

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'.

Deputy Director : Prof. Erol İPEKLİ
Deputy Director : Prof. Serla BALKARLI
Deputy Director : Lecturer Ezgi UZŞEN
Secretary of High School : Güler URAZEL

STAFF

Professors: H. Bülent AKDENİZ, Ahmet Bülent ALANER, Serla BALKARLI, Gülen EGE SERTER, Oytun EREN, Ayşe Gülriz GERMEN, Ebru GÖKDAĞ, Ezgi GÖNLÜM YALÇIN, Erol İPEKLİ, Mustafa SEKMEN, Mahura ŞAHBAZBEKOVA, Lilian Maria TONELLA TÜZÜN, Ozan Evrim TUNCA, Burcu Evren YAZICI

Associate Professors: Ayşe Özlem AKDENİZ, Arman ARTAÇ, Gökhan AYBULUS, Şenol AYDIN, Ümit AYDOĞDU, Ahmet Burak BASMACIOĞLU, Hale BASMACIOĞLU, Esra BERKMAN, Hasibe Zeynep ÇİLİNGİR, Berkant GENÇKAL, Emre HOPA, Melih KARA, Asu Perihan KARADUT, Kaya KILIÇ, Özlem KOÇYİĞİT, Emel Asuman ÖNEN, Sabriye ÖZKAN, Yuri SEMENOV, Saliha Özlem SÜMER, Sancar TUNALI, Selin ULUĞBAY, Emre ÜNLENEN, F. Eren YAŞI

Faculty Members: Pınar ARIK, Burçin BARUT, Cemile Bengi ÇINAR, Nuriye Esra KINIKLI SNAPPER, Enis YILDIZ, Zenfira ZÖHRABBEKOVA

Lecturers: Filiz AHMETOĞLU, İlkay AK, Furkan AKTAKKA, Şeniz AYBULUS, Nur AYDAY, Aylin AYDOĞDU, Aslı BELLER, Başak BÜYÜKUGURLU, Simten DEMİRKOL, Ozan DİNÇ, Onur DÜLGER, Meriç DÜZBAŞ, Yonca ENDER SEKMEN, Burcu ERGENEKON, Mustafa ERGUN, Gülşah ERGÜN, Gülden Neslihan EROL, Murat GÖKTAŞ, Maksut Alper GÜNCAN, Özge GÜNCAN, Alev GÜNDÜZ, Mine İpek GÜZEY, Ece HOPA, Bekir Volkan İNCİ, Süleyman KARAAHMET, Halide KARABİBER, Ebru KEMALBAY EREN, Esin KURNAZ, Danyal MANTI, Nuri Deniz MUMCU, Ruba PEKDEMİR PEKER, Tekin Ufuk SERTER, Pieter Alexander SNAPPER, Gökhan SOYLU, Sevgünur TANDOĞDU, Mesut TUNCER, Arzu TURAN, Özgür TURAN, Türkan UÇAR, Ezgi UZŞEN, Hale VURAL, Nazan YERLİ, Larisa P. ZHİRKOVA

Research Assistants: Dilara AYTEKİN, İrem ÇELİKTEN HEPGÜLER, Duygu TAŞDELEN, Ezgi Nihan UZUNONAT, Onur YILMAZ

Others: Çağdaş A. GENÇAY, Neslihan AYDINMAKİNA, Yusuf GENÇAY, Murat 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. Serla BALKARLI
 Deputy Head : Prof. Lilian Maria TONELLA TÜZÜN
 Deputy Head : Assoc. Prof. Emre HOPA

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 111	Chamber Music I	1+1	3,0	MÜZ 112	Chamber Music II	1+1	3,0
MÜZ 175	History of Music I	2+0	2,0	MÜZ 176	History of Music II	2+0	2,0
MÜZ 177	Sonata Form I	2+0	2,0	MÜZ 178	Sonata Form II	2+0	2,0
TÜR 125	Turkish Language I	2+0	2,0	TÜR 126	Turkish Language II	2+0	2,0
	<i>Departmental Elective Courses</i>	-	6,0		<i>Departmental Elective Courses</i>	-	6,0
	<i>Elective Courses</i>	-	2,0		<i>Elective Courses</i>	-	2,0
			30,0				30,0
III. SEMESTER				IV. SEMESTER			
GİT 211	Instrument III	1+1	9,0	GİT 208	Instrument IV	1+1	9,0
İNG 269 (Eng)	English III	3+0	4,0	İNG 270 (Eng)	English IV	3+0	4,0
MÜZ 215	Chamber Music III	1+1	3,0	MÜZ 216	Chamber Music IV	1+1	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 249	Genre and Form in 19th Century Music	2+0	2,0	MÜZ 260	Genre and Form in Vocal Music	2+0	2,0
MÜZ 277	History of Music III	2+0	2,0	MÜZ 278	History of Music IV	2+0	2,0
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
	<i>Departmental Elective Courses</i>	-	3,0		<i>Departmental Elective Courses</i>	-	3,0
	<i>Elective Courses</i>	-	2,0		<i>Elective Courses</i>	-	2,0
			30,0				30,0

V. SEMESTER

GİT 313	Instrument V	1+1	9,0
İNG 375 (Eng)	English V	3+0	4,5
MÜZ 309	Chamber Music V	1+1	3,5
MÜZ 335	Guitar Literature I	2+0	3,0
MÜZ 387	History of Music V	2+0	2,0
MÜZ 391	Polyphonic Genres I	2+0	2,0
	<i>Departmental Elective Courses</i>	-	4,0
	<i>Elective Courses</i>	-	2,0
			<hr/> 30,0

VI. SEMESTER

GİT 314	Instrument VI	1+1	9,0
İNG 376 (Eng)	English VI	3+0	4,5
MÜZ 310	Chamber Music VI	1+1	3,5
MÜZ 336	Guitar Literature II	2+0	3,0
MÜZ 388	History of Music VII	2+0	2,0
MÜZ 392	Polyphonic Genres II	2+0	2,0
	<i>Departmental Elective Courses</i>	-	4,0
	<i>Elective Courses</i>	-	2,0
			<hr/> 30,0

VII. SEMESTER

EST 403	Aesthetics I	2+0	3,0
GİT 415	Instrument VII	1+1	9,0
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	2,0
MÜZ 489	Music History VII	2+0	2,0
PSİ 401	Psychology of Development and Learning	2+0	3,0
	<i>Departmental Elective Courses</i>	-	2,0
	<i>Elective Courses</i>	-	2,0
			<hr/> 30,0

VIII. SEMESTER

EST 404	Aesthetics II	2+0	3,0
GİT 416	Instrument VIII	1+1	9,0
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	2,0
MÜZ 490	Music History VIII	2+0	2,0
	<i>Departmental Elective Courses</i>	-	2,0
	<i>Elective Courses</i>	-	2,0
			<hr/> 30,0

DEPARTMENTAL ELECTIVE COURSES

GİT 309	Twentieth Century Guitar Music I	2+0	3,0
GİT 310	Twentieth Century Guitar Music II	2+0	3,0
MÜZ 131	Introduction to Theory I	1+1	2,0
MÜZ 132	Introduction to Theory II	1+1	2,0
MÜZ 173	Elective Choir I	2+1	2,0
MÜZ 174	Elective Choir II	2+1	2,0
MÜZ 235	Techniques in Harmony I	1+1	2,0
MÜZ 236	Techniques in Harmony II	1+1	2,0
MÜZ 261	Sight Reading I	0+1	2,0
MÜZ 262	Sight Reading II	0+1	2,0
MÜZ 275	Elective Choir III	2+1	2,0
MÜZ 276	Elective Choir IV	2+1	2,0
MÜZ 331	Polyphony	1+1	3,0
MÜZ 473	Contemporary Performance Techniques I	1+1	2,0

ELECTIVE COURSES

BİL 150	Fundamentals of Information Technology	4+0	5,0
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
MET 201	Contemporary Literary Texts I	2+0	3,0
MET 202	Contemporary Literary Texts II	2+0	3,0
MÜZ 165	Acoustic Composition for Non-Majors I	2+1	2,0
MÜZ 166	Acoustic Composition for Non-Majors II	2+1	2,0

MÜZ 167	Electronic Composition for Non-Major I	2+1	2,0
MÜZ 168	Electronic Composition for Non-Major II	2+1	2,0
MÜZ 169	History of Electronic and Computer Music I	3+0	2,0
MÜZ 170	History of Electronic and Computer Music II	3+0	2,0
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 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
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
STV 151	Cinema	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			II. SEMESTER		
ARP 103	Instrument I	1+1 6,0	ARP 104	Instrument II	1+1 6,0
MÜZ 111	Chamber Music I	1+1 3,0	MÜZ 112	Chamber Music II	1+1 3,0
MÜZ 119	Orchestra I	1+5 4,5	MÜZ 120	Orchestra II	1+5 4,5
MÜZ 135	Coperformance I	1+0 1,5	MÜZ 136	Coperformance II	1+0 1,5
MÜZ 175	History of Music I	2+0 2,0	MÜZ 176	History of Music II	2+0 2,0
MÜZ 177	Sonata Form I	2+0 2,0	MÜZ 178	Sonata Form II	2+0 2,0
TÜR 125	Turkish Language I	2+0 2,0	TÜR 126	Turkish Language II	2+0 2,0
İNG 167 (Eng)	English I	3+0 4,0	İNG 168 (Eng)	English II	3+0 4,0
	<i>Departmental Elective Course</i>	- 3,0		<i>Departmental Elective Courses</i>	- 3,0
	<i>Elective Course</i>	- 2,0		<i>Elective Course</i>	- 2,0
		<u>30,0</u>			<u>30,0</u>
III. SEMESTER			IV. SEMESTER		
ARP 201	Instrument III	1+1 6,0	ARP 208	Instrument IV	1+1 6,0
MÜZ 215	Chamber Music III	1+1 3,0	MÜZ 216	Chamber Music IV	1+1 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 225	Orchestra III	1+5 4,5	MÜZ 226	Orchestra IV	1+5 4,5
MÜZ 237	Coperformance III	1+0 1,5	MÜZ 238	Coperformance IV	1+0 1,5
MÜZ 249	Genre and Form in 19th Century Music	2+0 2,0	MÜZ 260	Genre and Form in Vocal Music	2+0 2,0
MÜZ 277	History of Music III	2+0 2,0	MÜZ 278	History of Music IV	2+0 2,0
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
İNG 269 (Eng)	English III	3+0 4,0	İNG 270 (Eng)	English IV	3+0 4,0
	<i>Departmental Elective Course</i>	- 2,0		<i>Departmental Elective Course</i>	- 2,0
		<u>30,0</u>			<u>30,0</u>
V. SEMESTER			VI. SEMESTER		
ARP 303	Instrument V	1+1 7,0	ARP 304	Instrument VI	1+1 7,0
MÜZ 309	Chamber Music V	1+1 3,5	MÜZ 310	Chamber Music VI	1+1 3,5
MÜZ 319	Orchestra V	1+5 4,5	MÜZ 320	Orchestra VI	1+5 4,5
MÜZ 339	Coperformance V	1+0 1,5	MÜZ 340	Coperformance VI	1+0 1,5
MÜZ 387	History of Music V	2+0 2,0	MÜZ 388	History of Music VII	2+0 2,0
MÜZ 391	Polyphonic Genres I	2+0 2,0	MÜZ 392	Polyphonic Genres II	2+0 2,0
İNG 375 (Eng)	English V	3+0 4,5	İNG 376 (Eng)	English VI	3+0 4,5
	<i>Departmental Elective Courses</i>	- 3,0		<i>Departmental Elective Course</i>	- 3,0
	<i>Elective Course</i>	- 2,0		<i>Elective Course</i>	- 2,0
		<u>30,0</u>			<u>30,0</u>
VII. SEMESTER			VIII. SEMESTER		
ARP 405	Instrument VII	1+1 7,0	ARP 406	Instrument VIII	1+1 7,0
EST 403	Aesthetics I	2+0 3,0	EST 404	Aesthetics II	2+0 3,0
MÜZ 421	Orchestra VII	1+5 3,5	MÜZ 422	Orchestra VIII	1+5 3,5
MÜZ 441	Coperformance VII	1+0 1,5	MÜZ 442	Coperformance VIII	1+0 1,5
MÜZ 453	Chamber Music VII	1+1 4,0	MÜZ 454	Chamber Music VIII	1+1 4,0

MÜZ 463	Repertory Analysis I	2+0	2,0	MÜZ 464	Repertory Analysis II	2+0	2,0
MÜZ 489	Music History VII	2+0	2,0	MÜZ 490	Music History VIII	2+0	2,0
PSİ 401	Psychology of Development and Learning	2+0	3,0		<i>Departmental Elective Course</i>	-	5,0
	<i>Departmental Elective Course</i>	-	2,0		<i>Elective Course</i>	-	2,0
	<i>Elective Course</i>	-	2,0				<u>30,0</u>
			<u>30,0</u>				

DEPARTMENTAL ELECTIVE COURSES

MÜZ 131	Introduction to Theory I	1+1	2,0
MÜZ 132	Introduction to Theory II	1+1	2,0
MÜZ 173	Elective Choir I	2+1	2,0
MÜZ 174	Elective Choir II	2+1	2,0
MÜZ 185	Orchestra Repertory I	1+1	2,0
MÜZ 186	Orchestra Repertory II	1+1	2,0
MÜZ 235	Techniques in Harmony I	1+1	2,0
MÜZ 236	Techniques in Harmony II	1+1	2,0
MÜZ 275	Elective Choir III	2+1	2,0
MÜZ 276	Elective Choir IV	2+1	2,0
MÜZ 287	Orchestra Repertory III	1+1	2,0
MÜZ 288	Orchestra Repertory IV	1+1	2,0
MÜZ 331	Polyphony	1+1	3,0
MÜZ 389	Orchestra Repertory V	1+1	2,0
MÜZ 390	Orchestra Repertory VI	1+1	2,0
MÜZ 473	Contemporary Performance Techniques I	1+1	2,0
MÜZ 474	Contemporary Performance Techniques II	1+1	2,0
MÜZ 491	Orchestra Repertory VII	1+1	2,0
MÜZ 492	Orchestra Repertory VIII	1+1	2,0

ELECTIVE COURSES

BİL 150	Fundamentals of Information Technology	4+0	5,0
FEL 207U	Philosophy	3+0	4,0
İLT 103U	Public Relations and Communication	3+0	4,0
İLT 303U	Image and Reputation Management in Professional Life	3+0	4,0
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
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 165	Acoustic Composition for Non-Majors I	2+1	2,0
MÜZ 166	Acoustic Composition for Non-Majors II	2+1	2,0
MÜZ 167	Electronic Composition for Non-Major I	2+1	2,0
MÜZ 168	Electronic Composition for Non-Major II	2+1	2,0
MÜZ 169	History of Electronic and Computer Music I	3+0	2,0
MÜZ 170	History of Electronic and Computer Music II	3+0	2,0
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
PSİ 201U	Social Psychology I	3+0	4,0
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
STV 151	Cinema	2+0	3,0
THU 203	Community Services	0+2	3,0
TÜR 120	Turkish Sign Language	3+0	3,0

PIANO

PROGRAM

I. SEMESTER			II. SEMESTER		
MÜZ 111	Chamber Music I	1+1 3,0	MÜZ 112	Chamber Music II	1+1 3,0
MÜZ 113	Piano Literature I	2+0 3,0	MÜZ 114	Piano Literature II	2+0 3,0
MÜZ 175	History of Music I	2+0 2,0	MÜZ 176	History of Music II	2+0 2,0
MÜZ 177	Sonata Form I	2+0 2,0	MÜZ 178	Sonata Form II	2+0 2,0
PİY 103	Instrument I	1+1 6,0	PİY 104	Instrument II	1+1 6,0
TÜR 125	Turkish Language I	2+0 2,0	TÜR 126	Turkish Language II	2+0 2,0
İNG 167 (Eng)	English I	3+0 4,0	İNG 168 (Eng)	English II	3+0 4,0
	<i>Departmental Elective Courses</i>	- 6,0		<i>Departmental Elective Courses</i>	- 6,0
	<i>Elective Courses</i>	- 2,0		<i>Elective Courses</i>	- 2,0
		30,0			30,0
III. SEMESTER			IV. SEMESTER		
MÜZ 215	Chamber Music III	1+1 3,0	MÜZ 216	Chamber Music IV	1+1 3,0
MÜZ 217	Piano Literature III	2+0 3,0	MÜZ 218	Piano Literature IV	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 249	Genre and Form in 19th Century Music	2+0 2,0	MÜZ 260	Genre and Form in Vocal Music	2+0 2,0
MÜZ 277	History of Music III	2+0 2,0	MÜZ 278	History of Music IV	2+0 2,0
PİY 207	Instrument III	1+1 6,0	PİY 208	Instrument IV	1+1 6,0
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
İNG 269 (Eng)	English III	3+0 4,0	İNG 270 (Eng)	English IV	3+0 4,0
	<i>Departmental Elective Courses</i>	- 3,0		<i>Departmental Elective Courses</i>	- 3,0
	<i>Elective Courses</i>	- 2,0		<i>Elective Courses</i>	- 2,0
		30,0			30,0
V. SEMESTER			VI. SEMESTER		
MÜZ 309	Chamber Music V	1+1 3,5	MÜZ 310	Chamber Music VI	1+1 3,5
MÜZ 311	Piano Literature V	2+0 3,0	MÜZ 312	Piano Literature VI	2+0 3,0
MÜZ 387	History of Music V	2+0 2,0	MÜZ 388	History of Music VII	2+0 2,0
MÜZ 391	Polyphonic Genres I	2+0 2,0	MÜZ 392	Polyphonic Genres II	2+0 2,0
PİY 307	Instrument V	1+1 7,0	PİY 308	Instrument VI	1+1 7,0
İNG 375 (Eng)	English V	3+0 4,5	İNG 376 (Eng)	English VI	3+0 4,5
	<i>Departmental Elective Courses</i>	- 6,0		<i>Departmental Elective Courses</i>	- 6,0
	<i>Elective Courses</i>	- 2,0		<i>Elective Courses</i>	- 2,0
		30,0			30,0
VII. SEMESTER			VIII. SEMESTER		
EST 403	Aesthetics I	2+0 3,0	EST 404	Aesthetics II	2+0 3,0
MÜZ 411	Piano Literature VII	2+0 3,0	MÜZ 412	Piano Literature VIII	2+0 3,0
MÜZ 449	Accompanying Techniques I	0+1 1,0	MÜZ 450	Accompanying Techniques II	0+1 1,0
MÜZ 453	Chamber Music VII	1+1 4,0	MÜZ 454	Chamber Music VIII	1+1 4,0
MÜZ 463	Repertory Analysis I	2+0 2,0	MÜZ 464	Repertory Analysis II	2+0 2,0
MÜZ 489	Music History VII	2+0 2,0	MÜZ 490	Music History VIII	2+0 2,0
PİY 409	Instrument VII	1+1 7,0	PİY 410	Instrument VIII	1+1 7,0
				<i>Departmental Elective Courses</i>	- 6,0

PSİ 401	Psychology of Development and Learning	2+0	3,0
	<i>Departmental Elective Courses</i>	-	3,0
	<i>Elective Courses</i>	-	2,0
			<u>30,0</u>

<i>Elective Courses</i>	-	2,0
		<u>30,0</u>

DEPARTMENTAL ELECTIVE COURSES

MÜZ 131	Introduction to Theory I	1+1	2,0
MÜZ 132	Introduction to Theory II	1+1	2,0
MÜZ 173	Elective Choir I	2+1	2,0
MÜZ 174	Elective Choir II	2+1	2,0
MÜZ 235	Techniques in Harmony I	1+1	2,0
MÜZ 236	Techniques in Harmony II	1+1	2,0
MÜZ 275	Elective Choir III	2+1	2,0
MÜZ 276	Elective Choir IV	2+1	2,0
MÜZ 331	Polyphony	1+1	3,0
MÜZ 473	Contemporary Performance Techniques I	1+1	2,0
MÜZ 474	Contemporary Performance Techniques II	1+1	2,0
PİY 209	Piano Technical Information and Tuning I	1+1	2,0
PİY 210	Piano Technical Information and Tuning II	1+1	2,0

ELECTIVE COURSES

BEÖ 155	Physical Education	2+0	2,0
BİL 150	Fundamentals of Information Technology	4+0	5,0
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 165	Acoustic Composition for Non-Majors I	2+1	2,0
MÜZ 166	Acoustic Composition for Non-Majors II	2+1	2,0
MÜZ 167	Electronic Composition for Non-Major I	2+1	2,0
MÜZ 168	Electronic Composition for Non-Major II	2+1	2,0
MÜZ 169	History of Electronic and Computer Music I	3+0	2,0

MÜZ 170	History of Electronic and Computer Music II	3+0	2,0
MÜZ 313	Fundamentals of Stage Performance I	1+2	3,0
MÜZ 314	Fundamentals of Stage Performance II	1+2	3,0
MÜZ 327	Piano Repertory	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 353	Harpsichord I	1+1	3,0
MÜZ 354	Harpsichord II	1+1	3,0
MÜZ 367	Basso Continuo I	1+1	3,0
MÜZ 368	Basso Continuo II	1+1	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
MÜZ 457	Harpsichord III	1+1	3,0
MÜZ 458	Harpsichord IV	1+1	3,0
MÜZ 459	Basso Continuo III	1+1	3,0
MÜZ 460	Basso Continuo IV	1+1	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

PROGRAM IN STRING INSTRUMENTS

PROGRAM

I. SEMESTER			II. SEMESTER		
MÜZ 119	Orchestra I	1+5 4,5	MÜZ 120	Orchestra II	1+5 4,5
MÜZ 123	Coperformance I	1+0 1,5	MÜZ 124	Coperformance II	1+0 1,5
MÜZ 125	Chamber Music I	1+1 3,0	MÜZ 126	Chamber Music II	1+1 3,0
MÜZ 175	History of Music I	2+0 2,0	MÜZ 176	History of Music II	2+0 2,0
MÜZ 177	Sonata Form I	2+0 2,0	MÜZ 178	Sonata Form II	2+0 2,0
TÜR 125	Turkish Language I	2+0 2,0	TÜR 126	Turkish Language II	2+0 2,0
YAY 103	Instrument I	1+1 6,0	YAY 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>Departmental Elective Course</i>	- 3,0		<i>Departmental Elective Course</i>	- 3,0
	<i>Elective Course</i>	- 2,0		<i>Elective Course</i>	- 2,0
		30,0			30,0
III. SEMESTER			IV. SEMESTER		
MÜZ 219	Fundamental Concepts of Art I	2+0 3,0	MÜZ 220	Fundamental Concepts of Art II	2+0 3,0
MÜZ 225	Orchestra III	1+5 4,5	MÜZ 226	Orchestra IV	1+5 4,5
MÜZ 229	Coperformance III	1+0 1,5	MÜZ 230	Coperformance IV	1+0 1,5
MÜZ 231	Chamber Music III	1+1 3,0	MÜZ 232	Chamber Music IV	1+1 3,0
MÜZ 249	Genre and Form in 19th Century Music	2+0 2,0	MÜZ 260	Genre and Form in Vocal Music	2+0 2,0
MÜZ 277	History of Music III	2+0 2,0	MÜZ 278	History of Music IV	2+0 2,0
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
YAY 205	Instrument III	1+1 6,0	YAY 206	Instrument IV	1+1 6,0
İNG 269 (Eng)	English III	3+0 4,0	İNG 270 (Eng)	English IV	3+0 4,0
	<i>Departmental Elective Course</i>	- 2,0		<i>Departmental Elective Course</i>	- 2,0
		30,0			30,0
V. SEMESTER			VI. SEMESTER		
MÜZ 319	Orchestra V	1+5 4,5	MÜZ 320	Orchestra VI	1+5 4,5
MÜZ 323	Coperformance V	1+1 1,5	MÜZ 324	Coperformance VI	1+1 1,5
MÜZ 325	Chamber Music V	1+1 3,5	MÜZ 326	Chamber Music VI	1+1 3,5
MÜZ 387	History of Music V	2+0 2,0	MÜZ 388	History of Music VII	2+0 2,0
MÜZ 391	Polyphonic Genres I	2+0 2,0	MÜZ 392	Polyphonic Genres II	2+0 2,0
YAY 307	Instrument V	1+1 7,0	YAY 308	Instrument VI	1+1 7,0
İNG 375 (Eng)	English V	3+0 4,5	İNG 376 (Eng)	English VI	3+0 4,5
	<i>Departmental Elective Course</i>	- 3,0		<i>Departmental Elective Course</i>	- 3,0
	<i>Elective Course</i>	- 2,0		<i>Elective Course</i>	- 2,0
		30,0			30,0
VII. SEMESTER			VIII. SEMESTER		
EST 403	Aesthetics I	2+0 3,0	EST 404	Aesthetics II	2+0 3,0
MÜZ 421	Orchestra VII	1+5 3,5	MÜZ 422	Orchestra VIII	1+5 3,5
MÜZ 427	Coperformance VII	1+1 1,5	MÜZ 428	Coperformance VIII	1+1 1,5
MÜZ 453	Chamber Music VII	1+1 4,0	MÜZ 454	Chamber Music VIII	1+1 4,0
MÜZ 463	Repertory Analysis I	2+0 2,0	MÜZ 464	Repertory Analysis II	2+0 2,0
MÜZ 489	Music History VII	2+0 2,0	MÜZ 490	Music History VIII	2+0 2,0

PSİ 401	Psychology of Development and Learning	2+0	3,0
YAY 409	Instrument VII <i>Departmental Elective Course</i>	1+1	9,0 - 2,0
			30,0

YAY 410	Instrument VIII <i>Departmental Elective Course</i>	1+1	9,0 - 3,0
	<i>Elective Course</i>	-	2,0
			30,0

DEPARTMENTAL ELECTIVE COURSES

MÜZ 131	Introduction to Theory I	1+1	2,0
MÜZ 132	Introduction to Theory II	1+1	2,0
MÜZ 173	Elective Choir I	2+1	2,0
MÜZ 174	Elective Choir II	2+1	2,0
MÜZ 185	Orchestra Repertory I	1+1	2,0
MÜZ 186	Orchestra Repertory II	1+1	2,0
MÜZ 235	Techniques in Harmony I	1+1	2,0
MÜZ 236	Techniques in Harmony II	1+1	2,0
MÜZ 263	Elective Viola I	1+1	3,0
MÜZ 264	Elective Viola II	1+1	3,0
MÜZ 287	Orchestra Repertory III	1+1	2,0
MÜZ 288	Orchestra Repertory IV	1+1	2,0
MÜZ 331	Polyphony	1+1	3,0
MÜZ 389	Orchestra Repertory V	1+1	2,0
MÜZ 390	Orchestra Repertory VI	1+1	2,0
MÜZ 473	Contemporary Performance Techniques I	1+1	2,0
MÜZ 474	Contemporary Performance Techniques II	1+1	2,0
MÜZ 491	Orchestra Repertory VII	1+1	2,0
MÜZ 492	Orchestra Repertory VIII	1+1	2,0

ELECTIVE COURSES

BEÖ 155	Physical Education	2+0	2,0
BİL 150	Fundamentals of Information Technology	4+0	5,0
FEL 207U	Philosophy	3+0	4,0
İLT 103U	Public Relations and Communication	3+0	4,0
İLT 303U	Image and Reputation Management in Professional Life	3+0	4,0
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 165	Acoustic Composition for Non-Majors I	2+1	2,0
MÜZ 166	Acoustic Composition for Non-Majors II	2+1	2,0

MÜZ 167	Electronic Composition for Non-Major I	2+1	2,0
MÜZ 168	Electronic Composition for Non-Major II	2+1	2,0
MÜZ 169	History of Electronic and Computer Music I	3+0	2,0
MÜZ 170	History of Electronic and Computer Music II	3+0	2,0
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
MÜZ 366	Baroque Violin II	1+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
MÜZ 435	English for Specific Purposes III	2+0	3,0
MÜZ 436	English for Specific Purposes IV	2+0	3,0
MÜZ 455	Orchestra Repertory VII	1+2	3,0
MÜZ 456	Orchestra Repertory VIII	1+2	3,0
MÜZ 461	Baroque Violin III	1+0	3,0
MÜZ 462	Baroque Violin IV	1+0	3,0
PSİ 152	Introduction to Psychology	2+0	3,0
PSİ 201U	Social Psychology I	3+0	4,0
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	TÜR 120	Turkish Sign Language	3+0	3,0
THU 203	Community Services	0+2	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 : Assoc. Prof. Ümit AYDOĞDU

PROGRAM IN DRAMA

ACTING

PROGRAM

I. SEMESTER				II. SEMESTER			
BİL 150	Fundamentals of Information Technology	4+0	5,0	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 135	Language Diction I	2+2	3,0	TİY 136	Language Diction II	2+2	3,0
TİY 137	Mime and Act I	2+2	3,0	TİY 138	Mime and Act II	2+2	3,0
TİY 139	Yoga I	1+1	1,5	TİY 140	Yoga II	1+1	1,5
TİY 141	Stage Combat I	1+1	1,5	TİY 142	Stage Combat II	1+1	1,5
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</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</i>	-	3,0		<i>Elective Course</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</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</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</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</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 225	Introduction to the Concept of Game	1+2	3,0
TİY 229	Motion Theatre I	1+2	3,0
TİY 230	Motion Theatre II	1+2	3,0

TİY 231	Yoga and Body Awareness	1+2	3,0
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 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****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

II. SEMESTER

OPE 102	Voice II	1+1	3,0
OPE 104	Solfeggio II	4+2	5,5
OPE 108	Supportive Piano	1+0	1,5
OPE 112	Opera and Music History II	2+0	2,0

OPE 107	Supportive Piano	1+0	1,5	OPE 122	Coperformance II	1+1	1,5
OPE 111	Opera and Music History I	2+0	2,0	OPE 124	Introduction to Acting II	1+1	2,5
OPE 121	Coperformance I	1+1	1,5	OPE 126	Choir II	1+2	2,0
OPE 123	Introduction to Acting I	1+1	2,5	OPE 128	Voice Health and Care II	2+0	2,0
OPE 125	Choir I	1+2	2,0	TÜR 126	Turkish Language II	2+0	2,0
OPE 127	Voice Health and Care I	2+0	2,0	OPE 116 (İta)	Italian for Specific Purposes II	2+0	3,0
TÜR 125	Turkish Language I	2+0	2,0		<i>Elective Courses</i>	-	5,0
OPE 115 (İta)	Italian for Specific Purposes I	2+0	3,0				<u>30,0</u>
			<u>30,0</u>				

III. SEMESTER

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 223	Coperformance III	1+1	1,5
OPE 225	Stage I	2+4	4,0
OPE 227	Chorus III	1+2	3,0
OPE 229	Voice Health and Care III	2+0	2,0
TAR 165	Atatürk's Principles and History of Turkish Revolution I	2+0	2,0
OPE 217 (İta)	Italian for Specific Purposes III	2+0	3,0
	<i>Elective Course</i>	-	3,0
			<u>30,0</u>

IV. SEMESTER

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 224	Coperformance IV	1+1	1,5
OPE 226	Stage II	2+4	4,0
OPE 228	Chorus IV	1+2	3,0
OPE 230	Voice Health and Care IV	2+0	2,0
TAR 166	Atatürk's Principles and History of Turkish Revolution II	2+0	2,0
OPE 218 (İta)	Italian for Specific Purposes IV	2+0	3,0
	<i>Elective Course</i>	-	3,0
			<u>30,0</u>

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 325	Coperformance V	1+1	1,5
OPE 329	Chorus V	1+2	3,0
OPE 319 (İta)	Italian for Specific Purposes V	2+0	3,0
	<i>Elective Course</i>	-	3,0
			<u>30,0</u>

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
OPE 312	Piano as Accompaniment VI	1+0	1,5
OPE 326	Coperformance VI	1+1	1,5
OPE 330	Chorus VI	1+2	3,0
OPE 320 (İta)	Italian for Specific Purposes VI	2+0	3,0
	<i>Elective Course</i>	-	3,0
			<u>30,0</u>

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 413	Piano as Accompaniment VII	1+0	1,5
OPE 425	Stage V	2+4	6,0
OPE 427	Coperformance VII	1+1	1,5
OPE 431	Chorus VII	1+2	3,0
OPE 421 (İta)	Italian for Specific Purposes VII	2+0	3,0
			<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 426	Stage VI	2+4	6,0
OPE 428	Coperformance VIII	1+1	1,5
OPE 432	Chorus VIII	1+2	3,0
OPE 422 (İta)	Italian for Specific Purposes VIII	2+0	3,0
	<i>Elective Course</i>	-	3,0
			<u>30,0</u>

SCIENTIFIC PREPARATION H

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
OPE 025	Introduction to Stage I	1+1	3,0
OPE 026	Introduction to Stage II	1+1	3,0
OPE 027	Introduction to Piano Accompaniment I	1+0	1,5
OPE 028	Introduction to Piano Accompaniment II	1+0	1,5
OPE 029	Introduction to Coperformance I	1+1	1,5
OPE 030	Introduction to Coperformance II	1+1	1,5
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 037	Introduction to the Choir I	1+2	2,0
OPE 038	Introduction to the Choir II	1+2	2,0
OPE 039	Yoga I	1+1	1,5
OPE 040	Yoga II	1+1	1,5
İTA 003 (İta)	Italian I	3+0	4,5

60,0

ELECTIVE COURSES

İNG 187 (Eng)	English I	3+0	3,0
İNG 188 (Eng)	English II	3+0	3,0
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
MÜZ 105	World Music Literature I	1+0	1,5
MÜZ 106	World Music Literature II	1+0	1,5
MÜZ 165	Acoustic Composition for Non- Majors I	2+1	2,0
MÜZ 166	Acoustic Composition for Non- Majors II	2+1	2,0
MÜZ 167	Electronic Composition for Non- Major I	2+1	2,0
MÜZ 168	Electronic Composition for Non- Major II	2+1	2,0
MÜZ 169	History of Electronic and Computer Music I	3+0	2,0
MÜZ 170	History of Electronic and Computer Music II	3+0	2,0
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 424	Interpretation of Works of Art	2+0	3,0
OPE 119	Voice-Speaking I	0+2	3,0
OPE 120	Voice-Speaking II	0+2	3,0

OPE 129	German for Specific Purposes I	1+1	1,0
OPE 130	German for Specific Purposes II	1+1	1,0
OPE 131	French for Specific Purposes I	1+1	1,0
OPE 132	French for Specific Purposes II	1+1	1,0
OPE 219	Dance I	2+0	3,0
OPE 220	Dance II	2+0	3,0
OPE 221	Acting I	0+2	3,0
OPE 222	Acting II	0+2	3,0
OPE 231	German for Specific Purposes III	1+1	1,0
OPE 232	German for Specific Purposes IV	1+1	1,0
OPE 233	French for Specific Purposes III	1+1	1,0
OPE 234	French for Specific Purposes IV	1+1	1,0
OPE 321	Lied and Oratorio	1+1	3,0
OPE 424	Opera Interpretation	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
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
TÜR 120	Turkish Sign Language	3+0	3,0

DEPARTMENT OF TURKISH MUSIC

Head : Assoc. Prof. Esra BERKMAN

PROGRAM

I. SEMESTER			II. SEMESTER		
İNG 167 (Eng) English I	3+0	4,0	İNG 168 (Eng) English II	3+0	4,0
MÜZ 147 Tonal Music Theory and Ear Training I	2+2	5,0	MÜZ 148 Tonal Music Theory and Ear Training II	2+2	5,0
MÜZ 161 Maqam Theory and Ear Training I	2+1	4,5	MÜZ 162 Maqam Theory and Ear Training II	2+1	4,5
MÜZ 171 Music History I	1+0	1,5	MÜZ 172 Music History II	1+0	1,5
TMÜ 101 Instrument I	2+2	6,0	TMÜ 102 Instrument II	2+2	6,0
TMÜ 103 Music Ensembles I	0+2	2,0	TMÜ 104 Music Ensembles II	0+2	2,0
TMÜ 111 Secondary Piano I	0+1	2,0	TMÜ 112 Secondary Piano II	0+1	2,0
TÜR 125 Turkish Language I	2+0	2,0	TÜR 126 Turkish Language II	2+0	2,0
<i>Elective Courses</i>	-	3,0	<i>Elective Courses</i>	-	3,0
		30,0			30,0
III. SEMESTER			IV. SEMESTER		
İNG 269 (Eng) English III	3+0	4,0	İNG 270 (Eng) English IV	3+0	4,0
MÜZ 247 Tonal Music Theory and Solmization I	2+2	3,0	MÜZ 248 Tonal Music Theory and Solmization II	2+2	3,0
MÜZ 253 Maqam Theory and Solmization I	2+1	3,0	MÜZ 254 Maqam Theory and Solmization II	2+1	3,0
MÜZ 273 Music History III	1+0	1,0	MÜZ 274 Music History IV	1+0	1,5
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
TMÜ 201 Instrument III	2+2	3,0	TMÜ 202 Instrument IV	2+2	3,0
TMÜ 203 Music Ensembles III	0+2	2,0	TMÜ 204 Music Ensembles IV	0+2	2,0
TMÜ 205 Tempos in Turkish Music I	0+2	2,0	TMÜ 206 Tempos in Turkish Music II	0+2	1,5
TMÜ 213 Secondary Piano III	0+1	2,0	TMÜ 214 Secondary Piano IV	0+1	2,0
<i>Departmental Elective Courses</i>	-	6,0	<i>Departmental Elective Courses</i>	-	6,0
<i>Elective Courses</i>	-	2,0	<i>Elective Courses</i>	-	2,0
		30,0			30,0
V. SEMESTER			VI. SEMESTER		
İNG 375 (Eng) English V	3+0	4,5	İNG 376 (Eng) English VI	3+0	4,5
MÜZ 373 Tonal Music Analysis I	2+2	2,0	MÜZ 374 Tonal Music Analysis II	2+2	2,0
MÜZ 375 Maqam Analysis I	2+1	2,0	MÜZ 376 Maqam Analysis II	2+1	2,0
MÜZ 377 Harmony I	3+0	2,0	MÜZ 378 Harmony II	3+0	2,0
MZK 107 Musical Forms I	2+0	2,0	MZK 108 Musical Forms II	2+0	2,0
TMÜ 301 Instrument V	2+2	3,0	TMÜ 302 Instrument VI	2+2	3,0
TMÜ 303 Music Ensembles V	0+2	1,0	TMÜ 304 Music Ensembles VI	0+2	1,0
TMÜ 305 History of Turkish Music I	2+0	2,0	TMÜ 306 History of Turkish Music II	2+0	2,0
TMÜ 307 Knowledge of Form in Turkish Music I	2+0	1,5	TMÜ 308 Knowledge of Form in Turkish Music II	2+0	1,5
<i>Departmental Elective Courses</i>	-	6,0	<i>Departmental Elective Courses</i>	-	6,0
<i>Elective Courses</i>	-	4,0	<i>Elective Courses</i>	-	4,0
		30,0			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</i>	-	6,0
	<i>Elective Courses</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</i>	-	6,0
	<i>Elective Courses</i>	-	3,0
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			30,0

DEPARTMENTAL ELECTIVE COURSES

MÜZ 143	Choir I	2+1	1,5
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	1,0
MÜZ 258	Vocal Training II	0+2	1,0
MÜZ 281	Complementary Instrument I	0+2	1,0
MÜZ 282	Complementary Instrument II	0+2	1,0
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 383	Complementary Instrument III	0+2	1,0
MÜZ 384	Complementary Instrument IV	0+2	1,0
MÜZ 385	Vocal Training III	0+2	1,0
MÜZ 386	Vocal Training IV	0+2	1,0
MÜZ 471	Harmony III	3+0	3,0
MÜZ 472	Harmony IV	3+0	3,0
MÜZ 485	Complementary Instrument V	0+2	1,0
MÜZ 486	Complementary Instrument IV	0+2	1,0
MÜZ 487	Vocal Training V	0+2	1,0
MÜZ 488	Vocal Training VI	0+2	1,0
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 313	Performance Style and Repertory I	0+2	1,0
TMÜ 314	Performance Style and Repertory II	0+2	1,0
TMÜ 315	Secondary Piano V	0+1	3,0
TMÜ 316	Secondary Piano VI	0+1	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

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 201 Instrument III 1+1 6,0

Repertory Selection: Appropriate musical works for student's level and proficiency of the grade; Etude: Bochsa Vingt Etudes en deux suites, Bach-Grandjany etudes, Godefroid concert etudes; Sonat: Scarlatti sonatas for harpsichord, Rosetti sonatas, Dussek sonata; Free Piece: Bull the king's hunt, Handel sarabande, McDonald-Wood selected Spanish themes, Saint-Saens fantasie, Zabel la source, Renie contemplation, Uçarsu blue moon gray yellow night wall, Flothuis pour le tombeau d'orphee; Concerto: Dittersdorf concerto for harp.

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 303 Instrument V 1+1 7,0

Repertory Selection: Appropriate musical works to student's level and proficiency of the class; Etude: Bach-Grandjany etudes, Schmidt etudes, Posse etudes; Sonata: Scarlatti sonatas for harpsichord, Pescetti sonata, Glanville Hicks sonata; Free piece: Mudarra fantasia, Respighi siciliana, Bach piece en sol, Stiiit no.1, McDonald-Wood selected spanish themes, Grandjany theme and vatiations, Gliere impromptu, Pierne impromptu caprice, Faure impromptu, Byrnes visions in twilight, Holliger sequenzen über Johannes

32/I, Hatchaturian danse orientale et toccata, Guridi viejo zoetzico; Concert: Ravel introduction et allegro, Debussy dances.

ARP 304 Instrument VI 1+1 7,0

Repertory Selection: Appropriate musical works to student's level and proficiency of the class; Etude: Bach-Grandjany etudes, Schmidt etudes, Posse etudes; Sonata: Scarlatti sonatas for harpsichord, Pescetti sonata, Glanville Hicks sonata; Free piece: Mudarra fantasia, Respighi siciliana, Bach piece en sol, Süit no.1, McDonald-Wood selected spanish themes, Grandjany theme and vatiations, Gliere impromptu, Pierne impromptu caprice, Faure impromptu, Byrnes visions in twilight, Holliger sequenzen über Johannes 32/I, Hatchaturian danse orientale et toccata, Guridi viejo zoetzico; Concert: Ravel introduction et allegro, Debussy dances.

ARP 405 Instrument VII 1+1 7,0

Repertory Selection: Appropriate musical works to student's level and proficiency of the class; Etude: Bach-Grandjany etudes, Schmidt etudes, Posse etudes; Sonata: Scarlatti sonatas for harpsichord, Carl Phillipp Emanuel Bach sonata, Hindemith harp sonata, Taillefaire harp sonata; Free Piece: Francisque pavane ve bransles, Loillet toccata, Weiss tombeau sur la mort de cajetan baron d'harting, McDonald-Wood selected Spanish themes, Grandjany rapsodie, Faure une chatelaine en sa tour, Damase siciliana variee, Charpentier la danse devant l'arche, Britten suite for harp, Maayani maquammat; Concerto: Concerto for harp and flute.

ARP 406 Instrument VIII 1+1 7,0

Repertory Selection: Appropriate musical works to student's level and proficiency of the class; Etude: Bach-Grandjany etudes, Schmidt etudes, Posse etudes; Sonata: Scarlatti sonatas for harpsichord, Carl Phillipp Emanuel Bach sonata, Hindemith harp sonata, Taillefaire harp sonata; Free Piece: Francisque pavane ve bransles, Loillet toccata, Weiss tombeau sur la mort de cajetan baron d'harting, McDonald-Wood selected Spanish themes, Grandjany rapsodie, Faure une chatelaine en sa tour, Damase siciliana variee, Charpentier la danse devant l'arche, Britten suite for harp, Maayani maquammat; Concerto: Concerto for harp and flute.

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.

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.

FEL 207U Philosophy 3+0 4,0

What is Philosophy: Love of wisdom, Concept of logos, Socratic search, Value of philosophy, Critical, analytical and integrative aspects of philosophy, Subfields of philosophy; Emergence of the Western Philosophy; Epistemology; Logic; Metaphysics; Philosophy of Science; Philosophy of Social Sciences; Ethics: Normative ethics, Meta-ethics, Applied ethics; Political Philosophy; Philosophy of Law and Human Rights; Philosophy of Language; Philosophical Aesthetics; Recent Approaches to Philosophy.

GĪT 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.

GĪT 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.

GĪT 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.

GĪT 211 Instrument III 1+1 9,0

Choosing the Repertoire to be Performed During the Semester: Appropriate musical works for both the student's level and the proficiency of the grade, At least one renaissance or baroque period work, One sonata allegro work from classical period or an large scale romantic period work, one work from the 20th century before 1950, One work after 1950 and an etude from the selected composers Sor, Legnani, Villa Lobos, Pujol, Tarrega or Brouwer; Creating a Work Plan for the Semester and Working as Weekly Thorough the Plan: Deciphering the musical pieces determined in the curriculum, Technical and musical practice of the pieces by examining their periodical characteristics.

GĪT 309 Twentieth Century Guitar Music I 2+0 3,0

The Evaluation of the Guitar Music Before Twentieth Century: French guitar school, Spanish guitar school, Italian guitar school; The Impact of Andres Segovia on Guitar Music: The examination of the large scale works of the non-guitarist composers and to evaluate their values on guitar repertory; The Evolution of Guitar Repertory and the Evaluation of the Works on Unfilled Genres: Concertos, Etudes, Pedagogical works, Sonatas; Non-Guitarist Composers: Heitor Villa Lobos, Joaquin Rodrigo, Manuel Ponce, Manuel Torroba, Mario Castelnuovo Tedesco.

GĪT 310 Twentieth Century Guitar Music II 2+0 3,0

Developments After 1950: 2nd guitarist composers generation, Non-guitarist composers; The Importance of the Works Composed After 1950: New concertos and the improvements on the orchestration, Large scale sonatas, Etudes, Pedogogical works; Famous Guitarists as Performers: Andres Segovia, Alexander Lagoya, İda Presti, Julian Bream, John Williams, Narcisco Yepes, Pepe Romero, Guitarists born after 1960; 2nd Guitarist Composers Generation: Leo Brouwer, Roland Dyens, Carlo Domeniconi, Dusan Bogdanovich, Nikita Koshkin, Stephen Goss.

GIT 313 Instrument V 1+1 9,0

Choosing the Repertoire to be Performed During the Semester: Appropriate musical works for both the student's level and the proficiency of the grade, At least one renaissance or baroque period work, One sonata allegro work from classical period or an large scale romantic period work, one work from the 20th century before 1950, One work after 1950 and an etude from the selected composers Sor, Legnani, Villa Lobos, Pujol, Tarrega or Brouwer; Creating a Work Plan for the Semester and Working as Weekly Thorough the Plan: Deciphering the musical pieces determined in the curriculum, Technical and musical practice of the pieces by examining their periodical characteristics.

GIT 314 Instrument VI 1+1 9,0

Choosing the Repertoire to be Performed During the Semester: Appropriate musical works for both the student's level and the proficiency of the grade, At least one renaissance or baroque period work, One sonata allegro work from classical period or an large scale romantic period work, one work from the 20th century before 1950, One work after 1950 and an etude from the selected composers Sor, Legnani, Villa Lobos, Pujol, Tarrega or Brouwer; Creating a Work Plan for the Semester and Working as Weekly Thorough the Plan: Deciphering the musical pieces determined in the curriculum, Technical and musical practice of the pieces by examining their periodical characteristics.

GIT 415 Instrument VII 1+1 9,0

Choosing the Repertoire to be Performed During the Semester: Appropriate musical works for both the student's level and the proficiency of the grade, At least one renaissance or baroque period work, One sonata allegro work from classical period or an large scale romantic period work, one work from the 20th century before 1950, One work after 1950 and an etude from the selected composers Sor, Legnani, Villa Lobos, Pujol, Tarrega or Brouwer; Creating a Work Plan for the Semester and Working as Weekly Thorough the Plan: Deciphering the musical pieces determined in the curriculum, Technical and musical practice of the pieces by examining their periodical characteristics.

GIT 416 Instrument VIII 1+1 9,0

Choosing the Repertoire to be Performed During the Semester: Appropriate musical works for both the student's level and the proficiency of the grade, At least one renaissance or baroque period work, One sonata allegro work from classical period or an large scale romantic period work, one work from the 20th century before 1950, One work after 1950 and an etude from the selected composers Sor, Legnani, Villa Lobos, Pujol, Tarrega or Brouwer; Creating a Work Plan for the Semester and Working as Weekly Thorough the Plan: Deciphering the musical pieces determined in the curriculum, Technical and musical practice of the pieces by examining their periodical characteristics.

ILT 103U Public Relations and Communication 3+0 4,0

Corporate Image and Public Relations of Internal Security Forces; Communication Process and Elements: Communication and Its Functions, Communication Process

and Elements, Problems and Barriers in Communication; Interpersonal Communication: Personal Communication and Motivation, Interpersonal Communication, Intellectual Analysis of Communication, Characteristics of Our Thoughts, Effectiveness of Communication; Causes and Effects of Stress and Stress Management: Concept of Stress, Corporate Stress, Consequences of Stress, Ways of Stress Management; Written, Verbal and Non-verbal Communication; Empathy in Communication and Listening Skills; Corporate Communication; Internal Security Officers and Journalists.

ILT 303U Image and Reputation Management in Professional Life 3+0 4,0

Personal Reputation in Professional Life and Career Management: Professional Life and Having a Profession, Professional Life and Professionalism, Personal Reputation in Professional Life, Career Management in Professional Life, Skills Required in Professional Life; Non-verbal Communication: Communication and Components of Communication, Non-verbal Communication, Culture and Non-verbal Communication; Verbal Communication and Rhetoric: Rhetoric in Verbal Communication, Types of Verbal Communication, Relationship between Verbal Communication and Rhetoric in Professional Life, Negotiation process and Cultural Differences; Power of Persuasion in Professional Life: Concept of Persuasion, Process of Persuasion, Tactics Used in Persuasive Communication, Personal Traits and Persuasion, Leadership and Persuasion, Organizational Communication and Persuasion; Reputation Management and Social Skills: Personal Reputation, Effect of Social and Political Skills on Personal Reputation, Impression Management; Social Norms and Protocol: Social behavior and Protocol Norms, Job Interview, Other Rules and Norms in Professional Life, International Social Norms; Dress Codes in Professional Life: Image in Professional Life, Business Attires; Professional Ethics: Concept of Ethics, Business Ethics, Historical and Social Sources of Business Ethics, Reflections of Business Ethics on Professional Life.

ING 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 stil 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)

ING 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 sht. done) usage of conjunctions: Forming sentences of cause and effect such as because, since, for, as; Getting

Information: Gerund, Infinitive; Complaining:(not lise doing sth); Giving advice:(should, ought to); Giving and taking permission: (be allowed to, can, need); General revision.

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 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 375 English V **3+0 4,5**

Time Clauses; Noun Clauses; Modals: (Permission, advice, obligation, prohibition (would); Conditionls: 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.

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.

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; Political, Social, Artistic, and Cultural Concepts; Form and Content; Performed Plays; Critics: Sample Playwrights: Turgut Özakman, Güngör Dilmen, Orhan Aşena, 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 Phiskeye; Dionysos; Dithyrambos; 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 Phiskeye; Dionysos; Dithyrambos; 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, Heinrich Schütz, 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 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 131 Introduction to Theory I 1+1 2,0

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 2,0

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 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 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 165 Acoustic Composition for Non-Majors I 2+1 2,0

What is Composition?: Demysification, Improvisation, Text compositions, Pauline Oliveros; Materials and Parameters: Texture, Clusters, Intervals, Dynamics, Kryztof Penderecki,

Gyorgy Ligeti, Henry Cowell, Luciano Berio, Ludwig van Beethoven, Henrik Gorecki; Styles: Minimalism, Maximalism, Modernism, Serialism, Pitch-Centricity, Philip Glass, Terry Riley, Kamran Ince, Andrew Norman, Theodor Adorno; Notation and Performance: Spatial notation, Performance, Ensemble; Structural Functions: Barthian functions, Perception, Analysis.

MÜZ 166 Acoustic Composition for Non-Majors II 2+1 2,0

Control Over Materials: Five-note collections, Verticalization, Interval classes, Interval vectors, Transposition, Inversion, Economy, Aggregate-circulation, Advanced structural functions; Timbre and Structure: Harmonic series, Timbre, Spectra, Noise, Klangfarbenmelodien, Form, Perception, Exponential functions, Spectral music, Noise music; Aleatory and Notation: Aleatoric systems, Chance, John Cage, Witold Lutoslawski, Earle Brown, Proportional notation, Recent notational developments; Working with Musicians: Performance, Communication.

MÜZ 167 Electronic Composition for Non-Major I 2+1 2,0

Digital Audio Workstation Basics: What is elektronik composition?, Electroacoustics, Handling audio, Sampling, Quantization, Naming protocols, Interleaving, Editing, Basic audio manipulations; Compositional Processes: Pierre Schaeffer, Phenomonology, Music concrete, Electronic music, Paris, Köln, Compositional intent, Pierre Henry, Effects, Digital signal processing, Dennis Smalley, Karlheinz Stockhausen, Jonathan Harvey; More advanced topics: Building structures, Acousmatics, Advanced digital audio workstation usage, Performance, Diffusion; Formal Structures: Jean-Claude Risset, John Chowning.

MÜZ 168 Electronic Composition for Non-Major II 2+1 2,0

Introduction to Computer Music: Object-oriented programming languages, MAX, MSP, Programming basics, Miller Puckette, Pd, Programming assignments, Additive synthesis, Subtractive synthesis, Granular synthesis; Noise Music: Simon Reynolds, Merzbow, Pan-Sonic, White noise, Pink noise, Fractal noise, Japanese noise repertoire; Groove-Based Genres: Electronic dance music, Quantization, Groove, Backbeat, House music, Techno music.

MÜZ 169 History of Electronic and Computer Music I 3+0 2,0

Introduction: Listening, Evaluation; Precursors: Thaddeus Cahill, Telharmonium, Maurice Martenot, Ondes Martenot; Musique Concrete: Phenomenology, Reduced listening, Magnetic tape, Pierre Schaeffer, Pierre Henry, Looping, Truncated bell, Attack, Decay, Sustain, Release, Oscillators, Pierre Boulez; Electronic Music: Cologne, Filters, Herbert Eimert, Karlheinz Stockhausen, Gesang der Junglinge; Classic Analog Studio: Modular synthesizer, Robert Moog, Buchla, San Francisco Tape Center, Pauline Oliveros, Steve Reich, Tape loops, Control voltage, Morton Subotnik, Italian and American developments, Bülent Arel, İlhan Mimaroğlu.

MÜZ 170 History of Electronic and Computer Music II 3+0 2,0

Early Development of Music and Computers: Milton Babbitt, Iliac Suite, Columbia/Princeton Studios; Developments in the 1970's: John Chowning, FM synthesis, Mainframes, MUSIC series software, PDP11, Charles Dodge, Paul Lansky, Radiohead, IRCAM, Jonathan Harvey, Kaija Saariaho; MIDI and Sampling: Outboard synthesis, Yamaha DX7, MIDI, Hexadecimal, Sampling, Quantization, Nyquist Theorem, Emu, Proteus series; Mature Computer Music: MAX, Miller Puckette, Object-oriented programming languages, Physical modeling, Granular synthesis.

MÜZ 171 Music History I 1+0 1,5

Aspect of Music in the Period of Antique Greek, Roman Empire and the Beginning of the Mediaeval: Melodies of Gregorius, Notation methods, Improvement of liturgical and profan music in the middle ages, Troubadours; Beginning and Evolving of the Polyphonic Music: Organum, Motet; Through the Renaissance Music: Ars antique, Ars nova; Introduction to Renaissance Period: Musical forms and notation methods evolved at this period, Northern composers; Developments in the Field of Music in the 16th Century: Evolving of Madrigal form, Independence of instrumental music; 16th. Century Europe and Reform: Through the religious reform, Reform ve music, Anti-reform.

MÜZ 172 Music History II 1+0 1,5

Music in Europe in the 17th. Century: First opera, Chamber music tradition, Claudio Monteverdi, Giovanni Gabrieli; Second Half of the 17th. Century: Opera in England and France in the period of XIV. Louis, Instrumental music in the period of late baroque; Music in the Beginning of the 18th. Century: Antonio Vivaldi and solo concerto form, Jean-Philippe Rameau, The life, periphery and heritage of Johann Sebastian Bach, George Frideric Handel.

MÜZ 173 Elective Choir I 2+1 2,0

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

MÜZ 174 Elective Choir II 2+1 2,0

Basic Concepts: Vocal and breathing techniques, Phrase, Coordination between movement and body, Timbre, Intonation, Lyrics-music relationship, Genres in choral music, Measure structures, Articulation and dynamics, Following other choral parts while singing, Melody-accompaniment relationship, Following measure and tempo, Followin the conductor; Method: Relaxation, Breathing

exercises, Vocal exercises, Articulation exercises, Rhythmic exercises, Group studies, Ensemble singing.

MÜZ 175 History of Music I 2+0 2,0

Ancient Greek; Music in the Roman Empire and the Medieval Era: Chant Gregorian, Notation, The development of liturgical and secular music, Troubadours-Trouveres; Birth and Development of Polyphony: Organum, Motet; Towards Renaissance Music: Ars antiqua, Ars nova; Introduction to Renaissance Era: Forms and notation in this era, Flaman school; 16th Century: Madrigal, Instrumental music in 16th century; 16th Century Europe: Towards reform, Reform and music, Counter-reform.

MÜZ 176 History of Music II 2+0 2,0

European Music in the 17th Century: First opera experiments, Chamber music tradition, Claudio Monteverdi, Giovanni Gabrieli; Second Half of the 17th Century: France in the era of XIV. Louis, Opera in England: Instrumental music in late baroque era; Music at the Beginning of the 18th Century: Antonio Vivaldi and solo concerto, Jean-Phillipe Rameau, Johann Sebastian Bach, George Friedrich Haendel.

MÜZ 177 Sonata Form I 2+0 2,0

Basic Concepts: Phrase, Motif, Part, Cadence; Basic Harmonic Progressions: Cadential progression, Prolongational progression, Sequential progression; Cadences: Perfect authentic cadence, Half cadence, Imperfect authentic cadence, Non-structural cadences; Formal Functions Theory; Theme Types: Sentence, Basic idea, Presentation phrase, Continuation phrase, Cadential phrase, Fragmentation, Model-sequence; Period: Contrasting idea, Antecedent, Consequent; Hybrid Themes; Deviations: Extension, Expansion, Interpolation; Repertory To Analyze: Main themes composed in classical sonata style.

MÜZ 178 Sonata Form II 2+0 2,0

Theme Types: Small ternary, Small binary; Sonata Form Overview: Exposition, Development, Recapitulation, Main theme, Subordinate theme, Transition, Closing section, Coda, Introduction; Opposition Between Main Theme and Subordinate Theme: Tight-knit and loose design, Subordinate theme group, Main theme group; Model-Sequence in Development; Deviations in Recapitulation; Sonata Form in 19th Century; Genre-Form; Repertory to Analyze: Works in sonata style.

MÜZ 185 Orchestra Repertory I 1+1 2,0

Practicing Orchestral Works: Practicing orchestral parts, Practicing orchestral solos, Practicing the most frequently asked pieces at orchestra auditions; Understanding Orchestral Works: Listening symphonic pieces to understand the works, Having knowledge about the composer, Having knowledge about the baroque period, Performance practice of baroque period; Works: Albinoni, Vivaldi, Telemann, Other composers of the same period.

MÜZ 186 Orchestra Repertory II 1+1 2,0

Practicing Orchestral Works: Practicing orchestral parts, Practicing orchestral solos, Practicing the most frequently

asked pieces at orchestra auditions; Understanding Orchestral Works: Listening the symphonic pieces to understand the works, Having knowledge about the composer, Having knowledge about the baroque period, Performance practice of baroque period; Works: Bach, Handel, Rameau, Scarlatti, Other composers of the same period.

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 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 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 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 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 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 235 Techniques in Harmony I 1+1 2,0

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 progression with chromaticism; Modulatory sequences.

MÜZ 236 Techniques in Harmony II 1+1 2,0

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 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 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 249 Genre and Form in 19th Century

Music 2+0 2,0

Forms Derived from Sonata Principle: Sonata rondo, Sonata without development, Sonatine, Exposition in concerto; Sonata Form in 20th Century; Small Forms in 19th Century Music: Nocturne, Scherzo, Ballade, Intermezzo, Other genres, Theme-variation, Paraphrase; Large Forms in 19th Century Music: Symphony, Concerto, Symphonic poem, Overture; Harmonic Structure in 19th Century Music: Repertory to analyze: Works composed in sonata form derived forms, Works composed in small forms.

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 257 Vocal Training I 0+2 1,0

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, Hüseyinî, SegAh 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 1,0

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 260 Genre and Form in Vocal Music 2+0 2,0

Lyrics-Music Relation; Classical Opera; Solo Vocal Genres; Vocal Genres With Chorus: Oratorio, Cantata, Missa; Lied; Vocal Genres in 19th Century; Types of the Opera; The Impact of the Text on Musical Design; The Impact of Late-19th Century Movements on Form and Genres; The Impact of the Folkloric Music on Art Music; Repertory to Analyze: Vocal works composed in various styles, 19th century lied repertory, Works with a folkloric background.

MÜZ 261 Sight Reading I 0+1 2,0

Necessary Information for Sight Reading: Analysis, Evaluating the features of the musical work, Theoretical analysis on the polyphony and the musical materials; Sight Reading on Classical Period Works: Sight reading exercises on Mauro Giuliani op. 15, Visual analysis on the score through different parts, Formal analysis of the work, Playing the work for the first time by using the information upon formal and harmonical analysis.

MÜZ 262 Sight Reading II 0+1 2,0

Sight Reading of Romantic Period Works: Sight reading exercises on Joaquin Turina - Fandanguillo, Visual analysis on the score through different parts, Formal analysis of the work, Playing the work for the first time by using the information upon formal and harmonical analysis; Intensive Sight Reading Techniques on Different Examples of the Repertory: Choosing the tempo, Differences between each musical materials, The awareness on the form structure of the works, Choosing the necessary positions, Gaining the ability

to use musical colors while sight reading, Preparing the work plan considering the necessities on the work.

MÜZ 263 Elective Viola I 1+1 3,0

Basic Techniques: Right hand techniques, Spiccato, Staccato, Legato, Detache, Tone production exercises, Left hand techniques, C clef reading exercises, C string sound production exercises, Articulation; Repertory: Etudes, Fiorillo, Kreutzer, Rode, Bruni, Campagnoli, Hoffmeister, Dont, Bruni, Paganini, Gavinies, Sonatas, Bach, Britten, Lachrymae, Schumann, Marchenbilder, Other similar sonatas, Concertos, Stamitz, Hoffmeister, Walton, Bartok, Other similar sonatas.

MÜZ 264 Elective Viola II 1+1 3,0

Basic Techniques: Right hand techniques, Spiccato, Staccato, Legato, Detache, Tone production exercises, Left hand techniques, C clef reading exercises, C string sound production exercises, Articulation; Repertory: Etudes, Fiorillo, Kreutzer, Rode, Bruni, Campagnoli, Hoffmeister, Dont, Bruni, Paganini, Gavinies, Sonatas, Bach, Britten, Lachrymae, Schumann, Marchenbilder, Other similar sonatas, Concertos, Stamitz, Hoffmeister, Walton, Bartok, Other similar sonatas.

MÜZ 273 Music History III 1+0 1,0

Music and Society in Classical Period: The age of enlightenment, Musical style, Developing sonata form, Changing of the opera, Sons of Bach; Mannheim School: Composers of this school, First examples of symphony form, Life and works of Joseph Haydn; Wolfgang Amadeus Mozart: Childhood period of Mozart, The concept of "genius" in music, Mozart's early works, His instrumental works, Operas and vocal pieces; Ludwig van Beethoven: His life, Symphonies, Piano and chamber music works.

MÜZ 274 Music History IV 1+0 1,5

French Revolution and its Afterwards: Music and Romanticism: Romanticism in different European countries; Developing Forms: Lied tradition, Evolving of the piano music, Developing of chamber music, Orchestra music, Life of Hector Berlioz and his music, Life of Franz Liszt and his works, Life and works of Johannes Brahms; Opera in Romantic Period: Richard Wagner and opera, Giuseppe Verdi and Italian Opera; Composers of the Second Half of the XIX. Century: Gustave Mahler, Richard Strauss; Developing of Nationalistic Trends and its Reflections: Russian five, Nationalism and Sibelius in Northern Europe, New tendencies in France.

MÜZ 275 Elective Choir III 2+1 2,0

Basic Concepts: Features of 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 276 Elective Choir IV 2+1 2,0

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 277 History of Music III 2+0 2,0

Music and Society in Classical Era: Enlightenment, Musical language, Development of the sonata form, Changes in opera, Bach's sons; Mannheim School: Composers of Mannheim school, First symphonies, Joseph Haydn; Wolfgang Amadeus Mozart: Mozart's childhood, Concept of genius in music, First works by Mozart, His instrumental works, His operas and vocal works; Ludwig van Beethoven: His life, Symphonies, Works for chamber music, Works for piano.

MÜZ 278 History of Music IV 2+0 2,0

French Revolution and Afterwards; Music and Romanticism: Romanticism in different European countries; Emerging Forms: Lied tradition, The rise of piano music, Developments in chamber music, Orchestra music in romantic era, Life and works of Hector Berlioz, Life and works of Franz Liszt, Life and works of Johannes Brahms; Opera in Romantic Era: Richard Wagner and opera, Giuseppe Verdi and Italian opera; Composers in the Second Half of the 19th Century: Gustav Mahler, Richard Strauss; Rise of the Nationalistic Movement and Its Effects on Music: Russian five, Nationalism in North Europe and Sibelius, New approaches in France.

MÜZ 281 Complementary Instrument I 0+2 1,0

Tanbur: Right- and left-hand techniques, Scales and finger positions, Seconds and thirds interval; Kemanca: Values in open strings; 1st position on all strings, Basic tetrachords and pentachords and transpositions, Scales; Baglama: Introduction to the tuning system, Playing pieces from the repertoire of Konya region; Kanun: Beating exercises, Right- and left-hand exercises, Playing pieces in SegAh, Uşşak, Rast, and Saba tetrachords; Ud: Mızrap beating, Technical exercises, Playing pieces in temel maqams; Percussion Instruments: Practicing from 2 to 4 beat usuls with bendir, def, daire and kudüm.

MÜZ 282 Complementary Instrument II 0+2 1,0

Tanbur: Exercises on scales, Playing with mızraps, Right- and left-hand synchronization, Exercises on natural pitches; Kemanca: Legato, 2nd position on all strings, Vibrato, Glissando, Playing şarkı and peşrev form in Rast maqam; Baglama: Introduction to Silifke style, Performing local

pieces in Bozuk and Baglama tuning system; Kanun: Technical etudes in differential positions for right and left hands, Performing various tetrachords; Ud: Mızrap beating, Technical exercises, Playing pieces in various maqams; Percussion Instruments: Practicing from 5 to 7 beat usuls with bendir, def, daire and kudüm.

MÜZ 287 Orchestra Repertory III 1+1 2,0

Practicing Orchestral Works: Practicing orchestral parts, Practicing orchestral solos, Practicing the most frequently asked pieces at orchestra auditions; Understanding Orchestral Works: Listening the symphonic pieces to understand the works, Having knowledge about the composer, Having knowledge about the classical period, Performance practice of classical period; Works: Stamitz, Haydn, Mozart, Beethoven, Other composers of the same period.

MÜZ 288 Orchestra Repertory IV 1+1 2,0

Practicing Orchestral Works: Practicing orchestral parts, Practicing orchestral solos, Practicing the most frequently asked pieces at orchestra auditions; Understanding Orchestral Works: Listening the symphonic pieces to understand the works, Having knowledge about the composer, Having knowledge about the classical period, Performance practice of classical period; Works: Stamitz, Haydn, Mozart, Beethoven, Other composers of the same period.

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; Mızıkça-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, Mendelssohn, 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 319 Orchestra V 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 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 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 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, Acturally, 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 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 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 363 Orchestra Repertory V 1+2 3,0

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

MÜZ 364 Orchestra Repertory VI 1+2 3,0

Practicing for Orchestral Solos and/or Important Tuttiis 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 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 Polyrythmic 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 Polyrythmic 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 383 Complementary Instrument III 0+2 1,0

Tanbur: Interval exercises with 1st finger, Ornamentation elements, Practicing in basic maqams; Kemencha: Advanced positions on whole strings, Performing in Rast, SegAh, Buselik, Kurdi, and Nihavend maqams, Ornamentation, grupetto and acciatura; Baglama: Introduction to tuning system named misket, Exercises on şelpe technique; Kanun: Playing pieces on peşrev form and Rast, Uşşak, Hüseyini, Segah maqams; Ud: Technical exercises, Playing pieces in various maqams; Percussion Instruments: Practicing from 8 to 10 beat usuls with bendir, def, daire and kudüm.

MÜZ 384 Complementary Instrument IV 0+2 1,0

Tanbur: Performing pieces on Rast and Hicaz Maqams, Taksim exercises, 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; Kanun: Playing pieces on Five Maqams (Hüzzam, Karcıgar, Buselik, Saba and Hicaz), Chromatic etudes; Ud: Technical exercises, Playing pieces in various maqams; Percussion Instruments: Practicing from 12 to 16 beat usuls with bendir, def, daire and kudüm.

MÜZ 385 Vocal Training III 0+2 1,0

Singing by Accurate Breathing Techniques and Using the Voice Accurately: Exercises with piano by singing tonal

music pitches, Exercises on diction, Intonation, Articulation and pronunciation; Exercises on Maqamic Pitches with the Maqamic Instrument: Singing the pieces on Buselik maqam in şarkı form; Singing Pieces in Türkü and Other Forms Selected From the Repertoire of Turkish Folk Music.

MÜZ 386 Vocal Training IV 0+2 1,0

Singing by Accurate Breathing Techniques and Using the Voice Accurately: Exercises with piano by singing tonal music pitches, Exercises on diction, Intonation, Articulation and pronunciation; Exercises on Maqamic Pitches with the Maqamic Instrument: Singing the pieces on Suzinak and Suzidil maqams in şarkı form; Singing Pieces in Türkü and Other Forms Selected From the Repertoire of Turkish Folk Music.

MÜZ 387 History of Music V 2+0 2,0

20th Century and Basic Concepts: Tendencies towards folkloric sources, Bela Bartok, Sergei Prokofiev, Dimitri Shostakovich; Neoclassicism: Igor Stravinsky; Second Viennese School: Arnold Schönberg, Alban Berg, Anton Webern, Twelve tone music, Serialism; Aleatoric Music: Aleatoric music in America and Europe; Modernist Approaches: New notational techniques, New textures, Minimalism, Electronic music.

MÜZ 388 History of Music VII 2+0 2,0

Classification of History of Turkish Music; Concept of Tradition and Music; Basic Concepts Mode and Rhythm; Geography of Folk Music and Folk Dances; Folk Music and National Culture; Classical Ottoman Music and Its Classification; History of Classical Ottoman Music; Turks and Polyphonic Music; Mızika-ı Hümayun; First Opera and Operettas; Music in Ottoman Empire Period and Institutions of Music Education.

MÜZ 389 Orchestra Repertory V 1+1 2,0

Anatolian Cultures and Music; Instruments of Turkish Folk Music; Instruments of Classical Ottoman Music; Turkish Janissary Band and Janissary Music; Turkish Music Education Institutions; Turkish Folk Music and Bibliography of Classical Ottoman Music; Development of Turkish Folk Music During Republican Period; Turkish Composers and Their Works; Performers of Turkish Music; Bibliography of Turkish Music.

MÜZ 390 Orchestra Repertory VI 1+1 2,0

Practicing Orchestral Works: Practicing orchestral parts, Practicing orchestral solos, Practicing the most frequently asked pieces at orchestra auditions; Understanding Orchestral Works: Listening the symphonic pieces to understand the works, Having knowledge about the composer, Having knowledge about the romantic period, Performance practice of romantic period; Works: Dvořák, Grieg, Korsakov, Sibelius, Other composers of the same period.

MÜZ 391 Polyphonic Genres I 2+0 2,0

The Technique of Counterpoint; Polyphonic Genres; Imitative Genres: Imitation, Fugue, Canon, Invention;

Variation Genres: Passacaglia, Chaconne, Ground bass; Polyphonic Techniques: Mirror, Inversion, Retrograde, Diminution, Augmentation, Crab; Fugue Analysis: Subject, Countersubject, Episode, Exposition, Stretto, Coda; Double Fugue; Triple Fugue; Fugato; Fughetta; Invention Analysis: Motive, Counter motive; Model-sequence Technique; Polyphonic Texture After Baroque; Polyphonic Texture in 20th and 21st Centuries; Repertory to Analyze: Polyphonic genres and textures composed in various styles.

MÜZ 392 Polyphonic Genres II **2+0 2,0**

Baroque Dance Genres; Baroque Concerto Styles; Renaissance Genres; Contrapuntal Technique in Renaissance; Genres and Script in Medieval Music; Pre-Baroque Vocal Genres; First Polyphonic Genres: Organum: Discant, Gymel; The Birth of The Notation and Its Development: Neumatic notation, Daseian notation; Pre-Baroque Instrumental Genres; Repertory to Analyze: Works composed in pre-baroque period.

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

Modern Piano Literature : Post Romanticism., Impressionism. Expressionism. Neoclassicism: Debussy, Ravel, Sainte, 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 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 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 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 Copformance VII **1+1 1,5**

Playing the Repertoire of the Instrument Courses Accompanied with Piano.

MÜZ 428 Copformance 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, Castelnovo-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, Castelnovo-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 449 Accompanying Techniques I **0+1 1,0**
 Basic Concepts: Concerto form, Structural analyses; Concertos from Classical Period: Mozart, Beethoven; Concertos from Romantic Period: Grieg, Chopin, Schumann, Saint Saens, Tchaikovsky, Ravel, Brahms; Concertos from Modern Period: Prokofiev, Saygun, Erkin, Rey, Rachmaninof, Korsakov, Bartok, Roussel; *Orchestral Score: Transcription for piano accompaniment; Cadence: Technical piano studies.*

MÜZ 450 Accompanying Techniques II **0+1 1,0**
 Basic Concepts: Concerto form, Structural analyses; Concertos from Classical Period: Mozart, Beethoven; Concertos from Romantic Period: Grieg, Chopin, Schumann, Saint Saens, Tchaikovsky, Ravel, Brahms; Concertos from Modern Period: Prokofiev, Saygun, Erkin, Rey, Rachmaninof, Korsakov, Bartok, Roussel; *Orchestral Score: Transcription for piano accompaniment; Cadence: Technical piano studies.*

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 on 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 cimbalo, Johann Sebastian Bach - Sonaten und partiten für violine solo BWV 1001-1006.

MÜZ 463 Repertory Analysis I 2+0 2,0

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 2,0

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 Tonalities; Analysis of the Repertoire; Robert Schuman, Joseph Haydn, Wolfgang Amadeus Mozart, Gustav Mahler, Richard Strauss.

MÜZ 473 Contemporary Performance Techniques I 1+1 2,0

Short History of New Music: Chromatism, Impressionism, Expressionism, Futurism, Serialism, Musique concrète, Electronic music, Musique concrète instrumentale, Spectral music, New complexity, New conceptualism; Extended Playing Techniques and Exercises on Piano; Extended Playing Techniques and Exercises on Strings; Extended Playing Techniques and Exercises on Woodwinds; Extended Playing Techniques and Exercises on Brass; Extended Playing Techniques and Exercises on Percussion; Extended Playing Techniques and Exercises on Plucked Instruments.

MÜZ 474 Contemporary Performance Techniques II 1+1 2,0

Musique Concrète Instrumentale Review and Performance Practises: Helmut Lachenmann review, Mark Andre review; Instrumental Music Review and Performance Practises: Luciano Berio review, Salvatore Sciarrino review; Spectral Music Review and Performance Practises: Giacinto Scelsi review; French School: Gerard Grisey review, Tristan Murail review; German School: Georg Friedrich Haas review; Others: Jonathan Harvey review, Kaija Saariaho review; New Instrumental Music Review and Performance Practises: Pierluigi Billone review, Panayiotis Kokoras review, Raphaël Cendo review.

MÜZ 485 Complementary Instrument V 0+2 1,0

Tanbur: Taksim exercises on basic maqams, 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; Kanun: Playing pieces on HicazkaAr, KürdilihicazkaAr and Kürdi maqams; Ud: Playing etudes and pieces composed by Targan; Percussion Instruments; Practicing from 20 to 26 beat usuls with bendir, def, daire and kudüm.

MÜZ 486 Complementary Instrument IV 0+2 1,0

Tanbur: Transposition, How to use the middle string (3rd, 4th, 5th, 6th, 7th) and 8th string; Kemencha: Performing pieces on various maqams, Transposing pieces to the "mansur tuning system"; Baglama: Introduction to zeybek

repertoire in bozuk tuning system, Performing pieces with cura bağlama; Kanun: Playing pieces on Acem, Acemaşiran and Acemkürdi maqams; Ud: Playing the pieces and etudes composed by Mutlu Torun; Percussion Instruments: Practicing from 48 to 120 beat usuls with bendir, def, daire and kudüm.

MÜZ 487 Vocal Training V 0+2 1,0

Singing by Accurate Breathing Techniques and Using the Voice Accurately: Exercises with piano by singing tonal music pitches, Exercises on diction, Intonation, Articulation and pronunciation; Exercises on Maqamic Pitches with the Maqamic Instrument: Singing the pieces on Mahur and Acemaşiran maqams in şarkı form; Singing Pieces in Türkü and Other Forms Selected From the Repertoire of Turkish Folk Music.

MÜZ 488 Vocal Training VI 0+2 1,0

Singing by Accurate Breathing Techniques and Using the Voice Accurately: Exercises with piano by singing tonal music pitches, Exercises on diction, Intonation, Articulation and pronunciation; Exercises on Maqamic Pitches with the Maqamic Instrument: Singing the pieces on Nikriz and Kürdi maqams in şarkı form; Singing Pieces in Türkü and Other Forms Selected From the Repertoire of Turkish Folk Music.

MÜZ 490 Music History VIII 2+0 2,0

Overview: Ancient Greek, Music in Roman period and at the beginning of the middle age, European music in baroque era, Music and society in classical era, French revolution and afterwards, Music and romanticism, 20th century and basic concepts; Outlining Turkish Music History: Anatolian cultures and music, The rise of the polyphonic music during republican period.

MÜZ 491 Orchestra Repertory VII 1+1 2,0

Practicing Orchestral Works: Practicing orchestral parts, Practicing orchestral solos, Practicing the most frequently asked pieces at orchestra auditions; Understanding Orchestral Works: Listening the symphonic pieces to understand the works, Having knowledge about the composer, Having knowledge about the 20th century, Performance practice of 20th century; Works: Debussy, Rachmaninov, Shostakovich, Other composers of the same period.

MÜZ 492 Orchestra Repertory VIII 1+1 2,0

Practicing Orchestral Works: Practicing orchestral parts, Practicing orchestral solos, Practicing the most frequently asked pieces at orchestra auditions; Understanding Orchestral Works: Listening the symphonic pieces to understand the works, Having knowledge about the composer, Having knowledge about the 20th century, Performance practice of 20th century; Works: Strauss, Stravinsky, Prokofiev, Other composers of the same period.

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 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.

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 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 039 Yoga I 1+1 1,5

Yoga Philosophy, Basic yoga poses, Asanas, Basic information about human anatomy, Breathing techniques and applications, Meditation techniques and applications, Exercises for stretching and correct use of the body, Balance exercises, Connections between yoga and acting; The relationship of body with space, Perception of physical and environmental factors and awareness, Awareness and existence in space.

OPE 040 Yoga II 1+1 1,5

Main Concepts of Yoga Philosophy, Major yoga positions, Asanas, explanation and information regarding human anatomy, Breathing control exercises, Relaxation exercises, Stretching and correct use of the body, Balance exercises, Connections between yoga and acting; The Relationship of Body With Space, Perception of physical and environmental factors and awareness. Space awareness, Correct postures for the spine, Eka pada rajakapasana / Pigeon stance, Purovottanasana / Reverse plane posture.

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 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 123 Introduction to Acting I 1+1 2,5

Meeting: Exploring the physical capacity of the actor on the stage, Strengthening interaction with each other, Ensuring mutual trust; Developing Perceptions: To make the learners to improve their perceptions by using the observation, the accumulation of thought and the imagination; Creativity: To mobilize personal creativity in a way that is appropriate to some such as time, space, situation, people; Psycho-Physical Process: To work on empathizing emotions that intensify physical expression and empowering internal action.

OPE 124 Introduction to Acting II 1+1 2,5

Analyzing a Role: To analyze the role by taking into consideration such factors as time, space, character characteristics, social characteristics; Tirad Study: To do weight studies on tirad, To be able to reflect internal and external actions as a whole with sound and body, To build a character; Singing and Acting: To be able to simulate the role simultaneously while performing a singing part, To be able to integrate singing technique with emotions and actions.

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 127 Voice Health and Care I 2+0 2,0

Formation of Voice: Physical properties of voice; Formation of the Human Voice: Anatomic structures, Physiological systems; Respiration: Nose, Trachea, Lung, Respiratory muscles; Vibration: The anatomy of the larynx, The cartilage of the larynx, Vocal cords; Resonance: Nasal cavity, Pharynx, Mouth cavity, Chest cavities, Larynx; Articulation: Tongue, Teeth, Palate, Lower jaw; Hearing System: The anatomy of the ear, The effect of hearing system on voice; Autonomous Neural System; Vocal Disorders: Vocal cord nodule, Vocal cord polyps, Vocal cord cysts, Reinke edema, Upper respiratory tract infections, Reflux, Vocal bleeding, Throat infections.

OPE 128 Voice Health and Care II 2+0 2,0

Factors Affecting Voice Negatively: Unconscious drug consumption, Stage anxiety, Pre-performance drug consumption, Alcohol, Smoking, Sex hormones; Effects of Drugs on Voice: Non-steroidal anti-inflammatory drugs, Antibiotics, Antidepressants, Oral contraceptives, Antihistamines, Corticosteroids; Rational Drug Use; Things to Know Before and After Performance: Unconscious drug consumption, General attitude disorders, Bad habits; Tasks for Voice Care: Voice measurements, Doctor checkups, Rules to follow.

OPE 129 German for Specific Purposes I 1+1 1,0

German Diction-Phonetics: German alphabet, German phonetics rules; The Verb "To Be": Greetings, Self introduction, Making simple sentences and exercises; Pronouns: Personal pronouns, Indefinite pronouns; Nouns: Singular and plural nouns, Possessive pronouns; Articles: Definite and indefinite articles, Negatif articles; Numbers: Numbers and counting, exercises and making sentences about numbers; Objects: Making sentences about objects, Questions about objects.

OPE 130 German for Specific Purposes II 1+1 1,0

Adjectives: Using adjective in a sentence, Exercises about there is/are -There isn't /aren't, Exercises about preposition "zu" with adjectives, Dative case adjectives, Adjectives without articles, Exercises about adjectives conjugation; Present Tense: Conjugation in present tense, Making sentences in present tense, Passive sentences with the verb "werden", Exercises about present tense; Simple Present Tense: Conjugation in simple present tense, Making sentences about simple present tense, Exercises about simple present tense; German Lied: Diction of the German lieds, Translation of the determined lieds.

OPE 131 French for Specific Purposes I 1+1 1,0

French Phonetics-Diction: French alphabet, French phonetics rules; The Verb "To Be": Greetings, Self introduction, Making simple sentences and exercises; Pronouns: Personal pronouns, Indefinite pronouns; Nouns: Singular and plural nouns, Possessive pronouns; Articles: Definite and indefinite articles, Negatif articles; Numbers:

Numbers and counting, Exercises and making sentences about numbers, Objects: Making sentences about objects, Questions about objects.

OPE 132 French for Specific Purposes II 1+1 1,0

Adjectives: Using adjective in a sentence, Using nationality adjectives, Using possessive adjectives; Present Tense: Conjugation in present tense, Making sentences about present tense, Exercises about present tense; Simple Present Tense: Conjugation in simple present tense, Making sentences about simple present tense, Exercises about simple present tense; French Chansons- Melodies: Reading and the dictions, Translations of the determined chansons.

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 Aestechetic 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 Varieties 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 225 Stage I **2+4 4,0**

Introduction: Before establishing a role and practicing on the stage, the student meets with certain exercises; Awareness: Students reginication of self change as an outcome of the exercises and forming the first link to the role; Process: Before proceeding to a whole play, student practices with various scenes and examines his or her self and compares different roles; Stage: Student should be able to play a main role with all the features from the beginning till the end in a whole play.

OPE 226 Stage II **2+4 4,0**

Introduction: Student meets with various concepts and aspects of the role; Awareness; Making connections between role's internal and external mechanisms; Process: Approaching to the role, integration to the role and interacting with other roles; Conclusion: Role as a piece which serves for the play and delivery.

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 229 Voice Health and Care III **2+0 2,0**

Neuroanatomy and Neurophysiology of Language and Speech; Introduction to Voice Disorders; Types of Voice Disorders, Causes of voice disorders; Organic Voice Disorders: Vocal cord nodule, Vocal cord polyps, Reinke edema, Vocal cord cysts, Vocal cord stoke (paralysis), Granuloma; Functional Voice Disorders: Mutational falsetto, Conversational aphony, Spasmodic dysphonia; Speech Disorders; Phonology, Articulation disorders.

OPE 230 Voice Health and Care IV **2+0 2,0**

Voice Measurement and Analysis Methods: Videolaryngostroboscopy, Stroboscopy, Acoustic voice analysis; Assessment of Voice Disorders and Therapy Methods: Lax Vox; Coping with Stress: Methods to cope with stress, Effects of stress on performance, Causes of stress, Positive stress concept; Voice Training: Aims of voice training; Basic Elements of Voice Training: Posture, Breathing techniques; Voice Training Methods: Belcanto technique, Manuel Garcia method.

OPE 231 German for Specific Purposes III **1+1 1,0**

Adverbs of Time: Using adverbs in a sentence such as; at that time, once, today, before, after, afterwards, everyday, sometimes, never, Exercises about adverbs of time; Past Tense: Conjugation in past tense, Verb "to be" in past tense, Verb "to have" in past tense, Regular verbs in past tense, Exercises about past tense, Conjugation of the modal verbs in past tense, Conjugations of the past tense verbs by explaining the rules, Comparing the past tense and past perfect tense; German Lieds: Translation of the determined German lieds in past tense, Reading determined lieds with diction rules.

OPE 232 German for Specific Purposes IV 1+1 1,0

Future Tense: Conjugation in future tense, Adverb of time in future tense, Exercises about future tense, Making sentences in future tense; Schubert and Schumann Lieds: Translation of Schubert and Schumann lieds, Reading determined lieds with diction rules, German Operas: Translation practice of the determined German operas, Diction of the German opera arias and recitatives.

OPE 233 French for Specific Purposes III 1+1 1,0

Adverbs of Time: Using adverbs in a sentence such as; at that time, once, today, before, after, afterwards, everyday, sometimes, never, Exercises about adverbs of time; Past Tense: Conjugation in Past Tense, Indicative mood in past tense, Reading texts about past tense, Conjugation in present and past tense in indicative mood, Conjugation in present and past tense with "Que"; French Chansons- Melodies: Translation of the determined French Melodies in past tense, Reading determined chansons with diction rules.

OPE 234 French for Specific Purposes IV 1+1 1,0

Future Tense: Conjugation in future tense, Adverb of time in future tense, Exercises about future tense, Making sentences in future tense; Translation of Debussy, Ravel and Other French Composers French Melodies: Reading determined chansons with diction rules; French Operas: Translation practice of the determined French operas, Diction of the French opera arias and recitatives.

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. LORZING (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, II 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. LORZING (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, II 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. BORADÏN (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. BORADÏN (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 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.

PÍY 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.

PÍY 207 Instrument III **1+1 6,0**

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

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 209 Piano Technical Information and Tuning I **1+1 2,0**

The Place of Piano in Classical Music: The invention of piano and its history; Piano Evolution from Past to Today and Piano Types; Piano Mechanic: The parts that compose a piano mechanic and the working principle of a mechanic; The Differences Between an Upright Piano and a Grand Piano mechanics; The Setting of Piano Mechanic; The Structure of Piano Wires; Types and Measures of Piano Wires; Piano Tuning; The Tools Used in a Piano Tuning; Piano Tuning Technics; Practical Piano Tuning.

PÍY 210 Piano Technical Information and Tuning II **1+1 2,0**

Comparison of Different Working Systems of Upright Pianos and Grand Pianos; Practice of Piano Mechanical Settings; Methods of Bass Wire String; Practice of Piano Wiring; Technics of Piano Tuning; Practice of Piano Tuning; Methods of Maintenance and Routine Cleaning to Applicate to a Piano; Pedal Working Systems and Differences in Upright Pianos and Grand Pianos; Points to be Considered in Piano Handling.

PÍY 307 Instrument V **1+1 7,0**

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.

PÍY 308 Instrument VI **1+1 7,0**

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.

PIY 409 Instrument VII 1+1 7,0

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.

PIY 410 Instrument VIII 1+1 7,0

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.

PSI 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

PSI 201U Social Psychology I 3+0 4,0

What is Social Psychology?; Social Perception: Creating an impression; Social Cognition: Social cognition and use of schemas, Stereotypes, Mental shortcuts, Forgiving; Social Impact and Social Power: Culture-acculturation-enculturation, Adaptation, Obedience; Attitudes and Attitude Change: Components of attitude, Theoretical approaches to attitude change, Attitude measurement; Interpersonal Attraction and Close Relations; Altruistic Behavior; Aggression.

PSI 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 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.

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 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 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 137 Mime and Act I **2+2 3,0**

Observation as a Means for Developing Acting Materials; Usage of Five Senses; Cultivating Motivation and Emotions; Coordination of the Body in Mimes and Acting, Mobilization of five senses, Empowering internal action and awaking emotions, Ensuring coordination of the body as a whole in the development of mimic and role voice and concentration exercises; Theory and Practice of Theatrical Performance Without Words, Providing students with the basic mimic and role studies in preparing for acting.

TİY 138 Mime and Act II **2+2 3,0**

Observation as a Means for Developing Acting Materials; Usage of Five Senses; Cultivating Motivation and Emotions; Coordination of the Body in Mimes and Acting, Mobilization of five senses, Empowering internal action and awaking emotions, Ensuring coordination of the body as a whole in the development of mimic and role Voice and concentration exercises; Theory and Practice of Theatrical Performance Without Words, Providing students with the basic mimic and role studies in preparing for acting, Continuation of the first course.

TİY 139 Yoga I **1+1 1,5**

Yoga Philosophy, Basic yoga poses, Asanas, Basic information about human anatomy, Breathing techniques and applications, Meditation techniques and applications, Exercises for stretching and correct use of the body, Balance exercises, Connections between yoga and acting; The Relationship of Body With Space, Perception of physical and environmental factors and awareness, Awareness and existence in space.

TİY 140 Yoga II **1+1 1,5**

Main Concepts of Yoga Philosophy, Major yoga positions, Asanas, Human anatomy explanation and information, Breathing control exercises, Relaxation exercises, Stretching and correct use of the body, Balance exercises, Connections between yoga and acting; The Relationship of Body With Space, Perception of physical and environmental factors and awareness. Space awareness, Correct postures for the spine, Eka pada rajakapotasana / Pigeon stance, Purovottanasana / Reverse plane posture.

TİY 141 Stage Combat I **1+1 1,5**

Stage Combat Techniques: Unarmed stage combat; Body Exercises for Unarmed Stage Combat; Physical Space Awareness; Unarmed Stage Combat Reflex Exercises, Exercises with a partner, Safety methods on stage, Exercises for creating combat illusion; Techniques of Slapping, Techniques of punching, Techniques of somersault, Techniques of falling, Unarmed stage acrobatic techniques.

TİY 142 Stage Combat II **1+1 1,5**

Stage Combat Techniques: Armed stage combat; Armed Stage Combat Body Exercises, Armed physical space awareness exercises, Armed stage combat security methods, Armed stage combat reflex exercises, Exercises for creating combat illusion; Techniques of Using Swords, Techniques of using stick, Techniques of using knives, Armed stage acrobatic techniques, Combat exercises with partner.

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.

T1Y 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.

T1Y 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.

T1Y 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.

T1Y 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.

T1Y 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.

T1Y 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.

T1Y 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.

T1Y 225 Introduction to the Concept of Game 1+2 3,0

Concept of Game, Relationship between game and theater, Expansions of game and play concepts, Similarity and differences, History of the game, Homo ludens and game player fact, Rule factor in the game and importance of rules related disclosures, Sense of competition; Discussions on Winning and Losing, Characteristics of the winner and the loser, Review of games such as chess, Checkers, Domino, Go.

T1Y 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.

T1Y 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.

T1Y 229 Motion Theatre I 1+2 3,0

Communication and Interaction, Gravitation and field domination, Breath and body connection, Movement in stage, Brain and body coordination, Body and rhythm connection, Music and body connection, Sense transmission, Action and emotion connection, Balance, Kinesthetic awareness, Compliance and trust with partner, Environmental factors, Sustainable feelings, Body and action connection, Moving together, Role and body connection.

T1Y 230 Motion Theatre II 1+2 3,0

Theoretical Knowledge, Movement combinations, Introduction to composition, Body and rhythm connection, Music and body connection, Music and movement connection, Action and emotion connection, Free thinking and creativity, Compliance with partner, Trust to partner, Body and action connection, Moving together, Role and body connection, Free thinking and creativity, Continuity of role, Preparing choreography, Working on examples of theater plays, General evaluation.

T1Y 231 Yoga and Body Awareness 1+2 3,0

Yoga Philosophy, Breath and relaxation exercises, Meditation techniques and applications, Relationship of body with space, Perception of physical and environmental factors and awareness raising, Comfortable seat, Back to back, Stretching to side, Front stretching, Cow stance, Cat stretching, Stance for kids, Stallion, Mountain stance, Stretching at the feet, Tied angle stance, Talasana / Palm stance, Utkasana / Chair post, Virabhadrasana / Warrior stance.

T1Y 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 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, Taziye, 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 SegAh, 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 111 Secondary Piano I 0+1 2,0

Introducing the Piano: Teaching the musical notation and rithmical structures, Explaining the important issues while playing the piano; Practicing the pieces from the period of Baroque, Classical, Romantic, 20th century and also from Turkish composers: L. Köhler, Etude Op. 300, H. Berens, Book I, Op.70, Bartok, Mikrokosmos Book I, A. Bukard, Neue anleitung für das klavierspiel, C. Czerny, Etude Op. 823, Thompson, Toy soldiers, Do majör scale, La minör scale, D. Kabalevsky, Album for piano, Op. 39, İ. Baran, Children pieces, A.Reinagle, Minuet; Preparing the Pieces to Final Exam from Different Three Musical Period.

TMÜ 112 Secondary Piano II 0+1 2,0

Practicing the pieces from the period of Baroque, Classical, Romantic, 20th century and also from Turkish composers: Bartok, Melody, L.Köhler, Duet, F.Canselen, Zeybek, A.Goedicke, Russian Dance, D.Türk March F, J. Thompson, Swans on the lake, 4 hands piano ethudes, European folk songs no.3, C.Gurlitt, Waltz, C.Czerny op.599 no.12, G major scale, T.Salutrinskaya, Shepherd's Flute, G.Horvath, Canzonetta, Schein, Allemande, A.Saygun, İnci's book, E minor scale, J.Haydn, Quadrille, H. Purcell, Suite in G major Z. 660, Prelude, L.Schytte, Church, J.B.Duvernoy, Song Without Words, G.P.Telemann, Minuet; Preparing the Pieces to Final Exam from Different Three Musical Periods.

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, SegAh, 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, SultaniyegAh 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 "Fasil" 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), Efveri 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 Berefşan, 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 Berefşan 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, Sermüezzin 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 Rifat 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 Işıl, and Selahattin Pınar.

TMÜ 213 Secondary Piano III 0+1 2,0

Practicing the pieces from the period of Baroque, Classical, Romantic, 20th century and also from Turkish composers: Hanon no.1, J. von der Hofe, Canario, F. Beyer, Lyrical piece op. 101 no. 39, C. Czerny, Etude in C, Snell etudes no.1, Fa major scale, M. Vogel, Brave knight, Re minor scale, B. Bartok, Folk dance, D. Kabalevsky, Song, D. G. Türk, Children's song, G.P. Telemann, Gavotte, D. G. Türk dance, A. Diabelli, Bagatelle, Moderato, F. Beyer, Round dance op. 101 no: 60, L.Streabbog, A pleasant morning, Düet, The Norwegian folk song, B. Bartok, Hungarian folk song, R.Schumann, A little piece, D. Kabalevsky, Waltz, İ.Baran, Pieces for children No.6; Preparing the Pieces to Final Exam from Different Three Musical Periods.

TMÜ 214 Secondary Piano IV 0+1 2,0

Practicing the pieces from the period of Baroque, Classical, Romantic, 20th century and also from Turkish composers: J.B. Duvernoy Op. 176 no. 1, C. Gurlitt Sonatina in C, Allegro, D.G.Türk, Rondino, D. Kabelevsky, Funny event, D. Kabelevsky, Scherzo op. 30 no. 12, B minor scale, A. Nikolayev, Etüt, A. Gedike, Rigodon, P.Hainhofer, Echo dance, J.P. Rameau, Menuet, E. Siegmaister, Marche, A. Shtogarenko, Plyasovaya, J.C. Bach, Minuet, İ. Baran, Pieces for children no.3 Zeybek, Diabelli, Duet No.4, D. Shostakovich, Waltz, G.P. Telemann, Gavotte, J.Hook, Minuet, B.Tarcan, Dede efendi, B. Bartok, Following the leader; Preparing the Pieces to Final Exam from Different Three Musical Periods.

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, 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 Beke's Ud (Cittern) Concerto, Playing Oğuzhan Balç'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 Ebcad Notation, İhvan-ı Safa risaleleri (Epistles), Abdülkadir Meragi and Hızir Bin Abdullah, İbn Hallegan, Ahmedoğlu Şükrullah 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 İtri (1640-1712) to Hammamzade İsmail Dede Efendi (1778-1846); Analyzing the Pieces of Sultan Composers; Examining the Manuscripts by Abdülbaki 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 Teqçe Music; Learning of Mosque Forms Including Quran Recitation, Azan, Qamet, Teqbir, Salat, Tesbih, Mahfel Surmah, Tamdjid and Myunadjaat, Mawlid, Miradjiyyah and Tevshih; Learning of Teqçe 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 Kırşehri'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 313 Performance Style and Repertory I**0+2 1,0**

Performing a Repertoire Including Pieces Composed in Different Forms and Maqams by Successive 15, 16 and 17th Centuries Maqamic Music Composers: Abdülkadir Meragi,

Hasan Can Çelebi, Hatip Zakiri Hasan Efendi, Benli Hasan Ağa, Ali Ufki, Hafız Post, Buhurizade Mustafa Itri, Hafız Kömür, Çömlekçizade Recep Çelebi; Selected Folk Music Repertory; Karacaoğlan, Pir Sultan Abdal.

TMÜ 314 Performance Style and Repertory II**0+2 1,0**

Performing a Repertoire Including Pieces Composed in Different Forms and Maqams by Successive 18th Century Maqamic Music Composers: Nayi Osman Dede, Dimitri Kantemir, Enfi Hasan Ağa, Dilhayat Kalfa, Zaharya Efendi Mir Cemil, Tanburi Mustafa Çavuş, Ebubekir Ağa, Hızır Ağa, Sultan I. Mahmut, Abdülhalim Ağa, Sadullah Ağa, Vardakosta Ahmet Ağa, Hafız Şeyda Abdürrahim Dede.

TMÜ 315 Secondary Piano V**0+1 3,0**

Practicing the pieces from the period of Baroque, Classical, Romantic, 20th century and also from Turkish composers: Hanon No.2, C.Gurlitt, The hunt, G.P. Telemann, Rigaudon, D.Kabalevsky, Dance, Bb major scale, A.A. Saygun, İnci's book, The giant baby, C.Czerny Ethud Op. 599 No. 19 ve 20, A. Biehl Sonatina Op.57 No.1 ve 2, G minor scale, Michel Allard, Gentle breeze, İ.Baran Pieces for children No.2, L.v.Beethoven, Russian folk song, J.J. Rousseau, The village prophet, J.S.Bach Musette from English suite no.3, T.Guliyev, 12 pieces for piano no.4, J.B Duvernoy, Ecole primaire no. 8; Preparing the Pieces to Final Exam from Different Three Musical Periods.

TMÜ 316 Secondary Piano VI**0+1 3,0**

Practicing the pieces from the period of Baroque, Classical, Romantic, 20th century and also from Turkish composers: Hanon No.3, J. Haydn, German dance, C.Czerny, Etüt Op. 599 No. 28, M.Sun The colours of homeland 3, Pişano için dokuz parça, Anna Magdalena Bach menuet G major, Burgmüller, Arabesque Op. 100 no.2, R. Schumann, The wild horseman, D. Kabalevsky, The clown, E. Satie, Gymnopedie, F.Chopin, Prelüde Op.28 no. 7, J.S.Bach, Musette from English Suite No.3, L.v. Beethoven, Sonatina sol major; Preparing the Pieces to Final Exam from Different Three Musical Periods.

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, Karçıgar; Hicaz, Hümayun, Zırgüleli Hicaz, Uzzal; Acem Aşiran, Acem, Acem Kürdi, Ferahfeza, 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 Conjunction; 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.

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.

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, Tchaikovski 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, Tchaikovski 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 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 307 Instrument V 1+1 7,0

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 7,0

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 9,0

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, Akxes 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 9,0

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, Akxes 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.