purposes: oral and written communication; Reading and Understanding Musicology Texts in English; Discussing Musicology in English; Making Musicology Presentation in English.

**İNG 214 English for Specific Purposes II** **3+0 3,0**

English for Professional Purposes: oral and written communication; Reading and Understanding Musicology Texts in English; Discussing Musicology in English; Making Musicology Presentation in English.

**İNG 225 Academic English I** **3+0 3,0**

Reading Skills for Academic Study: Understanding key vocabulary, Getting the gist of the text, Skimming and scanning, Understanding text organization, Developing basic vocabulary knowledge; Listening Skills for Academic Study: Listening for main idea, Listening for detailed information, Listening to short daily conversations, Listening for key ideas; Speaking Skills for Academic Study: Introducing oneself, Maintaining everyday conversations, Giving descriptions of events, Asking and answering questions; Writing Skills for Academic Study: Writing simple sentences, Writing notes, Writing basic descriptions of events, Writing informal letters.

**İNG 226 Academic English II** **3+0 3,0**

Reading Skills for Academic Study: Exposure to simple academic texts, Developing reading fluency, Identifying text type, Improving academic vocabulary knowledge, Distinguishing key ideas from supporting details; Listening Skills for Academic Study: Distinguishing main idea from the detailed information, Listening to short texts on different topics, Noticing intonation; Speaking Skills for Academic Study: Asking for information, Giving detailed information on relevant topics, Asking for and giving directions; Writing Skills for Academic Study: Writing simple and compound sentences, Writing simple biographies, Writing brief reports, Writing short paragraphs.

**İNG 269 English III** **3+0 4,0**

Passive in simple present tense: Inventions; Talking about wishes, realities and regrets:Conditionals 0, 1, 2, 3 types; Time conjunctions: (As soon as, until, by the time, when); Quantifiers: (little, lots of, few etc.); Future tenses: (will be done); Talking about past habits: (used to, be used to, get

used to); Relative clauses; Making assumptions on events: (Modals: (might, must, can't, have) past forms.

**İNG 270 English IV 3+0 4,0**

Wishes and regrets: Conditionals, Type 2 revision, if only; wish clause; Phrasal verbs, Gerund, Infinitive: (forget, remember) ; Adjective order; noun phrase: (Abbreviations); each, ever, both, either; noun clauses.

**İNG 315 English for Specific Purposes III 3+0 3,0**

Reading Field-specific Articles in English; Understanding Field-specific Terms in English; Understanding Musical Criticism in English; Analysis of Field-specific Articles in English; English-Turkish Translation of Field-specific Texts.

**İNG 316 English for Special Purposes IV 3+0 3,0**

Readings on Basic Topics in Music, Music Literature, Instruments and Interpretations; Development of Vocabulary within the Field; Analysis of Articles Chosen from the topic related Journals and Books in English; Translation of Articles on Music Literature into Turkish; Discussion of Articles on Music; Study of Books on Music.

**İNG 375 English V 3+0 4,5**

Time Clauses; Noun Clauses; Modals: (Permission, advice, obligation, prohibition (would); Conditionals: mixed types; Adjectives and adverbs; as and like; Active and passive voices in all tenses.

**İNG 376 English VI 3+0 4,5**

Adverbial Clauses: (As soon as, until, by the time, when); Inversions; Comparisons and Contrasts, Conjunctions and transitions; Participles: (Countable and uncountable nouns); Phrasal verbs, Tense revisions.

**İSN 311 Art as Communication 2+0 3,0**

Communication and Art in General; Work of Arts; Artists and Artistic Communication; Effect of Art on the Individual and in Social Communication; Study and Analyses of Individual Works of Art and the Artist; Presentation of Works of Arts in Mass-media; Ways of Interpretation; Art Market and Communication Styles in this Market.

**İSN 351 Introduction to Communication 2+0 3,0**

Concept of Communication; Evaluation of the Concept of Communication in the Historical Perspective; Communication and Culture; Communication and Technological Developments; Scientific and Sociological Analysis of Communication Needs; Communication Models and Theories within Mass Communication; Communication and Music; Problems in Music and Media's Perspectives.

**İTA 003 Italian I 3+0 4,5**

Analysis of Basic Properties of Italian Language; Pronunciation and Intonation in Italian; Description with Letters; Personal and Directional Pronouns; Meeting New People and Introducing Oneself; Days, Months, Years; Asking the Time; Numbers; Ordinal Numbers; Simple and Complex Prepositions; Verbs.

**İTA 004 Italian II 3+0 4,5**

Analysis of Basic Properties of Italian Language; Pronunciation and Intonation in Italian; Description with Letters; Personal and Directional Pronouns; Meeting New People and Introducing Oneself; Days, Months, Years; Asking the Time; Numbers; Ordinal Numbers; Simple and Complex Prepositions; Verbs.

**İTA 151 Italian I 4+0 5,0**

Italian Alphabet; Italian Sound System; Masculine and Feminine Definite Articles; Masculine and Feminine Indefinite Articles; Feminine and Masculine Singular and Plural Forms of Nouns; Subjective Pronouns; Present Tense; Conjugation of Regular and Irregular Verbs In 'Are' 'Ere' 'Ire'; Use and Conjugation Of Verbs 'Essere' and 'Avere' Cardinal and Ordinal Numbers; Modal Auxiliaries; Interrogatives; Negative Expressions and Qualitative Adjectives.

**İTA 152 Italian II 4+0 5,0**

Characteristic Of Verbs 'Conoscere' and 'Sapere'; Idiomatic Expressions of Verbs 'Avere', 'Fare' , 'Dare' , 'Stare' ; Reflexive and Reciprocal Verbs; Simple and Articulated Prepositions; Passato Prossimo (Present Perfect) and The Conjugation of Regular and Irregular Verbs in This Tense ; Days Of Week; Months; Years; Asking Time; Characteristics Of Verbs 'Dire' 'Raccontare' 'Parlare'; Narration Of Past Events.

**KİM 328 Organic Chemistry 3+0 3,0**

Material and Energy; Basic Units; Chemical Calculations; Chemical Reactions and Equations; Atom, Molecules and Ions; Development of Atomic Theory and Laws; Electronic Structures of Atoms; Chemical Bonds; Properties of Acid, and Bases; Thermo-Dynamics of Reactions; Structure; Reactivity and Mechanism; Chemical Bonds; Alkanes, Alkenes and Alkynes; Naming of Organic Compounds Alcohols, Alkyl Halogenides, Ethers, Aromatic Nitro Compounds, Phenol, Aromatic Aldehydes, Esters.

**KÜL 101 History of Culture 2+0 3,5**

Concept of Culture: Etymology and origin; Methodology of Cultural History Research; Culture and Civilization; History of Culture as a Science; Culture and Society; Concept of Culture and Social Development; Culture and Thought; Critical Thinking in the Intellect of the Middle Ages; Renaissance in the Cultural History; The Age of Enlightenment; The West and Ottoman/Turkish World in the 19th Century; Enlightenment in Turkish Cultural History; Mile Stones in Transition from Ottoman to the Turkish Republic; History of Modern Turkish Culture; Education and Culture in the Turkish Republic.

**KÜL 199 Cultural Activities 0+2 2,0**

Participating Actively or as a Spectator in Sports Activities; Participating in Activities Arranged by the Counseling Center; Participating in Workshops in Art; Education on Museums; Participating in Art Trips; Participating in Cultural Trips; Participating in and Taking Duty in activities such as Cinema, theatre, scientific Meeting etc.; Taking duty



in Clubs; Being a Student Representative and Participating in Environmental Activities.

**KÜL 207 History of Culture I** 2+0 3,0  
Concepts of Science, Culture and Art; Research in History of Culture: Differences and Similarities; Definition of Culture: Past and Present; History of Critical Thinking; Art Education the Development of Critical Thinking; Culture and the Individual.

**KÜL 208 History of Culture II** 2+0 3,0  
Concepts of Science, Culture and Art; Research in History of Culture: Differences and Similarities; Definition of Culture: Past and Present; History of Critical Thinking; Art Education the Development of Critical Thinking; Culture and the Individual.

**MAT 124 Mathematics** 2+0 3,0  
Natural Numbers, Integers, Rational Numbers, Real Numbers; Roots, Exponents; Linear and Quadratic equations and inequalities; Geometry: Fundamental concepts, Geometric figures in the plane, Perimeter and area computations for the planar figures, Similar properties of geometric figures, Volume and area of solids; Trigonometry.

**MET 201 Contemporary Literary Texts I** 2+0 3,0  
Literature and Society; Use of Language for Narration and Expression of Originality; Narrative Writers: Ses-Sabahattin Ali, Eskici-Refik Halit Karay, Barış Adlı Çocuk-Sevgi Soysal, Gündüzünü Kaybeden Çocuk-Halikarnas Balıkcısı, Haritada Bir Nokta-Sait Faik Abasıyanık; Types of Narration; Examples of Narrative Criticism; Explanatory Narration; Narrative Styles: Travel, Essays, Letters, Articles.

**MET 202 Contemporary Literary Texts II** 2+0 3,0  
Contemporary Literary Texts; Samples from Contemporary Writers; Literary Criticism and Contemporary Literature; Sample Literary Texts: Travel, Essay, Letters, Articles, Poems; Language Awareness.

**MET 301 Contemporary Theatre Texts** 2+0 3,0  
Representation of the Leading Contemporary Play Writers? Views Since 1960s: Sample Plays; Discussion; Critics; Text Analysis Methods; Concepts: Arthur Miller; Tennessee Williams; Edward Albee; Albert Camus; J. P. Sartre; Max Frisch; Peter Weiss.

**MET 401 Contemporary Turkish Theatre Texts** 2+0 3,0  
Republic Era: Play-writers; Politic, Social, Artistic, and Cultural Concepts; Form and Content; Performed Plays; Critics: Sample Playwrights: Turgut Özakman, Güngör Dilmen, Orhan Asena, Turan Oflazoğlu, Dinçer Sümer, Vasıf Öngören.

**MİT 302 Theatre and Mythology I** 2+0 3,0  
Mythology: Origin; Relationship with Theatre; Myth as a Source for Theatre; Common Characteristics; Mythological Stories; Samples: Zeus; Prometheus; Hermes; Hera;

Aphrodite; Ares; Poseidon; Eros and Phiskiye; Dionysos; Dithrambos; Lenaia.

**MİT 303 Theatre and Mythology II** 2+0 3,0  
Mythology: Origin; Relationship with Theatre; Myth as a Source for Theatre; Common Characteristics; Mythological Stories; Samples: Zeus; Prometheus; Hermes; Hera; Aphrodite; Ares; Poseidon; Eros and Phiskiye; Dionysos; Dithrambos; Lenaia.

**MÜZ 105 World Music Literature I** 1+0 1,5  
Composition and its Analyses: Creativity, Biography, Personality of the Composer, Style; Composers and Sample Works: Jean-Baptiste Lully, Henry Purcell, Henrich Schutz, Jean Philip Rameau, George Philip Telemann, Giovanni Pergolesi, Antonio Vivaldi, George Frideric Handel, Johann Sebastian Bach and Bach Family; Mannheim School; Chamber Music; Works for Orchestra; New Concepts in Melody and Harmony; Opera-Seria; Opera Buffa; Franz Joseph Haydn; Wolfgang Amadeus Mozart: Requiem; Ludwig Van Beethoven.

**MÜZ 106 World Music Literature II** 1+0 1,5  
Romantic Age Compositors; Romantic Age Piano; Symphonic Music; Chamber Music; Choral Music; Franz Schubert: Operas, Theatre Music, Operettas, Works for Orchestra, Works for Piano, Works for Two Pianos, Rhapsodies, Ballads, Waltzes, Preludes, Sonatas, Concertos, Chamber Music, Etudes, Mazurkas; Songs without Words: Carl Maria Von Weber, Mendelssohn-Bartholdy, Robert Schumann, Frederic Chopin, Ludwig van Beethoven.

**MÜZ 107 Musical Forms I** 2+0 3,0  
Two Contrast Themes; Classics of Vienna; Themes of Expositions, Codas; Expositions Steps, Transition - The Function and Place of Transition in Sonata Expositions; Main Themes Written in Two Simple Forms - Mozart Symphony No 40, Beethoven Symphony No 7 First. part, Beethoven Sonata op. 28 First Part; Tchaikovsky Symphony No 4, 5 First Part; Sostakovich Symphony No 5 First Part; Beethoven Coriolan Overture.

**MÜZ 108 Musical Forms II** 2+0 3,0  
Polyphonic Forms: Imitation, Fugue, Fugato; Beethoven Symphony No 31 - Part I; Brahms Symphony No. II; Episode and Theme; Rondo Sonata; Characteristics of Rondo; Effect of Rondo on Sonata Form; Dominant Tonalities: A Major, C Sharp Minor and Major; Cadences, Coda in the form of Rondo Sonata, Main Theme in Rondo Sonata; Variations of Rondo Sonata; Rondo Sonata in Contemporary Works.

**MÜZ 111 Chamber Music I** 1+1 3,0  
Joseph Haydn: Duos, Trios, Quartets; Wolfgang Amadeus Mozart: Duos, Trios, Quartets, Sonatas; Franz Schubert: Duos, Trios, Quartets, Sonata No. 1 D Major, No 2 A Major, No 3 G Minor; Wolfgang Amadeus Mozart: Sonata No 1 C Major, No 6 A Major, G Minor, H Flat Major Trio; Ludwig van Beethoven: Sonatas No. 1 notebook, No 1 D Major, No 4 A Minor; Joseph Haydn: Duos, Trios, Quartets.

**MÜZ 112 Chamber Music II 1+1 3,0**

Joseph Haydn: Duos, Trios, Quartets; Wolfgang Amadeus Mozart: Duos, Trios, Quartets, Sonatas; Franz Schubert: Duos, Trios, Quartets, Sonata No. 1 D Major, No 2 A Major, No 3 G Minor; Wolfgang Amadeus Mozart: Sonata No 1 C Major, No 6 A Major, G Minor, H Flat Major Trio; Ludwig van Beethoven: Sonatas No. 1 notebook, No 1 D Major, No 4 A Minor; Joseph Haydn: Duos, Trios, Quartets.

**MÜZ 113 Piano Literature I 2+0 3,0**

History of Piano: Klavikord, Epinet, Klavsen, Forte Piano; Renaissance and Baroque in Piano Literature I: Purcell, D. Scarlatti, Couperin, Rameau, Poglietti, G. Muffat, Pachelbell, Marcello; Fugue Composition Techniques and the Piano; Baroque and Plastic Arts; Theoretical and Practical Comparison of German, Italian, English and French Styles I.

**MÜZ 114 Piano Literature II 2+0 3,0**

Piano Repertoires in Baroque Period II: G. F. Haendel, J. S. Bach, C. P. E. Bach, Telemann; Theoretical and Practical Analysis of Contrpoint and Fugue Composition Techniques; Plastic Arts and Performing Arts in Baroque Period II; Theoretical and Practical Comparisons of German, Italian, English and French Styles II.

**MÜZ 117 Coperformance I 1+0 1,5**

Playing the Repertoire of the Instrument Courses Accompanied with Piano.

**MÜZ 118 Coperformance II 1+0 1,5**

Playing the Repertoire of the Instrument Courses Accompanied with Piano.

**MÜZ 119 Orchestra I 1+5 4,5**

Bach: Piano Concerto; Haendel: Water Music, Passacaglia; Haydn: Symphony No 1, and 3; Beethoven: Symphony No. 4 and 7; Mozart: Violin Concerto No 1, Symphony Nos 29, 33, 40, Salzburg Symphony Nos 1, 2, 3; Vivaldi: Bassoon Concerto, Symphony No 2, Vidin Concerto; Marcello: Oboe Concerto; Mercadante: Flute Concerto; Bizet: L'Arlesienne Süite No. 2; Mendelssohn: Mid - Summer Night's Dream; U. C. Erkin: Sinfonietta; N. A. Atay: Karsılama No 3; Borodin: Polovech; Rossini: Overture, Sonata No. 3; Bartok: Romanian Dance; Sibelius: Waltz Triste; Tchaikovsky: Serenade; Grieg: Holberg Suite; L. Larsson: Tronbone Concerto.

**MÜZ 120 Orchestra II 1+5 4,5**

Bach: Piano Concerto; Haendel: Water Music, Passacaglia; Haydn: Symphony No 1, and 3; Beethoven: Symphony No. 4 and 7; Mozart: Violin Concerto No 1, Symphony Nos 29, 33, 40, Salzburg Symphony Nos 1, 2, 3; Vivaldi: Bassoon Concerto, Symphony No 2, Vidin Concerto; Marcello: Oboe Concerto; Mercadante: Flute Concerto; Bizet: L'Arlesienne Süite No. 2; Mendelssohn: Mid - Summer Night's Dream; U. C. Erkin: Sinfonietta; N. A. Atay: Karsılama No 3; Borodin: Polovech; Rossini: Overture, Sonata No. 3; Bartok: Romanian Dance; Sibelius: Waltz Triste; Tchaikovsky:

Serenade; Grieg: Holberg Suite; L. Larsson: Tronbone Concerto.

**MÜZ 123 Coperformance I 1+0 1,5**

Playing the Repertoire of the Instrument Courses Accompanied with Piano.

**MÜZ 124 Coperformance II 1+0 1,5**

Playing the Repertoire of the Instrument Courses Accompanied with Piano.

**MÜZ 125 Chamber Music I 1+1 3,0**

Joseph Haydn; Duos, Trios, Quartets; Wolfgang Amadeus Mozart; Duos, Trios, Quartets, Sonatas; Franz Schubert; Duos, Trios, Quartets, Sonatas 1 D Major, No 2 A Major, No 3 G Minor; Wolfgang Amadeus Mozart Notebook No 1, C Major and No 6 A Major Sonatas; Beethoven Sonatas 1. Notebook No 1 D Major No 4 A Minor.

**MÜZ 126 Chamber Music II 1+1 3,0**

Joseph Haydn; Duos, Trios, Quartets; Wolfgang Amadeus Mozart; Duos, Trios, Quartets, Sonatas; Franz Schubert; Duos, Trios, Quartets, Sonatas 1 D Major, No 2 A Major, No 3 G Minor; Wolfgang Amadeus Mozart Notebook No 1, C Major and No 6 A Major Sonatas; Beethoven Sonatas 1. Notebook No 1 D Major No 4 A Minor.

**MÜZ 129 Instrument I 1+1 3,0**

Scales: G Major; A Major, H Flat Major (Two Octave with Arpeggio in First Position) Studies: Crickboom 1, Chaumont I, Bloch First Volume First Band, Kuchler First Band First Notebook, Joachim-Moser Start up Method I.

**MÜZ 130 Instrument II 1+1 3,0**

Seybold I, Sitt I, Secik op.6 Notebook I, Suzuki Sandor, Josday, Denes - Mezö, Gregorian, Can, Canalos 'Let's Play the Violin? SONGS: Short Songs Accompanied with Piano.

**MÜZ 131 Introduction to Theory I 1+1 3,0**

Presenting various examples from music literature on piano; Harmonic tools of expression in works of composers from baroque, classical, romantic, and neo - classical era; The variety of chords; Modal tonality and the relationship between chords of different functions; To harmonize a melody in soprano line on chords of different degrees and their transpositions; To realize harmonic progression on figured and unfigured bass; To realize the bass line on piano.

**MÜZ 132 Introduction to Theory II 1+1 3,0**

Harmonic tools of expression in works of composers from baroque, classical, romantic, and neo-classical era; The variety of chords: The use of secondary chords, the dominant seventh chord and its transpositions with their obligatory and optional resolutions; All of the seventh chords, ninths, elevenths, thirteenth; notes which are not members of chords; diatonic sequence.

**MÜZ 133 Orchestra Solos I 3+0 4,5**

Increasing the technical / musical qualities and skills of the student in an orchestral environment as well as introducing ethic and sense of ensemble playing in a wind orchestra.

**MÜZ 134 Orchestra Solos II 3+0 4,5**

Increasing the technical / musical qualities and skills of the student in an orchestral environment as well as introducing ethic and sense of ensemble playing in a wind orchestra.

**MÜZ 135 Coperformance I 1+0 1,5**

Students from different majors perform pieces on a spectrum of increasing difficulty with piano accompaniment. Lessons are conducted privately for eight semesters.

**MÜZ 136 Coperformance II 1+0 1,5**

Students from different majors perform pieces on a spectrum of increasing difficulty with piano accompaniment. Lessons are conducted privately for eight semesters.

**MÜZ 139 Strings Repertory I 1+0 3,0**

Exploring Significant Compositions for the String Instruments since the Baroque Period; Famous Performers; Famous Competitions; Visual and Auditory Examples.

**MÜZ 140 Strings Repertory II 1+0 3,0**

Exploring Significant Compositions for the String Instruments since the Baroque Period; Famous Performers; Famous Competitions; Visual and Auditory Examples.

**MÜZ 143 Choir I 2+1 1,5**

Basic Concepts: Voice, Breath, Diaphragm, Voice and breath techniques, Basic posture in singing, Coordination between movement and body, Relaxation exercises, Determination of voice type, Timbre, The impact of the resonance on the timbre, Dynamic, Intonation, Phrase, Listening to other choral parts, Melody-accompaniment relationship, Following of measure and tempo, Following of the conductor; Method: Relaxing, Breathing exercises, Vocalising exercises, Articulation exercises, Rhythmic exercises, Group working, Ensemble singing.

**MÜZ 144 Choir II 2+1 1,5**

Basic Concepts: Voice and breath techniques, Phrase, Coordination between movement and body, Timbre, Intonation, Lyric-music relationship, Genres in choral music, Measure types, Articulation and dynamics, Following the other choral parts while singing, Melody-accompaniment relationship, Following of measure and tempo, Following of the conductor; Method: Relaxing, Breathing exercises, Vocalising exercises, Articulation exercises, Rhythmic exercises, Group working, Ensemble singing.

**MÜZ 147 Tonal Music Theory and Ear Training I 2+2 5,0**

Basic Concepts; Note, Clef, Silence, Staff, Scale, Intervals, Triads, Tonality, Degree-Function difference, Basic musical terms, Modulation; Ear Training Exercises, Single note hearing exercises, Interval hearing exercises, Fault-searching

exercises, Single part dictation, Two-part dictation, Application; Rhythmic Singing, Sight singing, Play and sing exercises.

**MÜZ 148 Tonal Music Theory and Ear Training II 2+2 5,0**

Basic Concepts; The Inversion of Intervals, Enharmony, Transposition, Ornaments, Advanced music terms, Seventh chords, Ninth chords, Synthetic Scales, Ear Training Exercises; Single Note Hearing Exercises, Interval hearing exercises, Seventh and ninth chords hearing exercises, Fault-searching exercises, Single part dictation, Two part dictation, Application; Rhythmic Singing, Sight singing, Play and sing exercises.

**MÜZ 151 Short History of Music 2+0 3,0**

Mile Stones in the History of Music; Music of the Antique Period; Music of Far East; Music of Anatolia; Music of the Middle Ages: Gregorian Chants; Music of Renaissance: Bach and Handel; Music of the Classical Age; Pianoforte in the Classical Age; Romantic Age; Nationalist Movement; Contemporary Music; Nationalism and Universality.

**MÜZ 159 Orchestra Repertory I 1+2 3,0**

Practicing for Orchestral Solos and/or Important Tutts on Student's own Instrument.

**MÜZ 160 Orchestra Repertory II 1+2 3,0**

Practicing for Orchestral Solos and/or Important Tutts on Student's own Instrument.

**MÜZ 161 Maqam Theory and Ear Training I 2+1 4,5**

Concept of Maqam; Elements Required for a Maqam, Scales, Melodic progression, Tonic pitch, Maqam's structural scale degrees, Memorizing the names of pitches constituting the maqam, Maqamic tetrachords and pentachords, Transposing those tetrachords to every pitch, Audio recognition of the maqamic tetrachords, Studying Rast, Sazkar and Rehavi maqams, Comprehending Uşşak, Hüseyini, Muhayyer and Karçıgar maqams, Dictating and sight-singing exercises on new tetrachords and maqams.

**MÜZ 162 Maqam Theory and Ear Training II 2+1 4,5**

Perceiving the Hicaz Tetrachord and then Comprehending the Scales and Melodic Progressions of Hicaz, Hümayun, Uzzal and Zirgüleli Hicaz Maqams; Playing Exercises and Performing Pieces on those Maqams, Dictating and Sight-Singing Exercises; Learning those Maqams Using Zirgüleli Hicaz Scale but Positioned on Every Other Pitch; Grasping, through the Pieces, How Maqams such as Şedaraban, Suzidil, Suzinak, Hicazkar and Evcara Differ Although They Use the Same Scale.

**MÜZ 163 Complementary Piano I 0+1 2,0**

Technique; Basic level right hand exercises, Basic level left hand exercises, Hand; Fingering, The structure of hand, The weight of finger and arm, The symmetrical movement of fingers, The asymmetrical movement of fingers, Meters; Basic exercises in Double Time, Basic exercises in triple

time, Basic exercises in quadruple time, Repertory; Starting the Pieces of the Baroque Period, Johann Sebastian Bach's small prelude pieces.

**MÜZ 164 Complementary Piano II** 0+1 2,0  
Technique; Basic Level Right Hand Exercises; Basic Level Left Hand Exercises, Scales; C, G, R and E Major Scale and Arpeggio, Hand; Independency of Fingers, Finger's weight transferring exercises, The control of the weight of the arm, Exercises; Selected Pieces from Hanon, Dynamics; Forte-Piano Exercises, Meters; Basic exercises in Double Time, Basic exercises in triple time, Basic exercises in quadruple time, Repertory; Introduction to Muzio Clementi Sonatas.

**MÜZ 207 World Music Literature III** 1+0 1,0  
Nicolo Paganini; Hector Berlioz: Violin Concertos, Caprices, Chamber music, Model Symphonies, Overtures; Franz Liszt; Johannes Brahms: Piano Concertos, Piano Works; Hungarian Rhapsodies, Etudes, Piano Transcriptions, Coral Music, Orchestra Works, Symphonies, Chamber Music, Sonatas, Scherzos, Intermezzos, Capricelo Ballads; Opera in XIX. Century: Grand Opera, Giacomo Meyerbeer, Opera Comique; Opera in Italy; Gioacchino Rossini, Vincenzo Bellini, Giuseppe Verdi, Giacomo Puccini; Opera in Germany: Richard Wagner.

**MÜZ 208 World Music Literature IV** 1+0 1,5  
Liszt; Brahms: Rapsody; Anton Bruckner; Hugo Wolf; Gustav Mahler; Richard Strauss; Birth of Nationalism in Russia; The Russian Five; Sergei Rachmaninov; Alexander Skryabin; Piotr Tchaikovsky; National Movements in Europe; Chamber Music, Scherzos, Intermezzos; East Europe; Bedrich Smetana, Antonin Dvorak; Scandinavian Countries; Denmark, Sweden, Norway (Edward Greig), Finland (Jean Sibelius-Kalevala); Symphonies; Instrumental Music; Orchestral Works.

**MÜZ 213 Musical Forms III** 2+0 3,0  
Old French Rondo Form; Old French Theme of Rondo Form; Episode Themes; Development of French Rondo Form; Non - Existence of Thematic Contrast; Importance of Episode Themes; Tonality; Rhythmic Difference between the Main Theme and Episode Themes; Classic Rondo Form.

**MÜZ 214 Musical Forms IV** 2+0 3,0  
Variation Form; Formation of Variation; Principle of Variation Form; Bass Ostinato Variations; Soprano Ostinato Variations; Mixed Variations; Transitions between Variations; Thematique Variations; Fugue: Theme of Fugue, Fugue Sections, Fugetto; Fugato.

**MÜZ 215 Chamber Music III** 1+1 3,0  
Joseph Haydn: Duos, Trios, Quarters, Sonatas II Notebook; Franz Schubert: Duos, Trios, Quarters, Sonata Duet; Wolfgang Amadeus Mozart: Duos, Trios, Quarters, Sonatas, 2. Note-Book, Not D Major, No 8 F Major; Ludwig Van Beethoven: Sonatas, No: 2, No 8; Edward Grieg: Duos, Trios, Quarters, Sonata No 1 G Major; Sergei Rachmaninov: Trio; Wolfgang Amadeus Mozart: Trio D Major, Ludwig Van Beethoven: Trio C Minor And D Major; Ludwig Van

Beethoven: Quarter No 1; Alexander Borodin: Quarter; Dimitri Schostakovic: Quartet.

**MÜZ 216 Chamber Music IV** 1+1 3,0  
Joseph Haydn: Duos, Trios, Quarters, Sonatas II Notebook; Franz Schubert: Duos, Trios, Quarters, Sonata Duet; Wolfgang Amadeus Mozart: Duos, Trios, Quarters, Sonatas, 2. Note-Book, Not D Major, No 8 F Major; Ludwig Van Beethoven: Sonatas, No: 2, No 8; Edward Grieg: Duos, Trios, Quarters, Sonata No 1 G Major; Sergei Rachmaninov: Trio; Wolfgang Amadeus Mozart: Trio D Major, Ludwig Van Beethoven: Trio C Minor And D Major; Ludwig Van Beethoven: Quarter No 1; Alexander Borodin: Quarter; Dimitri Schostakovic: Quartet.

**MÜZ 217 Piano Literature III** 2+0 3,0  
Piano Literature of Classic Period I: Theoretical and Practical Studies of Haydn, Mozart and Clement; Effects of Beethoven on Classic Period; Plastic and Performing Arts in Classic Period I; Reflection of Instrumental Development on Piano Literature; Development of Sonata Form; Theoretical and Practical Research on the Interaction Between Classical Period Forms and Piano Literature; Chamber Music with the Piano in Classical Period.

**MÜZ 218 Piano Literature IV** 2+0 3,0  
Piano Literature in Classic Period II: Theoretical, and Practical Analyses of Haydn, Mozart, and Clementi II; Beethoven's Compositions from Classic Period to Romantic Period; Plastic and Performing Arts in the Classical Period; Reflections of the Instrument Development to the Piano Literature; Sonata Form in the Classical Period; the Chamber Music with Piano in the Classic Period.

**MÜZ 219 Fundamental Concepts of Art I** 2+0 3,0  
Teaching of Art Concept: Historical Perspective, Art Movements in History, Art Concept in Different Disciplines of Art; Art as a Common Language among Artists; Awareness in Art Communication.

**MÜZ 220 Fundamental Concepts of Art II** 2+0 3,0  
Teaching of Art Concept: Historical Perspective, Art Movements in History, Art Concept in Different Disciplines of Art; Art as a Common Language among Artists; Awareness in Art Communication.

**MÜZ 223 Coperformance III** 1+0 1,5  
Playing the Repertoire of the Instrument Courses Accompanied with Piano.

**MÜZ 224 Coperformance IV** 1+0 1,5  
Playing the Repertoire of the Instrument Courses Accompanied with Piano.

**MÜZ 225 Orchestra III** 1+5 4,5  
Bach: Piano Concerto; Haendel: Water Music, Passacaglia; Haydn: Symphony No 1, and No 3; Beethoven: Symphony No 4 and No 7; Mozart: Violin Concerto No 1, Symphony Nos 29, 33, 40, Salzburg Symphony No 1, No 2, No 3;

Vivaldi: Bassoon Concerto, Symphony No 2, Vidin Concerto; Marcello: Oboe Concerto; Mercadante: Flute Concerto; Bizet: L'Arlesienne Suite No. 2; Mendelssohn: Mid - Summer Night's Dream; U. C. Erkin: Sinfonietta; N. A. Atay: Karsilama No 3; Borodin: Polovech; Rossini: Overture, Sonata No. 3; Bartok: Romanian Dance; Sibelius: Waltz Triste; Tchaikovsky: Serenade; Grieg: Holberg Suite; L. Larsson: Tronbone Concerto.

**MÜZ 226 Orchestra IV 1+5 4,5**

Bach: Piano Concerto; Haendel: Water Music, Passacaglia; Haydn: Symphony No 1, and No 3; Beethoven: Symphony No 4 and No 7; Mozart: Violin Concerto No 1, Symphony Nos 29, 33, 40, Salzburg Symphony No 1, No 2, No 3; Vivaldi: Bassoon Concerto, Symphony No 2, Vidin Concerto; Marcello: Oboe Concerto; Mercadante: Flute Concerto; Bizet: L'Arlesienne Suite No. 2; Mendelssohn: Mid - Summer Night's Dream; U. C. Erkin: Sinfonietta; N. A. Atay: Karsilama No 3; Borodin: Polovech; Rossini: Overture, Sonata No. 3; Bartok: Romanian Dance; Sibelius: Waltz Triste; Tchaikovsky: Serenade; Grieg: Holberg Suite; L. Larsson: Tronbone Concerto.

**MÜZ 229 Coperformance III 1+0 1,5**

Playing the Repertoire of the Instrument Courses Accompanied with Piano.

**MÜZ 230 Coperformance IV 1+0 1,5**

Playing the Repertoire of the Instrument Courses Accompanied with Piano.

**MÜZ 231 Chamber Music III 1+1 3,0**

Joseph Haydn Duos, Trios, Quartets, Notebook 2 Sonatas, Franz Schubert; Duos, Trios, Quartets, Sonate Duete, Wolfgang Amadeus Mozart; Duos, Trios, Quartets Notebook 2 Sonatas, No 7 D Major, No 8 F Major, Ludwig van Beethoven Sonata No 2, Edward Grieg; Duos, Trios, Quartets, G Major No 1 Sonata, Sergei Rahmaninov; Trio. Wolfgang Amadeus Mozart Trio D Major, Ludwig van Beethoven C Minor and D Major Trios, Ludwig van Beethoven Quartet No 1, Borodin Quartet, Dimitri Shostakovich Quartet.

**MÜZ 232 Chamber Music IV 1+1 3,0**

Joseph Haydn Duos, Trios, Quartets, Notebook 2 Sonatas, Franz Schubert; Duos, Trios, Quartets, Sonate Duete, Wolfgang Amadeus Mozart; Duos, Trios, Quartets Notebook 2 Sonatas, No 7 D Major, No 8 F Major, Ludwig van Beethoven Sonata No 2, Edward Grieg; Duos, Trios, Quartets, G Major No 1 Sonata, Sergei Rahmaninov; Trio. Wolfgang Amadeus Mozart Trio D Major, Ludwig van Beethoven C Minor and D Major Trios, Ludwig van Beethoven Quartet No 1, Borodin Quartet, Dimitri Shostakovich Quartet.

**MÜZ 233 Instrument III 1+1 3,0**

Scales: G Minor, A Minor, H Major, C Major (First Position Two Octave Minor Scales, Melodic and Harmonic Three Sound and Arpeggio) Etudes: Crickboom 'Les Maitres du

Violin? I, Chaumont No 1, No 2, Bloch No 1, No 2, Bloch 'Two Sound Studies Op. 50?.

**MÜZ 234 Instrument IV 1+1 3,0**

Seybord 1, 2, Sitt 1, Bohmer op.54, Secik op.6 Notebook 2, Continuing Kuchler, Dont op.38 No 1, Galati 'Exercises? SONGS: Short Songs Accompanied with Piano CONCERTOS: Reiding D. Major, H. Minor, Setiz G. Major.

**MÜZ 235 Techniques in Harmony I 1+1 3,0**

To harmonize soprano and bass line melodies; To analyze related examples from music literature; The use of relatively altered chords; Secondary dominants and subdominants; Harmonic progresion with chromaticism; Modulatory sequences.

**MÜZ 236 Techniques in Harmony II 1+1 3,0**

Presenting various examples from music literature on piano; To harmonize soprano and bass line melodies; To analyze related examples from music literature; Ellipse, all kinds of modulations; Chords with Orgelpunkt interval of fourths and fifths.

**MÜZ 237 Coperformance III 1+0 1,5**

Students from different majors perform pieces on a spectrum of increasing difficulty with piano accompaniment. Lessons are conducted privately for eight semesters.

**MÜZ 238 Coperformance IV 1+0 1,5**

Students from different majors perform pieces on a spectrum of increasing difficulty with piano accompaniment. Lessons are conducted privately for eight semesters.

**MÜZ 239 Orchestra Solos III 3+0 3,5**

Increasing the technical / musical qualities and skills of the student in an orchestral environment as well as introducing ethic and sense of ensemble playing in a wind orchestra.

**MÜZ 240 Orchestra Solos IV 3+0 4,5**

Increasing the technical / musical qualities and skills of the student in an orchestral environment as well as introducing ethic and sense of ensemble playing in a wind orchestra.

**MÜZ 241 Chamber Music Repertory I 1+0 3,0**

Review of the Literature on Chamber Music throughout the Music History: Significant chamber music pieces from Baroque period to present, Studying musical notes of these works; Significant Chamber Music Performers: Biographies of acclaimed chamber music virtuosos, Listening to their selected recordings, Comparing the recordings of different performers.

**MÜZ 242 Chamber Music Repertory II 1+0 3,0**

Review of the Literature on Chamber Music throughout the Music History: Significant chamber music pieces from Baroque period to present, Studying musical notes of these works; Significant Chamber Music Performers: Biographies of acclaimed chamber music virtuosos, Listening to their

selected recordings, Comparing the recordings of different performers.

**MÜZ 245 Choir III** 2+1 1,5

Basic Concepts: Renaissance choir music, Renaissance choir repertory, Baroque choir music, Canon, Imitation in choir music, The following of point d'orgue and other tempo alternations, Improving of the sound quality, A capella singing, Piano accompanied choral works, Orchestral choral works, Breathing without phonation, Breathing with phonation; Methods: Exercises with vocals and consonants, Exercises for improving sound quality, Breathing exercises without phonation, Breathing exercises with phonation, Style analysis, Interpretation analysis, Interpretation.

**MÜZ 246 Choir IV** 2+1 1,5

Basic Concepts: Classical choral works, Romantic choral works, 20th century choral works, The impact of the language on music, The impact of music on language, Improving of the sound quality, Breathing without phonation, Breathing with phonation, Improving of timbre in speaking voice, Healing the articulation problems in speaking; Methods: Exercises for improving sound quality, Breathing exercises without phonation, Breathing exercises with phonation, Exercises for improving timbre in speaking voice, Exercises for healing the articulation problems in speaking Style analysis, Interpretation analysis, Interpretation.

**MÜZ 247 Tonal Music Theory and Solmization I** 2+2 3,0

Solmization; Progression Between Simple and Compound Bar Meters, Continuous Syncopation, The Subject Of Counter Beat and Selected Melodic and Rhythmic Solmization from the Repertoire or Methodic Books That Include 2, 3, 4 Strokes, Odd meters, Rhythmic solmization, Polyrhythmic exercises, Dictation; The General Form of the Music; Analyzing Through Listening the Characterizations of Sentences, Cadences, Dynamics, Bar Structure and Instrumental Formation, Dictation of the entire piece or a particular part of it, One-two-three voice dictation depending on the level of solmization pieces, Score analysis.

**MÜZ 248 Tonal Music Theory and Solmization II** 2+2 3,0

Solmization; Progression Between Different Types of Bars, Syncopation, counter beat and selected melodic and rhythmic solmization from the repertoire or methodic books that include irregular division of the time and asymmetrical bar structures; Rhythmic Solmization and Polyrhythmic Exercises; Dictation; Analyzing Through Listening the Piece and Dictation of the Entire Piece or a Part of it That is Worked Out, One-two-three voice dictation depending on the level of solmization pieces, 3 and 4 voice chords dictation, Score analysis; Experiencing the Theoretical Knowledge Learned from the Repertoire Applied on Score.

**MÜZ 251 Orchestra Repertory III** 1+2 3,0

Application Of The Orchestral Solos As Well As Important Tutties That Act As Solos On The Student's Instrument

**MÜZ 252 Orchestra Repertory IV** 1+2 3,0

Practicing for Orchestral Solos and/or Important Tuttis on Student's own Instrument.

**MÜZ 253 Maqam Theory and Solmization I** 2+1 3,0

Memorizing Segah, Eksik Segah and Hüzzam Tetrachords; Perception, Playing, Dictating and Deciphering Exercises for those Fourth-Fifths, Performing Segah maqam on pieces, understanding and performing pieces with the scales of Hüzzam, Müstear and Nişabur maqams, Hearing and comprehending the scales of Evc and Irak maqams and tetrachords constituting those maqamic scales; Performing Them Through Pieces, Dictating.

**MÜZ 254 Maqam Theory and Solmization II** 2+1 3,0

Understanding and Hearing the Scales and Tetrachords of Buseliq, Nihavend Ruhnevaz and Sultaniyegah Maqams; Through the Hearing Exercises Understanding the Scales and Tetrachords of Acemaşiran, Acem Kürdi, Ferahfeza and Yegah maqams; Reaching a Deeper Understanding by Sight-Singing Exercises on aforementioned Maqams in addition to the Learnt Maqams; Dictation Exercises to Reinforce the Perception of the Maqams.

**MÜZ 255 Complementary Piano III** 0+1 2,0

Technique; Practice on Musicality, Playing the scales of F major, B flat major, E flat major and a flat major, Control of the keyboard, Pedal exercises, Understanding the pedal and legato relationship, Mind exercises on playing from memory, Practicing on the preparation of the repertoire; Various Tempo Exercises, The definition of the various ornamentations in the works, Introduction to the works of the Romantic era, Practice on repertoire; Introduction to Pyotr Ilyich Tchaikovsky Album for the Youth.

**MÜZ 256 Complementary Piano IV** 0+1 2,0

Technique; Practice on Musicality, Pedal exercises, Exercises for Staccato and legato, Practicing the tonality interval and chords with practical Études, Playing the scales and arpeggios of all tonalities, Learning the dynamics of the works played, Upper-hand exercises; Practicing on the Preparation of the Repertoire; Control Upon the Works from the Baroque, Classical and Romantic eras, Performing free-form works, Aural and visual memorisation exercises, Stage performance exercises.

**MÜZ 257 Vocal Training I** 0+2 3,0

Singing by Accurate Breathing Techniques and Using the Voice Accurately; Exercises with Piano by Using Tonal Music Pitches; Exercises on Diction, Intonation, Articulation and Pronunciation, Exercises on maqamic tetrachords with the maqamic instrument; Singing the Pieces on Rast, Uşşak, Hüseyini, Segâh and Saba Maqams in Şarkı Form, Singing Pieces in Türkü and Other Forms Selected from the Repertoire of Turkish Folk Music.

**MÜZ 258 Vocal Training II** 0+2 3,0

Singing by Accurate Breathing Techniques and Using the Voice Accurately; Exercises with Piano by Using Tonal

Music Pitches; Exercises on Diction, Intonation, Articulation and Pronunciation, Exercises on maqamic tetrachords with the maqamic instrument; Singing the Pieces on Hicazkar, Şedaraban, Nihavend and Kürdilihicazkar Maqams in Şarkı Form, Singing pieces in Türkü and other forms selected from the repertoire of Turkish folk music.

**MÜZ 302 Musical Pedagogy II** 1+0 1,5  
Developing Aesthetic and Creative Thinking; Turkish Composers; Literary and Descriptive Works for Children by Turkish Composers; Comparison of Fine Arts and Music; Creativity; Visual Training.

**MÜZ 303 Musical Pedagogy I** 1+0 1,5  
Music Education; Teaching Music: Approaches, Techniques; Teaching Performing Arts: Theatrical Training of the Teacher, Applied Methodology; Turkish Schools of Music; Teaching Creativity; Creativity Training.

**MÜZ 305 History of Turkish Music I** 2+0 3,0  
History of Turkish Music; Tradition and Music; Basic Tune and Rhythm; Folk Music and Folk Dance; Music and National Culture; Classical Ottoman Music; Turks and Multi Voiced Music; Mızık-a-i Hümayun; The First Opera and Operettas; Music Periods in Ottoman Empire; Music Training Institutions.

**MÜZ 306 History of Turkish Music II** 2+0 3,0  
Anatolian Cultures and Music; Instruments of Turkish Folklore; Classical Ottoman Music: Instruments; Janissary Band; Music Education Institutions; Turkish Folk Music; Bibliography of Classical Ottoman Music; Development of Turkish Folk Music during Republican Period; Turkish Composers; Turkish Music Performers; Bibliography of Turkish Music.

**MÜZ 309 Chamber Music V** 1+1 3,5  
J. S. Bach: Duos, Trios, Quartets, Sonatas, No: 1, No: 2, No: 3, No: 4, L. V. Beethoven: Sonatas No: 3, No: 6, No: 7; F. Schumann: Sonata no1 A Minor; J. Brahms: Sonata No: 1, No 2; Debussy: Sonata; E. Grieg: Sonata No: 2; G. Sviridov: Duos, Trios, Quartets; L. V. Beethoven: Trios; W. A. Mozart: Trios; L. V. Beethoven: Quartets; A. Borodin: Quartets; W. A. Mozart: Quartets.

**MÜZ 310 Chamber Music VI** 1+1 3,5  
J. S. Bach: Duos, Trios, Quartets, Sonatas, No: 1, No: 2, No: 3, No: 4, L. V. Beethoven: Sonatas No: 3, No: 6, No: 7; F. Schumann: Sonata no1 A Minor; J. Brahms: Sonata No: 1, No 2; Debussy: Sonata; E. Grieg: Sonata No: 2; G. Sviridov: Duos, Trios, Quartets; L. V. Beethoven: Trios; W. A. Mozart: Trios; L. V. Beethoven: Quartets; A. Borodin: Quartets; W. A. Mozart: Quartets.

**MÜZ 311 Piano Literature V** 2+0 3,0  
Piano Literature of Romantic Period; Compositions of Schubert, Weber, Mendelsson, Schumann, Brahms, Chopin, Liszt, John Field, Beethoven; Development of Concerto and Sonata Forms in Romantic Period; Effects of

Ethnic Cultural Structures of the Concerto on the Form I; Plastic and Performing Arts in Romantic Period II; Late Romantic Composers: Scriabin, Rachmaninov.

**MÜZ 312 Piano Literature VI** 2+0 3,0  
Piano Literature in Romantic Period II; Schubert, Weber, Mendelssohn, R. Schumann, Brahms, Chopin Liszt, John Field; Concerto and Sonata Forms II; Effects of Ethnic Cultural Structures of the Concerto on Forms II; Interaction Plastic and Performing Arts in Romantic Period II; Chamber Music with Piano.

**MÜZ 313 Fundamentals of Stage Performance I 1+2 3,0**  
Presentation of Stage and the Facilities; Lighting, Acoustic; Principals of the Stage; Rehearsals; Behaviors towards the Conductor and Friends. Stage Psychology.

**MÜZ 314 Fundamentals of Stage Performance II** 1+2 3,0  
Presentation of Stage and the Facilities; Lighting, Acoustic; Principals of the Stage; Rehearsals; Behaviors towards the Conductor and Friends. Stage Psychology.

**MÜZ 317 Coperformance V** 1+1 1,5  
Playing the Repertoire of the Instrument Courses Accompanied with Piano.

**MÜZ 318 Coperformance VI** 1+1 1,5  
Playing the Repertoire of the Instrument Courses Accompanied with Piano.

**MÜZ 319 Orchestra V** 1+5 5,0  
Bach: Piano Concerto; Haendel: Water music, Passacaglia; Haydn: Symphony No 1, and No 3; Beethoven: Symphony No 4 and No 7; Mozart: Violin Concerto No 1, Symphony No 29, No 33, No 40, Salzburg Symphony No 1, No 2, No 3; Vivaldi: Bassoon Concerto, Symphony No 2, Vidin Concerto; Marcello: Oboe Concerto; Mercadante: Flute Concerto; Bizet: L'Arlesienne Süite No. 2; Mendelssohn: Mid-Summer Night's Dream; U. C. Erkin: Sinfonietta; N. A. Atay: Karsılama No 3; Borodin: Polovech; Rossini: Overture, Sonata No. 3; Bartok: Romanian Dance; Sibelius: Waltz Triste; Tchaikovsky: Serenade; Grieg: Holberg Suite; L. Larsson : Tronbone Concerto.

**MÜZ 320 Orchestra VI** 1+5 5,0  
Bach: Piano Concerto; Haendel: Water music, Passacaglia; Haydn: Symphony No 1, and No 3; Beethoven: Symphony No 4 and No 7; Mozart: Violin Concerto No 1, Symphony No 29, No 33, No 40, Salzburg Symphony No 1, No 2, No 3; Vivaldi: Bassoon Concerto, Symphony No 2, Vidin Concerto; Marcello: Oboe Concerto; Mercadante: Flute Concerto; Bizet: L'Arlesienne Süite No. 2; Mendelssohn: Mid-Summer Night's Dream; U. C. Erkin: Sinfonietta; N. A. Atay: Karsılama No 3; Borodin: Polovech; Rossini: Overture, Sonata No. 3; Bartok: Romanian Dance; Sibelius: Waltz Triste; Tchaikovsky: Serenade; Grieg: Holberg Suite; L. Larsson : Tronbone Concerto.

**MÜZ 323 Coperformance V** 1+1 1,5  
Playing the repertoire of the Instrument Courses accompanied with piano.

**MÜZ 324 Coperformance VI** 1+1 1,5  
Playing the repertoire of the Instrument Courses accompanied with piano.

**MÜZ 325 Chamber Music V** 1+1 3,5  
J. S. Bach Duos, Trios, Quartets, Sonatas, No: 1, No: 2, No: 3, No: 4. Beethoven Sonatas No: 3, No: 6, No: 7, Franz Schumann Sonata No: 1 A Minor, Brahms Sonata No: 1, No: 2, Debussy Sonata, Grieg Sonata No: 2, Gregory Sviridov Duos, Trios, Quartets, Ludwig van Beethoven Trios, Quartets, Mozart Trios, Quartets, Borodin Quartet.

**MÜZ 326 Chamber Music VI** 1+1 3,5  
J. S. Bach Duos, Trios, Quartets, Sonatas, No: 1, No: 2, No: 3, No: 4. Beethoven Sonatas No: 3, No: 6, No: 7, Franz Schumann Sonata No: 1 A Minor, Brahms Sonata No: 1, No: 2, Debussy Sonata, Grieg Sonata No: 2, Gregory Sviridov Duos, Trios, Quartets, Ludwig van Beethoven Trios, Quartets, Mozart Trios, Quartets, Borodin Quartet.

**MÜZ 327 Piano Repertory** 2+0 3,0  
Investigating and Exploring Important Performers, Competitions and Works That Are Written For Piano and Other Keyboard Instruments From Renaissance To Today, With Visual and Auditory Examples.

**MÜZ 328 Maintenance of String Instruments** 2+0 3,0  
Technical Characteristics of the String Instruments: Violin, Viola, Violoncello, Double-bass; Explanation of Tonality Characteristics of the Instruments; Historical Development of String Instruments.

**MÜZ 331 Polyphony** 1+1 3,0  
The historical development of polyphony Counterpoint with two voices, Various Activities in Counterpoint; Counterpoint with three voices: The use of chords with three voices; Mixed Counterpoint; Counterpoint with four and five voices; Polyphony with Inventions; Transpositional Counterpoint; Various Kinds of Imitations; Variational Structures in Counterpoint; Writing several fugues with two and three voices in thick s polyphony style; Examples from Thick Polyphony Era.

**MÜZ 333 English for Specific Purposes I** 3+0 3,0  
How Do Real Managers Convince someone, Inform someone, Make judgement, Give advice, Ask someone to do something, Could you help me for a minute please, Excuse Me; Subjunctive clauses, Infinitive clauses, Double comparatives; Conference; Management seminar and retreat, Learn how to really interact; The Ancient Art of Prediction; Talk about plans, Give reasons, Make predictions, Imagine something, Give explanations, What are your plans for the future, Whose fault is it; Report an event, Report a conversation, Talk about possibilities, Make a Judgement.

**MÜZ 334 English for Specific Purposes II** 3+0 3,0  
Martha Graham, a Synonym for Modern Dance; Talk about preferences, Respond tactfully, Give opinions, Respond tactfully, Give a reaction, Do you like modern dance, Actually, Ancient Wonders; Describe something, Talk about dimensions, Make comparisons, Describe a household problem, What are they like, Dimensions and weight, Order of adjectives, Ballonist Recall Perils on first Pacific crossing; Give instructions, Explain something, Talk about interests.

**MÜZ 335 Guitar Literature I** 2+0 3,0  
Students are given profound information about guitar, a universal instrument, and as to how this instrument has evolved to be found in different musical cultures in the world; The role of guitar since 19th cc in classical music as a qualified instrument of accompaniment to instrumental, vocal and dance forms; Concertos for Guitar by Giuliani, Castelnuovo-Tedesco, The Aranjuez by Rodrigo, Six Sonatas by Paganini for Violin and Guitar and other prominent repertoire; Presentation of Virtuoso Performers in 20th cc and their contribution to guitar literature with various examples and listening.

**MÜZ 336 Guitar Literature II** 2+0 3,0  
Students are given profound information about guitar, a universal instrument, and as to how this instrument has evolved to be found in different musical cultures in the world; The role of guitar since 19th cc in classical music as a qualified instrument of accompaniment to instrumental, vocal and dance forms; Concertos for Guitar by Giuliani, Castelnuovo-Tedesco, The Aranjuez by Rodrigo, Six Sonatas by Paganini for Violin and Guitar and other prominent repertoire; Presentation of Virtuoso Performers in 20th cc and their contribution to guitar literature with various examples and listening.

**MÜZ 337 Music In The Renaissance Era I** 2+0 3,0  
Exploring Musical Styles in Europe between 1400 and 1600; Instruments used in the Period; Famous Performers; Visual and Auditory Examples.

**MÜZ 338 Music In The Baroque Era** 2+0 3,0  
Exploring Musical Styles in Europe between 1650 and 1800; Instruments used in the Period; Famous Performers; Visual and Auditory Examples.

**MÜZ 339 Coperformance V** 1+0 1,5  
Students from different majors perform pieces on a spectrum of increasing difficulty with piano accompaniment. Lessons are conducted privately for eight semesters.

**MÜZ 340 Coperformance VI** 1+0 1,5  
Students from different majors perform pieces on a spectrum of increasing difficulty with piano accompaniment. Lessons are conducted privately for eight semesters.

**MÜZ 341 Wind Instrument Orchestra** 1+1 3,0  
The students will gain experience on how to work together in an orchestral environment. Appropriate pieces from the



wind orchestra repertoire will be chosen according to available instruments.

**MÜZ 342 Music In The Renaissance Era II** 2+0 3,0  
Exploring and researching styles special instruments and their literature, important composers and trends of the European Music between 1400-1650 with examples.

**MÜZ 343 Orchestra Solos V** 3+0 5,0  
Increasing the technical / musical qualities and skills of the student in an orchestral environment as well as introducing ethic and sense of ensemble playing in a wind orchestra.

**MÜZ 344 Orchestra Solos VI** 3+0 5,0  
Increasing the technical / musical qualities and skills of the student in an orchestral environment as well as introducing ethic and sense of ensemble playing in a wind orchestra.

**MÜZ 349 Turkish Religious Music** 2+0 3,0  
Religious History of Turks; Gök Tengri Belief, Nature, Cosmology, Totemism, Shamanism; Contacts with Universal Religions; Confucianism, Taoism, Buddhism, Zoroastrianism, Christianity, Judaism; Relation Between Islam and Music; Position of Music in the Islamic Religion, Musical forms in Sunni sect, Mosque music, Tekke-Sufi music, Mawlawiyah, Sufi philosophy, Ayin-i Şerif and its music, Alawi music forms in folk music, Cem rite and its music, Ritual company music in different religious orders, Human voice and its importance in religious music, Use of instruments in religious music.

**MÜZ 351 Introduction to 20th Century Music I** 2+0 3,0  
Study of Music in the First Half of the 20th Century; Visual and Auditory Examples.

**MÜZ 352 Introduction to 20th Century Music II** 2+0 3,0  
Study of Music in the First Half of the 20th Century; Visual and Auditory Examples.

**MÜZ 353 Harpsichord I** 1+1 3,0  
European Schools in 17th and 18th cc; Analysis of Forms, Techniques and Styles of that era; Studies of Improvisations and Introduction to the Technique of Figured Bass.

**MÜZ 354 Harpsichord II** 1+1 3,0  
European Schools in 17th and 18th cc; Analysis of Forms, Techniques and Styles of that era; Studies of Improvisations and Introduction to the Technique of Figured Bass.

**MÜZ 355 Harp Repertory I** 2+0 3,0  
Harp Literature; Classification of Major Harp Solos from Different Periods: Early period, Classical period, Romantic period, Impressionist period, 20th Century and contemporary styles; Defining and Interpreting Different Characteristics of Each Period; Solo and Harp Ensemble Pieces; Chamber Music with Harp; Orchestral Works with Harp.

**MÜZ 356 Harp Repertory II** 2+0 3,0  
Harp Literature Course Will Enable Students Classify Major Harp Solos According To Different Epochs (Early Period - Classical Period - Romantic Period - Impressionist Period - 20th Cc and Contemporary Styles). The Aim Of The Course Is To Enable Students To Define and Interpret Different Characteristics Of Each Period. Solo and Harp Ensemble Pieces, As Well As Chamber Music With Harp and Orchestral Works That Include Harp Could Be The Subject Of This Course.

**MÜZ 357 Wind and Percussion Instruments Repertory I** 2+0 3,0  
Exploring Significant Compositions for the Wind and Percussion Instruments since the Beginning; Famous Performers; Famous Competitions; Visual and Auditory Examples.

**MÜZ 358 Wind and Percussion Instruments Repertory II** 2+0 3,0  
Exploring Significant Compositions for the Wind and Percussion Instruments since the Beginning; Famous Performers; Famous Competitions; Visual and Auditory Examples.

**MÜZ 361 Instrument V** 1+1 3,0  
Scales: C. Major, D. Major, C. Minor, D. Minor (Second and Third Position Triple Single Sound and Arpeggio) Etudes: Kayser No 1, Bloch No 3, Seybold No 3, No 4, No 5, No 6, Wolfard Op.54 and Op 45, Joachim-Moser Band First Part, Band 2, Part One, Sitt No 2, No 3, Bloch 'Double Sound Etudes, Op. 50, Böhmer Op. 54?.

**MÜZ 362 Instrument VI** 1+1 3,0  
Secik Op. 1 Notebook 1, Secik Op. 6 Notebook 6, 7, Schardieck 1, Continuing Kuchler, Manolio, Hrimaly, Dont op. 38 No. 2. SONGS: Simple Concertos or a Section from Sonatins, Seybold, Wunder - Garge Band No 1, No 2; Concertos: Kuchler D. Major, Vivaldi A. Minor, G. Major.

**MÜZ 363 Orchestra Repertory V** 1+2 3,0  
Practicing for Orchestral Solos and/or Important Tutts on Student's own Instrument.

**MÜZ 364 Orchestra Repertory VI** 1+2 3,0  
Practicing for Orchestral Solos and/or Important Tutts on Student's own Instrument.

**MÜZ 365 Baroque Violin I** 1+0 3,0  
Improving Students' Musical and Technical Skills on Baroque Violin: Comparison of physical characteristics of baroque violin and today's violin, Techniques of playing Baroque and Comparison of these techniques with current violin playing, Gradual improvement of baroque violin playing skills; Playing the Repertory of the Baroque Period: Playing baroque pieces.

**MÜZ 366 Baroque Violin II 1+0 3,0**

Improving Students' Musical and Technical Skills on Baroque Violin: Comparison of physical characteristics of baroque violin and today's violin, Techniques of playing Baroque and Comparison of these techniques with current violin playing, Gradual improvement of baroque violin playing skills; Playing the Repertory of the Baroque Period: Playing baroque pieces.

**MÜZ 367 Basso Continuo I 1+1 3,0**

European Basso Continuo Schools in the 17th and 18th Century: Forms, Techniques, Styles; Improvisation Exercises; Introduction to the Technique of Figured Bass; Methods and Works: Michel de St. Lambert - Nouveau Traité de l'Accompagnement du Clavecin (1707).

**MÜZ 368 Basso Continuo II 1+1 3,0**

European Basso Continuo Schools in the 17th and 18th Century: Forms, Techniques, Styles; Improvisation Exercises; Exercises with the Technique of Figured Bass; Methods and Works: François Dandrieu - Principes de l'Accompagnement du Clavecin (1719).

**MÜZ 369 Traditional Turkish Music I 2+0 3,0**

The Concept of Tempo in Traditional Turkish Music; Minor Tempos; Two-stroke Tempo: Nim Sofyan Tempo, Three-stroke Tempo: Semai Tempo, Four-stroke Tempo: Sofyan Tempo, Five-stroke Tempo: Turkish Compound Tempo, Six-stroke Tempo: Yürük Semai Tempo, Sengin Semai Tempo, Seven-stroke Tempo: Devr-i Hindi Tempo, Eight-stroke Tempo: Düyek Tempo, Müsemmen Tempo, Nine-stroke Tempo: Compound Tempo, Evfer Tempo, Raks Compound Tempo, Oynak Tempo, Ten-stroke Tempo: Compound Semai Tempo, Curcuna Tempo.

**MÜZ 370 Traditional Turkish Music II 2+0 3,0**

The Concepts of Interval and Pitch in Traditional Turkish Music; Names of the Pitches; Tetrachords and Pentachords, The Concept of Makam, Makam Series and The Concept of Seyir; Types of Makam; Commonly Used Types of Makam; Hicaz, Uşşak, Rast, Hüzam, Hüseyini, Saba, Evc, Nihavend, Kürdi'lihiczakar, Hicazkar, Other Commonly Used Types of Makam; Less Used Types of Makam.

**MÜZ 371 Musical Forms V 2+0 1,5**

Basic Concepts: Baroque repertory, Contrapuntal technique, Polyphonic genres, Imitative polyphonic genres, Fugue, Invention, Canon, Polyphonic variation genres, Chaconne, Passacaglia, Ostinato, Baroque dances, Baroque concerto, Vocal forms, Polyphonic writing in classical and romantic eras, Polyphonic writing in 20th and 21st centuries; Method: Structural analysis, Harmonic analysis, Stylistic analysis, Interpretation analysis.

**MÜZ 372 Musical Forms VI 2+0 1,5**

Basic Concepts: Pre-baroque repertory, Renaissance music, Renaissance contrapuntal technique, Renaissance genres, Genres and writing techniques in middle-age music, Pre-baroque vocal genres, The evolution of pre-baroque genres

to the baroque genres, The birth and development of the notation, Neumatic notation, Pre-baroque instrumental genres; Method: Structural analysis, Writing analysis, Notational analysis, Stylistic analysis, Interpretation analysis.

**MÜZ 373 Tonal Music Analysis I 2+2 2,0**

Solmization; Selected Rhythmic and Melodic Solmization Pieces from Repertoire and Methodic Books That Include Rhythmic Modulation, Synchronization and Unmeasured Texture; Rhythmic Solmization and Polyrhythmic Exercises, Dictation; Analyzing a Piece for Mixed Ensemble Through Listening and Dictation of the Entire Piece or a Particular Part of it, One or two voice atonal melodic dictation selected from the solmization pieces, Score analysis; Experiencing the Learned Theoretical Knowledge Applied on the Selected Score from the Repertoire.

**MÜZ 374 Tonal Music Analysis II 2+2 2,0**

Solmization; Selected Rhythmic and Melodic Solmization Pieces from Repertoire and Methodic Books that Include the Subject of Multiple Time Divisions in Irrational Measured Bar Structures; Rhythmic Solmization and Polyrhythmic Exercises; Dictation; Analyzing Music for Orchestra Through Listening and Dictation of the Entire Work or a Particular Part of it, One or two voice microtonal melodic dictation selected from the solmization pieces; Score Analysis; Experiencing the Learned Theoretical Knowledge Applied on the Selected Score From the Repertoire

**MÜZ 375 Maqam Analysis I 2+1 2,0**

Understanding the Scales and Tetrachords of Mahur, Zavil, Neveser and Şevkefza Maqams; Analysis of Pieces on those Maqams, Gaining a deeper understanding through dictating and sight-singing, Exercises explaining the meaning of maqamic concepts such as tuning system, Transposition and şed (transposed) maqam from the systematic school until today, Exercises for transposing the learned maqams onto other pitches, Sight-singing exercises on different tuning systems.

**MÜZ 376 Maqam Analysis II 2+1 2,0**

Through Hearing and Sight Singing, Comprehending the Scales and Tetrachords of Tahir, Neva, Beyati Araban, Acem and Araban Maqams; Analyzing Pieces on Those Maqams, Gaining a deeper understanding through dictating and sight-singing exercises, Explaining the meaning of maqamic concepts such as tuning system, Transposition and şed (transposed) from the systematic school until today with reference to said maqams, Exercises for transposing the learned maqams onto other pitches, Singing exercises on different tuning systems.

**MÜZ 377 Harmony I 3+0 2,0**

Harmony; A Chord in Harmony, Applying triads into four-voice chords according to doubling principles in classical harmony, Melodic positions of the chords, The connection of the chords, The connection of the primary chords, The connection of the subdominant chord and the dominant chord, Harmonization of a soprano part; Cadences;

Authentic Cadence, Plagal cadence, Half cadence, Phrase structures and groupings; Period, Double period, Phrasal group; The Analysis of the Repertoire; Robert Schumann, Joseph Haydn, Wolfgang Amadeus Mozart.

**MÜZ 378 Harmony II 3+0 2,0**

The Inversions of the Triads; First Inversion Chords, Second inversion chords, Skips of the first and fifth degree of the chords in their connection, Neighboring second inversion chords, Passing second inversion chords, Cadential second inversion chords; Dominant Seventh Chord; Linear Usage of the Dominant Seventh Chord, Dominant ninth chord, Added Sixth Degree Dominant Seventh Chords; Subordinate Chords; Second Degree Chord and its Usage; The Structure of the Sentence and the Functionality of the Second Degree Chord in the Groupings.

**MÜZ 379 History of Contemporary Music I 2+0 1,5**

The First Half of the 20th Century; From Wagner to Ligeti, Debussy, Strauss, Schoenberg, Stravinsky, Berg, Webern, Boulez, Futurism; Intonarumori, Futurist manifesto, Futurist instruments; First Electronic Instruments; Theremin, Ondes Martenot, Experimental Acoustic Instruments; Harry Partch, Musique Concrète and Elektronische Musik; Pierre Schaeffer, Karlheinz Stockhausen; New Viewpoints; Fluxus, Happening, Dada, Nam June Paik, Joseph Beuys, LaMonte Young, Christo and Yoko Ono; 20th Century Second Half; Penderecki to Rykova, Sciarrino, Billone, Cendo, Prins, Lachenman, Musique concrète instrumentale.

**MÜZ 380 History of Contemporary Music II 2+0 1,5**

Spectral Music; Grisey, Murail, Harvey, Hass, Saariaho; New Complex; Ferneyhough, Mahnkopf, Hübler; Sound Design; Sound Placement, Sound sculptures; Live Electronics; Computer Music; Computer Aided Music; Algorithmic Music; Electronic Music Centers; Ircam, Cnmat, Karlsruhe; After CoFmplexity; Aaron Cassidy, Timothy McCormack, Evan Johnson, Andrew Greenwald; New Conceptualism; Johannes Kreidler, Elena Rykova.

**MÜZ 381 Complementary Piano V 0+1 3,0**

Stage Performance Exercises; Introduction to the Twentieth Century Music; Sight-Singing; Reading Sophisticated Rhythms, Sight-singing atonal pieces, Introduction to Sergei Sergeyevich Prokofiev's youth album, Technique; Studying All Diatonic and Chromatic Scales, Left pedal (sostenuto) exercises, Left pedal mastering and application, Exercises for memorizing modern pieces, Exercises for grasping differences between finger and wrist staccato, Recognizing and analyzing the form and harmonic structure of pieces.

**MÜZ 382 Complementary Piano VI 0+1 3,0**

Mastering of Modern Pieces; Sight-Singing of Polyphonic Pieces; Recognizing Turkish Composers, Interpreting Ethnic-Origin Pieces; Techniques for Using All Pedals; Ability to Perform Advanced Technical Exercises; Recognizing Legato and Portamento Playing Techniques, Perceiving aesthetic and technical problems expressing comprehension; Analysis; Ability to Analyze the Character

and Phrasal Structure of Pieces, Ability to analyze pieces formally.

**MÜZ 405 Accompanying Techniques I 1+2 3,0**

Group Performance with the Piano for String Instruments (Violin, Viola, Violoncello, Double-bass) and Wind Instruments (Flute, Clarinet, Oboe, Bassoon, Horn, Trumpet, Trombone).

**MÜZ 406 Accompanying Techniques II 1+2 3,0**

Group Performance with the Piano for String Instruments (Violin, Viola, Violoncello, Double-bass) and Wind Instruments (Flute, Clarinet, Oboe, Bassoon, Horn, Trumpet, Trombone).

**MÜZ 411 Piano Literature VII 2+0 3,0**

Modern Piano Literature : Post Romanticism., Impressionism. Expressionism. Neoclassicism: Debussy, Ravel, Saint-Saëns, Moussorgsky, Stravinsky, Prokofiev, Shostakovich, Khachaturian; Reflections of Ethnic and Folk Music on Piano Literature: Bela Bartok, Kodaly; Turk Fives: Saygun, Rey, Erkin, Akses, Alnar; Turkish Ethnic Music and Piano Repertoire: Usmanbaş, Arel, Tüzün, Sun, Tanç.

**MÜZ 412 Piano Literature VIII 2+0 3,0**

Modern Piano Literature: Atonal Music and Twelve Tone System: Weber, Schonberg, Berg; Reflections of Free Forms on the Piano Literature: Hindemith, Cage, Ligeti, Lutoslawski, Boulez, Stockhausen, Messien; Arts; Effects of Electronic Music on Piano Literature; Introduction to Jazz: Gershwin.

**MÜZ 417 Coperformance VII 1+1 1,5**

Playing the Repertoire of the Instrument Courses Accompanied with Piano.

**MÜZ 418 Coperformance VIII 1+1 1,5**

Playing the Repertoire of the Instrument Courses Accompanied with Piano.

**MÜZ 419 Music Theatre I 1+2 3,0**

Presentation of Musical Theatre: Opera, Operetta, Musicales; Sample Performances from National and Foreign Orchestras, Singers; Sample Works Music: Songs.

**MÜZ 420 Music Theatre II 1+2 3,0**

Presentation of Musical Theatre: Opera, Operetta, Musicales; Sample Performances from National and Foreign Orchestras, Singers; Sample Works Music: Songs.

**MÜZ 421 Orchestra VII 1+5 3,5**

Bach: Piano Concerto; Haendel: Water Music, Passacaglia; Haydn: Symphony No 1, and 3; Beethoven: Symphony No 4 and 7; Mozart: Violin Concerto No 1, Symphony No 29, No 33, No 40, Salzburg Symphony No 1, No 2, No 3; Vivaldi : Bassoon Concerto, Symphony No 2, Vidin Concerto; Marcello: Oboe Concerto; Mercadante: Flute Concerto; Bizet: L'Arlesienne Suite No. 2; Mendelssohn: Mid-Summer Night's Dream; U. C. Erkin: Sinfonietta; N. A. Atay:

Karsilama No 3; Borodin: Polovech; Rossini: Overture, Sonata No. 3; Bartok: Romanian Dance; Sibelius: Waltz Triste; Tchaikovsky: Serenade; Grieg: Holberg Suite; L. Larsson : Tronbone Concerto.

**MÜZ 422 Orchestra VIII 1+5 3,5**

Bach: Piano Concerto; Haendel: Water Music, Passacaglia; Haydn: Symphony No 1, and 3; Beethoven: Symphony No 4 and 7; Mozart: Violin Concerto No 1, Symphony No 29, No 33, No 40, Salzburg Symphony No 1, No 2, No 3; Vivaldi : Bassoon Concerto, Symphony No 2, Vidin Concerto; Marcello: Oboe Concerto; Mercadante: Flute Concerto; Bizet: L'Arlesienne Süite No. 2; Mendelssohn:Mid-Summer Night's Dream; U. C. Erkin: Sinfonietta; N. A. Atay: Karsilama No 3; Borodin: Polovech; Rossini: Overture, Sonata No. 3; Bartok: Romanian Dance; Sibelius: Waltz Triste; Tchaikovsky: Serenade; Grieg: Holberg Suite; L. Larsson : Tronbone Concerto.

**MÜZ 424 Interpretation of Works of Art 2+0 3,0**

Interpretation of Different Art Forms: Painting, Sculptor, Ceramics, Music, Theatre; Thematic and Structural Characteristics of Art; Analyzing Works of Arts; Art Movements.

**MÜZ 427 Coperformance VII 1+1 1,5**

Playing the Repertoire of the Instrument Courses Accompanied with Piano.

**MÜZ 428 Coperformance VIII 1+1 1,5**

Playing the Repertoire of the Instrument Courses Accompanied with Piano.

**MÜZ 434 Recital 2+0 1,5**

Students Prepare Sample Recital Programs from Guitar Literature and Perform them in front of an audience to gain stage experience.

**MÜZ 435 English for Specific Purposes III 2+0 3,0**

In this Class Articles in English About Instrumental Literature and About Various Performers and Performances are Read to Build General Musical Culture. Field Terms and Concepts are Introduced to the Student. Language of Art and Sentence Structures in Writings of Musical Criticism are Analyzed. Also, Texts from Reviews and Musical Reference Books in English are Analyzed and Texts from Musical Literature in English are Translated.

**MÜZ 436 English for Specific Purposes IV 2+0 3,0**

In this Class Articles in English About Instrumental Literature and About Various Performers and Performances are Read to Build General Musical Culture. Texts from Reviews and Musical Reference Books in English are Analyzed and Texts from Musical Literature in English are Translated. Students are Instructed how to Talk and Write About the Analysis of Such Texts and Aricles in English; Musical Reference Books in English are Analyzed.

**MÜZ 437 Guitar Literature III 2+0 3,0**

Students are given profound information about guitar, a universal instrument, and as to how this instrument has evolved to be found in different musical cultures in the world; The role of guitar since 19th cc in classical music as a qualified instrument of accompaniment to instrumental, vocal and dance forms; Concertos for Guitar by Giuliani, Castelnuovo-Tedesco, The Aranjuez by Rodrigo, Six Sonatas by Paganini for Violin and Guitar and other prominent repertoire; Presentation of Virtuoso Performers in 20th cc and their contribution to guitar literature with various examples and listening.

**MÜZ 438 Guitar Literature IV 2+0 3,0**

Students are given profound information about guitar, a universal instrument, and as to how this instrument has evolved to be found in different musical cultures in the world; The role of guitar since 19th cc in classical music as a qualified instrument of accompaniment to instrumental, vocal and dance forms; Concertos for Guitar by Giuliani, Castelnuovo-Tedesco, The Aranjuez by Rodrigo, Six Sonatas by Paganini for Violin and Guitar and other prominent repertoire; Presentation of Virtuoso Performers in 20th cc and their contribution to guitar literature with various examples and listening.

**MÜZ 440 Coperformance 1+1 1,5**

Guitar majors study certain works from guitar literature with piano accompaniment. Lessons are conducted on one to one basis for one semester.

**MÜZ 441 Coperformance VII 1+0 1,5**

Students from different majors perform pieces on a spectrum of increasing difficulty with piano accompaniment. Lessons are conducted privately for eight semesters.

**MÜZ 442 Coperformance VIII 1+0 1,5**

Students from different majors perform pieces on a spectrum of increasing difficulty with piano accompaniment. Lessons are conducted privately for eight semesters.

**MÜZ 445 Orchestra Solos VII 3+0 5,0**

Increasing the technical / musiçal qualites and skills of the student in an orchestral enviroment as well as introducing ethic and sence of ensemble playing in a wind orchestra.

**MÜZ 446 Orchestra Solos VIII 3+0 5,0**

Increasing the technical / musiçal qualites and skills of the student in an orchestral enviroment as well as introducing ethic and sence of ensemble playing in a wind orchestra.

**MÜZ 451 Instrument VII 1+1 3,0**

Scales: Flesh scala system, Dalaysel (Scale Method), Bloch (Scalé Method); Studies: Bloch op. 14 band 3, 4) Kayser 2, 3, Bloch; Double Sound Studies op. 50 band 1, Dancla op. 118, sitt 2, 3 sey bold 5.6.7.8, dont op. 37. Mazas op. 36 notebook 1, 2.

**MÜZ 452 Instrument VIII 1+1 3,0**

Joachim; Moser band 2 part 1; Continue to play Sevcik's works ; Catherine: (Enseignement Complet du violon); Sonata and Sonatinas: Telemann, Corelli, Haendel, Veracini, Albinoni, Locatelli, Geminiani; Concertos: Reading Sol Major, Acolay La minor, vivaldi sol minor.

**MÜZ 453 Chamber Music VII 1+1 4,0**

L.V.Beethoven: Duos, Trios, Quartets, Sonatas no 9, no 10; Brahms: Duos, Trios, Quartets, Sonata no 3; F.Frank: Sonata; Ravel: Sonata; D.Schostavich: Sonata; L.V.Beethoven: Quartets; W.A.Mozart: Quartets; Borodin: Quartets; F.Schubert: Quartets; W.A.Mozart: Trios; L.V.Beethoven: Trios; S.Rachmaninov: Trio no 1, no 2; F.Frank: Quintet; F.Schubert: Quintet; R.Scumann: Quintet; D.Schostavich: Quintet, .

**MÜZ 454 Chamber Music VIII 1+1 4,0**

L.V.Beethoven: Duos, Trios, Quartets, Sonatas no 9, no 10; Brahms: Duos, Trios, Quartets, Sonata no 3; F.Frank: Sonata; Ravel: Sonata; D.Schostavich: Sonata; L.V.Beethoven: Quartets; W.A.Mozart: Quartets; Borodin: Quartets; F.Schubert: Quartets; W.A.Mozart: Trios; L.V.Beethoven: Trios; S.Rachmaninov: Trio no 1, no 2; F.Frank: Quintet; F.Schubert: Quintet; R.Scumann: Quintet; D.Schostavich: Quintet, .

**MÜZ 455 Orchestra Repertory VII 1+2 3,0**

Practicing for Orchestral Solos and / or Important tuttis on student's own instrument.

**MÜZ 456 Orchestra Repertory VIII 1+2 3,0**

Practicing for Orchestral Solos and / or Important tuttis student's own instrument.

**MÜZ 457 Harpsichord III 1+1 3,0**

European Keyboard Schools in the 17th and 18th Century: Forms, Techniques, Styles; Improvisation Exercises; Introduction to the Technique of Figured Bass; Methods and Works: Maria Boxall - Harpsichord studies, Jean-Louis Charbonnier - Si l'on improvisait, Michel Corrette - Les amusemens du parnasse, Howard Ferguson - Anne Cromwell's virginal book, Jean Nicolas Geoffroy - Pieces de clavecin, Bela Bartok - Mikrokosmos volume II, François Couperin - Pieces de clavecin, Johann Sebastian Bach ? Partitas.

**MÜZ 458 Harpsichord IV 1+1 3,0**

European Keyboard Schools in the 17th and 18th Century: Forms, Techniques, Styles; Improvisation Exercises; Introduction to the Technique of Figured Bass; Methods and Works: Charles Cofone - Elizabeth Rogers hir virginal booke, Johann Sebastian Bach - Kleine praeludien und fughetten, Bela Bartok - For children volume I, Howard Ferguson - Early english keyboard music volume I, Howard Ferguson - Early french keyboard music volume I, Jean-Philippe Rameau - Pieces de clavecin.

**MÜZ 459 Basso Continuo III 1+1 3,0**

European Basso Continuo Schools in the 17th and 18th Century: Forms, Techniques, Styles; Improvisation Exercises; Exercises with the Technique of Figured Bass; Methods and Works: Johann David Heinichen - Der General-Bass in der Composition (Dresden, 1728).

**MÜZ 460 Basso Continuo IV 1+1 3,0**

European Basso Continuo Schools in the 17th and 18th Century: Forms, Techniques, Styles; Improvisation Exercises; Exercises with the Technique of Figured Bass; Methods and Works: Georg Philipp Telemann - Singe-, Spiel- und Generalbassübungen (Hamburg, 1733-1734).

**MÜZ 461 Baroque Violin III 1+0 3,0**

Analysis of Technical Differences: Comparison between baroque violin and classical violin, Comparison between baroque bow and classical bow; Exercises with Left Hand and Right Hand; Practising Etudes and Exercises of the Baroque Era; Development of Baroque Style and Technique; Improvisation Exercises; Methods and Works: Francesco Saverio Geminiani - The art of playing the violin, Georg Philipp Telemann - Sechs methodische sonaten.

**MÜZ 462 Baroque Violin IV 1+0 3,0**

Research on Composers and Works of the Baroque Era; Listening and Comparing Today's Different Interpretations; Ornaments: Learning ornament signs, Application of ornaments on works, Ornamentation of bare works; Methods and Works: Arcangelo Corelli - Opus 5 dodici suonati a violino e violone o cimbalò, Johann Sebastian Bach - Sonaten und partiten für violine solo BWV 1001-1006.

**MÜZ 463 Repertory Analysis I 2+0 1,5**

Basic Concepts: 20th and 21st century repertory, 12-tones technique, Serialism, Polytonality, Atonality, Aleatoric music, Stylistic plurality of the 20th century, Debussy, Ives, Scriabin, Stravinsky, Bartok, Schönberg, Berg, Webern, Post-war music, Boulez, Ligeti, Lutoslawski, Penderecki, Carter, Stockhausen, Xenakis, Schnittke, Modernism, Postmodernism, Minimalism; Method: Structural analysis, Score analysis, Texture analysis, Stylistic analysis, Interpretation analysis.

**MÜZ 464 Repertory Analysis II 2+0 1,5**

Basic Concepts: Analytical interpretation of selected works from classical romantic and baroque style, Expression in music, Projection of structure into interpretation, Harmonic design-structure relationship, Orchestration-interpretation relationship, Tempo choosing, Dynamic design, Expression-articulation relationship, Analysis of historical records, The impact of era's perception on interpretation; Method: Structural analysis, Score analysis, Texture analysis, Stylistic analysis, Interpretation analysis.

**MÜZ 465 Maqam Analysis III 2+1 3,0**

By Hearing and Sight Singing, Understanding the Scales and Tetrachords of Peçgah, Pesendide, Nühüft, Nişaburek and Arazbar Maqams; Analyzing Pieces on Those Maqams,

Gaining a deeper understanding through dictating and sight-singing exercises, Explaining the meaning of maqamic concepts such as tuning system, transposition and şed from the systematic school until today with reference to said maqams; Exercises for Transposing the Learned Maqams onto Other Pitches; Sight-Singing Exercises on Different Tuning Systems.

**MÜZ 466 Maqam Analysis IV** 2+1 3,0

Examination of Some Maqams with a Fewer Number of Pieces; By Hearing and Sight-Singing Exercises, Understanding the Scales and Tetrachords of Peyk-i Safa, Muhayyer Sünbüle, Şevk u Tarab, Tarz-ı Cedit, Büzürg, Buselik, Huzi, and Vech-i Arazbar Maqams; Analyzing pieces on those maqams, Gaining a deeper understanding through dictating exercises, Explaining the meaning of maqamic concepts such as tuning system, transposition, and şed from the systematic school until today with reference to said maqams; Exercises for transposing those maqams onto other selected pitches.

**MÜZ 467 Folk Music Knowledge I** 2+0 2,0

Concept of Folk Music; Aşık Music in Turkey, The geography of Turkish folk music; Differences of Form, Maqam and Performance in Different Regions; Sources of Turkish Folk Music; Türkü Singers, Turkish folk music themes, Literary structure; Turkish Folk Music Scales and Tones; Maqams and Ayak Terms; Learning about Güzelleme, Koçaklama, Varsağı, Semai, Destan, and Ağıt Forms.

**MÜZ 468 Folk Music Knowledge II** 2+0 2,0

Kırık Hava Types, Forms and Other Repertoire Elements in Folk Music; Uzun Hava in Folk Music; Free Rhythmic Exercises and Practices on Vocal Melodies; Free Rhythmic Exercises and Practices on Instrumental Melodies; Learning Mixed-Rhythm Melodies; Setting out to Make Compilations of Melodies Belonging to Different Regions by Explaining the Purposes of Compiling Folk Music Melodies and Indicating the Compilation Methods; Folk Music Studies in the Republican Era.

**MÜZ 469 Computer Aided Music Sheet Writing 1+2 3,0**

Basic Concepts of Music Notation; Notation Systems for Turkish Maqamic Music and Turkish Folk Music, Format and sizes, Stave layouts and instrument pickup, Use and creation of accidental marks (sharp and flat), Maqam-mode picking and definition of new ones, Tuning – transposition and key signature note groups, Triplets etc., Slur, Articulation, ornamentation and nuance marks, Lyrics and syllables, Keys, Usul – rhythm – measure – reprise, Segno, Coda etc., Tempo, Transferring in various visual-audio and SymbTr formats.

**MÜZ 470 Field Research and Compilation Techniques** 2+1 3,0

Applied Study of Field Research Methods According to the Field Preferred by the Student; Application of Ethnographic Field Note Writing, Research planning, Selection and determination of compilation and interview methods, The

role of the researcher, Examination of the rules of ethical conduct, Gaining technical knowledge on audio and visual recording in field research, Photo shooting and equipment use.

**MÜZ 471 Harmony III** 3+0 3,0

Subordinate Chords; The Third Degree Chord, The sixth degree chord, The seventh degree chord, Subordinate seventh chords, Phrygian cadence, Chromatically altered secondary dominants; Modulation; Diatonic Modulations, Non-harmonic Tones, The neighbour tones, The passing tones, The anticipation, The appoggiatura; Altered Dominant Chords; Ring of Dominants; The Sentence Structures of the Subordinate Functions and Their Usage in Groupings; Analysis of the Repertoire; Robert Schuman, Joseph Haydn, Wolfgang Amadeus Mozart.

**MÜZ 472 Harmony IV** 3+0 3,0

The Altered Subdominant Chords and the Neapolitan Sixth Chord; The Pedal; Introduction to Chromatic Harmony; The Usage of the Roman Numerals Considering to the Modulated Tonality; Subordinate Dominants; Modal Effective and Hybrid Chords; Harmonization of the Chromatic Scales; Transitions Between the Same-Key Major and Minor Tonalties; Analysis of the Repertoire; Robert Schuman, Joseph Haydn, Wolfgang Amadeus Mozart, Gustav Mahler, Richard Strauss.

**MZK 001 Introduction to Solfege I** 3+3 15,0

Determining Student Profile; Selection of Music According to Student Musical Proficiency; Exercises in Reading Music; Reading Music with the Accompaniment of the Piano; Perception of Rhythm; Musical Dictation in Mono and Poly Phones.

**MZK 002 Introduction to Solfege II** 3+3 15,0

Reading Various Keys; Reading Notes Accompanied by the Piano; Dictation in Two, Three and Four Notes; Traditional Solfege; Reading Atonal Solfege.

**MZK 003 Musical Theory I** 2+0 5,0

Introduction to Fundamental Concepts; Tone; Musical Systems; Tones and Semitones; Transcribing Music; Timing Music; Value of Musical Notes; Transcribing Rest; Tempo; Division of Metric Time; Scale and Conversion of Scales; Harmonic Scales; Diatonic and Chromatic Scales.

**MZK 004 Musical Theory II** 2+0 5,0

Mode in Music; Modes in Antiquity and Medieval Age; Mode Structures in Antiquity and Medieval Age; Concepts of Major and Minor in Music; Tonality; Abbreviations in Musical Transcription; Articulations; Chords in Music; Three- and Four-Note Chords; Musical Terms.

**MZK 005 Co-instrument-Piano I** 1+0 3,0

Learning the Instrument; Wrist, Arm and Finger Movements; Selection of Music According to Student Musical Proficiency; Exercises from Hanon and Czerny to Improve Technical Capability.

**MZK 006 Co-instrument-Piano II** 1+0 3,0  
Playing Two-note Envanction; Etudes from Hanon and Czerny.

**MZK 007 Musical History I** 3+0 7,0  
Chronology in Music; Music in Antiquity; Non-European Traditions in Music; Medieval Age and Music; Gregorian Chants; Organum; Classical and Modern Arts; Music in Renaissance; Martin Luther and Protestant Music; Baroque in Music; Bach-Handel in Baroque.

**MZK 008 Musical History II** 3+0 7,0  
Music in Antiquity; Homophonic and Polyphonic Style in Antiquity; Haydn, Gluck, Mozart, and Beethoven; Why Romantic Age; New Forms; Nationalism Movements; National Operas, Beethoven; Musical History in Modern Age; Tonality in Modern Age; Musical Styles in Modern Age.

**MZK 101 Introduction to Musicology I** 4+0 7,0  
Musicology, Related Disciplines, Subfields; Musical Theory; Ethnomusicology; German and French Musicology Schools; A New Approach: musicology in the U.S.A.; Turkey and Musicology; Schooling Concerns in Musicology.

**MZK 102 Introduction to Musicology II** 4+0 7,0  
Ethnomusicology; Comparative Musicology; Cultural Musicology; Fundamental Musicology; Methodology of Musicology; Research in Musicology.

**MZK 103 Theoretical Harmony I** 2+0 4,0  
Historical Development of Western Music; Polyphony and Its Development.

**MZK 104 Theoretical Harmony II** 2+0 4,0  
Chord Structure in Tonal Polyphonic Music; Harmonic Structure in Tonal Music.

**MZK 105 Schools of Music I** 2+0 3,0  
Classical Schools of Music; German School of Music: its reflections on compositions, instrument techniques, interpretations, and other forms of arts; The Representatives of the School; French School of Music: its reflections on compositions, instrument techniques, interpretations, and other forms of arts; The Representatives of the School.

**MZK 106 Schools of Music II** 2+0 3,0  
Russian School of Music: its reflections on compositions, instrument techniques, interpretations, and other forms of arts; The Representatives of the School

**MZK 107 Musical Forms I** 2+0 2,0  
Basic Concepts: Form in music, Structure in music, Phrase, Motive, Period, Part, Section, Movement, Cadences, Different textures, Small forms, Three-part forms, Two-part forms, Basic musical analysis, Harmonic functions, Form-harmony relationship, Thematic analysis, Sentence, Period, Presentation phrase, Continuation phrase, Antecedent,

consequent, Method: Listening analysis, Score analysis, Structural analysis, Harmonic analysis, Stylistic analysis, Interpretation analysis.

**MZK 108 Musical Forms II** 2+0 2,0  
Basic Concepts: Coda and codetta, Compound three-part forms, Abridged sonata, Thematic analysis, Hybrid themes, Compound themes, Difference between genre and form, Basic genres, Style-form relationship, Structure in two-part baroque forms, Structure in two-part/three-part classical/romantic forms, Form in classical style; Method: Listening analysis, Score analysis, Structural analysis, Harmonic analysis, Stylistic analysis, Interpretation analysis.

**MZK 201 Advanced Harmony I** 2+0 4,0  
Atonal Polyphonic Western Music; Its Historical Development; New Harmonic Structures and Rules.

**MZK 202 Advanced Harmony II** 2+0 4,0  
Theory of Atonal Harmonic Structures: forms and types; Research in Atonal Harmonic Structures

**MZK 203 Ottoman Music in 14.-16. Centuries** 3+0 4,0  
Samples from XIVth Century Ottoman Music: reading, dictionary study; intralanguage translation; Samples from XVth Century Ottoman Music: reading, dictionary study; intralanguage translation; Samples from XVIth Century Ottoman Music: reading, dictionary study; intralanguage translation.

**MZK 204 Ottoman Music in 17.-19. Centuries** 3+0 4,0  
Samples from XVIIth Century Ottoman Music: reading, dictionary study; intralanguage translation; Samples from XVIIIth Century Ottoman Music: reading, dictionary study; intralanguage translation; Samples from XIXth Century Ottoman Music: reading, dictionary study; intralanguage translation.

**MZK 207 Turkish Music and Sound System**  
**Mods I** 2+0 3,0  
Turkish Music Theory; Emergence of Basic modes; Specifications of Four-fifths full scales used in Turkish music; The procedures used in Turkish music (measurement techniques and strokes); Recognition and understanding of Turkish Music sound system; (obtaining 24 sounds) Changing signs used in Turkish music; Voices and names of the ranges; Formulas and coma values ranges; Modes and sample works with basic procedures.

**MZK 208 Turkish Music and Sound System**  
**Mods I** 2+0 3,0  
Turkish Music Theory; Basic modes created by transposing simple modes called transposed or Şed modes; Comparative analysis of modes; The procedures used in Turkish music (measurement techniques and strokes); Special modes using fourths or fifths and their features and samples; Characteristics of compound modes and sample works; Characteristics of transposed modes and samples works

**MZK 209 Musical Forms III 2+0 2,0**

Basic Concepts: Sonata forms and its origin, Exposition, Development, Recapitulation, Thematic grouping-tonality relationship, Rondo forms, Theme-variation forms, Thematic analysis, Two-part themes, Three-part themes, Episode, Deviation from the standard models, Symphony, Concerto, Sonata, Tonal design in classical style, Haydn, Mozart, Beethoven; Method: Listening analysis, Score analysis, Structural analysis, Harmonic analysis, Stylistic analysis, Interpretation analysis.

**MZK 210 Musical Forms IV 2+0 2,0**

Basic Concepts: The impact of lyrics-music relation on the style, Mozart, Schumann, Brahms, Mahler, The harmonic design and form in the lieds of these composers, The impact of the lyrics on the harmonic design, Style-texture relationship, The hybrid textures of the romantic style, Sonata forms in the romantic style, Tonal design in the romantic style; Method: Listening analysis, Score analysis, Structural analysis, Harmonic analysis, Stylistic analysis, Interpretation analysis.

**MZK 211 School of Music III 2+0 2,0**

Basic Concepts: National and stylistic changes in 14th-century France, Ars nova, Isorhythm, Machaut, Musica ficta, Dufay, Ars Subtilior, Cantilena, Functionally differentiated counterpoint, Italian music of the 14th-century, Madrigal, New discant style, Ballata culture, Landini, Music in British Isles during the early 15th-century, Influence of English music on the continent, The beginnings of functional harmony, Dunstable, Binchois; Method: Listening analysis, Score analysis, Reading and comparing data, Survey of literature.

**MZK 212 School of Music IV 2+0 2,0**

Basic Concepts: Tinctoris generation, Cyclic mass, Cantus firmus as trope of glory, The beginning of four-part harmony, Composer-virtuosos, The 15th-century motet and chanson, Early instrumental music, Music printing, Josquin des Prez, 16th-century church music, New instrumental genres, Palestrina, Byrd, Lasso, Vernacular songs in 16th century, Music of the Lutheran church, Venetian cathedral music; Method: Listening analysis, Score analysis, Reading and comparing data, Survey of literature.

**MZK 301 Rhythm and Rhyme in Lyrics 2+0 8,0**

Rhythm in Lyrics: Prosody and Syllabic Rhythm; Fundamentals of Prosody; Terms of Prosody; Identifying Rhythm; Commonly Used Prosody Rhythms; Syllabic Rhythm: Fundamentals of Syllabic Rhythm; Rhythm Patterns; Rhyme in Lyrics: Rhyme in Ottoman Poetry; Rhyme in Folk Poetry.

**MZK 302 Form in Ottoman Music 2+0 8,0**

Poetry and Lyrics: traditional forms of poetry; Features of Musicality in Lyrics: rhythm, rhyme, rhetoric; Examples from Lyrics.

**MZK 305 Traditional Music I 3+0 6,0**

Turkish Music; Theories of Turkish Music; Transcription of Turkish Music; Today's Turkish Music; Teaching Turkish Music; Phases of the Theories of Turkish Music; Phases of the Transcription of Turkish Music; Analysis of the Methods of Teaching Turkish Music; Mode, Tempo, and Form in Turkish Music; Identifying the Composer and Lyricist; Analysis of Lyrics; Prosodic and Melodic Analysis.

**MZK 306 Traditional Music II 3+0 6,0**

Traditional Music According to their Themes: Love, Life, Work, Heroic, Henna Night and Wedding; Mystical Death and parting, Eulogies, Adulation, Military, Games and fun; Traditional Turkish Folk Music; Turkish Folk Music in the Republican Era; Turkish Folk Music and Popular Culture; The Study of Turkish Folk Music in Music Education; Music Educators in the Republican Era; Composers and Performers in the Republican Era and Publications; Compilation Efforts in the Republican Era; Study and Interpretations of Turkish Folk Music; Study of Compilation Efforts in the Republican Era; Compilers of Turkish Folk Music; Analysis of Work within Turkish Folk Music.

**MZK 307 Sociology of Music I 2+0 4,0**

What is Sociology; Scope of Sociology; Social Contacts; Social Status; Group and Gatherings; Social Structure and Communities; Culture, Conduct and Roles; Race, Ethnicity; Migration and Religion; Changing World and Globalization; Education; Cities; Media.

**MZK 308 Sociology of Music II 2+0 4,0**

Choosing Music as a Profession; Music Industry; Music and Globalization; Identity and Music; Gender and Music; Popular Culture and Music; Music Types and Social Reactions; Role of Music in Society; Relations Among Composers, Performers, Audience and Educators; Music as a Means of Communication; Research Methods in Sociology of Music.

**MZK 309 Bibliography of Music I 3+0 4,0**

Definition of Bibliography; Music and Bibliography; Types and Classification of Resources Used in Music and Musicology Resrach; Importance of Knowledge of Bibliography in This Classification; Information of Ethics in Using Resources; Citation-Plagiarism, Sampling, Supporting Opinions; Footnotes, Endnotes, Indexing; General Discussion.

**MZK 310 Bibliography of Music II 3+0 4,0**

Survey of Periodicals Catalog in Ottoman Turkish; Cataloging of Manuscripts; Turkish Bibliography of Music Publications; Browsing the Catalogs of World Libraries.

**MZK 401 Organoloji I 2+2 5,0**

Introduction to Organology; Study of German Organologist Alexander Bücher's Question 'What is an Instrument?'; Instrument or Instruments: Is it or are they something that has come out of the union of life and music?; On the Theme and Meaning of the Words Organon and Organum; Introduction



to the Classification of Instruments; Different Classification of Instruments; Musical Instruments in their Historic Development.

**MZK 402 Organoloji II** 2+2 5,0

Discussion on Instrument Design; Sections in an Orchestra and Instruments; Transposition; Transposition Applications; The "Midi"; Elements in Instrument Design.

**MZK 405 Musical Notation** 3+3 11,0

What is Musical Notation; Musical Notation in Antiquity; Musical Notation in the Middle Ages and the Gregorian Musical Notation and its Analysis; Musical Notation in the Orthodox Musical Tradition; Notational Systems in Turkish Music; Analysis of Turkish Musical Systems and Practices.

**MZK 406 Project** 5+0 13,0

Students will cumulate their seven semesters of education in the Science of Music in this graduation project. The students will be working with their advisor on a chosen topic and will write and present their project to a committee formed by the Department of Musicology.

**OPE 021 Basic Voice I** 1+1 3,0

Exercises Based on Basic Steps of Vocal Training; Choosing Specific Music Pieces for Each Student; Various Exercises Based on the Chosen Music Scores.

**OPE 022 Basic Voice II** 1+1 3,0

Exercises Based on Basic Steps of Vocal Training; Choosing Specific Music Pieces for Each Student; Various Exercises Based on the Chosen Music Scores, and Developing Students' Singing Skills.

**OPE 023 Basic Solfeggio I** 4+4 7,0

Basic Music Terms, Theories and Terminology; Dictation and Decoding; Reading Simple and Complex Music Scores.

**OPE 024 Basic Solfeggio II** 4+4 7,0

Basic Music Terms, Theories and Terminology, Dictation and Decoding; Reading Simple and Complex Music Scores, and Developing Students' Sense of Tonality.

**OPE 025 Introduction to Stage I** 1+1 3,0

Description of Stage; Role and Character; Stage Exercises; Basic Terms Related to Acting; Various Genres in Theatre and Opera; Actor-Audience Relationship; Preparation for Rehearsal.

**OPE 026 Introduction to Stage II** 1+1 3,0

Description of Stage; Role and Character; Stage Exercises; Basic Terms Related to Acting; Various Genres in Theatre and Opera; Actor-Audience Relationship; Preparation for Rehearsal and Staging Practices.

**OPE 027 Introduction to Piano Accompaniment**

**I** 1+0 1,5

Exercises of Decoding Simple and Complex Music Scores with Piano; Simple Voice Exercises with Piano.

**OPE 028 Introduction to Piano Accompaniment**

**II** 1+0 1,5

Exercises of Decoding Simple and Complex Music Scores with Piano; Simple Voice Exercises with Piano and Music Scales.

**OPE 029 Introduction to Coperformance I** 1+1 1,5

Singing Works in Harmony with Piano; Asuring Harmony between Sound and Instruments; Exercises.

**OPE 030 Introduction to Coperformance II** 1+1 1,5

Singing Works in Harmony with Piano; Asuring Harmony between Sound and Instruments; Exercises.

**OPE 031 Diction I** 1+2 3,0

Basic Voice Information; Exercises for Correct Use of Letters, Syllables and Words: Stress, Pronunciation and Intonation.

**OPE 032 Diction II** 1+2 3,0

Basic Voice Information; Exercises for Correct Use of Letters, Syllables and Words: Stress, Pronunciation and Intonation; Reading Exercises.

**OPE 033 Movement I** 1+2 3,0

Body Training: Freeing Body from the Conditioned State; Use of Body Movements to Reach Creative and Abstract Concepts; Improving Physical Strength of the Body; Facilitating Flexibility and Motion; Simultaneous and Harmonious Use of Body Organs; Discovering Body Language; Improvement of Sense of Rhythm; Anatomy of the Body; Skeleton; Analyzing Technical Movements Used to Explore and Understand Body Movements; Exercises Related to the Use of Time and Space.

**OPE 034 Movement II** 1+2 3,0

Body Training: Freeing Body from the Conditioned State; Use of Body Movements to Reach Creative and Abstract Concepts; Improving Physical Strength of the Body; Facilitating Flexibility and Motion; Simultaneous and Harmonious Use of Body Organs; Discovering Body Language; Improvement of Sense of Rhythm; Anatomy of the Body; Skeleton; Analyzing Technical Movements Used to Explore and Understand Body Movements; Exercises Related to the Use of Time and Space; Developing Motion Perception.

**OPE 035 Fencing I** 1+1 1,5

Introduction to Fencing; Fencing Rules: Use of weapons in fencing, Self-defense and offence in fencing; Why Fencing?; Improving Self Concept and Confidence by Fencing; Exercises to Improve Movement with Determination, Calculation and Precision; Improving Creative Thinking through Fencing; Personal Gains such as Concentration,

Aesthetics, Reflex and Balance in addition to Achieving Group Harmony by Fencing; Gaining Basic Skills Essential to Acting.

**OPE 036 Fencing II** 1+1 1,5

Introduction to Fencing; Fencing Rules: Use of weapons in fencing, Self-defense and offence in fencing; Why Fencing?; Improving Self Concept and Confidence by Fencing; Exercises to Improve Movement with Determination, Calculation and Precision; Improving Creative Thinking through Fencing; Personal Gains such as Concentration, Aesthetics, Reflex and Balance in addition to Achieving Group Harmony by Fencing; Gaining Basic Skills Essential to Acting.

**OPE 037 Introduction to the Choir I** 1+2 2,0

Basic Concepts: Voice, Breath, Diaphragm, Voice and breathing techniques, Basic posture in singing, Coordination between movement and body, Determination of voice type, Timbre, Impact of resonance on timbre, Dynamic, Intonation, Phrase, Listening to other choral parts, Melody-accompaniment relationship, Following of measure and tempo, Following of the conductor; Method: Relaxing, Breathing exercises, Vocalising exercises, Articulation exercises, Rhythmic exercises, Group working, Ensemble singing.

**OPE 038 Introduction to the Choir II** 1+2 2,0

Basic Concepts: Voice and breathing techniques, Phrase, Coordination between movement and body, Timbre, Intonation, Lyric-music relationship, Genres in choral music, Measure types, Articulation and dynamics, Following the other choral parts while singing, Melody-accompaniment relationship, Following of measure and tempo, Following of the conductor; Method: Relaxing, Breathing exercises, Vocalising exercises, Articulation exercises, Rhythmic exercises, Group working, Ensemble singing.

**OPE 101 Voice I** 1+1 3,0

Basic Elements in Voice Education; Stages of Voice Education; Training in Voice; Establishing a Repertoire from Literature: Areas, Duets Contortates, Various Music Scores.

**OPE 102 Voice II** 1+1 3,0

Basic Elements in Voice Education; Stages of Voice Education; Training in Voice; Establishing a Repertoire from Literature: Areas, Duets Contortates, Various Music Scores.

**OPE 103 Solfeggio I** 4+2 5,5

Identification of Voices; Symbols in Musical Notation; Porte and Additional Lines; Major Scales; Minor Scales; Biharmonic Scales; Harmonic Scales, Melodic Scales, Types of Accolade, Bar and Time; Symbols of Nuance.

**OPE 104 Solfeggio II** 4+2 5,5

Triad Chords; Main Chords; Antique Modes (Middle Age Modes); Mode, Lines and Tonalties, Major Lines; Turkish Series (Mode) (Accompanied with Keyboard).

**OPE 105 Introduction to Acting I** 1+1 4,5

Observation; Creating a Role; Motivating a Character's Internal Action Through Observation Techniques, Imagination; Use of Five Senses: Time, Place, Social, Economic Status of a Character; Detailed Studies on Monologues. Detailed Studies on Various Dialogues; Analyzing a Role; Analyzing Relationships; Introduction to Critical Analysis of a Character.

**OPE 106 Introduction to Acting II** 1+1 4,5

Observation; Creating a Role; Motivating a Character's Internal Action Through Observation Techniques, Imagination; Use of Five Senses: Time, Place, Social, Economic Status of a Character; Detailed Studies on Monologues. Detailed Studies on Various Dialogues; Analyzing a Role; Analyzing Relationships; Introduction to Critical Analysis of a Character.

**OPE 107 Supportive Piano** 1+0 1,5

Individual Students will Learn to Play the Piano at a Level that an Opera Student would Need. This Course is conducted one on one.

**OPE 108 Supportive Piano** 1+0 1,5

Individual Students will Learn to Play the Piano at a Level that an Opera Student would Need. This Course is conducted one on one.

**OPE 111 Opera and Music History I** 2+0 2,0

Development of Music and Opera; Political, Social, Cultural and Artistic Factors in the Western World and their Effects on Opera; Staging Techniques of Different Periods; Opera groups; Composers; Acting Styles; Middle Ages and Renaissance; Development of New genres and Styles; 17 th Century Classical Western Opera; French, German, Italian and Spanish Operas and Polyphony; Composition of Music; 18 th century European Opera; 19 th century Opera; 19 th and 20 th centuries: Life Style, economy and their Effect on Music; New genres and New Styles.

**OPE 112 Opera and Music History II** 2+0 2,0

Development of Music and Opera; Political, Social, Cultural and Artistic Factors in the Western World and their Effects on Opera; Staging Techniques of Different Periods; Opera groups; Composers; Acting Styles; Middle Ages and Renaissance; Development of New genres and Styles; 17 th Century Classical Western Opera; French, German, Italian and Spanish Operas and Polyphony; Composition of Music; 18 th century European Opera; 19 th century Opera; 19 th and 20 th centuries: Life Style, economy and their Effect on Music; New genres and New Styles.

**OPE 115 Italian for Specific Purposes I** 2+0 3,0

Introduction to Italian; Italian Sounds and Pronunciation of Italian Alphabet. Introductions: Occupations and Nationality; Requests Invitation; Talking about Hobbies; Tenses and Verbs; Reading Exercises.

**OPE 116 Italian for Specific Purposes II 2+0 3,0**

Introduction to Italian; Italian Sounds and Pronunciation of Italian Alphabet. Introductions: Occupations and Nationality; Requests Invitation; Talking about Hobbies; Tenses and Verbs; Reading Exercises.

**OPE 119 Voice-Speaking I 0+2 3,0**

Breath voice coordination in movement and exercises; Simple phonetic rules of Turkish; Speech training and exercises; Improved use of the speech organs; Functions of speech organs; Speech organs in speech and singing; Exercises of speed, rhythm, intonation and accentuation with selected texts.

**OPE 120 Voice-Speaking II 0+2 3,0**

Student specific exercises of speed and rhythm using theatrical and opera texts; Techniques to improve the use breath and enunciation based on theatrical texts and opera librettos.

**OPE 121 Coperformance I 1+1 1,5**

The playing singing of the works in a harmonious way generally with the accompanying of the piano, to provide the harmony between sound and instruments

**OPE 122 Coperformance II 1+1 1,5**

The playing singing of the works in a harmonious way generally with the accompanying of the piano, to provide the harmony between sound and instruments.

**OPE 125 Choir I 1+2 2,0**

Basic Concepts: Melodic structure of renaissance music, Renaissance choir repertory, Baroque choir music, Canon, Imitation in choir music, Following of point d'orgue and other tempo alternations, Improvement of the sound quality, A capella singing, Piano accompanied choral works, Orchestral choral works, Breathing without phonation, Breathing with phonation; Methods: Exercises with vocals and consonants, Exercises for improving sound quality, Breathing exercises without phonation, Breathing exercises with phonation, Style analysis, Interpretation analysis, Interpretation

**OPE 126 Choir II 1+2 2,0**

Basic Concepts: Renaissance choir music, Renaissance choir repertory, Baroque choir music, Canon, Imitation in choir music, Following of point d'orgue and other tempo alternations, Improvement of the sound quality, A capella singing, Piano accompanied choral works, Orchestral choral works, Breathing without phonation, Breathing with phonation; Methods: Exercises with vocals and consonants, Exercises for improving sound quality, Breathing exercises without phonation, Breathing exercises with phonation, Style analysis, Interpretation analysis, Interpretation.

**OPE 201 Stage I 2+4 6,0**

Stage Course is a Combination of all Previous Opera and Voice Courses of the first two years. It is a combination of Performance-Recital-Musical Performance; Students gain

necessary Skills to use while on Stage. Each Student is Individually coached.

**OPE 202 Stage II 2+4 6,0**

Stage Course is a Combination of all Previous Opera and Voice Courses of the first two years. It is a combination of Performance-Recital-Musical Performance; Students gain necessary Skills to use while on Stage. Each Student is Individually coached.

**OPE 203 Voice III 1+1 3,0**

Working on Simple Operas Appropriate to the Level of Individual Students. Lieder Series: R. SCHUMANN (Dichterliebe, Liederkreis, Mrythen), P. I. TSCHAIKOWSKY (20 Ausgewahlte Lieder) J.HAYDN (Kanzonetten und Lieder) Opera: G. DONIZETTI (Don Pasquale, La Favorita, L'Elisir Damore), G. ROSSINI (il Barbiere di Seviglia, Guillaume Tell, Lucia Di Lammermoor).

**OPE 204 Voice IV 1+1 3,0**

Working on Simple Operas Appropriate to the Level of Individual Students. Lieder Series: R. SCHUMANN (Dichterliebe, Liederkreis, Mrythen), P. I. TSCHAIKOWSKY (20 Ausgewahlte Lieder) J.HAYDN (Kanzonetten und Lieder) Opera: G. DONIZETTI (Don Pasquale, La Favorita, L'Elisir Damore), G. ROSSINI (il Barbiere di Seviglia, Guillaume Tell, Lucia Di Lammermoor).

**OPE 205 Solfeggio III 2+2 4,0**

Quadriad Chords; Versions of Varied Roots, I. II. III. Transformations and its Numbers, Sounds of Majorlines and Minor Lines: Relation Between Tonality and Lines, discription of Modes, Triad Chord, Quadriad Chords, Tonic, Dominant and Subdominant, Functions (Primary, Secondary). Tonalties: Deficient Seven Sound Chords with all Minor and Major Tonalties. Work on Chords: Triad Chords (5. 6. 6. Conditions), Quadriad Chords, Dominant Seven Sound Chords; Diminishing Seven Sound Chords; Clefs: Rewiev of Previews Information, Antique Modes, Dictation: One Sound, Two Sounds.

**OPE 206 Solfeggio IV 2+2 4,0**

Tonalites on all Deficient Seven Sound Chords and Tones; Chords; Triad Chords (5. 6. 4. Conditions) Quadriad Chords; Clefs; Singing in Seven Clefs, Single Sound Dictation, Duel Sound Dictation, Triad Harmonic Dictation Chords: Triad and Quadriad Chords (in Root Transformation Situations) Single Sound Dictations, Duel Sound Dictation, Triad Harmonic Dictation, Quadriad Harmonic Dictation.

**OPE 207 Group Work I 1+2 3,0**

Based on Selected Repertoire Students Work in Groups of Three, Four or Five. To Prepare a Performance level Musical Presentation.

**OPE 208 Group Work II** 1+2 3,0

Based on Selected Repertoire Students Work in Groups of Three, Four or Five. To Prepare a Performance level Musical Presentation.

**OPE 209 Piano as Accompaniment III** 1+0 1,5

A one on one training course for Opera Students.

**OPE 210 Piano as Accompaniment IV** 1+0 1,5

A one on one training course for Opera Students.

**OPE 213 Harmony I** 2+0 3,0

Presentation of Various Exemples from Music Literature With Piano: Baroque, Classical, Romantic and Neoclassical Composers and use of Harmony in their Work. Various Chords: Relationship Between Model Tonalites and its functions; Presenting Various Examples from Music Literature on Piano; Harmonize Soprano and Bass Line Melodies; Analyze Related Examples from Music Literature; Ellipse; Chords with Orgelpunkt Interval of fourths and fifths.

**OPE 214 Harmony II** 2+0 3,0

Presentation of Various Exemples from Music Literature With Piano: Baroque, Classical, Romantic and Neoclassical Composers and use of Harmony in their Work. Various Chords: Relationship Between Model Tonalites and its functions; Presenting Various Examples from Music Literature on Piano; Harmonize Soprano and Bass Line Melodies; Analyze Related Examples from Music Literature; Ellipse; Chords with Orgelpunkt Interval of fourths and fifths.

**OPE 217 Italian for Specific Purposes III** 2+0 3,0

Introduction to Italian; Italian Sounds and Pronunciation of Italian Alphabet. Introductions: Occupations and Nationality; Requests Invitation; Talking about Hobbies; Tenses and Verbs; Reading Exercises.

**OPE 218 Italian for Specific Purposes IV** 2+0 3,0

Introduction to Italian; Italian Sounds and Pronunciation of Italian Alphabet. Introductions: Occupations and Nationality; Requests Invitation; Talking about Hobbies; Tenses and Verbs; Reading Exercises.

**OPE 219 Dance I** 2+0 3,0

Mastering Major Classical Dances of World Dance Culture Such as; Waltz, Tango, Polka, Flamenco, Introducing Basic Steps and Typical Figures in the Dances; Creating new Choreography Based on the Aesthetic Styles of these Dances: Teaching Students how to Benefit From These Dances When on Stage; Helping Students Develop Necessary Talents to use these Dances During a Performance. Introducing Dance Culture in Anatolia: Presenting the Varities in Anatolian Dances Based on Different Regions; Searching its Root Sources and Analyzing Dance Figures; Horon, Bar, Halay, Kazıklı Oyun, Zeybek.

**OPE 220 Dance II** 2+0 3,0

Mastering Major Classical Dances of World Dance Culture Such as; Waltz, Tango, Polka, Flamenco, Introducing Basic Steps and Typical Figures in the Dances; Creating new Choreography Based on the Aesthetic Styles of these Dances: Teaching Students how to Benefit From These Dances When on Stage; Helping Students Develop Necessary Talents to use these Dances During a Performance. Introducing Dance Culture in Anatolia: Presenting the Varities in Anatolian Dances Based on Different Regions; Searching its Root Sources and Analyzing Dance Figures; Horon, Bar, Halay, Kazıklı Oyun, Zeybek.

**OPE 221 Acting I** 0+2 3,0

Improving student awareness in the distinction between speaking and song forms during role play, ; Doing exercises with selected texts on role analysis; Making students acquire acting skills; Role analysis initially through theatrical texts; Exemplifying role-time-space relations

**OPE 222 Acting II** 0+2 3,0

Singing specific purpose opera pieces in the form of songs and exemplifying intonation and enunciation by using expressions of emotions such as crying, laughing, hiccups, anger; Emphasizing the value of speaking, developing acting skills, and working on specific-purpose opera pieces to improve recitative forms of speaking and singing.

**OPE 223 Coperformance III** 1+1 1,5

The playing singing of the works in a harmonious way generally with the accompanying of the piano, to provide the harmony between sound and instruments

**OPE 224 Coperformance IV** 1+1 1,5

The playing singing of the works in a harmonious way generally with the accompanying of the piano, to provide the harmony between sound and instruments.

**OPE 227 Chorus III** 1+2 3,0

Basic Concepts: Classical music works, Impact of language on music, Impact of music on language, Improvement of the sound quality, Breathing without phonation, Breathing with phonation, Improvement of timbre in speaking voice, Overcoming articulation problems in speaking; Methods: Exercises for improving sound quality, Breathing exercises without phonation, Breathing exercises with phonation, Exercises for improving timbre in speaking voice, Exercises for overcoming articulation problems in speaking, Style analysis, Interpretation analysis, Interpretation.

**OPE 228 Chorus IV** 1+2 3,0

Basic Concepts: Classical choral works, 20th century choral works, Impact of language on music, The impact of music on language, Improvement of the sound quality, Breathing without phonation, Breathing with phonation, Improvement of timbre in speaking voice, Healing the articulation problems in speaking; Methods: Exercises for improving sound quality, Breathing exercises without phonation,

Breathing exercises with phonation, Exercises for improving timbre in speaking voice, Exercises for overcoming articulation problems in speaking, Style analysis, Interpretation analysis, Interpretation.

**OPE 303 Stage III 2+4 6,0**

Rehearsing classical and Modern Librettos on Stage; Principles on how to work with a Director; Work on Staging Methods; Presentation of an Opera before an Audience.

**OPE 304 Stage IV 2+4 6,0**

Rehearsing classical and Modern Librettos on Stage; Principles on how to work with a Director; Work on Staging Methods; Presentation of an Opera before an Audience.

**OPE 305 Voice V 1+1 3,0**

Working on Librettos Appropriate to Students Levels. Lieder Series: H. WOLF (Eichendorff-Lieder, Goetze Lieder, Heinrich-Heine Lieder, Mörike Lieder, Span. Liederbuch) G. MAHLER ( Kindertotenlieder), LOEWE (Balleden und Lieder)Opera: A. LORÍZING (Zar und Zimmerman, Undine, Die lustigen Weiber von winsor, Wildschütz), J. OFFENBACH (Contes d'Offmann), P. I. TSCHAIKOWSKY (Eugen Onegin, Pique Dame), G.PUCCINI (Tosca, La Boheme, Turandot, Madama Butterfly, Manon, Il Tabarro), F. CILE'A (L'Arlesienne).

**OPE 306 Voice VI 1+1 3,0**

Working on Librettos Appropriate to Students Levels. Lieder Series: H. WOLF (Eichendorff-Lieder, Goetze Lieder, Heinrich-Heine Lieder, Mörike Lieder, Span. Liederbuch) G. MAHLER ( Kindertotenlieder), LOEWE (Balleden und Lieder)Opera: A. LORÍZING (Zar und Zimmerman, Undine, Die lustigen Weiber von winsor, Wildschütz), J. OFFENBACH (Contes d'Offmann), P. I. TSCHAIKOWSKY (Eugen Onegin, Pique Dame), G.PUCCINI (Tosca, La Boheme, Turandot, Madama Butterfly, Manon, Il Tabarro), F. CILE'A (L'Arlesienne).

**OPE 309 Group Work III 1+2 3,0**

Based on Selected Repertoire Students Work in Groups of Three, Four or Five. To Prepare a Performance level Musical Presentation.

**OPE 310 Group Work IV 1+2 3,0**

Based on Selected Repertoire Students Work in Groups of Three, Four or Five. To Prepare a Performance level Musical Presentation.

**OPE 311 Piano as Accompaniment V 1+0 1,5**

Further training opera students for accompaniment.

**OPE 312 Piano as Accompaniment VI 1+0 1,5**

Further training opera students for accompaniment.

**OPE 315 Harmony III 2+0 3,0**

Presentation of Various Exemples from Music Literature With Piano: Baroque, Classical, Romantic and Neoclassical Composers and use of Harmony in their Work. Various

Chords: Relationship Between Model Tonalites and its functions; Presenting Various Examples from Music Literature on Piano; Harmonize Soprano and Bass Line Melodies; Analyze Related Examples from Music Literature; Ellipse; Chords with Orgelpunkt Interval of fourths and fifths.

**OPE 316 Harmoni IV 2+0 3,0**

Presentation of Various Exemples from Music Literature With Piano: Baroque, Classical, Romantic and Neoclassical Composers and use of Harmony in their Work. Various Chords: Relationship Between Model Tonalites and its functions; Presenting Various Examples from Music Literature on Piano; Harmonize Soprano and Bass Line Melodies; Analyze Related Examples from Music Literature; Ellipse; Chords with Orgelpunkt Interval of fourths and fifths.

**OPE 319 Italian for Specific Purposes V 2+0 3,0**

Introduction to Italian; Italian Sounds and Pronunciation of Italian Alphabet. Introductions: Occupations and Nationality; Requests Invitation; Talking about Hobbies; Tenses and Verbs; Reading Exercises.

**OPE 320 Italian for Specific Purposes VI 2+0 3,0**

Introduction to Italian; Italian Sounds and Pronunciation of Italian Alphabet. Introductions: Occupations and Nationality; Requests Invitation; Talking about Hobbies; Tenses and Verbs; Reading Exercises.

**OPE 321 Lied and Oratorio 1+1 3,0**

Work on Lied and Oratorio. Forming a Specific Repertoire and Working on this Repertoire.

**OPE 325 Coperformance V 1+1 1,5**

The playing singing of the works in a harmonious way generally with the accompanying of the piano, to provide the harmony between sound and instruments

**OPE 326 Coperformance VI 1+1 1,5**

The playing singing of the works in a harmonious way generally with the accompanying of the piano, to provide the harmony between sound and instruments.

**OPE 329 Chorus V 1+2 3,0**

Basic Concepts: Musical characteristics of Romanticism, Impact of language on music, Impact of music on language, Improvement of the sound quality, Breathing without phonation, Breathing with phonation, Improvement of timbre in speaking voice, Overcoming articulation problems in speaking; Methods: Exercises for improving sound quality, Breathing exercises without phonation, Breathing exercises with phonation, Exercises for improving timbre in speaking voice, Exercises for overcoming articulation problems in speaking, Style analysis, Interpretation analysis, Interpretation.

**OPE 330 Chorus VI 1+2 3,0**

Basic Concepts: Romantic choral works, 20th century choral works, Impact of language on music, Impact of music on language, Improvement of the sound quality, Breathing without phonation, Breathing with phonation, Improvement of timbre in speaking voice, Overcoming articulation problems in speaking; Methods: Exercises for improving sound quality, Breathing exercises without phonation, Breathing exercises with phonation, Exercises for improving timbre in speaking voice, Exercises for overcoming articulation problems in speaking, Style analysis, Interpretation analysis, Interpretation.

**OPE 407 Voice VII 1+1 3,0**

Working on Librettos Appropriate to Students? Levels. Opera: G. VERDI (Simon Boccanegra, Rigoletto, Don Carlos, Un Ballo in Maschera, La Forza del Destino, Il Trovatore, La Traviata, Nabucco, Aida) V. BELLINI (Il Sonamlula, I Pritani, Norma), G. MEYERBEER (L2Africaine, Les Huguenots, ), C. C. SAINT SAENS (Samson et Dalila), R.LEONCAVALLO (Pagliacci), G.WAGNER (Tannhauser, Fliegender Hollander) U. GIORDANO (Andrea Cheiner), WEBER (Freischütz, Euryante, Oberon), P. MASCAGNI (Cavalleria Rusticana), A. P. BORADIN (Prens Igor)

**OPE 408 Voice VIII 1+1 3,0**

Working on Librettos Appropriate to Students? Levels. Opera: G. VERDI (Simon Boccanegra, Rigoletto, Don Carlos, Un Ballo in Maschera, La Forza del Destino, Il Trovatore, La Traviata, Nabucco, Aida) V. BELLINI (Il Sonamlula, I Pritani, Norma), G. MEYERBEER (L2Africaine, Les Huguenots, ), C. C. SAINT SAENS (Samson et Dalila), R.LEONCAVALLO (Pagliacci), G.WAGNER (Tannhauser, Fliegender Hollander) U. GIORDANO (Andrea Cheiner), WEBER (Freischütz, Euryante, Oberon), P. MASCAGNI (Cavalleria Rusticana), A. P. BORADIN (Prens Igor)

**OPE 411 Group Work V 1+2 3,0**

Introduction to Italian; Italian Sounds and Pronunciation of Italian Alphabet. Introductions: Occupations and Nationality; Requests Invitation; Talking about Hobbies; Tenses and Verbs; Reading Exercises.

**OPE 412 Group Work VI 1+2 3,0**

Introduction to Italian; Italian Sounds and Pronunciation of Italian Alphabet. Introductions: Occupations and Nationality; Requests Invitation; Talking about Hobbies; Tenses and Verbs; Reading Exercises.

**OPE 413 Piano as Accompaniment VII 1+0 1,5**

Further training opera students for accompaniment.

**OPE 414 Piano as Accompaniment VIII 1+0 1,5**

Further training opera students for accompaniment.

**OPE 421 Italian for Specific Purposes VII 2+0 3,0**

Introduction to Italian; Italian Sounds and Pronunciation of Italian Alphabet. Introductions: Occupations and Nationality; Requests Invitation; Talking about Hobbies; Tenses and Verbs; Reading Exercises.

**OPE 422 Italian for Specific Purposes VIII 2+0 3,0**

Introduction to Italian; Italian Sounds and Pronunciation of Italian Alphabet. Introductions: Occupations and Nationality; Requests Invitation; Talking about Hobbies; Tenses and Verbs; Reading Exercises.

**OPE 424 Opera Interpretation 2+0 3,0**

Students Watch Operas on Video and Discuss the Original Libretto and Interpret What they have seen. Major Librettos are Analyzed in relation to Time Period and Aesthetics.

**OPE 425 Stage V 2+4 6,0**

Rehearsing classical and Modern Librettos on Stage; Principles on how to Work With a Director; Work on Staging Methods; Presentation of an Opera Before an Audience.

**OPE 426 Stage VI 2+4 6,0**

Rehearsing classical and Modern Librettos on Stage; Principles on how to Work With a Director; Work on Staging Methods; Presentation of an Opera Before an Audience.

**OPE 427 Coperformance VII 1+1 1,5**

The playing singing of the works in a harmonious way generally with the accompanying of the piano, to provide the harmony between sound and instruments.

**OPE 428 Coperformance VIII 1+1 1,5**

The playing singing of the works in a harmonious way generally with the accompanying of the piano, to provide the harmony between sound and instruments

**OPE 431 Chorus VII 1+2 3,0**

Basic Concepts: Musical works of the 20th century, Impact of language on music, Impact of music on language, Improvement of the sound quality, Breathing without phonation, Breathing with phonation, Improvement of timbre in speaking voice, Overcoming articulation problems in speaking; Methods: Exercises for improving sound quality, Breathing exercises without phonation, Breathing exercises with phonation, Exercises for improving timbre in speaking voice, Exercises for overcoming articulation problems in speaking, Style analysis, Interpretation analysis, Interpretation.

**OPE 432 Chorus VIII 1+2 3,0**

Basic Concepts: Classical choral works, 20th century choral works, Impact of language on music, Impact of music on language, Improvement of the sound quality, Major choral works in opera history, Analysis of musical repertoire; Methods: Exercises for improving sound quality, Breathing exercises without phonation, Breathing exercises with phonation, Exercises for improving timbre in speaking voice,

Exercises for overcoming articulation problems in speaking, Style analysis, Interpretation analysis, Interpretation.

**PÍY 103 Instrument I 1+1 9,0**

Etudes: Chopin, Scriabine, Rachmaninov, Liszt, Debussy, Maskowsky, Czerny; J.S. Bach: Partitas, English Suites, Prelude and Fugues, Italian Concert, Toccato, Transcriptions; Haendel: Suites; D.Scarlatti: Sonatas; Schostakowitch; Prelude and Fugues; Haydn, Mozart, Beethoven; Sonatas, Variations; Schumann, Chopin, Brahms, Mendelssohn, Liszt, Schubert, Weber: Sonatas, Schezos, Ballades, Nocturnes, Mazurcas and Waltz, Toccatos; Turkish Concertos.

**PÍY 104 Instrument II 1+1 9,0**

Etudes: Chopin, Scriabine, Rachmaninov, Liszt, Debussy, Maskowsky, Czerny; J.S. Bach: Partitas, English Suites, Prelude and Fugues, Italian Concert, Toccato, Transcriptions; Haendel: Suites; D.Scarlatti: Sonatas; Schostakowitch; Prelude and Fugues; Haydn, Mozart, Beethoven; Sonatas, Variations; Schumann, Chopin, Brahms, Mendelssohn, Liszt, Schubert, Weber: Sonatas, Schezos, Ballades, Nocturnes, Mazurcas and Waltz, Toccatos; Turkish Concertos.

**PÍY 207 Instrument III 1+1 7,5**

Chopin Études; Liszt: Concert Études, Transcendental Études, Paganini Études; Scriabine Rachmaninov Debussy Thalberg Rubinstein Études; J.S. Bach: Partitas, English Suites, French Suites, Preludes and Fugues, Italian Concert, Toccatos, Goldberg Variations; Busoni-Bach Transcriptions; Haendel Suites; Scarlatti Sonatas; Haydn, Mozart, Beethoven: Sonatas, Variations; Romantic Compositions: Mendelssohn 'Variatione Serieuse', Schumann 'Abegg Variations Vienna Carnival Symphonic Études, Brahms, Liszt Chopin Schubert Weber Sonatas Scherzos, Balladas, Impromptues, Polonez, Preludes; Concertos.

**PÍY 208 Instrument IV 1+1 9,0**

Chopin Études; Liszt: Concert Études, Transcendental Études, Paganini Études; Scriabine Rachmaninov Debussy Thalberg Rubinstein Études; J.S. Bach: Partitas, English Suites, French Suites, Preludes and Fugues, Italian Concert, Toccatos, Goldberg Variations; Busoni-Bach Transcriptions; Haendel Suites; Scarlatti Sonatas; Haydn, Mozart, Beethoven: Sonatas, Variations; Romantic Compositions: Mendelssohn 'Variatione Serieuse', Schumann 'Abegg Variations Vienna Carnival Symphonic Études, Brahms, Liszt Chopin Schubert Weber Sonatas Scherzos, Balladas, Impromptues, Polonez, Preludes; Concertos.

**PÍY 307 Instrument V 1+1 8,5**

Chopin Etudes; Liszt: Concert Etudes, Transandantal Etudes, Paganini Etude Scriabine Rachmaninov Debussy Etudes; J.S. Bach: Partitas, English Suites, French Suites, Prelude and Fugues, Italian Concertos, Toccatos, Goldberg Variations; Busoni-Bach Transcriptions; Haydn Mozart Beethoven Sonatas Variations; Romantic Composition: Mendelssohn 'Variatione Serieuse?', Schumann, Abegg

Variations, Vienna Carnival, Symphonic Etudes, Brahms Liszt Chopin Schubert Weber Sonatas Scherzolar Balladas Imprompts , Polonez Preludes.

**PÍY 308 Instrument VI 1+1 8,5**

Chopin Etudes; Liszt: Concert Etudes, Transandantal Etudes, Paganini Etude Scriabine Rachmaninov Debussy Etudes; J.S. Bach: Partitas, English Suites, French Suites, Prelude and Fugues, Italian Concertos, Toccatos, Goldberg Variations; Busoni-Bach Transcriptions; Haydn Mozart Beethoven Sonatas Variations; Romantic Composition: Mendelssohn 'Variatione Serieuse?', Schumann, Abegg Variations, Vienna Carnival, Symphonic Etudes, Brahms Liszt Chopin Schubert Weber Sonatas Scherzolar Balladas Imprompts , Polonez Preludes.

**PÍY 409 Instrument VII 1+1 9,5**

Chopin Etudes; Liszt: Concert Etudes, Transandantal Etudes, Paganini Etudes; Scriabine Rachmaninov Debussy Etudes; J.S.Bach; Partitas, English suites, French Suites, Prelude and Fugues, Italian Concerto. Toccatos, Goldberg Variations; Bussoni-Bach Transcriptions; Haydn Mozart Beethoven Sonatas Variations; Romantic Compositions: Mendelssohn 'Variatione Serieuse? Schumann, Abegg Variations, Vienna Carnival, Symphonic Etudes. Brahms, Liszt, Chopin, Schubert, Weber: Sonatas, Scherzos, Balladas, Impromptus, Polonez, Preludes; Concertos.

**PÍY 410 Instrument VIII 1+1 9,5**

Chopin Etudes; Liszt: Concert Etudes, Transandantal Etudes, Paganini Etudes; Scriabine Rachmaninov Debussy Etudes; J.S.Bach; Partitas, English suites, French Suites, Prelude and Fugues, Italian Concerto. Toccatos, Goldberg Variations; Bussoni-Bach Transcriptions; Haydn Mozart Beethoven Sonatas Variations; Romantic Compositions: Mendelssohn 'Variatione Serieuse? Schumann, Abegg Variations, Vienna Carnival, Symphonic Etudes. Brahms, Liszt, Chopin, Schubert, Weber: Sonatas, Scherzos, Balladas, Impromptus, Polonez, Preludes; Concertos.

**PSÍ 152 Introduction to Psychology 2+0 3,0**

Psychology as a Science: Definition, Sub-Disciplines, Research methodology; Biological Bases of Behavior: Characteristics of the nervous system, Endocrine system, Heredity; Perception; Learning: Conditioning, Modeling, Cognitive learning; Memory; Motivation and Emotion; Human Development: Cognitive, Linguistic, Emotional, Social; Individual and Society; Abnormal Psychology

**PSÍ 401 Psychology of Development and Learning 2+0 3,0**

Development and Maturity; Learning and Individual Differences; Psychological, Cognitive and Moral Development: Theories of Piaget and Kohlberg; Self Theory; Learning: Classical conditioning, Operant conditioning, Modeling, Cognitive learning; Perception; Memory; Attention; Learning Strategies; School Learning.

**SAN 155 Hall Dances 0+2 2,0**

Basic concepts. The ethics of dance, Dance Nights, Dance Costumes, National International Competitions and rules/grading, Basic Definitions, Classifications of Dances: Social Dances; Salsa, Cha Cha, Samba, Mambo, Jive, Rock'n Roll, Jazz, Merenge; Flamenko, Rumba, Passa -Doble, Argentina tango, Vals, Disco, Quickstep, Foxtrot, Bolero, European Tango: Ballroom Dances; Sportive Dances; Latin American Dances; Samba, Rumba, Jive, Passa-Doble, Cha Cha, Standart Dances; European Tango, Slow vals (English), Viyana vals, Slow foxtrot, Quickstep.

**SAN 401 Contemporary Art Movements 2+0 3,0**

Artistic Movements in World Art History: Characteristics, Historical Development; Classical Period; Romantic Period; Age of Reason; Modern Art: Symbolism, Surrealism, Existentialism, Absurd; Comparison of Art Movements: Thematic, Structural.

**SER 103 Ceramics 2+0 3,0**

Description of Ceramics and Other Raw Materials; Preparing and Wedding Clay; Shaping Methods: Coiling, Pinching, Slab building, Special hand-building techniques; Selection of Subject: Mugs, Perfume bottles, Animal figures, Human figures, Special Forms; Shaping: Shaping Problems and Solutions; Evaluation of Different Shaping Techniques; Drying: Arrangement of Drying Settings; Retouching Techniques; Firing Biscuits; Loading and Unloading of Kiln; Glazing and Firing; Field-trip to Ceramic Factories and Ateliers; Slide Shows; Interpretation and Evaluation of Class Room Projects.

**SNT 155 History of Art 2+0 2,0**

History of Civilization and Evolution of Art: Prehistory to Present; Concepts and Terminology in Art with Samples; Interrelation among Art-Religion and Society; Effects of Religion on Artistic Development; Reflections and Interpretations of Judaism, Christianity and Islam on Art; Renaissance: Emergence, Effects, Artists, Works of Art; Architecture and Plastic Arts; Art in the 19th and 20th Centuries: Relevance of the main historical events of the period.

**SOS 156 Introduction to Sociology 2+0 3,0**

What is Sociology?; Sociology and Social Sciences; Sociological Perspectives; Factors Effecting the Emergence of Sociology: The Enlightenment Process, The French and Industrial Revolutions ; The Pioneers of Social Theory in Sociology; The Dynamics of Modern Society; Research Methods and Strategies in Sociology; Culture and Society; The Family; Religion and Secularism; Media and Communications; Environmental Issues and Society; Globalization and Importance of Global Perspective.

**SOS 329 Antiquity and Social Life I 2+0 2,0**

Written and Archeological Sources of Antiquity; Social Life in Antiquity: family, birth, marriage, education, religion, ceremonies.

**SOS 330 Antiquity and Social Life II 2+0 2,0**

Home and Family in Ancient Greece and Rome; Dietary practices, Entertainment; Drama in Ancient Greece and Rome; War Games and the Gladiators; Athletics; Sports and Olympic Games; Music and Dance in the Social Life; Dress Codes and Accessories; Popular Occupations.

**SOS 352 Sociology of Art 2+0 3,0**

Concepts of Art and Society; Works of Art and Society; The Relationship Between the Artist and Society; Social History of Art and its Current Reflections; Social Factors affecting Artists and Art; Institutions of Art; New Technologies and Economic Factors affecting Art; Production and Consumption of Works of Art in the Art Market; Popular Culture and Art; Art in Modern Society; The Contemporary Approaches in Art and its Critique.

**STV 151 Cinema 2+0 3,0**

Cinema Appreciation; History of Cinema; Cinema Schools; Characteristics of Cinema; Active Watching; Analyzing Films; Acting in Film.

**TAR 165 Atatürk's Principles and History of Turkish Revolution I 2+0 2,0**

Reform efforts of Ottoman State, General glance to the stagnation period, Reform searching in Turkey, Tanzimat Ferman and its bringing, The Era of Constitutional Monarchy in Turkey, Policy making during the era of first Constitutional Monarchy, Europe and Turkey, 1838-1914, Europe from imperialism to World War I, Turkey from Mudros to Lausanne, Carrying out of Eastern Question, Turkish Grand National Assembly and Political construction 1920-1923, Economic developments from Ottomans to Republic, The Proclamation of New Turkish State, from Lausanne to Republic.

**TAR 166 Atatürk's Principles and History of Turkish Revolution II 2+0 2,0**

The Restructuring Period; The Emergence of the fundamental policies in the Republic of Turkey (1923-1938 Period); Atatürk's Principles, and Studies on Language, History and Culture in the period of Atatürk; Turkish Foreign Policy and Application Principles in the period of Atatürk; Economic Developments from 1938 to 2002; 1938-2002 Period in Turkish Foreign Policy; Turkey after Atatürk's period; Social, Cultural and Artistic Changes and Developments from 1938 to Present.

**TAR 233 Introduction to History of Civilization I 3+0 5,0**

Formation of the World; Pre-historic Ages; Conditions for the Birth of Civilization; Ancient Mesopotamia; Ancient Egypt; Ancient Anatolian Civilizations: from Paleolithic age to iron age.

**TAR 234 Introduction to History of Civilization II 3+0 5,0**

Ancient Greek: Minos, Mikien, Dark age, Archaic age, Classical age, Hellenistic age; Roman Civilization: city of



Rome, Roman Kingdom, Roman Republic, Roman Empire; Effects of Roman Civilization on Contemporary World.

**THU 203 Community Services** 0+2 3,0  
Various Community Projects: Helping young students during their study periods or after school study sessions, Aiding the elderly in nursing homes, helping disabled individuals with various tasks, helping social services and aiding children with their education etc., take part in the projects which raise environmental awareness, Integrating with the community and enabling use of knowledge accumulated in the courses.

**TİY 101 Fencing** 1+1 1,5  
Fencing; Balance; Reflex; Concentration; Harmony; Aesthetic; Self Confidence; Text-Based Studies.

**TİY 102 Acrobatics** 1+1 1,5  
Physical Fitness: Basics exercises; Increasing Students' Constitution; Self-Confidence; Group Work; Rhythm; Somersault; Hand-Standing; Dynamism; Balance.

**TİY 107 Movement I** 1+3 3,0  
Body Anatomy: Flexibility; Individual Instructions to Identify Habitual Movement Patterns and Strengthen Individual Weaknesses in Stage Movement; Use of Time and Place.

**TİY 108 Movement II** 1+3 3,0  
Analyzing Body Anatomy: Skeleton; Movement; Time and Place Combinations; Improvisation; Exercises and Assignments to Develop Alignment, Strength, Flexibility, Control, Awareness, Endurance, Rhythmic Sensitivity, Balance and expressiveness.

**TİY 111 Play Reading I** 2+0 3,0  
Introduction to Dramaturgy: Ages, Playwrights, Play Types, Critics, Methodological Play Reading; Discussion on Plays and the Writers; Plays in Antique, Elizabethan, and Modern Age.

**TİY 112 Play Reading II** 2+0 3,0  
Introduction to Dramaturgy: Ages, Playwrights, Play Types, Critics, Methodological Play Reading; Discussion on Plays and the Writers; Plays in Antique, Elizabethan, and Modern Age.

**TİY 119 Fundamental Concepts of Art I** 2+0 3,0  
Art Concepts: Language, Concept, Form, Content; Analyzing Art Terms, Art Movements, Contrastive Analysis; Antique Age; Mythological Concepts; Terminology; Drama Periods; Playwrights, Plays, Main Characters.

**TİY 120 Fundamental Concepts of Art II** 2+0 3,0  
Art Concepts: Language, Concept, Form, Content; Analyzing Art Terms, Art Movements, Contrastive Analysis; Antique Age; Mythological Concepts; Terminology; Drama Periods; Playwrights, Plays, Main Characters.

**TİY 124 Introduction to Stage** 1+1 2,0  
From the division of Narrative and Dramatic point of view: Theatre time, role persona (character and type) dramatic narrator divisions; Explanations of theatre, stage, basic terms of acting, theatre kinds, styles in the historical passage; To have students conceive basic semiotics of theatre and performer; Dividing a Script to its Parts, Definition of Stage; On Stage Work; Performer's Dramaturgy; analyzing performer-performer, performer-audience and performer-stage relationship.

**TİY 125 History of Theatre and Theory I** 2+0 3,0  
History of European Theatre from Early Ages to Roman Age; Eastern Theatre: Indian, Chinese, Japanese; Political, Social, Cultural, Artistic Life in Europe and Asia and their Effect on Theatre; Directing, Theatre Companies, Playwrights, Acting, Play House Architecture.

**TİY 126 History of Theatre and Theory II** 2+0 3,0  
Middle Age And Renaissance in Europe; Political, Social, Cultural, Artistic Life; Development of Theatre, Proscenium Stage; Directing, Theatre Companies, Playwrights, Acting, Play House Architecture.

**TİY 127 Singing -Solfege I** 1+1 2,0  
Basic Music Information: Music Terms, Theories, Elements; Voice Exercises: Score, Dictation, Decoding, Breathing; Simple Songs, Setting Simple Notes; Simple Opera Songs.

**TİY 128 Singing -Solfege II** 1+1 2,0  
Basic Rhythm Information: Decoding, Dictation; Operas, Operettas, Arias, Duets; Librettos Dictation; Musicals: West Side Story, Phantom of the Opera, Hair, Lüküs Hayat, Keşanlı Ali Destanı.

**TİY 131 Improvisation I** 2+2 3,0  
Offering Solutions to Stage Problems; Discovering the Environment, Space and Oneself; Focus on Individual Skills and Distinctive Features; Awakening Senses; Motivation, Concentration and Energy Controlling Exercises; Observation Exercises.

**TİY 132 Improvisation II** 2+2 3,0  
Individual and Collective Responsibilities and Decision Making; Improvisations Enabling Students to Make Criticisms and Be Open to Criticism; Individual Improvisation Exercises Based on Monologues from a Play or Anonymous Short Texts Triggering Creativity.

**TİY 133 Mime and Act I** 2+2 4,5  
Observation as a Means for Developing Acting Materials; Stimulation of Five Senses; Cultivating Intrinsic Motivation and Emotions; Coordination of the Body in Mimes and Acting; Voice and Concentration Exercises; Theory and Practice of Theatrical Performance Without Words.

**TİY 134 Mime and Act II** 2+2 4,5  
Observation; Use of Five Senses; Improving Internal Action; Stimulation of Emotions; Body Coordination in the

Development of Mime and Role; Voice and Concentration Exercises; Exercises Based on Monologues; Working on a Monologue with Internal and External Motion.

**TİY 135 Language Diction I 2+2 3,0**

Introduction to Voice and Breath in Theoretical and Practical Aspects; Basics of Breath Control; Using Breath and Voice Effectively and Properly; The Tone of a Speech; Effective and Proper Use of the Turkish Language; Exercises with Speech Techniques, Pronunciation, Tonality, Intonation, and Emotion.

**TİY 136 Language Diction II 2+2 3,0**

Exercises for Correct Use of Voice and Breath; Breath Control; Articulation Exercises for Correct and Comprehensible Use of Letters, Syllables and Words; Further Exercises for Elimination of Individual Articulation Errors; Effective Use of Turkish; Exercises with Speech Techniques, Pronunciation, Tonality, Intonation, and Emotion.

**TİY 201 Dramaturgy I 2+0 3,0**

Ancient Greece And Roman Drama: Playwrights, Plays, Analyzing, Discussion, Comparisons, Contrasts; Typical Characteristics; Creativity Studies; Specific Details. Aiskhylos; Sophocles; Euripides; Aristophanes.

**TİY 202 Dramaturgy II 2+0 3,0**

Renaissance, Elizabethan, XVII. Century Drama Period: Playwrights, Plays, Analyzing, Discussion, Comparisons, Contrasts; Typical Characteristics; Creativity Studies; Specific Details; Compilation of Texts; William Shakespeare; Christopher Marlowe; Ben Johnson.

**TİY 209 Movement III 1+3 3,0**

Choreography: Improvisation, Movement Combinations; Use of Music; Introduction to Composition; Group Works; Creating Texts: Preparing Choreography; Relationship with Painting; Relationship with Object.

**TİY 210 Movement IV 1+3 3,0**

Choreography: Movement Combinations; Use of Music; Studying Composition; Stage Combat; Tumbling; Circus and Other Advanced Movement Techniques; Developing Alignment; Strength, Flexibility, Control, Awareness, Endurance, Rhythmic Sensitivity, Balance and Expressiveness.

**TİY 211 Lighting-Costume-Make-up I 1+1 2,0**

Introduction to Lighting: Essential Skills and Procedures for Creating, Documenting, and Realizing a Lighting Design for a Theatrical Production; Introduction to Costume: Principles of Costume Design, Exploring the Mechanics, Technology of the Art of Costuming; Introduction to Make-up: Practical Works and Studies in All Aspects of Stage Make-up, Materials, the Effects of Light, Color, Character Analysis.

**TİY 212 Lighting-Costume-Make-up II 1+1 2,0**

Introduction to Lighting: Essential Skills and Procedures for Creating, Documenting, and Realizing a Lighting Design for a Theatrical Production; Introduction to Costume: Principles of Costume Design, Exploring the Mechanics, Technology of the Art of Costuming; Introduction to Make-up: Practical Works and Studies in All Aspects of Stage Make-up, Materials, the Effects of Light, Color, Character Analysis.

**TİY 217 Singing -Solfege III 1+2 3,0**

Basic Music Information: Music Terms, Theories, Elements; Voice Exercises: Notes, Dictation, Decoding, Breathing; Simple Songs, Setting Notes; Advanced Opera Songs.

**TİY 218 Singing -Solfege IV 1+2 3,0**

Basic Rhythm Information: Decoding, Dictation; Operas, Operettas, Arias, Duets; Librettos Dictation; Introduction To Music Styles; Extensive Studies on Voice Exercises; Analyzing Complex Music Notes; Introduction to Interpretive Singing Techniques.

**TİY 219 Technical Design I 1+1 2,0**

Materials; Tools; Hardware; Construction Methods for Scene Construction; Methods of Sculpting; Casting; Mould-Making Techniques; Traditional Construction with Wood; Principles of Costume Design from a Directorial Point of View.

**TİY 220 Technical Design II 1+1 2,0**

Materials; Tools; Hardware; Construction Methods for Scene Construction; Methods of Sculpting; Casting; Mould-Making Techniques; Traditional Construction with Wood; Principles of Costume Design from a Directorial Point of View.

**TİY 223 Introduction to Role I 2+2 5,0**

Activities for Enhancing Motivation, Imagination and Creativity Based on Observation; Use of Five Senses on the Stage; Relationship Between Text and Stage; Discussion of Time, Space, Characters as Well as Economic and Social Challenges in a Play; Role Analysis; Coordination Between Voice and Body to Reflect Internal and External Action on a Monologue.

**TİY 224 Introduction to Role II 2+2 5,0**

Practices Based on Introduction to Role I; Group Activities for Enhancing Motivation, Imagination and Creativity; Use of Five Senses on the Stage; Relationship Between Text and Stage; Discussion of Time, Space, Characters as Well as Economic and Social Challenges in a Play; Role Analysis; Introduction to Critical Analysis and Performance of a Character.

**TİY 227 History of Theatre and Theory III 2+0 3,0**

XVII. Century Classic Era European Theatre: Political, Social, Cultural Art Life; Theatre Concepts in France, Italy, Germany, Spain; Important Dramatic and Critical Studies; Theatrical Change, Improvement: Playwriting, Directing, Theatre Companies; Acting Methods; Theatre Architecture.

**TİY 228 History of Theatre and Theory IV** 2+0 3,0  
XVIII. Century European Theatre: Political, Social, Cultural Art Life; Theatre Concepts in France, Italy, Germany, Spain; Important Dramatic and Critical Studies; Theatrical Change, Improvement: Playwriting, Directing, Theatre Companies; Acting Methods; Theatre Architecture.

**TİY 233 Improvisation III** 2+2 3,0  
Group Improvisation: Preparing students for acting on the stage, responsibilities and relationship with audience; Group Improvisation Exercises: Exercises based on texts triggering free thinking and creativity; Exercises Enhancing Imagination and Creativity.

**TİY 234 Improvisation IV** 2+2 3,0  
Team Spirit in Improvised Acting; Recreating the Text in Free Improvisation Based on a Written Text; Recreation Practices; Team Work Exercises; Problem Solving in Improvisation; Improvisation Exercises Enhancing Students' Imagination and Creativity.

**TİY 237 Language Diction III** 2+2 3,0  
Breathing Exercises for Voice Control; Speech Tone Exercises; Articulation Exercises for Correct and Comprehensible Use of Letters, Syllables and Words; Further Exercises for Elimination of Individual Articulation Errors; Exercises with Speech Techniques, Pronunciation, Tonality, Intonation, and Emotion.

**TİY 238 Language Diction IV** 2+2 3,0  
Further Breathing Exercises for Voice Control; Correct and Effective Use of Voice; Speech Tone Exercises; Effective Use of Turkish: Speech techniques, Pronunciation, Tonality, Intonation, Emotion; Voice, Pronunciation, Articulation and Tonation Exercises with Texts; Exercises for Elimination of Individual Articulation Problems.

**TİY 301 Dramaturgy III** 2+0 3,0  
Various Methods of Dramatic and Entertainment Analysis; Scene Analysis; Development of Dramaturgical Plot, Fable, Practice; Function of Role of the Dramaturgy in Contemporary Theatre; Reading Primary Material.

**TİY 302 Dramaturgy IV** 2+0 3,0  
Various Methods of Dramatic and Entertainment Analysis; Scene Analysis; Development of Dramaturgical Plot, Fable, Practice; Function of Role of the Dramaturgy in Contemporary Theatre; Reading Secondary Material; Text Analysis; Comparisons; Discussion.

**TİY 308 Republic Era Turkish Theatre** 2+0 3,0  
Republic Era Turkish Theatre: Political, Social, Cultural Art Life; Theatre Concepts; Western Theatre; Theatre Perception; Effects of Western Theatre on Turkish Theatre; Dramatic Types; Acting Methods, Directing, Playwriting, Dramatic Styles; Theatre Buildings; Directing Techniques; Analyzing Developments of Theatre; Theatre Education; State Theatres; Private Theatre Companies.

**TİY 311 Children Theatre I** 1+2 3,0  
Introduction to Children Theatre; Drama in Education; Creative Drama; Differences Between Children Theatre and Adult Theatre; Children as Audience; Pedagogy; Introduction to History of Children Theatre in the World and in Turkey.

**TİY 312 Children Theatre II** 1+2 3,0  
Children Theatre: Creating a Play, Directing, Acting, Stage-Design, Costume, Make-Up; Writing a Simple Play as a Group Project.

**TİY 313 Dance I** 1+2 3,0  
Introduction to Dance Culture In Anatolia; Development of Anatolian Dances; Analyzing Dance Figures; Movement; Costume; Rhythm; Dance Figures: Horon, Bar, Halay, Kazıklı Oyun, Zeybek; Practicing the Figures in Plays.

**TİY 314 Dance II** 1+2 3,0  
Introduction to World Dance Figures: Waltz, Tango, Polka, Flamenco; Creating Choreography: Traditional Anatolian Dance, Folk Dance; Samples from the World; Dance Theory; Dance Notation.

**TİY 315 Traditional Turkish Theatre Practice** 1+2 3,0  
Traditional Turkish Theatre Forms: Karagöz, Ortaoyunu, Meddah, Puppet Theatre; Hand Skill Exercises; Voice Exercises; Performing a Play.

**TİY 316 Motion Theatre** 1+2 3,0  
Movement Theatre as a Modern Theatre Form; Practicing Theatre Plays: With Texts, Without Texts; Body Language; Improvisational Studies; Eugenio Barba, Jerzy, Grotowsky.

**TİY 319 Music Theatre I** 1+2 3,0  
Operas; Operettas; Musicals: Decoding, Dictation; Introduction To Music Styles; Extensive Studies on Voice Exercises. Analyzing Complex Music Notes; Introduction to Interpretive Singing Techniques.

**TİY 320 Music Theatre II** 1+2 3,0  
Operas; Operettas; Musicals: Decoding, Dictation; Introduction To Music Styles; Extensive Studies on Voice Exercises. Analyzing Complex Music Notes; Introduction to Interpretive Singing Techniques.

**TİY 325 Stage Practice I-II** 1+2 3,0  
Ear Training and Phonetics: Speed, Articulation, Pronunciation, Sensation; Corrective Work on Regional Speech Habits; Phrasing Verse Scansion; Speech Forms; Individual Help in Problem Areas; Analyzing Text Based Problems.

**TİY 326 Voice-Speech and Stage Practice II** 1+2 3,0  
Ear Training and Phonetics: Speed, Articulation, Pronunciation, Sensation; Corrective Work on Regional Speech Habits; Phrasing Verse Scansion; Speech Forms;

Individual Help in Problem Areas; Analyzing Text Based Problems.

**TİY 327 Technical Design Practice I** 1+2 3,0  
Practical Design: Materials, Tools, Hardware, Construction Practices for Scenery Construction; Methods of Sculpting; Casting; Mold-Making Techniques; Traditional Construction with Wood; Principles of Costume, Props Design.

**TİY 328 Technical Design Practice II** 1+2 3,0  
Practical Design: Materials, Tools, Hardware, Construction Practices for Scenery Construction; Methods of Sculpting; Casting; Mold-Making Techniques; Traditional Construction with Wood; Principles of Costume, Props Design.

**TİY 329 History and Theory of Theatre V** 2+0 3,0  
Theatre in XIX Century and Beginning of XX Century: Political, Social, Cultural Art Life; Theatre Concepts; Theatre Perception; Dramatic Types; Acting Methods, Directing, Playwriting, Dramatic Styles; Theatre Buildings; Directing Techniques; Analyzing Developments of Theatre; Theatre Movements; Government-Theatre Relationships.

**TİY 330 History and Theory of Theatre VI** 2+0 3,0  
Studies on Modern Theatre: Dadaism, Futurism, Expressionism, Absurd Theatre, Surrealism, Epic Theatre and Poor Theatre; Studying Famous Playwrights; Theatre Critiques; Costume Designers, Directors of Contemporary Theatre.

**TİY 333 Acting I** 3+3 4,5  
Fundamentals of Acting; Methods of Acting; A Holistic Approach to the Role(s); Choosing the Appropriate Text; Identifying Style and Narration and Specific Acting Problems in a Text; Role Analysis; Relationship Between Time and Space; Continuity of the Role.

**TİY 334 Acting II** 3+3 4,5  
Fundamentals of Acting; Methods of Acting; A Holistic Approach to the Role(s); Choosing the Appropriate Text; Identifying Style and Narration and Specific Acting Problems in a Text; Role Analysis; Relationship Between Time and Space; Continuity of the Role.

**TİY 335 Stage Work I** 5+5 7,5  
Preparation, Rehearsal, and Performance of Theatrical Productions from Dramaturgy to Stage Performance; Fundamental Techniques of Planning and Staging of Production; How to Approach a Drama Project; Assessment of Outcomes.

**TİY 336 Stage Work II** 5+5 7,5  
Preparation, Rehearsal, and Performance of Theatrical Productions from Dramaturgy to Stage Performance; Fundamental Techniques of Planning and Staging of Production; How to Approach a Drama Project; Assessment of Outcomes.

**TİY 401 Dramatic Literature I** 2+0 3,0  
Analysis and Discussion of Playwrights: Sophocles, Aristophanes, Euripides, Aiskhylos; Lope de Vega, Corneille, Racine, Moliere, W. Shakespeare, Gogol, Ibsen, Anton Chekov, B. Brecht, Ionesco.

**TİY 402 Dramatic Literature II** 2+0 3,0  
Analysis and Discussion of Playwrights: Sophocles, Aristophanes, Euripides, Aiskhylos; Lope de Vega, Corneille, Racine, Moliere, W. Shakespeare, Gogol, Ibsen, Anton Chekov, B. Brecht, Ionesco.

**TİY 403 Western Musicals** 1+2 3,0  
Development of Musicals; Composers of Famous Musicals; Choreographic Works; Performing Pieces from Musicals: Phantom of the Opera; West Side Story; Jesus Christ Superstar; Hair; Chess; Les Miserable.

**TİY 404 Turkish Musicals** 1+2 3,0  
Development of Turkish Musicals; Composers of Famous Turkish Musicals; Choreographic Works; Performing Pieces from Turkish Musicals. Lüküs Hayat; Keşanlı Ali Destanı; Bir Şehnaz Oyun; Rumuz Goncagül; Sersem Kocanın Kurnaz Karısı.

**TİY 405 Individual Project I** 2+1 3,0  
Project Works; Preparing a Play; Like a Director: Creating a Character, Using Music, Lighting, Stage, Costume, Make up; Stories; Poems; Novels; Legends; Using Masks, Properties, Costume.

**TİY 406 Individual Project II** 2+1 3,0  
Project Works; Preparing a Play; Like a Director: Creating a Character, Using Music, Lighting, Stage, Costume, Make up; Stories; Poems; Novels; Legends; Using Masks, Properties, Costume.

**TİY 407 Current Issues in Theatre I** 2+0 3,0  
Studying the Directors from 1960 up to Present: Jerzy Grotowski, Viola Spolin, Joseph Caikin, Eugenio Barba, Peter Brook, Augusto Boal, Keith Johnstone and Robert Wilson.

**TİY 408 Current Issues in Theatre II** 2+0 3,0  
Studying the Directors from 1960 up to Present: Jerzy Grotowski, Viola Spolin, Joseph Caikin, Eugenio Barba, Peter Brook, Augusto Boal, Keith Johnstone and Robert Wilson.

**TİY 409 Dance III** 1+2 3,0  
Mastering Classical Dances: Waltz, Tango, Polka, Flamenco; World Dance Culture; Dancing in Plays; Advanced Chorography; Jazz Technique; Laban Movement Analysis; Advanced Problems in Movement Analysis; Advanced Topics in Dance.

**TİY 410 Dance IV 1+2 3,0**

Mastering Classical Dances: Waltz, Tango, Polka, Flamenco; World Dance Culture; Dancing in Plays; Advanced Chorography; Jazz Technique; Laban Movement Analysis; Advanced Problems in Movement Analysis; Advanced Topics in Dance.

**TİY 413 Project-Play I 1+2 3,0**

Group Project Works; Preparing a Play; Like a Director: Creating a Character, Using Music, Lighting, Stage, Costume, Make up; Choosing a Director; Dramaturgy in Group.

**TİY 414 Project-Play II 1+2 3,0**

Group Project Works; Preparing a Play; Like a Director: Creating a Character, Using Music, Lighting, Stage, Costume, Make up; Choosing a Director; Dramaturgy in Group.

**TİY 417 Cinema Television Acting Practice 0+3 3,0**

General Information on Cinema and Television; Acting in Movies; Acting on Television; Discussing the Differences; Preparing a Video Band.

**TİY 419 Project-Play II 1+2 3,0**

Group Project Works; Preparing a Play; Like a Director: Creating a Character, Using Music, Lighting, Stage, Costume, Make up; Choosing a Director; Dramaturgy in Group.

**TİY 420 Project-Play IV 1+2 3,0**

Group Project Works; Preparing a Play; Like a Director: Creating a Character, Using Music, Lighting, Stage, Costume, Make up; Choosing a Director; Dramaturgy in Group.

**TİY 421 Turkish Theatre Prior to Republic Era 2+0 3,0**

Traditional Dramatic Arts: Shaman, Puppet, Taziyeh, Semah, Folk Plays, Hokkabaz, Ottoman Festivities, Meddah, Karagöz, Ortaoyunu; Political, Social, Cultural and Art Life of Tanzimat Era: Influence of these Stages on Theatre; Analyzing the Same Era with Examples in Relation to Acting, Directing, Playwriting, Dramatic Styles; Explanation of Changes in the Political, Social, Cultural, Art Life from 1908 to 1924 in the Meşrutiyet Era of the Ottoman Empire; Analyzing the Reflection of these Changes on the Theatre.

**TİY 435 Acting III 3+3 5,0**

Practices with One or Two Acting Methods Other Than Stanislavski's Acting Method; Choosing the Appropriate Text; Identifying Style and Narration and Specific Acting Problems in a Text; Role Analysis; Relationship Between Time and Space; Continuity of the Role; Acting Practices with Texts of William Shakespeare, Anton Chekov, Henrich Ibsen, August Strindberg, Arthur Miller, Turgut Özakman, Vasıf Öngören, Haldun Taner, Mehmet Baydur.

**TİY 436 Acting IV 3+3 5,0**

Practices with One or Two Acting Methods Other Than Stanislavski's Acting Method; Choosing the Appropriate Text; Identifying Style and Narration and Specific Acting Problems in a Text; Role Analysis; Relationship Between Time and Space; Continuity of the Role; Acting Practices with Texts of William Shakespeare, Anton Chekov, Henrich Ibsen, August Strindberg, Arthur Miller, Turgut Özakman, Vasıf Öngören, Haldun Taner, Mehmet Baydur.

**TİY 437 Stage Work III 5+5 13,0**

Preparation, Rehearsal, and Performance of Theatrical Productions from Dramaturgy to Stage Performance; Fundamental Techniques of Planning and Staging of Production; How to Approach a Drama Project; Assessment of Outcomes.

**TİY 438 Stage Work IV 5+5 13,0**

Preparation, Rehearsal, and Performance of Theatrical Productions from Dramaturgy to Stage Performance; Fundamental Techniques of Planning and Staging of Production; How to Approach a Drama Project; Assessment of Outcomes.

**TMÜ 101 Instrument I 2+2 6,0**

Tambur; Right- and Left-Hand Techniques, Scales and finger positions, Seconds and thirds Interval Kemancha; Values in Open Strings; 1st position on all strings, Basic tetrachords and pentachords and transpositions, Scales, Baglama (Turkish instrument with three double strings); Introduction to the Tuning System, Playing pieces from the repertoire of Konya region, Vocal discipline; Performances in Rast, Uşşak, Bayati and Hüseyini Modes, Kanun; Beating Exercises, Right- and left-hand exercises, Playing pieces in Segâh, Uşşak, Rast, and Saba tetrachords, Ney (Reed flute); Holding the Ney and Blowing Positions, Performing pieces on Rast and Uşşak maqams, Ud; Mızrap Beating, Technical exercises, Playing pieces in Basic maqams.

**TMÜ 102 Instrument II 2+2 6,0**

Tambur; Exercises on Scales, Plectrum exercises, Right- and left-hand synchronization, Exercises on natural pitches, Kemencha; Legato, 2nd position on all strings; Vibrato, Glissando, Playing Şarkı and Peşrev form in the Rast maqam, Baglama; Introduction to Silifke Style, Performing local pieces in Bozuk and Baglama tuning system, Vocal discipline; Şarkı and Yürük Semai Pieces on Various Maqams, Kanun; Technical Études in Differential Positions for Right and Left Hands, Performing various tetrachords, Ney; Exercises for Producing Sound, Performing pieces on Segah, Huzzam and Hicaz maqams, Ud; Mızrap (Plectrum) Beating, Technical exercises, Playing pieces in various maqams.

**TMÜ 103 Music Ensembles I 0+2 2,0**

With a Single or a Few Ensembles to be Formed Based on the Number of Students Developing Each Student's Ability to Play Their Instrument by Hearing Each Other Within an Ensemble; Developing a Sense of Playing together without Hastening or Slowing down by Performing Rast Kar-ı Natik

which Proceeds Slowly and Includes Maqam Changes; With a Correct Intonation, Providing Correct Pitches and Intervals Collectively.

**TMÜ 104 Music Ensembles II 0+2 2,0**

With a Single or a Few Ensembles to be Formed Based on the Number of Students Developing Each Student's Ability to Play Their Instrument by Hearing Each Other Within an Ensemble; Performing a Piece in "Mevlevi Ayini" Form To Develop a Sense of Playing Together by Hearing Each Other Without Hastening or Slowing Down; As This Piece Contains a Change of Style That Continuously Proceeds From a Slow to a Faster Tempo with a Correct Intonation, Providing Correct Pitches and Intervals Collectively.

**TMÜ 201 Instrument III 2+2 3,0**

Tambur; Interval Exercises with 1st Finger, Ornamentation elements, Practicing in basic maqams, Kemencha; Advanced Positions on Whole Strings, Performing in Rast, Segâh, Buselik, Kurdi, and Nihavend maqams, Ornamentation, Grupetto and Acciatura, Baglama; Introduction to Misket Tuning System, Exercises on Şelpe technique, Vocal discipline; Performing in Various Maqams, Kanun; Performing Maqamic/Tonal Études with "Transposed Scales", Performing pieces composed by the 20th century composers, Ney; Interval Exercises, Performing pieces on selected maqams, Ud; Technical Exercises, Playing pieces in various maqams.

**TMÜ 202 Instrument IV 2+2 3,0**

Tambur; Performing Pieces on Rast and Hicaz Maqams, Taqsim exercises, Harmony/Tuning System exercises, Reading-playing score exercises, Practicing pieces on various maqams, Introduction to Taksim, Baglama; Introduction to F Müstezat Tuning System, Exercises on pieces in Bozuk tuning system from the repertoire of Trakya region, Vocal discipline; Performing Pieces on Various Maqams, Kanun; Playing Pieces on Five Basic Maqams (Rast, Uşşak, Hüseyini, Buselik, and Hicaz), Chromatic Études, Ney; Performing Pieces on Nihavend, Buselik, Sultaniyegâh and Nikriz Maqams, Ud; Technical Exercises, Playing pieces in various maqams.

**TMÜ 203 Music Ensembles III 0+2 2,0**

With a Single or a Few Ensembles to be Formed Based on the Number of Students, Developing Each student's Ability to Play Their Instrument by Hearing Each Other Within an Ensemble; Performing "Karcıgar Köçekçeler" to Develop a Sense of Playing Together by Hearing Each Other, Without Hastening or Slowing down, as this Piece Contains a Change of Usul that Continuously Proceeds from a Slow to a Faster Tempo; With a Correct Intonation, Providing Correct Pitches and Intervals Collectively.

**TMÜ 204 Music Ensembles IV 0+2 2,0**

With a Single or a Few Ensembles to be Formed Based on the Number of Students Developing Each Student's Ability to Play their Instrument by Hearing Each Other Within an Ensembles; Seeking Ways for Transition from One Piece to Another Selected on a Single Maqam Ordered in "Fasıl"

Form Skillfully Passing from One Piece to Another; Developing the Hearing Level of Playing Together; With a Correct Intonation Providing Correct Pitches and Intervals Collectively.

**TMÜ 205 Tempos in Turkish Music I 0+2 2,0**

Concepts of Melody and Rhythm; Percussion Instruments, Ways of beating tempos (Rhythmical structures) and velveles (different beating forms of tempo) on the leg or with Kudüm, Syllables of beats (darp), Exercises from 2-beat tempo to 10-beat tempo; Beating of Nim Sofyan, Semai, Sofyan, Türk Aksağı (Turkish Odd), Evferi Tempos; Mürekkep Nim Sofyan, Yürük Semai, Sengin Semai, Ağır Sengin Semai; Devr-i Hindi, Devr-i Turan Tempos; Düyek, Ağır Düyek, Müsemmen Tempos; Aksak, Ağır Aksak, Çifte Sofyan, Evfer, Raqs Aksak, Oynak, Mürekkep Semai Tempos; Aksak Semai, Ağır Aksak Semai, Curcuna, Lenk Fahte, Ceng-i Harbi Tempos; Performing selected examples.

**TMÜ 206 Tempos in Turkish Music II 0+2 1,5**

Exercising Tempos from 11- to 120-Beat Tempos; Beating of Firençkin Nim Çenber and İkiz Aksak Tempos; Nim Evsat, Şarkı Devr-i Revanı, Bektaşî Devr-i Revanı Tempos; Ayin Devr-i Revanı, Raksan (Bektaşî Raksanı) Tempos; Çifte Düyek, Nim Bereşan, Fer (Fer'i Muhammes) and Nim Hafif Tempos; Darb-i Turki, Nim Devir Tempos; Fahte, Durak Evferi and Hezeç Tempos; Çember, Nim Sakil, Evsat and Beste Devr-i Revanı Tempos; Firengifer, Devr-i Kebir and Remel Tempos; Muhammes, Hafif and Bereşan Tempos; Darb-i Hüner, Sakil and Havi Tempos; Darb-i Fetih, Zencir and Nim Zencir Tempos and Performing selected pieces.

**TMÜ 207 Turkish Music Choir I 0+2 2,0**

Performing a Repertoire Including Pieces Composed in Different Forms and Maqams by Successive 19th Century Maqamic Music Composers; Sadullah Ağa, Tamburi Mustafa Çavuş, Hammamizade İsmail Dede Efendi, Dellalzade İsmail Efendi, Suyolcu Salih Efendi, Tamburi Ali Efendi, Medeni Aziz Efendi, Latif Ağa, Kazasker Mustafa İzzet Efendi, Enderuni Ali Bey, Nikoğos Ağa, Baba Neyzen Raşit Efendi, Sermüezzîn Rıfat Bey, Neyzen Salim Bey, Neyzen Yusuf Paşa, Zekai Dede.

**TMÜ 208 Turkish Music Choir II 0+2 2,0**

Performing a Repertoire Including Pieces Composed in Different Forms and Maqams by Successive 20th Century Maqamic Music Composers; Ahmet Avni Konuk, Avni Anıl, Sadettin Kaynak, Kaptanzade Ali Rıza Bey, Ali Rıfat Çağatay, Refik Fersan, Fahri Kopuz, İsmail Baha Süreşan, Münir Nurettin Selçuk, Bekir Sıtkı Sezgin, Alaeddin Yavaşca, Kemal Niyazi Seyhun, Lemi Atlı, Leyla Saz, Musa Süreyya Bey, Selahattin İçli, Mustafa Nafiz İrmak, Neveser Kökdeş, Nuri Halil Poyraz, Osman Nihat Akın, Rahmi Bey, Reşat Aysu, Sadi İşilay, and Selahattin Pınar.

**TMÜ 301 Instrument V 2+2 3,0**

Tambur; Taqsim Exercises on Basic Scales, Modulation exercises on close maqams, Kemencha; Performing Pieces on Various Maqams, Trill, Transposing pieces according to

the "Kız Neyi" tuning system, Baglama; Introduction to the Repertoire of Kayseri Region in Bozuk Tuning System, Playing "Erzincan Düz Halayı" in Baglama tuning system, Vocal discipline; Performing Pieces on Various Maqams, Kanun; Exercises on Scales and Chords, Playing Ş. M. Targan Capriccio No.1 and No.2, Ney; Techniques for Mastering Intonation, Articulation, Tonalization, Performing pieces on various maqams, Ud; Playing Études and Pieces Composed by Targan.

**TMÜ 302 Instrument VI 2+2 3,0**

Tambur; Transposition, How to use the middle string (3rd, 4th, 5th, 6th, 7th) and 8th string, Kemencha; Performing Pieces on Various Maqams, Kanun; Transposing pieces to the "Mansur tuning system", Baglama; Introduction to Zeybek Repertoire in Bozuk Tuning System, Performing pieces with cura bağlama, Vocal discipline; Performing Pieces on Various Maqams, Kanun; Exercises for Transposition on Several Tuning Systems, Performing Taksim on a single maqam, Ney; Analyzing the Styles of Playing, Performing pieces on various maqams, Ud; Playing the Pieces and Études Composed by Mutlu Torun.

**TMÜ 303 Music Ensembles V 0+2 1,0**

With a Single or a few Ensembles to be Formed Based on the Number of Students, Developing each student's ability to play their instrument by hearing each other within an ensemble; With Pieces to be Selected from the Polyphonic European Music Repertoire accompanying a Western-Style Instrumentalist Student and Following a Polyphonic Music Partition by Hearing each other; Performing Some of Bach's Two-Part Inventions, Practicing Some Scarlatti Sonatas and Vivaldi's concerto for two mandolins.

**TMÜ 304 Music Ensembles VI 0+2 1,0**

Developing Each Student's Ability to Play Their Own Instrument by Hearing Each Other within an Ensemble by forming a Single or Multiple Ensembles based on the Number of Students; Playing Pieces Composed for a Solo Maqamic Instrument Accompanied by Chamber Music Orchestra, Piano or Guitar; Ferit Alnar's Kanun Concerto, Münir Nurettin Beken's Ud (Cittern) Concerto, Playing Oğuzhan Balcı's piece for solo Kemencha accompanied by Orchestra, Playing a Ney Concerto.

**TMÜ 305 History of Turkish Music I 2+0 2,0**

Examination of the Written Sources by Al-Farabi, Al-Qindi, Safiyuddin Urmevi, Systematic School and Ebced Notation, Ihvan-ı Safa risaleleri (Epistles), Abdülkadir Meragi and Hizir Bin Abdullah, Ibn Hallegan, Ahmedoğlu Şükruallah and Ladikli Mehmet Çelebi; Musical Training and Performance in the Mevlevi Tradition, Military music, Mehterhane and Enderun organization; Examination of Score Book Written by Ali Ufki and Dimitri Kantemir, as well as Kevseri Mecmua; Composers from Itri (1640-1712) to Hammamizade İsmail Dede Efendi (1778-1846); Analyzing the Pieces of Sultan Composers; Examining the Manuscripts by Abdalbaki Nasır and Nayi Osman Dede and Limoncuyan's Scores.

**TMÜ 306 History of Turkish Music II 2+0 2,0**

Abolishment of Mehterhane (Janissary music band) in 1826 (reign of Mahmut II), Establishment of a Palace Orchestra under Müzikay-i Humayun under the influence of the Westernization movement; Focusing on Music, Culture and Arts Policies in the Republican Era (Ataturk and İnönü Periods), Adoption of Ziya Gökalp's perspective for the musical revolution, Abolishment of maqamic performance education at Dar'ül Elhan in 1926 and maqamic music's denial from institutional education until 1976, How it discontinued radio broadcasting in 1934-1936; Contributions of Rauf Yekta Bey, S.Arel and S. Ezgi to the Theory of Maqamic Music; Focusing on Maqamic Music, Culture and Arts Policies in the Menderes Period.

**TMÜ 307 Knowledge of Form in Turkish Music I 2+0 1,5**

Examining the Non-Religious Forms of Turkish Maqamic Music, Hearing relevant examples; Particular Formal Examination Vocal Music Forms Including Kar, Karçe, Beste, Ağır semai, Yürük semai and Reaching a Deeper Understanding of Forms by Hearing Pieces, Analyzing instrumental forms such as Peşrev, Saz semaisi, Longa, Sirto, Oyun havası and Mandra as well and reaching a deeper comprehension of those forms by hearing.

**TMÜ 308 Knowledge of Form in Turkish Music II 2+0 1,5**

Examining Religious Forms in Turkish Maqamic Music, Hearing Relevant Examples; Examining Religious Music Forms Such as Mosque Music and Teqqe Music; Learning of Mosque Forms Including Quran Recitation, Azan, Qamet, Teqbir, Salat, Tesbih, Mahfel Surmah, Tamdjid and Myunadjaat, Mawlid, Miradjjyyah and Tevshih; Learning of Teqqe Music Including Mawlawi Ayin, Duraq, Qasidah, Shuwl, İsm-i Celal, Savt, Marsiyyah, Nefes, İlahi and Na't Forms; Comprehending by Hearing Those Forms.

**TMÜ 310 Lyrics Analysis in Turkish Music I 3+0 3,0**

Analysis of the Formal Characteristics of Divan Literature Forms such as Qaside and Ghazel, which Determine the Lyrics and thus the Form of a Composition; Examination of the Forms of Şarkı, İlahi Etc; Analysis of the "Aruz" Prosody, which defines a Poem's Meter in the Divan Literature and Its Tempo When Composed; Analysis of the Maqamic Music Pieces Written with Aruz Prosody by Comparing the Tempo Structures.

**TMÜ 311 Written Sources of Turkish Music I 3+0 3,0**

Analysis of Musical Epistles Called "Edvar", Lyrics Magazines, Ottoman Musical Manuscripts, Collections of Biographies and Other Significant Sources; Of those sources, which are mostly Ottoman alongside some Iranian and Arabic Ones, this course examines musical epistles of Avicenna and Al-farabi, The "edvar" tradition □ a.k.a "systematic school" □ developed by Safiyuddin Urmevi, Examines Abdulkadir Meragi and musical documents from 15th century timurid era with reference to their relationship with the Ottoman music, Examining the literature that paved the way for writing the Turkish sources in the Ottoman era.

**TMÜ 312 Written Sources of Turkish Music II 3+0 3,0**

Examines the Relationship Between Those Epistles Written in the Ottoman Era and Prior Traditions; Particularly the Systematic School Yusuf Kırşehirli's Musical Epistle, Ahmedoğlu Şükrullah's Musical Epistle, Abdülbaki Nasır Dede's Tetkik ü Tahkik and Nayi Osman Dede's Rabt-ı Tabirat-ı Musiki, Examining Şeyhülislam Esad Efendi's Atrabu'l-Asar, Important Lyrics Magazines Including Hafız Post and Some Other Significant Sources.

**TMÜ 401 Instrument VII 2+2 5,0**

Tambur; Arrangement Techniques for Tuning Systems, Performing pieces in various forms and on various maqams, Kemencha; Performing Pieces on Various Maqams, Transposing pieces into "Mansur tuning system", Bağlama; Introduction to Abdal Tuning System and Playing Pieces, Performing pieces on all tuning systems, Vocal discipline; Performing Pieces on Various Maqams, Kanun; Performing a Concerto in One Parts, Ney; Maqamic Analysis and Improvisation Techniques, Performing pieces on various maqams, Ud (Cittern); Playing the Beken Ud Concerto.

**TMÜ 402 Instrument VIII 2+2 7,0**

Playing the Technical Elements Like Gamme, Arpeggio, Tremolo and Chromatic at the Maximum Level by Raising the Degree of Metronom and Maintaining the Intonation; Using Various Techniques to Memorize the Pieces, Preparing for a concert; Performing a Min. 1-Hour Memorized Public Concert Program Including the Pieces Selected from the Previous Semester and Those Added in Semester VIII.

**TMÜ 403 Music Ensembles VII 0+2 3,0**

Developing Each Student's Ability to Play Their Own Instrument by Hearing Each Other within an Ensemble by forming a Single or Multiple Ensembles based on the Number of Students; Seeking Ways for Transition to one Piece to Another Selected on a Single Maqam Ordered in "Fasıl" Form, Skillfully Passing from one Piece to Another; Developing the Competency of Playing Together; With a Correct Intonation, Providing Correct Pitches and Intervals Collectively.

**TMÜ 404 Music Ensembles VIII 0+2 3,0**

In Contemporary Music Pieces have to be played including maqamic passages and instruments; Composers such as Onur Türkmen, Evrim Demirel, Hasan Uçarsu, Uğraş Durmuş, Onur Dülger, Berkant Gençkal, Enis Gümüş etc. sometimes prefer maqamic Instruments as they interpret maqam music as a different element alongside the tonal composition and conveniently enable microtonal sounds, therefore following parts by playing those pieces; Following each other's parts and starting to play at the right time when their parts come; Getting used to following a difficult composition with irregular rhythmic structure and challenging passages.

**TMÜ 405 Turkish Music Composition Styles I 0+2 3,0**

Information on the Maqams of Rast, Sazkar, Rehavi, Pençgah, Pesendide; Segah, Müstear, Hüzzam; Uşşak, Beyati, Neva, Tahir, Hüseyini, Muhayyer, Isfahan, Karcıgar;

Hicaz, Hümayun, Zirgüleli Hicaz, Uzzal; Acem Aşiran, Acem, Acem Kürdi, Ferafheza, Yegah; Hicazkar, Kürdili Hicazkar, Suzinak, Şedaraban, Suzidil, Evcara; Analyzing Selected Pieces Composed in Different Periods, Composing vocal or instrumental pieces on analyzed maqams in several forms and different usuls.

**TMÜ 406 Turkish Music Composition Styles II 0+2 3,0**

Information on Buselik, Nihavend, Sultaniyegah; Nikriz, Neveser, Şevkefza, Mahur, Zavil; Evc, Irak; Saba, Dügah, Bestenigar, Şevk u Tarab; Nühüft, Nişabur, Hisar, Hisar Buselik Maqams and Those Ending with Buselik and Kürdi Tetrachords; Analyzing Selected Pieces Composed in Different Periods; Composing Vocal or Instrumental Pieces on Analyzed Maqams in Several Forms and Different Usuls.

**TMÜ 407 Polyphony in Turkish Music I 0+2 3,0**

Analyzing Polyphonic Pieces Composed in Turkish Music; Composing Polyphonic Pieces in Peşrev and Saz Semai Forms for Maqamic Instruments; Composing Small Pieces for a Solo Maqamic Instrument Accompanied by Piano, Polyphonic performance of pieces selected from the maqamic repertoire (e.g. pieces on Nihavend, Mahur, Acemaşiran maqams) available, Seeking different timbres in polyphony with maqamic elements for those maqams.

**TMÜ 408 Polyphony in Turkish Music II 0+2 3,0**

Writing Pieces in Which One Maqamic Instrument Accompanies a Solo Maqamic Instrument; Composing Pieces for Kanun-Kemencha, Ney-Tambur, Voice-Oud; Two Maqamic Instruments Accompanying a Solo Maqamic Instrument Combining Ney, Kemencha, Oud, Tambur and Voice; Attempts to Compose a Piece in Which a Maqamic Instrument is Accompanied by Western Instruments; A Maqamic Instrument is Accompanied by Solo Clarinet or Piano.

**TMÜ 409 Sound Systems in Turkish Music 3+0 2,0**

Sound Systems of Safiyuddin Urmevi, Abdülkadir Meragi, Ali Ufki Bey, Kantemiroglu, Nayi Osman Dede, Abdülbaki Nasir Dede, Hampartsum Limoncuyan, Rauf Yekta Bey, Sadettin Arel □ Subhi Ezgi □ Salih Murad Uzdilek, Abdülkadir Töre □ Ekrem Karadeniz, Mildan Niyazi Ayomak, Gültekin Oransay and Muzaffer Sarısözen (Turkish Folk Music); Works Produced in the 20th and 21st Centuries; Calculative Research; System-Theory Relationship.

**TMÜ 411 Lyrics Analysis in Turkish Music II 3+0 3,0**

Analysis of the Structural Characteristics of the Forms Learned in the Previous Course; Analysis of the Relationship between Aruz Prosody and Tempo through Various Lyrics Examples; Ensuring the accurate comprehension of this relationship through exercises; Examination of the composed poems by Şeyh Galip and Enderunlu Vasıf; Examination of the composed poems by Baki, Nabi and Nedim.

**TMÜ 413 Written Sources of Turkish Music III 3+0 3,0**

The Turkish Music Repertoire in the Ottoman Era Reached Today Through a Tradition Called "Meşk", a Tradition of Oral Communication Between the Master and Pupils;



Examination of some musical epistle repertoires with Western notes which are from the 16th to 18th centuries; Examination of Ali Ufki Bey's Mecmua-i Saz-ü Söz, Kantermiroglu's Edvar, Nayi Ali Mustafa Kevseri Efendi's Mecmua; Analysis of the aforementioned works.

**TMÜ 414 Written Sources of Turkish Music IV 3+0 3,0**

With the Onset of the Ottoman Westernization the Turkish Musical System was Reconsidered in Line with The General Conjuncture; Examination of the Attempts to Make a Systematic Compilation of the Past Literature; Examination of the Studies Conducted Under Darülelhan □ Turkish Music Conservatory of That Period; Examination of the Works by Rauf Yekta Bey, Sadettin Arel and Suphi Ezgi, who Developed the Methodology of Turkish Maqamic Music in the early 20th century; Analysis of the Music Score Publications as the most remarkable highlight of the period.

**TRS 115 Technical Design I 2+2 4,5**

Drafting of String Instruments in 1/1 Scaling; Theoretical and Practical String Instrument Drawings; Three-Dimensional Drawing of the Tools in 1/1 Scale; Technical Drawings of Various String Instruments Used in 9th, 10th and 11th Centuries.

**TRS 117 Technical Drawing 1+3 3,0**

Graphic Instruments and Their Use; Basics of Lettering; Constructional Geometry: Straight and Curved Lines; Orthographic Drawing and Multi-view Projection; Dimensioning; Sectioning; Perspective: Isometric and Oblique Perspective; Surface Finishing and Tolerance

**TRS 228 Technical Design II 2+2 4,5**

Drawing Studies Related to Workshop Classes; Violin Projects; 1/1 Scale Copy Drawings of Classical Period Violin Producers; Technical and Original Scaled Drawings of the Violin Producers: Antonio, Stradivari, Guarneri, Amati, Carlo Begnozi; Modern Drawings of String Instruments; Drafting Studies of the Classical Period Violin Producers.

**TÜR 105 Ottoman Turkish I 3+0 6,0**

Ottoman Turkish: its place in Turkish language, features; developmental process; phonology, morphology, syntax; structure.

**TÜR 106 Ottoman Turkish II 3+0 6,0**

Classical Era of Ottoman Turkish; Words Borrowed from Arabic: their structures, non-changing structures, characters causing structure changes, features of structure changes; New Patterns; Prepositions and Postpositions Borrowed from Arabic; Phrases; Words Borrowed from Farsi: nouns, adjectives, compound words, noun and adjective clauses; Reading and Understanding Texts from the Classical Era.

**TÜR 120 Turkish Sign Language 3+0 3,0**

Overview of Sign Language: Characteristics of sign language; History of Sign Language in the World: Emergence of language and sign language, Verbal education and approaches to sign language; History of Turkish Sign

Language: Early period, Ottoman period, Period of the Republic of Turkey; Introduction to Turkish Sign Language: Finger alphabet, Pronouns, Introducing oneself and family, Greetings, Meeting, Relationship words; Showing Basic Words: Adjectives: Adjectives of quality, Adjectives of quantity; Verbs: Present tense, Past tense, Future tense, Time adverbs, Antonyms; Healthy Living: Expression of health-related problems, Sports terms, Expressing requirements; In a Bank: Expressions required to carry out basic procedures in a bank; Vacation: Basic words about vacation.

**TÜR 125 Turkish Language I 2+0 2,0**

Language: Characteristics of language, Relationship between language and thought and language and emotion, Theories about the origin of languages, Language types, The position of Turkish Language among world languages; Relationship Between Language and Culture; Historical Progress of the Turkish Language; Alphabets Used for Writing in Turkish; Turkish Language Studies; Turkish Language Reform; Phonetics; Morphology and Syntax; The Interaction of Turkish Language with Other Languages; Wealth of Turkish Language; Problems Facing Turkish Language; Derivation of Terms and Words; Disorders of Oral and Written Expression.

**TÜR 126 Turkish Language II 2+0 2,0**

Composition: Written composition, Paragraph and ways of expression in paragraphs; Punctuation; Spelling Rules; Types of Written Expression and Practices I: Expository writing; Types of Written Expression and Practices II: Narrative writing; Academic Writing and Types of Correspondence; Reading and Listening: Reading, Reading comprehension strategies, Critical reading; Listening: Relationship between Listening and Reading; Oral Expression: Basic principles of effective speech; Body Language and the Role of Body Language in Oral Expression; Speech Types; Principles and Techniques of Effective Presentation; Some Articulatory Features of Oral Expression.

**ÜFV 103 Instrument I 1+1 6,0**

Clarinet: Bach, Delecluse, Bitsch Baerman Bozza Duboi Gallois-Montbrun, Jean-Jean Klose Perier Rueff Uhl Etudes, Temple-Savage Drucker Orchestra Passages, Poulenc Saint-Seans Milhoud Sonatas; Flute: Köhler, Andersen Moyse Zimmerman Etudes, Foure İbert Reinecke Mouquet Sonat and Concertos; Horn: Coprasch Gally Stari Etudes; Bassoon: Milde, Bozza Oromszegi Krakamp Bitsch Wagner Strauss Ricordo Vivaldi Haendel Galliard Boismortier Marcello Etudes, Sonatas and Concertos.

**ÜFV 104 Instrument II 1+1 6,0**

Clarinet: L.Berio A.Lemeland Rivier H.Tomasi A.Honegger, P.Ladmirault, D.Milhaud, Poulenc, Saint-Saens, N.Burgmüller, W.Lutoslawsky, C.M.Von Weber, C.M.Widor, F.Busoni, Crusell, Krommer, Stamitz, Mercadante, Jacob, Debussy, Sutermeister, Dautremier, Schumann, Genzmer Etudes Sonatas and Concertos; Flute: Mozart, Boccherini, Haydn, Quantz Concertos, Ph.E.Bach. Solo Sonata, J.S.Bach Sonatas; Horn: Mozart Concerto,

S.Rahmaninov Songs; Bassoon: Fasch, Bozzay, Bozza, Peuer, Jolivet, Danzi, Bruns, Hindemith Etudes, Sonatas and Concertos.

**ÜFV 205 Instrument III 1+1 6,0**  
Continuation to MÜZ 115: Compositions; Clarinet: I.Stranvinsky 3 Pieces, H.Pousseur - Madrigal I, O.Messiaen 'Abime Des Oiseaux?', F.Devienne, F.A.Boieldieu, Saint-Saens, J.Brahms, M.Reger, B.Martin Clarinet Sonatas; Flute: Moysse, Köhler, Andersen Etudes, Poulenc, Hindemith, Donizetti Sonatas, Ph.E.Bach Solo Sonata, Mozart Concertos; Horn: Gallay Etude, Coprasch Etude, K.Stari Etudes, Mozart Concerto; Bassoon: Krakamp, Kreutzer, M.Bitsch, E.Bozza, Dubois, Orefici Etudes, Sonatas and Concertos, Examples from Turkish Composers.

**ÜFV 206 Instrument IV 1+1 7,5**  
Continuation to MÜZ 116: Compositions; Clarinet: N.W.Gade-Phantasiestücke, W.Lutoslawsky 'Preludes de Danse?', R.Schumann, K.Kurpinski, G.S.Mercadante, L.Spohr, B.H.Crusell, Concertos and Concert Songs, C.Debussy-Rhapsodie; Flute: Doppler, Busser, Telemann, Andersen, Quantz, C.Fh.E.Bach, Mozart, Chaminande Concertos and Sonatas; Horn: Mozart Concerto, Mozart Rondo, Tchaikowsky Songs, Beethoven Sonata; Bassoon: Mozart, Weber, Schubert, Jolivet, V.Ferrari, Vivaldi, Fasch, Telemann, Dubrovay, Galliard Concertos, Concert Songs, Marcello Sonata, Hindemith Sonata; Beethoven, Brahms, Tchaikowsky Semphonies Solos.

**ÜFV 307 Instrument V 1+1 8,0**  
Clarinet: E.Bozza, Gabucci, H.Klose, A.Perrier, D'elia, R.Temple-Savage, M.Lethiec, Etudes Martinu Hindemith Mihalovici Sonatas, F.Mendelssohn-Bartholdy. Concert Songs; Flute: M.Moysse, Andersen, Camus, JeanJean Etudes, Bach Solo Sonata, Bach H Minor Suite, Kuhlau, C.Frank, H.Tomasi Sonatas; Horn: Gallay, Alaim Weber Etudes, R.Strauss Concerto; Bassoon; Kreutzer, Orefici, Gatti, Oromszegi, Krakamp, E.Bozza, M.Bitsch Etudes and Concert Songs.

**ÜFV 308 Instrument VI 1+1 8,0**  
Clarinet: H.Pousseur K.Sockhausen A.Jolivet Solo Works, Devienne Ries Brahms Reger Stanford Sancen Koechlin Hindemith Mihalovici Sonatas, Berg Pascal Litaize Adnan Saygun Kurpiksky Concert Songs, Clasiccal-Romantic and Contemporary Concertos; Flute: Casella Schubert Dopler Concert Songs, Ibert 'Piece?', Mercadante, Mozart, Demerssman, Chaminande, Reinecke Concertos; Horn: Skorsky, Rosetti, Mozart Concertos, Bassoon: Saint-Saens Weber Sehvet Hindemith Fasch Sonatas, Jolivet Hummel Bozza Weber Mozart J.Pawerq Bruns Concertos Songs.

**ÜFV 409 Instrument VII 1+1 10,5**  
Clarinet: R.Temple-Savage M.Lethiec S.Drucker Etudes, E.Denisov Berio Donatoni A.Tisne Komisev Solo Works; Flute: Köhler Andersen M.Moysse M.Bitsch Bozza: Etudes, Bach Sonata, Prokofjev Dutilleux N.K.Akses Sonatas, Varesse: 'Density 21.3?'; Horn: Gallay Etude, Cekarossi Etude, Weber Concertino, Haydn Concerto; Bassoon:

Orefici Bravur Etude, Gatti Etude, M.Bitsch Etude, E.Bozza Etude, Gampieri Kocsar-Dialogus Karolyi-Contorni Concert Songs Accompanied with Piano.

**ÜFV 410 Instrument VIII 1+1 10,5**  
Clarinet: Brahms Berio Sonata, Tisne Komisev Sonatas, Mozart Concerto, E.Denisov Berio Solo Works, Copland Nielsen Hindemith J.Françaix Concertos; Flute: E.Bozza-Image and Agrestid, Doppler Ibert Jölivet Tomasi Concertos; Horn: Hindemith Concerto, Pauer Sonata, S.Rahmaninov Concert Songs; Bassoon: Bach, Beethoven fl-fg-pn Trio, Lobos Tansmann Sonatas, Firrati, Jolivet Mozart Concertos and Concert Songs.

**YAY 103 Instrument I 1+1 6,0**  
Violin: Kreutzer, Rode, Rovelli Etudes; Mozart, Haydn, Dvorak; Concertos: Haydn C Major, Vivaldi A Major Songs, Sun 'Three Songs?', Bartok 'Roman Dances?'; Viola: F.Fiorillo, P.Rode, Bruni Etudes, B.Britten Op. 48, Lachrimae, Bach Solo Suites, Hoffmeister David Concertos; Violoncello: Popper Op. 73 and Servais Op. 11 Etudes, Duport 21 Etude, Brevall G Major Sonatas, Beethoven 4. Sonata, Haydn; Saint-Saens Concertos, Bach suite No: 2 ; Double-bass: Kreutzer 18 Etudes, Nanny Vingt Etudes, Schwabe Orchestra Passages, Horky Sonatina, Tchaikowski Andante Cantabile, Bach Suite No: 1

**YAY 104 Instrument II 1+1 6,0**  
Violin: Kreutzer, Rode, Rovelli Etudes; Mozart, Haydn, Dvorak; Concertos: Haydn C Major, Vivaldi A Major Songs, Sun 'Three Songs?', Bartok 'Roman Dances?'; Viola: F.Fiorillo, P.Rode, Bruni Etudes, B.Britten Op. 48, Lachrimae, Bach Solo Suites, Hoffmeister David Concertos; Violoncello: Popper Op. 73 and Servais Op. 11 Etudes, Duport 21 Etude, Brevall G Major Sonatas, Beethoven 4. Sonata, Haydn; Saint-Saens Concertos, Bach suite No: 2 ; Double-bass: Kreutzer 18 Etudes, Nanny Vingt Etudes, Schwabe Orchestra Passages, Horky Sonatina, Tchaikowski Andante Cantabile, Bach Suite No: 1

**YAY 205 Instrument III 1+1 6,0**  
Violin: Dont Op. 35, Rovelli, Rode Etudes, Mozart, Hindemith, Bach Sonatas, Tartini G Major, Viotti Caselia, Kabalevsky Concertos, Beethoven G Major Romans, Saygun 'Demet Suite?', Alnar 'Suite?', Bartok 'Folk Songs?'; Viola: Gavinies, Rode Etudes, Brahms Op. 120 No 1 and No 2 Sonatas, Bach Solo Suite, Jongen, Milhaud Stamitz Concertos; Violoncello: Debussy, Grieg, Strauss Sonatas, Bach, Boccherini Concertos, Songs with Piano; Double-bass: Kreutzer 18 Etude, Gadzinsky, Schwabe Orchesterstudien, Sperger, Mozart Menuet, Bach Suite No:2, Vanhal Concerto.

**YAY 206 Instrument IV 1+1 7,5**  
Violin: Dont Op. 35, Rovelli, Rode Etudes, Mozart, Hindemith, Bach Sonatas, Tartini G Major, Viotti Caselia, Kabalevsky Concertos, Beethoven G Major Romans, Saygun 'Demet Suite?', Alnar 'Suite?', Bartok 'Folk Songs?'; Viola: Gavinies, Rode Etudes, Brahms Op. 120 No 1 and No 2 Sonatas, Bach Solo Suite, Jongen, Milhaud Stamitz

Concertos; Violoncello: Debussy, Grieg, Strauss Sonatas, Bach, Boccherini Concertos, Songs with Piano; Double-bass: Kreutzer 18 Etude, Gadzinsky, Schwabe Orchesterstücken, Sperger, Mozart Menuet, Bach Suite No:2, Vanhal Concerto.

**YAY 307 Instrument V 1+1 8,0**

Violin: Gavinies Etude, Wienavsky Ecole Moderne Etude; Schumann, Beethoven, Mozart Sonatas, Brahms, Paganini, Saygun, Erkin Concertos, Schubert Rondo, Dvorak Romans; Viola: Gavinies Etudes, Paganini 24 Caprices, Bach, Hindemith Op 24 No 1 Sonatas, Walton, Hindemith, Akse Concertos; Violoncello: Etudes, Beethoven No 2, no3, No 4, Brahms No 1, Saygun Sonatas, Haydn C Major D Major Concertos, Kabalevsky Concerto, Bach No 4, No 5 Suites, Songs with Piano; Double-bass: Nanny Etudes, Kreutzer Etudes Caprices, Starke Modern Technische Studien, Bottesini Capriccio, Koussevitzky Concerto, Hindemith Sonata 1949, Bach Suite No 3.

**YAY 308 Instrument VI 1+1 8,0**

Violin: Gavinies Etude, Wienavsky Ecole Moderne Etude; Schumann, Beethoven, Mozart Sonatas, Brahms, Paganini, Saygun, Erkin Concertos, Schubert Rondo, Dvorak Romans; Viola: Gavinies Etudes, Paganini 24 Caprices, Bach, Hindemith Op 24 No 1 Sonatas, Walton, Hindemith, Akse Concertos; Violoncello: Etudes, Beethoven No 2, no3, No 4, Brahms No 1, Saygun Sonatas, Haydn C Major D Major Concertos, Kabalevsky Concerto, Bach No 4, No 5 Suites, Songs with Piano; Double-bass: Nanny Etudes, Kreutzer Etudes Caprices, Starke Modern Technische Studien, Bottesini Capriccio, Koussevitzky Concerto, Hindemith Sonata 1949, Bach Suite No 3.

**YAY 409 Instrument VII 1+1 10,5**

Violin: Gavinies Etude, Wienavsky Ecole Moderne, Schumann, Beethoven, Mozart Sonatas, Brahms, Paganini, Saygun, Erkin Concertos, Schubert Rondo, Dvorak Romans; Gavinies Etudes, Paganini 24 Caprices; Bach, Hindemith Op 24 No 1 Sonatas; Walton, Hindemith, Akse Concertos; Violoncello: Etudes, Beethoven No 2, No 3, No 4; Brahms No: 1, Saygun Sonatas, Haydn C Major, D Major Concertos, Kabalevsky Concerto, Bach No 4, No 5 Suites; Piano Songs; Double-bass: Nanny Etudes, Kreutzer Etudes Caprices, Starke Modern Technische Studien, Bottesini Capriccio, Koussevitzky Concerto, Hindemith Sonata 1949, Bach Suite No 3.

**YAY 410 Instrument VIII 1+1 10,5**

Violin: Gavinies Etude, Wienavsky Ecole Moderne, Schumann, Beethoven, Mozart Sonatas, Brahms, Paganini, Saygun, Erkin Concertos, Schubert Rondo, Dvorak Romans; Gavinies Etudes, Paganini 24 Caprices; Bach, Hindemith Op 24 No 1 Sonatas; Walton, Hindemith, Akse Concertos; Violoncello: Etudes, Beethoven No 2, No 3, No 4; Brahms No: 1, Saygun Sonatas, Haydn C Major, D Major Concertos, Kabalevsky Concerto, Bach No 4, No 5 Suites; Piano Songs; Double-bass: Nanny Etudes, Kreutzer Etudes Caprices, Starke Modern Technische Studien, Bottesini Capriccio, Koussevitzky Concerto, Hindemith Sonata 1949, Bach Suite No 3.