



SİVAS CUMHURİYET UNIVERSITY
FACULTY OF EDUCATION



UNDERGRADUATE PROGRAM IN MUSIC EDUCATION

SİVAS, 2022

Undergraduate Program in Music Education

1ST SEMESTER						2ND SEMESTER					
CODE	COURSE TITLE	T	P	C	E	CODE	COURSE TITLE	T	P	C	E
MB	Introduction to Education	2	0	2	3	MB	Educational Sociology	2	0	2	3
MB	Educational Psychology	2	0	2	3	MB	Philosophy of Education	2	0	2	3
GK	Ataturk's Principles and History of Revolution 1	2	0	2	3	GK	Ataturk's Principles and History of Revolution 2	2	0	2	3
GK	Turkish Language 1	2	0	2	3	GK	Turkish Language 2	2	0	2	3
GK	Foreign Language 1	2	0	2	3	GK	Foreign Language 2	2	0	2	3
GK	Career Planning and Development	1	0	1	2	GK	Non-core Elective 1	2	0	0	0
AE	Piano Instruction* 1	1	0	1	2	AE	Piano Instruction 2*	1	0	1	2
AE	Individual Instrument Instruction* 1	1	0	1	2	AE	Individual Instrument Instruction 2*	1	0	1	2
AE	Individual Vocal Instruction* 1	1	0	1	2	AE	Individual Vocal Instruction 2*	1	0	1	2
AE	Aural Skills, Reading, and Writing 1	3	0	3	4	AE	Aural Skills, Reading, and Writing 2	3	0	3	3
AE	Elective 1	2	0	2	3	AE	Chorus 1	1	1	2	3
						AE	Elective 2	2	0	2	3
Total		19	0	19	30	Total		21	1	20	30

3RD SEMESTER						4TH SEMESTER					
CODE	COURSE TITLE	T	P	C	E	CODE	COURSE TITLE	T	P	C	E
MB	School Experience 1	1	4	3	8	MB	Teaching Methods and Techniques	2	0	2	3
MB	Elective 1	2	0	2	3	MB	Elective 2	2	0	2	3
GK	Elective 1	2	0	2	3	GK	Non-core Elective 2	2	0	0	0
AE	Piano Instruction 3*	1	0	1	1	AE	Piano Instruction 4*	1	0	1	2
AE	Individual Instrument Instruction 3*	1	0	1	1	AE	Individual Instrument Instruction 4*	1	0	1	2
AE	Aural Skills, Reading, and Writing 3	2	0	2	2	AE	Aural Skills, Reading, and Writing 4	2	0	2	3
AE	Harmony and Accompaniment 1	2	0	2	2	AE	Harmony and Accompaniment 2	2	0	2	3
AE	Chorus 2	1	1	2	3	AE	Chorus 3	1	1	2	4
AE	General Music History 1	2	0	2	2	AE	General Music History 2	2	0	2	4
AE	Turkish Folk Music Theory and Practice1	1	1	2	2	AE	Turkish Folk Music Theory and Practice 2	1	1	2	3
AE	Elective 3	2	0	2	3	AE	Elective 4	2	0	2	3
Total		17	6	21	30	Total		18	2	18	30

5TH SEMESTER						6TH SEMESTER					
CODE	COURSE TITLE	T	P	C	E	CODE	COURSE TITLE	T	P	C	E
MB	Measurement and Evaluation in Education	3	0	3	4	MB	School Experience 2	1	4	3	8
MB	Turkish Education System and School Management	2	0	2	3	MB	Classroom Management	2	0	2	3
MB	Elective 3	2	0	2	3	MB	Elective 4	2	0	2	3
GK	Community Service Practices	1	2	2	3	GK	Elective 2	2	0	2	3
AE	Piano Instruction 5*	1	0	1	2	AE	Piano Instruction 6*	1	0	1	1
AE	Individual Instrument Instruction 5*	1	0	1	2	AE	Individual Instrument Instruction 6*	1	0	1	1
AE	Chorus 4	1	1	2	3	AE	Chorus 5	1	1	2	2
AE	Orchestra and Chamber Music 1	1	1	2	2	AE	Orchestra and Chamber Music 2	1	1	2	2
AE	Classical Turkish Music Theory and Practice 1	1	1	2	3	AE	Classical Turkish Music Theory and Practice2	1	1	2	2
AE	Harmony and Accompaniment 3	2	0	2	2	AE	Musical Forms	2	0	2	2
AE	Elective 5	2	0	2	3	AE	Elective 6	2	0	2	3
Total		17	5	21	30	Total		16	7	21	30

7TH SEMESTER						8TH SEMESTER					
CODE	COURSE TITLE	T	P	C	E	CODE	COURSE TITLE	T	P	C	E
MB	Research Methods in Education	2	0	2	3	MB	Special Education and Inclusion	3	0	3	4
MB	Guidance and Counseling in Education	2	0	2	3	MB	Teaching Practice 2	2	6	5	10
MB	Teaching Practice 1	2	6	4	10	GK	Elective 4	2	0	2	3
GK	Elective 3	2	0	2	3	AE	Piano Pedagogy**	1	0	1	1
AE	Piano Instruction 7*	1	0	1	1	AE	Individual Instrument Pedagogy**	1	0	1	1
AE	Individual Instrument Instruction 7*	1	0	1	1	AE	Chorus and Conducting	1	1	2	3
AE	Chorus 6	1	1	2	2	AE	Orchestra and Chamber Music 4	1	1	2	2
AE	Orchestra and Chamber Music 3	1	1	2	2						
AE	Classical Turkish Music Theory and Practice 3	1	1	2	3	AE	Classical Turkish Music Theory and Practice 4	1	1	2	3
AE	Music Teaching Methods	2	0	2	2	AE	Music Teaching Technologies and Material Development	2	0	2	3
Total		16	8	21	30	Total		14	9	19	30

Fields	T	P	C	EKTS	TOTAL HOURS	PERCENTAGE
Professional Knowledge(MB)	38	20	46	83	58	%33
General Culture(GK)	26	2	23	35	28	%16
Subject Matter Education(AE)	73	17	90	122	90	%51
Total	137	39	159	240	176	%100

* These courses are conducted one-on-one between the faculty member and the student.

**These courses are offered in multiple sections, with the number of sections determined by the number of instructors teaching the course.

COURSE DESCRIPTIONS FOR THE UNDERGRADUATE PROGRAM IN MUSIC EDUCATION

1 ST SEMESTER					
CODE	COURSE TITLE	T	P	C	E
MB	Introduction to Education	2	0	2	3
MB	Educational Psychology	2	0	2	3
GK	Ataturk's Principles and History of Revolution 1	2	0	2	3
GK	Turkish Language 1	2	0	2	3
GK	Foreign Language 1	2	0	2	3
GK	Career Planning and Development	1	0	1	2
AE	Piano Instruction* 1	1	0	1	2
AE	Individual Instrument Instruction* 1	1	0	1	2
AE	Individual Vocal Instruction* 1	1	0	1	2
AE	Aural Skills, Reading, and Writing 1	3	0	3	4
AE	Elective 1	2	0	2	3
Total		19	0	19	30

MB	Introduction to Education (2-0-2-3)
Fundamental concepts related to education and instruction; aims and functions of education; relationships between education and other disciplines and sciences; legal, social, cultural, historical, political, economic, philosophical, and psychological foundations of education; research methods in educational sciences; the school and classroom as learning environments; the teaching profession and current developments in teacher education; educational trends in the twenty-first century.	
MB	Educational Psychology (2-0-2-3)
Basic concepts and scope of educational psychology; research methods in educational psychology; developmental theories, domains, and processes; individual differences in development; fundamental concepts of learning; factors affecting learning; learning theories within educational processes; motivation in learning.	
GK	Ataturk's Principles and History of Revolution 1 (2-0-2-3)
Internal and external factors leading to the collapse of the Ottoman Empire; reform movements in the 19th century; intellectual movements in the late Ottoman period; political and military conditions in the early 20th century; World War I and the Armenian issue; occupation of Anatolia and national reactions; Mustafa Kemal's arrival in Samsun; congress period and organization; the last Ottoman Parliament and the National Pact; preparation for the Turkish War of Independence; establishment and activities of the Grand National Assembly of Turkey; Treaty of Sèvres; military struggles on various fronts; establishment of the regular army; Mudanya Armistice; Lausanne Conference and Peace Treaty.	
GK	Turkish Language 1 (2-0-2-3)
Fundamental characteristics of written language and written communication; basic differences between written and spoken language; written and oral expression; subjective and objective expression; paragraph and paragraph types; definition of text and text types; criteria of textuality; written composition including free and planned writing; stages of planned writing; informative texts such as petitions, letters, reports, official and scientific texts; writing practices; summarizing and outlining texts; correcting language and expression errors in written applications.	

GK	Foreign Language 1 (2-0-2-3)
Present tense and simple present tense; development of speaking, reading, writing, and listening skills; speaking skills such as self-introduction, describing places and objects, giving directions, and asking and answering personal information questions; reading skills in daily-life contexts; writing short messages, posters, and forms; listening skills related to directions and descriptions.	
GK	Career Planning and Development (1-0-1-2)
The concept of career; stages of career planning; individual career development; forming career strategies; career planning models; career options in teaching fields; résumé and CV preparation, formats, and examples; cover letters and letters of intent; job interviews, their purposes, methods, and stages; interview preparation; situations encountered during interviews; question types; body language and non-verbal communication.	
AE	Piano Instruction *(1-0-1-2)
Knowledge and skills related to basic piano behaviors including correct sitting posture and hand position on the keyboard; exercises aimed at developing legato technique as a fundamental piano technique; five-finger exercises with contrary and parallel motion scales; technical exercises required for arm freedom; various exercises to develop independence of the two hands; sight-reading exercises; methods to be followed in practicing exercises, études, and repertoire; musical expression including piano and forte dynamics, phrasing, and applied studies.	
AE	Individual Instrument Instruction * (1-0-1-2)
<p>Accordion: Transmission of information on the historical development stages and areas of use of the accordion instrument; finger exercises on the piano keyboard and études appropriate to the level; understanding the structure of the bass keyboard; finger exercises and level-appropriate études related to principal tones and chord tones; developing the right and left hands through separate practice and acquiring the ability to play both hands in coordination; performance of national and international repertoire appropriate to the student's level.</p> <p>Bağlama: General information about the bağlama instrument; its historical development; its place and importance in Turkish Folk Music; technical characteristics; construction of the bağlama and its performers; body posture, sitting and holding positions while playing; sound range and positions; right-hand exercises on open strings to improve technical level; exercises for clean fingering and synchronized studies combining both techniques; ability to perform scale, mode, and position studies in various modal systems; acquiring knowledge of halay and kaşık dance tunes from the Ankara, Central and Western Black Sea, and Central Anatolia regions; performing these works using regional playing techniques and building a repertoire.</p> <p>Flute: Components of the flute; basic knowledge and skills related to flute playing; appropriate posture and correct positioning; fundamental flute techniques and applied studies through diaphragm, long-tone, interval, and scale exercises; performance of national and international works appropriate to the level.</p> <p>Guitar: Understanding the construction, dimensions, and parts of the guitar; determining the appropriate holding position according to the student's physical characteristics; the instrument learning process and the importance of acquiring systematic and regular practice habits; a historical overview of the development of classical guitar; various approaches to guitar playing posture; positioning the fingers in playing position and basic movement mechanics; studies aimed at finger independence; apoyando, tirando, and arpeggio techniques and performance of scales, études, and musical pieces containing these techniques; major works of classical guitar literature and listening to these works; examination of musical expression tools on the guitar; recognizing nail shapes, determining the most suitable shape for the individual, and learning filing techniques.</p>	

Kabak Kemane: General information about the Kabak Kemane instrument; its historical development; its place in Turkish Folk Music; construction of the Kabak Kemane and leading performers; body posture, sitting and holding positions while playing; tuning, sound range, and positions; intonation, vibrato, scale, chromatic tone, and rhythmic studies on open strings using long tones; scale studies in Düz Kerem and Yahyalı Kerem modes; definition of the zeybek form and listening to representative works; introduction, stylistic development, and interpretation of heavy and semi-heavy zeybek examples selected from the Aegean and Inner Aegean regions; studies on gurbet songs; divided bow techniques and related repertoire studies.

Kanun: Holding and sitting posture on the kanun; hand, finger, wrist, elbow, and arm positions and angles; leg positioning; understanding plectrum strokes through études using the right and left hands separately and together; right-hand and left-hand usage in different rhythmic patterns; single-string études; scale and arpeggio studies; introduction to mandal usage; modal études.

Kaval: General information about the kaval instrument; its historical development; its place in Turkish Folk Music; construction of the kaval and leading performers; body posture, sitting and holding positions while playing; introduction to the horlatma technique and free and metered long-tone exercises within this technique; studies including whole, half, quarter, and eighth note values for the horlatma technique; one-octave exercises aimed at developing the horlatma technique; repertoire practices aimed at producing different horlatma tones and improving lip control; general repertoire studies related to the horlatma technique; transition between levels 1 to 4 and related repertoire studies.

Violin: The violin and its components; basic knowledge and skills related to violin playing; appropriate posture and correct holding of the violin; basic bow techniques including détaché and legato and related applications; correct placement of left-hand fingers on the corresponding pitches; coordinated use of both hands; performance of small-scale national and international repertoire.

Clarinet: The clarinet and its components; basic knowledge and skills related to clarinet playing; applications focused on breathing techniques; applications related to lip-teeth-finger positioning; scale, arpeggio, and intonation studies; étude practices to reinforce technical skills; performance of national and international works appropriate to the level.

Double Bass: Introduction to the double bass and bow; basic knowledge and skills related to double bass playing; appropriate posture for playing; correct holding of the double bass and bow; sound production on open strings; basic bow techniques including détaché and legato; correct positioning of the left hand on the corresponding pitches; coordinated use of both hands; performance of small-scale national and international repertoire.

Mey: General information about the mey instrument; its historical development; its place in Turkish Folk Music; construction of the mey and leading performers; body posture, sitting and holding positions while playing; tuning, sound range, and positions; intonation, vibrato, scale, chromatic tone, and rhythmic studies using long tones; performance of long airs, improvisatory introductions, vocal and instrumental works in the Segah/Muhalif mode; performance of vocal and instrumental halay and sallama dances from the Eastern Anatolia region; performance of horon dances from the Central and Eastern Black Sea regions.

Ney: General information about the ney instrument and its types; its historical development; general information on the history of neyzen performers; its place in Turkish Music; construction of the ney and leading performers; body posture, sitting and holding positions while playing; tuning, sound range, and positions; intonation, vibrato, scale, sound exercises, and rhythmic studies; information on modes that resolve on the Irak pitch; performance of the Segah tetrachord on the Irak pitch; learning and performing the Eviç, Dilkeşhaveran, and Ferahnak modes.

Piano: Exercises to develop correct sitting posture and basic behaviors; scale and cadence studies; duet studies; exercises on staccato and legato techniques; sight-reading studies; five-finger exercises using contrary and parallel scale motion; methods for practicing études and works; application of dynamic markings; phrasing and applied studies; performance of études and works appropriate to the level.

Voice: Vocal exercises and étude studies aimed at strengthening the voice and expanding vocal range (legato and staccato exercises using octave, ninth, twelfth, stepwise and intervallic patterns); knowledge and applications aimed at developing the ability to use students' voices appropriately according to their age and educational level in line with the requirements of music teaching; vocal characteristics during early childhood, childhood, adolescence, youth, and voice mutation periods; vocal training practices appropriate to these stages; studies aimed at resolving students' technical and musical vocal problems.

Tambur: General information about the tambur instrument; its historical development; its place and importance in Turkish Music; technical characteristics; construction of the tambur and its performers; body posture, sitting and holding positions while playing; sound range and positions; plectrum exercises on open strings; performance of modal works resolving on Dügah; learning the Uşşak, Hüseyini, Hicaz, Saba, Bayati, Muhayyer, and Karcıgar modes and performing designated works in these modes with octave transpositions; introduction to taksim (improvisation).

Tar: General information about the tar instrument; its historical development; construction of the tar and leading performers; body posture, sitting and holding positions while playing; the tuning system of the tar; the mezzo-soprano clef (C clef on the second line); instrument-specific notation symbols used in études and works; correct holding of the tar and plectrum and general posture; down-stroke and up-stroke plectrum exercises; introduction to tremolo studies; learning first and second position frets on the tar; placement and movement of fingers on these frets; performance of études and works containing first and second position tones.

Ud: General information about the ud instrument; its historical development; its place and importance in Turkish Music; technical characteristics; construction of the ud and its performers; body posture, sitting and holding positions while playing; sound range and positions; plectrum exercises on open strings; note locations in first position and on the main courses; various rhythmic exercises on open strings performed at different metronome values; plectrum strokes in different rhythmic patterns on the Gerdaniye, Dügah, Hüseyinasiran, and Kaba Buselik strings; use of quarter and eighth notes, rests, and articulation markings in études; plectrum and fingering studies using all four fingers of the left hand on the main course in first position; performance of short melodic phrases and études on the Gerdaniye, Neva, Dügah, and Hüseyinasiran strings.

Three-Stringed Kemençe: General information about the three-stringed kemençe instrument; its historical development; its place in Turkish Music; construction of the kemençe and leading performers; body posture, sitting and holding positions while playing; tuning, sound range, and positions; intonation, vibrato, scale, chromatic tone, and rhythmic studies on open strings using long tones; performance of works by sounding the intervals of the Nişaburek mode; performance of works by sounding the intervals of the Pençgâh mode; performance of works by sounding the intervals of the Ferahnak mode; ability to transpose in the Nişaburek, Pençgâh, and Ferahnak modes; development of vocal performance and accompaniment skills; development of traditional and modern style and interpretation.

Viola: The viola and its components; holding the viola and bow; basic knowledge and skills related to viola playing; basic bow techniques; exercises for placing the first, second, third, and fourth fingers of the left hand on the string; coordinated use of both hands; performance of small-scale national and international solo or accompanied works.

Violoncello: The violoncello and its components; basic knowledge and skills related to cello playing; appropriate posture for cello performance; correct holding of the violoncello; basic bow techniques including détaché and legato and related applied studies; correct placement and lifting of left-hand fingers on the corresponding pitches; coordinated use of both hands; performance of small-scale national and international repertoire.

AE	Individual Vocal Instruction 1* (1-0-1-2)
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Formation and development of the human voice; the place and importance of individual vocal training in music education; the structure, mechanism, and functions of the voice and vocal organs and voice production; physical and mental preparation for singing; studies aimed at developing relaxation and alertness awareness; exercises designed to establish correct breathing habits; exercises aimed at producing the voice in the correct placement with accurate intonation and strengthening resonance overtones; articulation studies using school songs and piano-accompanied folk songs to correctly pronounce vowels and consonants of the Turkish language; exercises aimed at recognizing vocal registers and achieving correct and appropriate pitch transitions; use of individualized vocal training materials (breathing and vocal exercises and études, level-appropriate repertoire) to ensure the coordinated, accurate, beautiful, and effective use of the voice and to develop musical sensitivity with correct intonation.

AE	Aural Skills, Reading, and Writing 1 (3-0-3-4)
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Elements of musical language (rhythm, melody, meter, scale, tonality, form, genre, texture, expression–interpretation–style); ability to classify, hear, and write horizontal and vertical intervals as consonant and dissonant; reading, writing, and creating monophonic and level-appropriate two-part melodies in duple and triple meters using whole, half, quarter, eighth, and sixteenth note values in keys with one flat and one sharp in treble and bass clefs; developing sight-reading (prima vista) skills.

* These courses are conducted as one-on-one individual instruction between the instructor and the student.

2 ND SEMESTER					
CODE	COURSE TITLE	T	P	C	E
MB	Educational Sociology	2	0	2	3
MB	Philosophy of Education	2	0	2	3
GK	Ataturk's Principles and History of Revolution 2	2	0	2	3
GK	Turkish Language 2	2	0	2	3
GK	Foreign Language 2	2	0	2	3
GK	Non-core Elective 1	2	0	0	0
AE	Piano Instruction 2*	1	0	1	2
AE	Individual Instrument Instruction 2*	1	0	1	2
AE	Individual Vocal Instruction 2*	1	0	1	2
AE	Aural Skills, Reading, and Writing 2	3	0	3	3
AE	Chorus 1	1	1	2	3
AE	Elective 2	2	0	2	3
Total		21	1	20	30

MB	Educational Sociology (2-0-2-3)
<p>Basic concepts of sociology: society, social structure, social fact, social event, etc.; pioneers of sociology (Ibn Khaldun, A. Comte, K. Marx, E. Durkheim, M. Weber, etc.) and their views on education; education from the perspectives of major sociological theories (functionalism, structuralism, symbolic interactionism, conflict theory, critical theory, phenomenology, and ethnomethodology); social processes (socialization, social stratification, social mobility, social change, etc.) and education; social institutions (family, religion, economy, politics) and education; the development of sociology and sociology of education in Türkiye (Ziya Gökalp, İsmail Hakkı Baltacıoğlu, Nurettin Topçu, Mümtaz Turhan, etc.); culture and education; school as a social, cultural, and moral system and community.</p>	
MB	Philosophy of Education (2-0-2-3)
<p>Basic subjects and problem areas of philosophy; ontology, epistemology, ethics/values philosophy, and education; major philosophical movements (idealism, realism, naturalism, empiricism, rationalism, pragmatism, existentialism, analytic philosophy) and education; philosophy of education and educational movements: perennialism, essentialism, progressivism, existentialist education, critical/radical education; educational views of selected philosophers in the Islamic world and the West (Plato, Aristotle, Socrates, J. Dewey, Avicenna, Farabi, J. J. Rousseau, etc.); human nature, individual differences, and education; education from the perspectives of political and economic ideologies; intellectual movements influential in the modernization process of Türkiye and education; philosophical foundations of the Turkish education</p>	
GK	Ataturk's Principles and History of Revolution 2 (2-0-2-3)
<p>Political reforms (abolition of the Sultanate, proclamation of the Republic, abolition of the Caliphate, etc.); social reforms (Hat Reform, closure of dervish lodges and shrines, Calendar, Clock, and Surname Law); reforms in education and culture (Law on the Unification of Education, Alphabet Reform, Turkish History and Language Reforms); legal reforms; attempts to transition to multi-party life during the Atatürk period and reactions (establishment and closure of the Progressive Republican Party, Sheikh Said Rebellion, assassination attempt against Atatürk); attempts at multi-party political life (establishment and closure of the Free Republican Party and the Menemen Incident); economic resources and policies of Türkiye in the Republican era (İzmir Economic Congress); Turkish foreign policy during the Atatürk period (Population Exchange, membership in the League of Nations, Balkan Pact, Sadabad Pact); Turkish foreign policy during the Atatürk period (Montreux Convention, incorporation of Hatay into the homeland, bilateral relations with other countries); definition, scope, and principles of the Atatürkist thought system; Türkiye after Atatürk, the Democrat Party era, Türkiye in the 1960s and 1970s, and Turkish foreign policy after 1960.</p>	

GK	Turkish Language 2 (2-0-2-3)
Basic characteristics of spoken language and oral communication. Oral expression; fundamental features of speaking skills (use of natural language and body language); basic principles of effective speaking; characteristics of a good speaker (stress, intonation, pauses, diction, etc.). Impromptu and prepared speaking; stages of prepared speaking (topic selection and limitation; determining purpose, perspective, main and supporting ideas; planning; writing the text; delivery of the speech). Types of speech I: (dialogues, interviews, self-introduction, answering questions, celebrating important events such as New Year, birthdays, holidays, giving directions, telephone conversations, job applications, conducting interviews, radio and television speeches, participating as a speaker in cultural and artistic programs, etc.). Practice in impromptu speaking on various topics, analysis of speech samples, oral expression practices, and correcting language and expression errors in speeches.	
GK	Foreign Language 1 (2-0-2-3)
Past tense; future tense; modal verbs (can, could, may, must, etc.); speaking, reading, writing, and listening skills using these tenses and modals; verbal skills (asking questions and ordering food in restaurants, etc.); reading skills (online weather reports, recipes, posters, etc.); writing skills (writing short messages, giving written directions, writing emails/invitations, etc.); listening skills (weather reports, recipes, etc.).	
GK	Non-core Elective 1 (2-0-0-0)
A course determined by the Rectorate of Sivas Cumhuriyet University and selected by students, including the content of that course.	
AE	Piano Instruction 2* (1-0-1-2)
In addition to basic piano techniques, instruction and applied studies on staccato technique. Finger exercises, scale and cadence studies, sight-reading exercises. Musical analysis of short-scale pieces and applications related to musical expression. Level-appropriate études and sonatina studies. Performance of level-appropriate short-scale works from the Baroque, Classical, Romantic, and Contemporary periods.	
AE	Individual Instrument Instruction 2* (1-0-1-2)
<p>Accordion: Practice with level-appropriate études reinforcing staccato, legato, and vibrato performance techniques; scales and études aimed at developing slow, moderate, and fast playing techniques; performance of scales with the right hand; harmonization exercises using rhythmic chord accompaniments with the left hand; performance of selected national and international polyphonic solo or accompanied short-scale works.</p> <p>Baglama: Étude applications within the position–plectrum–finger triangle; exercises and repertoire applications related to position structures; plectrum technique applications using fast melodies and études with metronome practice; concept of regional performance style (tavır); general characteristics of Teke and Black Sea regional melodies; plectrum style exercises specific to these regions; performance of level-appropriate selected repertoire from Turkish Folk Music reflecting the characteristic features of Teke and Black Sea styles; conditioning exercises to improve right and left hand technical proficiency.</p> <p>Flute: Producing correct and clean tones in the first and second octaves; application of slurred and tongued exercises with various articulations; diaphragm use, long tone, interval, and scale studies; performance of level-appropriate études, sonatinas, and sonatas; performance of level-appropriate short-scale national and international works from the Baroque, Classical, and Romantic periods.</p> <p>Guitar: Apoyando, tirando, arpeggio, barre, and ascending legato studies for continued individual technical and musical development; performance of level-appropriate études and musical pieces incorporating these techniques; two-octave single-line scale studies; listening to works from various periods of the classical guitar repertoire and discussing their interpretive characteristics; examination of aesthetics, musicality, and interpretation concepts.</p>	

Kabak Kemane: Development of performance styles related to Kıvrak and Çok Kıvrak Zeybek (Teke Zortlatmaları) examples in 9-beat rhythmic structures at 8th and 16th note subdivisions; reinforcement of the Yanık Kerem scale through exercises and sample melodies; learning the Uzun Hava form through Maya and Lament studies; introduction to selected melodies from the Teke region through listening and acquiring appropriate stylistic performance; transposition studies to perform the same melody in different keys; exercises to improve bow control through sectional bowing techniques.

Kanun: Exercises reinforcing acquired techniques, knowledge, and skills; theoretical study and performance of works in the Rast, Uşşak, Hüseynî, Muhayyer, Buselik, and Hicaz (Hümayun, Uzzal, Zırgüleli Hicaz) maqams; instruction and application of ornamentation techniques within repertoire.

Kaval: Ability to apply rhythmic growling techniques on the end-blown kaval; use of different rhythmic growling combinations in various rhythmic patterns in first and second tuning systems; effective use of the pitch range through transitions between first, second, third, and fourth registers; effective performance using varied rhythmic growling tones.

Violin: Technical knowledge and skills related to the use of all four strings in first position for both hands; finger–bow transitions on the same and different strings; correct application of détaché and legato bowing techniques; basic double-stop exercises; scale studies in various keys covering all four strings; performance of level-appropriate national and international repertoire incorporating technical and musical skills.

Clarinet: Tone production studies in the second octave; application of slurred and tongued exercises with various articulations; diaphragm, long tone, interval, and scale studies; performance of level-appropriate études, sonatinas, and sonatas; performance of short-scale national and international works from the Baroque, Classical, and Romantic periods.

Double Bass: Application of technical knowledge and skills related to the use of all four strings in first position for both hands; finger and bow transitions on the same and different strings; correct application of détaché and legato bowing techniques; scale studies covering all four strings; performance of level-appropriate repertoire incorporating technical and musical skills.

Mey: Producing tones within the Tatyan scale; performing vocal and instrumental melodies in the Tatyan scale; performing long air (uzun hava) in the Tatyan scale; performing vocal and instrumental melodies in compound and mixed rhythmic structures; performing repertoire related to men's dances and halay; advanced performance of works related to Hora, Karşılama, and Kol dances.

Ney: Exercises in the first and second registers; exercises in Saba and Hicaz maqams within the first and second registers; performance of Kar form and Nevakâr; study and performance of works in the Evcara maqam; introduction to the history of ney performers; acquiring knowledge about contemporary ney performers; comprehensive review of period repertoire.

Piano: Level-appropriate scale and cadence studies; sight-reading exercises; finger substitution applications; portato technique, pedal, and arpeggio studies; performance of level-appropriate études and national and international works from various periods; analysis of harmonic structures and accompaniment figures of the works; studies aimed at accompanying school music.

Voice (Şan): In addition to studies aimed at strengthening the voice and expanding vocal range initiated in the previous semester, vocal exercises appropriate to the student's level with technical and musical characteristics; performance of vocal études and repertoire (folk songs, school songs, lied, arie antiche); accompanied performance of études and works with piano or other suitable accompanying instruments.

Tambur: Technical development studies for both hands; performance of saz semai and peşrev in the Segâh maqam; performance of saz semai and peşrev in the Müstear maqam; performance of saz semai and peşrev in the Hüzam maqam; comparison of Segâh, Müstear, and Hüzam maqams and introduction to improvisation (taksim) studies.

Tar: Recognition and use of third, fourth, and fifth position frets on the tar; developing technical proficiency and control through various position transitions; acquiring theoretical knowledge of maqams in Azerbaijani music; performance of selected works from the modal repertoire.

Ud: Performance of various maqams such as Çargah, Aşkefza, Acemaşiran, Mahur, Nihavend, Kürdi, and Buselik in first position and related exercises; transition to second position and Segâh studies.

Three-Stringed Kemençe:

Brief information on the Sûznâk maqam and sample works; interludes; fourth position études; studies of various forms (peşrev, saz semai, taksim) in the Sûznâk maqam; vocal repertoire and transposition studies; brief information on the Karcıgar maqam and sample works; performance and studies of various forms in the Karcıgar maqam; excerpts from Karcıgar Köçekçe repertoire; vocal repertoire and transposition studies; performance of works in various forms based on sample works in the Bayatıaraban maqam.

Viola: Evaluation of competencies acquired in the first semester; technical knowledge and skills for right and left hand coordination related to the use of all four strings in first position; finger and bow exercises on the same and different strings; détaché and legato bowing techniques; double-stop exercises using open strings; scale studies covering all four strings; performance of level-appropriate national and international solo or accompanied short-scale works.

Violoncello: Technical knowledge and skills related to the use of all four strings in first position; finger–bow transitions on the same and different strings; correct application of détaché and legato bowing techniques; basic double-stop exercises; scale studies in various keys covering all four strings; performance of level-appropriate national and international repertoire incorporating technical and musical skills.

AE Individual Vocal Instruction 2* (1-0-1-2)

Applied studies aimed at establishing positive coordination habits for the correct, beautiful, and effective use of the voice in speaking and singing; exercises appropriate to students' individual vocal characteristics (legato and staccato exercises using intervals of fifths, sixths, octaves, arpeggios, and leaps); knowledge and skills related to technical and musical analysis prior to performing exercises and repertoire; technical studies to ensure natural and effortless pitch transitions according to individual vocal characteristics and application of these techniques in exercises and repertoire; resonance development studies; phrasing, expression, and dynamics exercises to enhance musicality; performance of an adequate repertoire of national and international works (folk songs, lied, arie antiche, aria, etc.) aimed at effective and efficient vocal use; planning and implementation of performance and interpretation activities appropriate to vocal range, timbre, technical, and musical level.

AE Aural Skills, Reading, and Writing 2 (3-0-3-3)

Elements of musical language; ability to classify, hear, and write three-note chords as consonant and dissonant; reading, writing, and creating monophonic and level-appropriate two-part melodies in keys with two flats and two sharps in treble and bass clefs; developing sight-reading (prima vista) skills.

AE Chorus 1 (1-1-2-3)

Applications aimed at developing habits of physical and mental readiness, correct posture, physical relaxation, flexibility, and psychological comfort in line with the objectives of vocal training in choir (collective breathing, breath holding and release, long and short–staccato breaths, breathing exercises at different dynamic levels). Voice production based on correct breathing (phonation), using the voice in correct placement with accurate intonation, enriching and expanding the sound through resonance areas, and achieving a blended (homogeneous) choral sound through ensemble-focused vocal work (voice–breath coordination exercises). Correct, unified, and blended diction and speech exercises (diction, articulation, etc.). Exercises aimed at achieving timbral balance and harmony among vocal sections by grouping students according to their vocal characteristics. Exercises that establish coordination between voice, breath, and text, and their application in choir repertoire appropriate to the class level (canons, unison, two-part, three-part, and small-scale four-part works). Gaining knowledge and perspective on choral culture, choral discipline, and communication.

* These courses are conducted as one-on-one individual instruction between the instructor and the student.

3. YARIYIL					
CODE	COURSE TITLE	T	P	C	E
MB	School Experience 1	1	4	3	8
MB	Elective 1	2	0	2	3
GK	Elective 1	2	0	2	3
AE	Piano Instruction 3*	1	0	1	1
AE	Individual Instrument Instruction 3*	1	0	1	1
AE	Aural Skills, Reading, and Writing 3	2	0	2	2
AE	Harmony and Accompaniment 1	2	0	2	2
AE	Chorus 2	1	1	2	3
AE	General Music History 1	2	0	2	2
AE	Turkish Folk Music Theory and Practice1	1	1	2	2
AE	Elective 3	2	0	2	3
Total		17	6	21	30

MB	School Experience 1 (1-4-3-8)
Recognizing school administration and instructional organization through a systematic approach; becoming familiar with school management, regularly conducted school activities, and school facilities; observing educational activities, reporting observations appropriately, and gaining observation and practical experience.	
AE	Piano Instruction 3* (1-0-1-1)
In addition to basic piano techniques such as legato and staccato, instruction in the portato technique and the application of these techniques through appropriate études and repertoire. Scale and cadence studies, along with pedal and arpeggio exercises. Performance of level-appropriate études and national and international works from different periods. Introduction to the sonatina form and performance of level-	
AE	Individual Instrument Instruction 3* (1-0-1-1)
<p>Accordion:</p> <p>Studying the structure of Polka, Waltz, and Tango music genres and examining popular works from these genres to gain cultural awareness; finger exercises and études related to scales and rhythmic structures used in these genres; developing coordinated two-hand performance using learned rhythmic patterns; performing national and international polyphonic solo or accompanied works.</p> <p>Baglama:</p> <p>Learning positional connections between main and alternative tunings used in the baglama family; performing traditional works in main and alternative tunings; gaining knowledge of Ankara and Azerbaijani playing styles and performing études prepared for these styles; performing characteristic folk songs from the Turkish Folk Music repertoire related to these styles; studying fundamental positions and scale exercises in baglama tuning; performing selected folk songs from the Turkish Folk Music repertoire in various positions.</p> <p>Flute:</p> <p>Sound production in the third octave and new fingerings; tonguing, finger, and breathing exercises; double-tonguing technique; tone development exercises; basic information on vibrato and applied studies through related repertoire; diatonic and chromatic scales and arpeggio studies; performance of level-appropriate national and international works from the Baroque, Classical, and Romantic periods.</p> <p>Guitar:</p> <p>Recognition and performance of Turkish works composed or arranged for classical guitar and their composers; learning interpretative characteristics and background stories of these works and reflecting them in performance; continued individual technical and musical development through apoyando, tirando, arpeggio, barre, and ascending–descending legato techniques and related études and repertoire; three-octave single-line scale studies; listening to selected works from different periods of the classical guitar repertoire; recognizing different tone colors and playing positions such as tastiera and ponticello; recognizing and performing basic chord structures with rhythmic and arpeggiated accompaniment.</p>	

Kabak Kemane:

Learning the Halay form through studies using sectional Halay examples; learning Beşiri and Kalenderi scales through example melodies; studying the Hoyrat form through examples; introduction to stylistic characteristics of Southeastern Anatolian regional melodies and performing them on the instrument; transposition studies to perform the same melody in different tonalities; sectional bow exercises to improve bow control; tempo studies (slow, medium, fast) using melodic patterns with various metronome settings.

Kanun:

Reinforcement of acquired technical knowledge and skills; theoretical study and performance in the Nevâ, Isfahan, Bayâti, Tâhir, Karcığar, Acem, Acemaşîran, and Kürdî modes; instruction in connected plectrum technique; sight-reading exercises.

Kaval:

Application of Yahyalı Kerem scale (Hüseyinî-Uşşak-Muhayyer-Bayati, etc.) in first and second tuning systems on the dilsiz kaval; application of Düz Kerem scale (Karcığar, etc.), Kalenderi scale (Saba, etc.), Yanık Kerem scale (Nikriz, etc.), and Beşiri scale (Gerdaniye-Rast-Mahur, etc.) in relevant tuning systems.

Keman (Violin):

Reinforcement studies; advanced bowing techniques in the right hand; studies involving varied left-hand techniques across four strings and transition to a new position; finger placement and speed exercises; complex bowing techniques across all strings; development of détaché and legato techniques; basic information on vibrato; performance of level-appropriate national and international repertoire encompassing technical and musical skills.

Klarnet (Clarinet):

Sound production in the third octave; tone development exercises; tonguing, finger, and breathing studies; basic vibrato instruction; scale, arpeggio, and étude studies facilitating octave transitions; performance of level-appropriate national and international works from the Baroque, Classical, and Romantic periods.

Kontrbas (Double Bass):

Reinforcement of learned positional skills; diversification of right-hand bowing techniques; studies involving varied left-hand techniques across four strings and transition to a new position; complex bowing applications; development of détaché and legato techniques; basic information on pizzicato; performance of level-appropriate repertoire encompassing technical and musical skills.

Mey:

Learning continuous circular breathing through the nose; producing pitches within the Kalenderi scale; performing vocal and instrumental melodies in the Kalenderi scale; performing halay-type melodies in simple and compound meters; repertoire studies on Nanay and Yallı melodies; performance studies on vocal and instrumental kırık hava melodies from the Thrace region.

Ney:

General information on the taksim form and taksim studies; learning and performing the Ferahfeza and Dilkeşide modes; gaining general knowledge of Sufi music; performance of selected repertoire examples.

Piano:

Scale, arpeggio, and cadence studies appropriate to the level within a four-octave range; right pedal usage in small-scale works; application of dynamics with pedal techniques; étude and exercise studies by composers such as Czerny, Duvernoy, Burgmüller, Loeschhorn, Gedike; performance of short works selected from the Baroque and Classical periods and examination of stylistic characteristics.

Şan (Voice):

Developing repertoire by applying correct voice production, usage, and vocal health behaviors learned in the first year to national and international vocal literature; performing études and works appropriate to students' vocal characteristics and technical levels (Classical and Romantic lieder, Baroque arie antiche, Classical arias, duets, piano-accompanied folk songs and school songs); gaining habits of technical and musical analysis prior to performance; studying the historical development of vocal literature and interpretation; individualized vocal exercises addressing fundamental vocal technique problems.

Tambur:

Study of the characteristics of Rast, Mahur, Nikriz, Nihavend, Neveser, Suzinak, and Kürdilihicazkar modes; learning the relationships among these modes and with other modes; performance of works in various forms (peşrev, saz semaisi, longa, sirto, taksim); technical études, exercises, and repertoire studies to develop left-hand technique.

Tar:

Recognizing and using the 6th and 7th positions on the tar; developing score-following skills in polyphonic works; tuning independently without instructor assistance; gaining technical proficiency through scale studies in various keys; performing more technically advanced works from the modal repertoire.

Ud:

Performance of progressively advanced example works in modes containing Segah and Eviç pitches such as Hüseyini, Bayati, and Uşşak; transition to second position and applications of Segah and Eviç pitches on the oud; study of Turkish asymmetrical rhythmic patterns such as Türk Aksağı, Devri Hindi, and Devri Turan with repertoire examples; tremolo technique.

Three-Stringed Kemençe:

Introductory information on the Segah mode and example works; interlude passages; fourth-position études; studies of various forms (peşrev, saz semaisi, taksim) in Segah mode; vocal repertoire and transposition studies; introductory information on Hüzam mode and related repertoire; performance and studies of works in various forms in Hüzam mode; performance of works in various forms based on Müstear mode; transposition and taksim in Segah, Müstear, and Hüzam modes; technical studies to improve positional control; development of accompaniment skills for vocal works.

Viyola (Viola):

Review and reinforcement of first-year outcomes; mixed bowing techniques and string-crossing studies in first position; development of détaché and legato techniques; scale studies; simple double-stop and scale–arpeggio studies in first position; permanent studies in second position and transition studies between first and second positions; basic vibrato instruction; performance of national and international solo or accompanied works.

Viyolonsel (Cello):

Reinforcement of learned positional skills; application of complex bowing techniques in the right hand; studies involving varied left-hand techniques across four strings and transition to a new position; finger placement and agility studies; complex bowing applications; development of détaché and legato techniques; basic vibrato instruction; performance of level-appropriate national and international works encompassing technical and musical skills.

AE Aural Skills, Reading, and Writing 3 (2-0-2-2)

Recognizing syncopation types and the ability to hear and write examples containing syncopation; reading, writing, and creating monophonic, two-part, and level-appropriate three-part melodies in keys with three flats and three sharps in treble and bass clefs; developing skills to compare and transform works involving simple and compound meters.

AE Harmony and Accompaniment 1 (2-0-2-2)

Formation of chords, chord types, primary and secondary degrees, and chord inversions; harmonization studies based on given bass and soprano lines; dominant seventh chords and four-part major–minor chord progressions (plagal and authentic cadences); creating piano accompaniment patterns based on these progressions and harmonic analysis of selected works.

AE Chorus 2 (1-1-2-3)

Studies aimed at strengthening breathing along with physical and mental relaxation (collective breathing, long sustained breaths, short articulated breaths, dynamic-based breathing exercises); vocal exercises performed together and separately by vocal sections (soprano, alto, tenor, bass) according to vocal ranges and characteristics; technical and musical analysis of selected repertoire and sectional rehearsals followed by ensemble integration; addressing technical challenges encountered by vocal sections within the score; ensuring coordination among vocal sections and with the choir conductor during performance (collective breathing, breath control, blended sound production, clear diction, dynamic shaping); performance of repertoire appropriate to the class level.

AE	General Music History 1 (2-0-2-2)
	The place and importance of music history in music culture and education; basic concepts of music history; historical and musical characteristics of Ancient Civilizations, the Middle Ages, the Gothic period, the Renaissance, and the Baroque period, with selected examples.
AE	Turkish Folk Music Theory and Practice1 (1-1-2-3)
	The fundamental philosophy and elements constituting Turkish Folk Music; definition and formation of Turkish Folk Music; its place within tradition and culture and processes of cultural transmission; basic concepts in Turkish Folk Music (kırık havalar, uzun havalar, mixed-meter melodies, türkü, etc.); the concept of usul (simple, compound, and mixed meters); pitch system (makam–scale) and intervals in Turkish Folk Music; melodic progression, sight-reading, and solfege in simple modal scales; level-appropriate dictation studies and melody creation in simple modal scales featuring different rhythmic characteristics.

* These courses are conducted as one-on-one individual instruction between the instructor and the student.

4 TH SEMESTER					
CODE	COURSE TITLE	T	P	C	E
MB	Teaching Methods and Techniques	2	0	2	3
MB	Elective 2	2	0	2	3
GK	Non-core Elective 2	2	0	0	0
AE	Piano Instruction 4*	1	0	1	2
AE	Individual Instrument Instruction 4*	1	0	1	2
AE	Aural Skills, Reading, and Writing 4	2	0	2	3
AE	Harmony and Accompaniment 2	2	0	2	3
AE	Chorus 3	1	1	2	4
AE	General Music History 2	2	0	2	4
AE	Turkish Folk Music Theory and Practice 2	1	1	2	3
AE	Elective 4	2	0	2	3
Total		18	2	18	30

MB	Teaching Methods and Techniques (2-0-2-3)
Fundamental concepts related to teaching principles and methods; principles, models, strategies, methods, and techniques of teaching and learning; determining objectives and goals in instruction; selection and organization of content in teaching and learning; instructional materials; planning of instruction and instructional plans; theories and approaches related to teaching; teaching and learning in effective schools and achievement in learning; assessment of in-class learning outcomes.	
GK	Non-core Elective 2 (2-0-0-0)
This course covers the elective course determined by the Rectorate of Sivas Cumhuriyet University and selected by students, along with the course content related to that elective.	
AE	Piano Instruction 4* (1-0-1-2)
Continuation of technical studies (scales, cadences, and arpeggios). Reinforcement of acquired technical skills through études. Detailed information about musical periods and stylistic characteristics of the studied pieces. Performance of Baroque, Classical, Romantic, and Contemporary period works (national and international). Exercises aimed at performing studied pieces at tempos close to their original tempi, and developing disciplined practice with a metronome. Introduction to irregular meters and performance of small-scale national works.	
AE	Individual Instrument Instruction 4* (1-0-1-2)
<p>Accordion: Providing information about the musical forms, composers, and stylistic characteristics of the Renaissance, Baroque, Classical, Romantic, and Modern periods; examining and performing period-specific performance techniques; performing works by prominent Turkish and international composers on the accordion to develop individual and ensemble performance habits.</p> <p>Bağlama: Performing all variations of the Kırşehir, Kayseri, and Silifke styles on open strings and fixed tones; performing études and selected characteristic folk songs from the Turkish Folk Music repertoire related to these styles; learning performance differences among these styles; developing stamina, speed, and intonation in both hands; performing selected instrumental works from the Turkish Classical Music repertoire in various makams. Advanced position studies in bağlama tuning and performance of related études and vocal/instrumental works.</p>	

Flute: In addition to continuing études involving fundamental techniques, performing études and works related to musical terminology. General knowledge of musical periods; applying ornaments and nuances appropriate to the stylistic characteristics of the studied pieces. Interpretation of level-appropriate solo, duet, and piano-accompanied national and international works.

Guitar: Recognition and listening of different playing styles (Flamenco, Latin, etc.) and their basic techniques. Understanding the flageolet technique; applying the tremolo technique using different fingerings. Continued development of individual technical and musical skills through apoyando, tirando, arpeggio, barre, legato (ascending–descending), and ornamentation techniques (grace notes, appoggiaturas), and performing appropriate études and musical pieces incorporating these techniques. Performance of double-stop scales and single-note scales over two and three octaves.

Kabak Kemane: Studying melody examples such as Bengi, Mengi, and Dimidan to learn these forms; learning the Misket scale through sample melodies; listening to and performing examples of the Arguvan regional vocal style; introducing stylistic characteristics of Eastern Anatolian regional music and performing them on the instrument; transposition studies; performing the same melody in different keys (tonalities); increasing bow control through bow technique exercises.

Kanun: Reinforcement of learned techniques, knowledge, and skills. Theoretical study and performance of works in the makams Acemkürdî, Muhayyerkürdî, Ferahfeza, Sultaniyegâh, Şehnaz, Mahur, and Suzinak. Transposition and sight-reading exercises.

Kaval: Ability to perform the Garip scale (Hicaz, etc.) in 2nd and 1st finger-hole systems on the rimless kaval; perform the Bozlak scale (Kürdi, etc.) in the same systems; perform the Misket scale (Irak, Evç, etc.) in 1st and 2nd systems; perform the Muhalif and Tatyân Kerem scales (Segah, Hûzzam, etc.); perform the Müstezat scale (Çargah, etc.).

Violin: Reinforcement of skills learned in the current position; permanent and transitional studies in new positions; martelé and staccato bow techniques. Playing permanently and transitionally in different positions; applying learned techniques in new positions; scale studies in various keys covering all four strings; performing level-appropriate national and international works encompassing technical and musical skills.

Clarinet: In addition to continuing études involving fundamental techniques, performing études and works related to musical terminology. General knowledge of musical periods; applying ornaments and nuances appropriate to stylistic characteristics. Interpretation of level-appropriate solo, duet, and piano-accompanied national and international works.

Double Bass: Reinforcement of skills learned in the current position; permanent studies in new positions and transitional studies with other positions; martelé and staccato bow techniques. Applying learned techniques in new positions; scale studies in various keys covering all four strings; performing level-appropriate national and international works encompassing technical and musical skills.

Mey: Performing pitches within the Acemaşiran / Müstezat scale; performing long-air (uzun hava) pieces in this scale; performing vocal and instrumental works in the same scale; performing representative halay dances from halay regions; performing bar dances from the Bar region; performing Teke melodies; performing Divan melodies.

Ney: Performance of the Hicaz tetrachord on the Neva pitch; general information about Mevlevi music; learning and performing the Bayati makam and Bayati Ayin; examples of dügâh-centered makams within the Kar-ı Natik structure; performance of the Bayati Araban makam and representative works.

Piano: Reinforcement of basic piano skills and techniques through analysis and performance of Baroque, Classical, Romantic, and Contemporary works according to their stylistic characteristics. Sight-reading works suitable for left-pedal use, particularly from the Classical period, and applying left pedal techniques by understanding mechanical differences between upright and grand pianos. Developing sight-reading skills through appropriate études and repertoire; understanding tonality. Developing piano accompaniment skills for soloists and small ensembles. Sight-reading studies of Turkish music examples.

Voice (Şan): Exercises and études aimed at reinforcing technical skills (legato and staccato exercises with stepwise and leaping intervals; resonance and vibrato studies on high pitches of half and whole note values). Performing études and works appropriate to students' vocal characteristics and technical levels (lieder from the Classical and Romantic periods, early Baroque arias, Classical arias, duets, piano-accompanied folk songs and school songs, and interpretation based on stylistic characteristics). Developing habits of technical and musical analysis prior to performance. Historical development of vocal literature and interpretation. Individualized vocal exercises addressing fundamental vocal technique problems.

Tambur: Technical studies through left- and right-hand études and exercises; study of the Acemaşiran makam and performance of instrumental works in this makam; theoretical and technical study of the Şevkefza makam; improvisation (taksim) studies in Acemaşiran and Şevkefza makams; transposition studies.

Tar: Recognition and use of the 9th position frets; use of zeng strings; performance of scales and études in keys with multiple sharps and flats; learning and applying special techniques such as grace notes, gruppetto, trill, mordent, and glissando; acquiring theoretical knowledge about Azerbaijani folk music genres such as mahni and rəqs; performing representative works from these genres.

Ud: Rapid finger use in second position; performing position transitions using first and second positions together; techniques including grace notes, vibrato, trill, staccato, and glissando; interpretation using grace-note techniques; combined application of grace notes, trills, and vibrato in études and repertoire; application of dynamics and markings. Performance of works in Hüzam, Karcıgar, and Uşşak makams from simple to advanced levels; repertoire studies in aksak, aksak semai, and curcuna rhythmic patterns; application of various plectrum strokes; introduction to taksim and initial improvisation studies to develop musical creativity and makam knowledge; performance of Turkish rhythmic patterns in 7/8, 9/8, and 10/8 meters; tuning the instrument.

Three-Stringed Kemençe: Performance of works by producing pitches and intervals of the Yegâh, Evic, and Hicazkâr makams; ability to transpose and improvise (taksim) in these makams; development of accompaniment skills for vocal works; performance in sirto and longa styles.

Viola: Evaluation and maintenance of skills acquired in the third semester; permanent studies in third position and transitional studies between first and third positions; martelé and staccato bow techniques; pizzicato studies; chord and level-appropriate scale studies in first position; performance of national and international solo or accompanied works.

Violoncello: Reinforcement of skills learned in the current position; permanent and transitional studies in new positions; martelé and staccato bow techniques. Playing permanently and transitionally in different positions; applying learned techniques in new positions; scale studies in various keys covering all four strings; performance of level-appropriate national and international works encompassing technical and musical skills.

AE	Aural Skills, Reading, and Writing 4 (2-0-2-3)
Ability to hear and notate examples involving syncopation and displaced accents; reading, writing, and creating monophonic, two-part, three-part, and level-appropriate four-part melodies in keys with four flats and four sharps in treble and bass clefs; developing skills to compare and transform works that include simple, compound, and irregular (mixed) meter systems.	
AE	Harmony and Accompaniment 2 (2-0-2-3)
Formation of seventh chords on primary and secondary scale degrees; types and inversions of seventh chords; harmonization studies based on a given soprano line; modulation to closely related keys; four-part major and minor chord progressions including march harmony; creating piano accompaniment patterns based on these progressions; harmonic analysis of appropriate works; identification of non-chord tones.	
AE	Chorus 3 (1-1-2-4)
Breathing-strengthening exercises combined with physical and mental relaxation (collective breathing, sustained and detached breathing, exercises based on breath dynamics). Studies aimed at strengthening and developing voice–breath coordination. Establishing voice–breath–text connections in phrasing of performed works. Exercises to ensure balance and unity among vocal sections during performance. Performing and interpreting repertoire appropriate to class level with attention to musical dynamics. Preparing and presenting a concert program to demonstrate technical and musical skills acquired in choral education.	
AE	General Music History2 (2-0-2-4)
Stages of musical culture and their historical roots; Classical and Romantic periods, as well as movements and developments from the 20th century to the present; music theory, instruments, musical genres, and major composers of these periods; literary, architectural, political, and social characteristics that vary by period and their artistic interrelations.	
AE	Turkish Folk Music Theory and Practice 2 (1-1-2-3)
Instruments in Turkish folk music; regional differences within Turkey (dialect, style, vocal technique, etc.); forms and characteristics of folk songs; level-appropriate solfege, dictation, and melody creation studies using Turkish folk music instruments in different makams and scales.	

AE	General Music History2 (2-0-2-4)
Stages of musical culture and their historical roots; Classical and Romantic periods, as well as movements and developments from the 20th century to the present; music theory, instruments, musical genres, and major composers of these periods; literary, architectural, political, and social characteristics that vary by period and their artistic interrelations.	
AE	Turkish Folk Music Theory and Practice 2 (1-1-2-3)
Instruments in Turkish folk music; regional differences within Turkey (dialect, style, vocal technique, etc.); forms and characteristics of folk songs; level-appropriate solfege, dictation, and melody creation studies using Turkish folk music instruments in different makams and scales.	

** These courses are conducted individually on a one-to-one basis between the instructor and the student.*

5 TH SEMESTER					
CODE	COURSE TITLE	T	P	C	E
MB	Measurement and Evaluation in Education	3	0	3	4
MB	Turkish Education System and School Management	2	0	2	3
MB	Elective 3	2	0	2	3
GK	Community Service Practices	1	2	2	3
AE	Piano Instruction 5*	1	0	1	2
AE	Individual Instrument Instruction 5*	1	0	1	2
AE	Chorus 4	1	1	2	3
AE	Orchestra and Chamber Music 1	1	1	2	2
AE	Classical Turkish Music Theory and Practice 1	1	1	2	3
AE	Harmony and Accompaniment 3	2	0	2	2
AE	Elective 5	2	0	2	3
Total		17	5	21	30

MB	Measurement and Evaluation in Education (3-0-3-4)
<p>The role and importance of measurement and evaluation in education; fundamental concepts in measurement and evaluation; measurement tools used in education and their characteristics; measurement tools based on traditional approaches (written exams, short-answer tests, true–false tests, multiple-choice tests, matching tests, oral examinations, assignments); types of evaluation and tools aimed at recognizing students in a multidimensional manner (observation, interviews, performance assessment, student portfolios, research papers, research projects, peer assessment, self-assessment, attitude scales). Psychometric properties of measurement tools (validity, reliability, usability); measurement of cognitive, affective, and psychomotor domains; sources and types of error in measurement; validity and reliability analyses of measurement tools; statistical techniques used in item and test analysis (alternative correlation techniques); basic statistical procedures applied to measurement results; descriptive statistics techniques (measures of central tendency and dispersion); graphical representations (bar charts, frequency polygons, histograms, line graphs) and tabular presentations (cross tables) of measurement results; properties of normal distribution and standard scores (z and T scores); standard error and confidence intervals; Bloom’s taxonomy; writing questions appropriate for different test types (written, oral, short-answer, true–false, multiple-choice) according to Bloom’s taxonomy; processes of achievement test and scale development and implementation.</p>	
MB	Turkish Education System and School Management (2-0-2-3)
<p>Formation of education systems and the structure of the Turkish education system; fundamental laws regulating the Turkish education system; central, provincial, and international organization of the Ministry of National Education; educational levels within the Turkish education system; human resources, physical, technological, and financial resources in the Turkish education system; reform and innovation initiatives in Turkish education; organizational and management theories and processes; school as a social system and organization; human resource management; student affairs; educational and instructional activities; school administration operations; school–environment–community–family relations; current debates and trends related to the Turkish education system and schools.</p>	
GK	Community Service Practices (1-2-2-3)
<p>Concepts of society, community service practices, and social responsibility; social responsibility projects in terms of social and cultural values; identifying current social problems; preparing projects aimed at solving identified social problems; voluntary participation in social responsibility projects individually and in groups; participation in social responsibility projects within various institutions and organizations; participation in scientific events such as panels, conferences, congresses, and symposiums as an audience member, speaker, or organizer; evaluation of the outcomes of social responsibility projects.</p>	

AE	Piano Instruction 5* (1-0-1-2)
<p>Scale, cadence, and arpeggio studies; pedal exercises. Sample exercises for finger, wrist, and forearm staccato techniques; études from various sources incorporating learned technical skills; application of Baroque and Classical ornamentation in repertoire. Introduction to Baroque polyphonic works (prelude, suite, invention, etc.). Performance of level-appropriate works from the Classical, Romantic, and Contemporary periods. Accompaniment practices for school music and marches, particularly the Turkish National Anthem (İstiklal Marşı).</p>	
AE	Individual Instrument Instruction 5* (1-0-1-2)
<p>Accordion: Instruction on the structural and general characteristics of Turkish music and the formation of makams; presentation of the characteristics of the Buselik, Çargah, and Kürdi makams; finger exercises and appropriate études on the instrument related to these makams; reinforcement of rhythmic structures of simple meters through bass keyboard études; coordinated two-hand performance of works in the studied makams; performance of national and international works reflecting modal music characteristics.</p> <p>Bağlama: Plectrum and finger exercises related to trill and ornamentation techniques; acquiring knowledge of the characteristics of the Zeybek style; performance of selected characteristic folk songs from the Turkish Folk Music repertoire related to these styles; understanding the place and importance of Alevi-Bektashi music within Turkish folk music; knowledge of the minstrel (âşıklık) tradition and its characteristics; acquisition of regional deyiş and semah repertoires; repertoire studies in âşık style and tuning; vertical and horizontal études aimed at performance, technique, and endurance development.</p> <p>Flute: Triple-tonguing technique; concerto form; sight-reading studies; memorization studies on small-scale pieces; playing technical études and scales with a metronome at varying tempos and articulations; intonation studies and application of these techniques in repertoire and études.</p> <p>Guitar: Accompanying various musical styles using learned playing techniques; recognizing and performing different repertoire arranged for guitar. Continued development of technical and musical skills through apoyando, tirando, arpeggio, barre, legato (ascending–descending), ornamentation (grace notes, appoggiatura, mordent, gruppetto), and glissando techniques; performance of appropriate études and musical pieces; three-octave single-note scales; pizzicato and tremolo exercises; performance of works from the Renaissance, Baroque, Classical, Romantic, and Contemporary periods.</p> <p>Kabak Kemane: Studies using Karşılama form examples to gain knowledge of the form; introduction to Trakya regional stylistic characteristics and their instrumental performance; identifying similarities and differences among Karşılama forms used in different regions and performing them to enhance mastery of the form; melodic progression and transposition studies related to the Garip scale; increasing bow control through irregular bowing techniques in different tunings.</p> <p>Kanun: Reinforcement of learned techniques, knowledge, and skills. Theoretical study and performance of works in the makams Pençgâh, Çargâh, Sabâ, Bestenigâr, Dügâh, Şevkefzâ, Pesendîde, and Sûzidilârâ. Improvisation (taksim) and transposition studies.</p> <p>Kaval: Performance of broken-air and long-air repertoire from Southeastern Anatolia, Eastern Anatolia, and Azerbaijan using 1st and 2nd finger-hole systems on the rimless kaval.</p> <p>Violin: Reinforcement of learned technical skills through permanent and transitional studies in a new position; playing permanently and transitionally in a new position; combined application of détaché, legato, martelé, and staccato bow techniques in the new position; scale studies in various keys covering learned positions with different bow techniques; performance of level-appropriate national and international works encompassing technical and musical skills.</p> <p>Clarinet: Studies on large-scale works; scale, arpeggio, and étude studies at different tempos and articulations; presentation of the characteristics of the Buselik, Çargah, and Kürdi makams; finger exercises and appropriate études related to these makams; performance of national and international works appropriate to the characteristics of the studied makams.</p>	

Double Bass: Reinforcement of learned technical knowledge and skills through permanent and transitional studies in a new position; playing permanently and transitionally in a new position; combined application of détaché, legato, martelé, and staccato bow techniques; basic information on vibrato; performance of level-appropriate national and international works encompassing technical and musical skills.

Mey: Acquiring knowledge of the Hicaz and Garip scales; producing pitches within these scales; performing vocal and instrumental examples in compound meters; performing deyiş melodies; performing long-air (uzun hava) and introductory improvisations (açış) in the Garip scale; performing representative vocal and instrumental melodies from the Azerbaijan region.

Ney: Exercises on the Hicaz tetrachord on the Hüseyini pitch; performance of peşrev, saz semaisi, and vocal works in the Suzidil and Şehnaz makams; performance of peşrev, saz semaisi, and vocal works in the Arazbar makam; style and articulation studies; listening to historical recordings.

Piano: Repertoire studies focused on Baroque and Classical ornamentation and understanding standard fingerings used in these ornaments. Sight-reading period works suitable for middle-pedal use to understand Baroque bass pedal characteristics. Playing scales and arpeggios with end-of-scale cadences to develop technique, sight-reading, and touch speed. Recognition of Turkish composers and understanding harmonic differences and chord fingering variability in works written using contemporary Turkish music harmony.

Voice (Şan): Application of fundamental vocal behaviors acquired through vocal training to repertoire selected according to students' technical levels and vocal characteristics. Developing habits of technical and musical analysis prior to performance and applying necessary behaviors. As required by the music teaching profession, conducting vocal training appropriate to students' educational and age levels in general music education, determining suitable repertoire, and applying appropriate teaching methods.

Tambur: Theoretical and practical studies on the Yegâh and Şedaraban makams; listening to recordings of Tamburi Cemil Bey and conducting style analysis; performance of peşrev and saz semaisi in the Şedaraban makam; theoretical and practical studies on the Ferahfeza and Sultanîyegâh makams; performance of technical works in the Ferahfeza makam; improvisation (taksim) studies based on the makams covered during the term.

Tar: Acquisition of theoretical knowledge on mugham/dastgah music; establishing the foundational skills required for mugham performance; performance of Rast mugham; performance of technically advanced works in the mahnı and rəqs genres; performance of selected accompanied works written for tar by Azerbaijani composers.

Ud: Performance of works requiring advanced techniques to enhance oud performance; building a repertoire covering the 50 most commonly used makams.

Three-Stringed Kemençe: Performance of works by producing pitches and intervals of the Kürdilihicazkâr, Muhayyerkürdî, Muhayyer, and Acemkürdi makams; ability to transpose and improvise (taksim) in these makams; increasing mastery in position and speed exercises.

Viola:

Evaluation and maintenance of skills acquired in the second year; transitional studies between first, second, and third positions; combined use of martelé and staccato bow techniques in relevant positions; level-appropriate double-stop and scale studies; performance of national and international solo or accompanied works.

Violoncello:

Reinforcement of learned technical knowledge and skills through permanent and transitional studies in a new position; playing permanently and transitionally in a new position; combined application of détaché, legato, martelé, and staccato bow techniques; scale studies in various keys covering learned positions with different bow techniques; performance of level-appropriate national and international works encompassing technical and musical skills.

AE	Chorus 4 (1-1-2-3)
	Breathing-strengthening exercises combined with physical and mental relaxation (collective breathing, sustained and detached breathing, exercises based on breath dynamics). Voice production at different dynamic levels and resonance studies aimed at achieving vocal unity and tonal blend in choir. Exercises that integrate lower, middle, and upper vocal registers, expand vocal range limits, and develop vocal agility. Interval and intonation studies. Application of methods to improve sight-reading skills. Performance and interpretation of selected works from Turkish and international choral literature according to their characteristics. Knowledge and applied studies addressing differences in choral practices for primary education, secondary education, and vocational music education, including Fine Arts High Schools.
AE	Orchestra and Chamber Music 1 (1-1-2-2)
	Orchestra and chamber music seating arrangements and rehearsal discipline in Turkish and Western music ensembles; distribution of roles within ensembles; historical development and changes in instrumentation and session planning in orchestra and chamber music; instruments used in orchestras and their roles and timbral characteristics; performance of selected works from Turkish and world music appropriate to students' vocal and instrumental characteristics and levels; collaborative rehearsal of challenging sections to improve performance quality and individual development; creation and performance of orchestra repertoire in Turkish music, popular music, and universal music genres; development of musical comprehension, expression, listening, and creativity; understanding similarities and differences between Turkish music and Western classical music; understanding the place of Turkish music within world music.
AE	Classical Turkish Music Theory and Practice 1 (1-1-2-3)
	Fundamental philosophy and elements of Classical Turkish Art Music; definition of Classical Turkish Art Music; Turkish music sound system: the concept of comma, naming of intervals, and accidentals; primary scale, tuning system, positions and names of pitches within one octave; makam theory: tetrachords and pentachords forming makams, transposition to other pitches, types of makams, melodic progression (seyir), finalis tones, scale degrees and their importance; usûl theory: fundamental concepts, Nim Sofyan, Semai, and Sofyan usûls; simple makams and solfege applications in these makams: Rast, Uşşak, Bayati, Hüseyini, Muhayyer, Hicaz, Uzzal, Zırgüleli Hicaz, Çargah, Buselik, Kürdi, Neva, Tahir, Karcigar, and simple Suzinak.
AE	Harmony and Accompaniment 3 (2-0-2-2)
	Formation of altered chords, types of altered chords, chromatic scale; harmonization studies based on a given soprano line; four-part major and minor chord progressions addressing modulation to closely related keys and the differences between modulation and alteration; creation of accompaniment models for orchestral instruments using simple imitation techniques based on these progressions; harmonic analysis of appropriate works; use of non-chord tones.

* These courses are conducted individually on a one-to-one basis between the instructor and the student.

6 ST SEMESTER					
CODE	COURSE TITLE	T	P	C	E
MB	School Experience 2	1	4	3	8
MB	Classroom Management	2	0	2	3
MB	Elective 4	2	0	2	3
GK	Elective 2	2	0	2	3
AE	Piano Instruction 6*	1	0	1	1
AE	Individual Instrument Instruction 6*	1	0	1	1
AE	Chorus 5	1	1	2	2
AE	Orchestra and Chamber Music 2	1	1	2	2
AE	Classical Turkish Music Theory and Practice2	1	1	2	2
AE	Musical Forms	2	0	2	2
AE	Elective 6	2	0	2	3
Total		16	7	21	30

MB	School Experience 2 (1-4-3-8)
Recognizing school administration and instructional organization through a systematic approach; understanding school administration and routine activities carried out in schools; becoming familiar with school facilities and resources; observing classroom activities; appropriate reporting; conducting observations and gaining practical experience.	
MB	Classroom Management (2-0-2-3)
Basic concepts related to classroom management; physical, social, and psychological dimensions of the classroom; classroom rules and discipline; models of classroom discipline and management; management of student behavior; communication and interaction processes in the classroom; student motivation; time management in the classroom; the teacher as an instructional leader; management of parent–teacher meetings; creating a positive classroom and learning climate; case studies related to classroom management at different school levels.	
AE	Piano Instruction 6* (1-0-1-1)
Scale, cadence, and arpeggio studies; double-stop exercises (thirds, sixths, etc.). Performing level-appropriate études incorporating various techniques at tempos close to the original. Introduction to Baroque repertoire and sonata form, studies on easy sonatas. Studying and performing works from different periods through formal analysis. Accompaniment practices for school music.	
AE	Individual Instrument Instruction 6* (1-0-1-1)
<p>Accordion: Instruction on the characteristics of the Hüseyni, Uşşak, Nikriz, and Nihavent makams; finger exercises and appropriate études related to these makams; reinforcement of the rhythmic structures of irregular meters through études on the accordion bass keyboard; coordinated two-hand practice of works in the studied makams; performance of national and international works reflecting modal music characteristics.</p> <p>Bağlama: Performing right-hand plectrum techniques to increase technical level and left-hand étude exercises to develop agility; learning the characteristic features of Karşılama and Konya styles; performing études prepared for these styles and selected works from the Turkish Folk Music repertoire; performing works in various tunings; creating and performing a repertoire consisting of vocal and instrumental works requiring advanced playing techniques and endurance; conducting advanced technical étude and repertoire analyses and producing works in this field.</p>	

Flute: Performing Turkish rhythms and melodies; sight-reading studies; intonation studies in simple makams; analysis of works with appropriate piano accompaniment and interpretative performance practices.

Guitar: Apoyando, tirando, arpeggio, barre, legato (ascending–descending), ornamentation (grace notes, appoggiatura, mordent, gruppetto), and glissando techniques and études and works incorporating these techniques; three-octave single-note scales; performance of works including pizzicato, tremolo, rasgueado, and golpe techniques; accompanying children’s songs and folk songs; creating basic-level arrangements for guitar.

Kabak Kemane: Studies using Horon form examples to gain familiarity with the form; melodic progression and transposition studies in the Tatyán Kerem scale; understanding the intervals of this scale; introduction to Black Sea regional stylistic characteristics and their instrumental performance; listening to Yol Havası examples and learning this long-air style through performance practice; increasing bow control through special bowing techniques used in the Black Sea region.

Kanun: Reinforcement studies of learned techniques, knowledge, and skills; improvisation (taksim) and transposition studies; performance of advanced-level works aimed at developing kanun performance.

Kaval: Ability to perform broken-air and long-air repertoire from the Eastern Black Sea, Western Black Sea, Rumelia, and Marmara regions using the first and second finger-hole systems on the rimless kaval.
Violin: Reinforcement of technical knowledge and skills through permanent and transitional studies in new and different positions; left-hand exercises to develop vibrato; application of spiccato bow technique; performance of scales in various keys covering learned positions using different bow techniques; performance of appropriate national and international works encompassing technical and musical skills.

Clarinet: Studies on large-scale works; practice of techniques aimed at increasing speed; instruction on the characteristics of the Nihavent, Rast, and Hüseyin makams; finger exercises and appropriate études related to these makams; performance of national and international works appropriate to the studied makams.

Double Bass: Permanent and transitional application of technical knowledge and skills in a new position; reinforcement of transitional playing between different positions; left-hand exercises to develop vibrato; application of spiccato bow technique; performance of scales in various keys using different bow techniques.

Mey: Performance of vocal and instrumental broken-air melodies in the Bozlak scale; performance of introductory improvisations and long-air melodies; performance of sample broken-air and long-air pieces from regional repertoires; performance of semahs, halays, and regional dance music; development of stylistic performance skills.

Ney: Acquiring knowledge of makams resolving on the Rast pitch; learning and performing works in the Pesendide and Pençgah makams; acquiring knowledge of the history of ney performers; improvisation (taksim) studies.

Piano: Performing Baroque polyphonic works such as preludes, suites, and inventions according to stylistic characteristics; distinguishing stylistic differences between Baroque and Classical period works; understanding Classical sonata form and studying representative works; providing accompaniment for school music activities and sight-reading different arrangements of the Turkish National Anthem; regular scale and arpeggio studies to develop tonal awareness.

Voice: Applying fundamental vocal behaviors acquired through vocal training to repertoire selected according to students' technical level and vocal characteristics; developing habits of technical and musical analysis prior to performance; conducting age- and level-appropriate vocal training and repertoire selection in general music education.

Tambur: Studies on the Irak, Bestenigâr, and Eviç makams; performance of vocal works in the Irak makam; performance of peşrev and saz semaisi in the Evcara and Ferahnâk makams; performance of vocal works in the Eviç and Ferahnâk makams.

Tar: Performance of the Bayat-ı Şiraz mugham; acquisition of sight-reading, transposition, and ensemble performance skills; performance of works from different musical genres.

Ud: Performance of advanced-level works requiring high technical proficiency; building a repertoire covering the fifty most commonly used makams.

Three-Stringed Kemençe: Performance of works in the Saba, Bestenigâr, and Şevkefza makams; ability to transpose and improvise (taksim) in these makams; playing in third-string position; performance of vocal works and development of accompaniment skills.

AE	Chorus 5 (1-1-2-2)
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Studies aimed at strengthening breathing and establishing breath control in long musical phrases (collective breathing, sustained and detached breathing, exercises based on breath dynamics). Exercises developing clear and cohesive choral diction through voice–breath–text coordination. Basic and advanced group vocal training practices; creating a repertoire encompassing different genres, forms, and cultures in accordance with the requirements of music teacher education. Preparing and presenting concert programs to demonstrate the technical and musical achievements gained in choir and sharing choral activities with the community.

AE	Orchestra and Chamber Music 2 (1-1-2-2)
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Ability to listen to and follow individual parts in orchestra and chamber music settings; ensemble discipline and coordination between orchestra members and the conductor; performance of acquired repertoire in Turkish music, popular music, and universal music genres and organization of concert activities; development of musical sensitivity, thinking, interpretation, and creativity skills; representing the country as a group in national and international music events and fostering a sense of national unity and solidarity through music; developing the habit of attending local music events.

AE	Classical Turkish Music Theory and Practice2 (1-1-2-2)
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Large usûls and their application methods. Solfege, dictation, and makam analysis studies appropriate to level using Turkish Art Music instruments in different musical forms of compound makams; creation of repertoire aimed at school music education.

AE	Musical Forms (2-0-2-2)
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The concept and necessity of form; fundamental elements of musical form; motif, phrase, and period, and the relationships among them; song forms used in Classical Western music; variation, suite, rondo, sonata, sonata-allegro form, fugue, and other genres and forms. Forms in Traditional Turkish Folk and Art Music and International Popular Music.

* These courses are conducted individually on a one-to-one basis between the instructor and the student.

7 TH SEMESTER					
CODE	COURSE TITLE	T	P	C	E
MB	Research Methods in Education	2	0	2	3
MB	Guidance and Counseling in Education	2	0	2	3
MB	Teaching Practice 1	2	6	4	10
GK	Elective 3	2	0	2	3
AE	Piano Instruction 7*	1	0	1	1
AE	Individual Instrument Instruction 7*	1	0	1	1
AE	Chorus 6	1	1	2	2
AE	Orchestra and Chamber Music 3	1	1	2	2
AE	Classical Turkish Music Theory and Practice 3	1	1	2	3
AE	Music Teaching Methods	2	0	2	2
Total		15	9	20	30

MB	Research Methods in Education (2-0-2-3)
<p>Basic concepts and principles of research methods; the research process (identifying the problem, determining the research problem and sample, data collection and analysis, interpretation of results); general characteristics of data collection tools; data analysis and evaluation; access to articles, theses, and databases; research models and types; basic paradigms in scientific research; quantitative and qualitative research designs; sampling, data collection, and data analysis in qualitative research; validity and reliability in qualitative research; reviewing, evaluating, and presenting articles or theses; preparing research reports in accordance with research principles and ethics; action research in education.</p>	
MB	Guidance and Counseling in Education (2-0-2-3)
<p>The role of guidance and psychological counseling services in education; philosophy, objectives, principles, and program of the developmental guidance model (comprehensive developmental guidance program); basic services and interventions; roles and responsibilities of teachers in classroom guidance; educational, vocational, personal, and social competencies to be developed within guidance services; collaboration between school administrators, teachers, guidance counselors, and psychologists; preparation and implementation of classroom guidance plans and programs.</p>	
MB	Teaching Practice 1 (2-6-4-10)
<p>Conducting observations on field-specific teaching methods and techniques; individual and group micro-teaching practices using special teaching methods and techniques specific to the field; developing instructional activities and materials; preparing instructional environments; classroom management; assessment, evaluation, and reflective practices.</p>	
AE	Piano Instruction 7* (1-0-1-1)
<p>Playing parallel thirds, sixths, tenths, and their cadences; scale, cadence, and arpeggio (dominant seventh, etc.) studies; performing études including various techniques close to original tempos; completing sonatas started in the previous semester by studying their remaining movements; examining studied works from different editions and listening to interpretations by different performers; performing a repertoire consisting of one work from each period; studies on school music accompaniments and march accompaniments.</p>	

AE	Individual Instrument Instruction 7* (1-0-1-1)
	<p>Accordion: Instruction on the characteristics of Rast, Karcıgar, Neva, and Hicaz makams; finger exercises and appropriate études related to these makams; reinforcement of irregular meter rhythmic structures through études on the accordion bass keyboard; coordinated two-hand practice of works in the studied makams; performance of national and international works reflecting modal music characteristics.</p> <p>Bağlama: Acquiring general knowledge about free-rhythm melodies and long-air genres; improvisation practices; performing introductory improvisations in different tunings and scales; conducting musical, stylistic, and performance analyses of long airs through master performers' recordings; accompanying soloists in long-air performances; performing selected melodies from world music traditions; presenting recitals including various tunings, Bağlama and Bozuk tuning systems, and world music repertoire.</p> <p>Flute: Studies to reinforce technical knowledge and skills; introduction, performance, and interpretation of contemporary works; examination of solo, duet, and trio works from world flute repertoire; performing school songs and the Turkish National Anthem appropriate to secondary education curricula; transposition studies on flute repertoire; scale studies up to seven sharps and seven flats.</p> <p>Guitar: Etudes and works parallel to the student's technical level including apoyando, tirando, arpeggio, barre, legato, ornamentation, and glissando techniques; three-octave single-note scales; exercises and works including pizzicato, tremolo, rasgueado, and golpe techniques; Turkish works and repertoire from Renaissance, Baroque, Classical, Romantic, and Contemporary periods; technical and musical analysis to resolve performance challenges; basic melody creation and guitar arrangement.</p> <p>Kabak Kemane: Studies on Bar and Semah forms; melodic progression and transposition studies in the Bozlak scale; introduction and performance of regional stylistic characteristics; listening to and performing long-air examples; comparative studies to enrich melodic repertoire and enhance regional style awareness.</p> <p>Kanun: Reinforcement of technical knowledge and skills; theoretical study and performance of works in Nikriz, Zâvil, Nihavend, Neveser, Şedaraban, Hicazkâr, and Kürdîlihiczakâr makams; improvisation (taksim) and transposition studies.</p> <p>Kaval: Performing broken-air and long-air repertoire from the Aegean, Mediterranean, and Central Anatolia regions using first and second finger-hole systems; performing works in Bulgarian/Macedonian tuning systems; transposition to Do and Re pitches; acquiring knowledge of local performance techniques and styles.</p> <p>Violin: Reinforcement of technical skills through permanent and transitional studies in new positions; applying bow techniques in new positions; performing scales with various bow techniques; spiccato, pizzicato, left-hand pizzicato, and harmonics; performance of appropriate national and international works.</p> <p>Clarinet: Studies on large-form works, études, scales, and arpeggios; instruction on Uşşak, Hicaz, and Karcıgar makams; finger exercises and appropriate études; performance of national and international works reflecting studied makams.</p> <p>Double Bass: Permanent and transitional performance studies in new positions; application of bow techniques in new positions; scale studies with various bow techniques; spiccato and double-stop studies; performing all movements of a level-appropriate concerto.</p>

Mey: Performance of vocal and instrumental broken-air and long-air works in various scales; performance of regional dance music, hymns, laments, and folk genres; knowledge of researchers, local artists, and professional performers specializing in the Mey.

Ney: Performing Uşşak studies on Hüseyini and Hüseyinîaşiran pitches; theoretical and practical performance of Nühüft makam works; transposition in various tunings; stylistic and school-based studies; performance and analysis of repertoire from late-period Turkish music; advanced technical exercises and improvisation studies.

Piano: Expanding piano literature knowledge through listening and performance; scale, arpeggio, and cadence studies in all keys; harmonic and formal analysis of studied works; four-hand piano repertoire; chromatic exercises to develop tone control; analysis and performance of contemporary works; studying Turkish contemporary composers and jazz repertoire; participation in concerts as soloist and accompanist.

Voice: Comprehensive introduction to vocal literature; analysis of Turkish and foreign composers; repertoire analysis; development of abstract concepts for correct vocal positioning.

Tambur: Strengthening right and left-hand techniques through études; improvisation studies in various makams; dictation from improvisation recordings; stylistic performance analysis; learning various tuning systems; producing technical studies; recital performance.

Tar: Performance of Şur, Segâh, and rhythmic mugham forms; advanced technical repertoire; acquaintance with regional tar repertoires; accompaniment techniques; concerto repertoire; sight-playing skills; advanced finger and plectrum techniques; musical analysis.

Ud: Performance of études and works in Saba and Bestenigâr makams; expanding Turkish music repertoire through various forms; transposition studies; chord techniques; improvisation practices.

Three-Stringed Kemençe: Performance, transposition, and improvisation in Şehnaz, Şehnazbuselik, Şedaraban, Hisarbuselik, and Evcara makams; improving position control and agility; accompaniment skills for vocal works.

Viola: Permanent fifth-position studies; transitional studies across first to fifth positions; double-stop and scale studies; performance of national and international solo and accompanied works.

Violoncello: Studies to reinforce technical knowledge and skills through permanent and transitional practice in a new position. Playing with permanence and transitions in a new position; applying different bow techniques in the new position; performing scales related to learned positions using various bow techniques; applying the spiccato bow technique in different positions; performing appropriate national and international works that encompass technical and musical skills. Push and seventh position studies. Expanding the violoncello repertoire.

AE	Chorus 6 (1-1-2-2)
Chamber music and orchestras in Turkey and worldwide; preparation and performance of concert and chamber music events; repertoire building and rehearsal discipline; representing the country in national and international music events; developing national unity through music; presenting examples from Turkish and world music; developing collaborative music-making skills.	
AE	Orchestra and Chamber Music 3 (1-1-2-2)
Following and listening to individual parts in orchestra and chamber music; orchestra discipline and conductor–musician coordination; performing repertoire from Turkish, popular, and universal music traditions; organizing concert events; developing musical sensitivity, interpretation, and creativity; representing the country in national and international music events; developing concert-going habits.	
AE	Classical Turkish Music Theory and Practice 3 (1-1-2-3)
Formal structures of instrumental works; repertoire consisting of kâr, kârçe, and beste forms; choral and solo applications; listening to Turkish Art Music works and identifying their rhythmic cycles and makams.	
AE	Music Teaching Methods(2-0-2-2)
Basic concepts of music teaching and their relationship to instruction; general objectives of music education; teaching methods, techniques, tools, and materials; planning and implementing individual and group music activities; lesson planning, implementation, and evaluation for primary and secondary education; analysis of curricula and textbooks; preparation of annual, unit, and daily plans; assessment and evaluation in music education.	

* These courses are conducted individually, one-on-one, between the instructor and the student.

8 TH SEMESTER					
CODE	COURSE TITLE	T	P	C	E
MB	Special Education and Inclusion	3	0	3	4
MB	Teaching Practice 2	2	6	4	10
GK	Elective 4	2	0	2	3
AE	Piano Pedagogy**	1	0	1	1
AE	Individual Instrument Pedagogy**	1	0	1	1
AE	Chorus and Conducting	1	1	2	3
AE	Orchestra and Chamber Music 4	1	1	2	2
AE	Classical Turkish Music Theory and Practice 4	1	1	2	3
AE	Music Teaching Technologies and Material Development	2	0	2	3
Total		14	9	19	30

MB	Special Education and Inclusion (3-0-3-4)
Fundamental concepts related to special education; principles and historical development of special education; legal regulations related to special education; groups with special needs and their characteristics (speech and language disorders, attention deficit and hyperactivity disorder, intellectual disabilities, learning disabilities, emotional and behavioral disorders, visual impairments, hearing impairments, autism spectrum disorder, physical and health-related disabilities, gifted individuals, disadvantaged groups); educational diagnosis and assessment processes; support special education services; inclusive education model in special education; preparation and implementation of Individualized Education Programs (IEP); individualization of instruction and adaptations; support of language and communication skills; natural teaching strategies; cooperation and communication with families; effective strategies in classroom management and behavior management; teamwork and collaboration.	
MB	Teaching Practice 2 (2-6-4-10)
Observing subject-specific teaching methods and techniques; conducting micro-teaching practices using subject-specific instructional methods and techniques; independently planning a lesson; developing lesson-related activities and materials; preparing instructional environments; classroom management, assessment, evaluation, and reflection practices.	
AE	Piano Pedagogy** (1-0-1-1)
Studies including examples and applications of piano teaching methods for various age groups based on work completed in previous semesters; comprehensive introduction to piano literature; examination of selected examples; Turkish and international composers of piano repertoire; analysis of beginner piano methods to identify their strengths and weaknesses.	
AE	Individual Instrument Pedagogy** (1-0-1-1)
<p>Accordion: Conducting repertoire and étude studies focused on teaching the accordion.</p> <p>Bağlama: Conducting repertoire and étude studies focused on teaching the bağlama.</p> <p>Flute: Studies aimed at maximizing breath control, dynamics, and articulation; studies from Demersseman, J. Andersen Op.15, and E. Köhler Op.33 Books I-II; performance of all scales up to seven sharps and seven flats; performance of one or two movements from a concerto by J.J. Quantz, A. Vivaldi, or W. Gluck.</p>	

Guitar: Eliminating technical deficiencies through double-stop scale studies; applying the aims and principles of individual guitar instruction in music education; acquiring fundamental pedagogical principles through exercises, études, and works; evaluating and enriching the existing repertoire according to individual development.

Bağlama: Teaching bağlama in school music education and creating an appropriate repertoire.

Kabak Kemane: Conducting repertoire and étude studies focused on teaching the kabak kemane.

Kanun: Conducting repertoire and étude studies focused on teaching the kanun.

Kaval: Conducting repertoire and étude studies focused on teaching the kaval.

Violin: Instruction in 8th and higher positions; teaching advanced exercises and études covering these positions; techniques for playing double intervals and three- and four-note chords; pizzicato and left-hand pizzicato, harmonics (flute-like, whistling tones), and related techniques; performance of advanced three-octave scales covering all four strings using various bow techniques; application of violin teaching methods; performance of school songs and national and international melodies covering learned positions; performance of appropriate sonatas or concertos; selection and performance of repertoire suitable for school music education.

Clarinet: Studies aimed at developing fundamental techniques; performance of études selected from A. Uhl's *48 Etüden für Klarinette* and P. Jeanjean's *Études Caractéristiques*; performance of appropriate movements from C. Saint-Saëns' *Sonata* and R. Schumann's *Fantasy Pieces Op.73*; performance of scales in all listed major and minor keys.

Double Bass: Practice of three-octave scales and arpeggios in all keys, including seventh and ninth chords and augmented and diminished arpeggios; double-stop studies; études covering relevant positions and techniques; performance of an appropriate movement from J.S. Bach's Cello Suites; performance of all movements of a concerto appropriate to the student's level.

Mey: Conducting repertoire and étude studies focused on teaching the mey.

Ney: Conducting repertoire and étude studies focused on teaching the ney.

Piano: Structuring piano instruction from beginner to advanced levels; learning principles of posture and seating related to hands, elbows, arms, and back; accompaniment playing; building four-hand and solo repertoire.

Voice: Examination of research on problems encountered in vocal training; vocal health; introduction to beginner vocal training practices; vocal warm-up exercises; performance of vocal exercises with piano accompaniment; building a beginner vocal repertoire.

Tambur: Conducting repertoire and étude studies focused on teaching the tambur.

Tar: Conducting repertoire and étude studies focused on teaching the tar.

Ud: Rapid finger use in second position; position transitions using first and second positions; ornamentation techniques including grace notes, vibrato, trill, staccato, and glissando; application of ornamentation techniques in performance; combined use of ornamentation techniques in études and works; application of dynamics and musical symbols; performance of works in Hüzam, Karıcıgar, and Uşak makams; repertoire studies from simple to complex levels; performance of works in Aksak, Aksak Semai, and Curcuna rhythmic cycles; application of various plectrum techniques; introduction to improvisation (taksim); development of musical creativity and makam knowledge through improvisation; study of Turkish rhythmic cycles (7/8, 9/8, 10/8) and related repertoire; instrument tuning; concert activities each semester with repertoire including simple and compound makams and large and small rhythmic cycles.

Three-Stringed Kemençe: Conducting repertoire and étude studies focused on teaching the three-stringed kemençe.

Viola: Use of the instrument in classroom and school music contexts; systematic exercises; scale and arpeggio studies; studies on appropriate études, solo suites, sonatas, piano-accompanied works, and repertoire suitable for school music education.

Violoncello: Studies on push and seventh positions; development of violoncello repertoire; use of the violoncello in music education; instructional practices for teaching the violoncello.

AE	Chorus and Conducting (1-1-2-3)
Studies to enhance auditory perception skills; choirs performing single-repertoire programs; activities to develop writing, reading, and imagination skills; choirs performing mixed repertoire; creativity and examples; criteria for repertoire selection; music knowledge; planning and examples; explanations related to practice; styles and interpretation; ear training in children's choirs; stylistic periods in music history; Renaissance and Baroque periods; accelerated training in choirs; Classical and Romantic periods; integration with the main choir; importance of music education; preparation of choir training documentation; Contemporary period; changes in choral music; general conducting and self-management techniques and practices.	
AE	Orchestra and Chamber Music 4 (1-1-2-2)
Historical developments and changes in orchestra and chamber music conducting; score reading and following; fundamental right- and left-hand techniques in orchestra and chamber music conducting; conductor–orchestra coordination and discipline.	
AE	Classical Turkish Music Theory and Practice 4 (1-1-2-3)
Listening to recordings of Turkish Art Music works performed by prominent artists and evaluating interpretative approaches; concert activities based on a repertoire consisting of works composed in simple and compound makams and rhythmic cycles; performances presented in concert format as choral and solo works.	
AE	Music Teaching Technologies and Material Development (2-0-2-3)
The role and importance of computers in music education from past to present; applications and limitations of distance education models in music education; concepts related to instructional technology; characteristics of various instructional technologies; use of instructional technologies in the teaching process; identification of technological needs of schools and classrooms; planning and implementation of appropriate technology; evaluation of educational software; assessment of instructional materials of various types; internet and distance education; principles of visual design; research on the effectiveness of instructional materials; use of instructional technologies in Turkey and worldwide; notation presentation on smart boards; digital materials and digital design in music education.	

** These courses are divided into sections according to the number of instructors teaching the course.

PROFESSIONAL KNOWLEDGE ELECTIVE COURSES (2-0-2-3)	
<ul style="list-style-type: none"> • Open and Distance Learning • Collaboration and Communication with Families • Co-Teaching • Child Psychology • Textbook Analysis • Attention Deficit and Hyperactivity Disorder • Language and Speech Disorders • Educational Anthropology • Educational Law • History of Education • Morality and Ethics in Education • Digital Content Development in Education • Drama in Education • Extracurricular Activities in Education • Curriculum Development in Education 	<ul style="list-style-type: none"> • Project Preparation in Education • Critical and Analytical Thinking • Education of Hospitalized Children • Inclusive Education • Character and Values Education • Comparative Education • Microteaching • Museum Education • Out-of-School Learning Environments • Learning Disabilities • Individualization and Adaptation in Teaching • Sustainable Development and Education • History of Turkish Education • Adult Education and Lifelong Learning

PROFESSIONAL KNOWLEDGE ELECTIVE COURSE DESCRIPTIONS

Open and Distance Learning (2-0-2-3)

Basic concepts and philosophy of open and distance learning; development of distance education worldwide; development of distance education in Turkey; roles of learners and guides in distance education; technologies used in distance education; management of open and distance education; classroom management and its components in open and distance learning; open educational resources and global trends; massive open online courses; personalized learning environments; problems related to open and distance education and their solutions; open and distance education applications in teacher training; developing individual instructional materials and student support services in open and distance education; determining teaching strategies for different learning situations; research and evaluation in distance education.

Collaboration and Communication with Families (2-0-2-3)

Basic concepts related to family; family as a system; children with special needs within the family life cycle; emotional stages experienced by families with children with special needs; importance of collaboration with families; legal, philosophical, and practical reasons for collaboration with families; foundations of family-centered approach; components of family-centered practices; basic principles in collaborating with families; strategies for collaborating with families; verbal and non-verbal communication skills in communicating with families; empathetic and customized listening skills; skills for referring families to special education services and effectively informing them about children with special needs; managing crisis moments with families; encouraging family involvement; skills for effectively using communication channels with families (face-to-face structured and unstructured interviews, phone calls; daily and weekly messages, communication notebooks, class newspapers, emails, etc.)..

Co-Teaching(2-0-2-3)

Basic concepts related to co-teaching; definition of co-teaching; importance of co-teaching; historical development of co-teaching; co-teaching in Turkey and the world; factors directly affecting co-teaching; collaboration between family, teacher, and student; co-teaching models; one teacher, one observer model; one teacher, one assistant model; station teaching model; parallel teaching model; alternative teaching model; team teaching model..

Child Psychology (2-0-2-3)

Basic concepts, history, and methods of child psychology; developmental periods; prenatal development; developmental areas and characteristics in infancy; developmental areas and characteristics in early childhood; developmental areas and characteristics in late childhood; the child within the family structure; the child within the school system; adjustment and behavioral problems in childhood; children with special needs..

Textbook Analysis (2-0-2-3)

Physical, educational, visual design, and language expression features and standards required in textbooks; compliance of textbook content with the curriculum; examination of existing textbooks in terms of content, language, suitability to student level, format, attractiveness, contribution to meaningful learning, ease of use in teaching, etc.

Attention Deficit and Hyperactivity Disorder (2-0-2-3)

Definition and characteristics of Attention Deficit and Hyperactivity Disorder (ADHD); core symptoms of ADHD (inattention, hyperactivity, and impulsivity); effects of ADHD on children socially, emotionally, and academically; causes of ADHD; risk factors in the development of ADHD; types of ADHD; approaches to children with ADHD; guidance for students with ADHD; education of children with ADHD; ensuring school-family collaboration.

Language and Speech Disorders(2-0-2-3)

Basic features of language; views on language acquisition; definition and classification of language and speech disorders; organs effective in speech; causes and prevalence of language and speech disorders; characteristics of children with language and speech disorders; classification of communication disorders; types of communication disorders; education of children with language and communication disorders.

Educational Anthropology(2-0-2-3)

Subject matter, basic concepts, history, and method of anthropology; basic approaches in socio-cultural anthropology; education from an anthropological perspective and basic concepts of educational anthropology: culture, acculturation, enculturation, adaptation, subculture, counterculture, common culture, etc.; cultural foundations and functions of education; intercultural differentiation, education, and learning; school as a living space; school cultures and ethnographies; media, mass communication tools, popular culture, and education; globalization, cultural interaction, cultural literacy, and education; education in oral and written literary works in Turkish culture and civilization history; roles of parents and children in Turkish family structure.

Educational Law(2-0-2-3)

Basic concepts of law and administrative law; sources of administrative law; rights and duties in administration; Convention on the Rights of the Child and Universal Declaration of Human Rights; administrative and judicial supervision of teachers; basic laws establishing and regulating the Turkish Education System; duties, rights, and responsibilities of education stakeholders.

History of Education(2-0-2-3)

Education in the Ancient period (in ancient Egypt, Mesopotamia, Anatolia, Indian, Chinese, Ancient Greek, and Roman civilizations); education in Eastern, Western, and Islamic societies in the Middle Ages and Modern Era; Renaissance, Reformation, Enlightenment Movements, and education; education in the Industrial Age and Modern Period; relations between Islamic culture/civilization and Western civilization; emergence of nation-states and development of national education systems; postmodern society debates and education; basic changes and transformations in education worldwide from ancient times to the present.

Morality and Ethics in Education (2-0-2-3)

Basic concepts and theories related to morality and ethics; ethical principles, ethical rules, business and professional ethics/morality; teaching profession with its social, cultural, moral, ethical aspects; right to education and learning; ethical principles in the process of education, teaching, learning, and evaluation; ethical principles in relationships with education stakeholders (employers/administrators, colleagues, parents, professional organizations, and society); moral/ethical responsibilities of education/school administrators, parents, and students; unethical behaviors in business and professional life; ethical regulations related to public administration, education, and teachers in Turkey; unethical behaviors in school and education, ethical dilemmas, problems, and solutions; moral/ethics education in school and ethics committees; school principal and teacher as a moral/ethical leader.

Digital Content Development in Education (2-0-2-3)

Overview of content development in digital environments; visuals in digital content development; animations/effective presentations in digital content development; assessment-evaluation activities in digital content development; collaborative tools in digital content development.

Drama in Education (2-0-2-3)

Basic concepts of drama and creative drama (drama, creativity, creative drama, play and theatre pedagogy, communication-interaction, role-playing, improvisation, action, dramatic play, children's theatre, puppetry, mime, etc.); stages, dimensions, and elements of creative drama; role-playing and improvisation; history of creative drama; relationship between social events and creative drama; application steps of drama in education; resources that can be used in drama in education; preparation and implementation of creative drama lesson plans; contribution of drama to individual and social development.

Extracurricular Activities in Education(2-0-2-3)

Formal curriculum and extracurricular activities/hidden curriculum concepts in education; approaches related to hidden curriculum; cognitive and affective domain learnings and hidden curriculum; school as a ritual place; school ceremonies as extracurricular activities in school; importance and management of social, cultural, sports, and artistic activities in school; place and importance of hidden curriculum in values education; extracurricular activities (commemorations, celebrations, gatherings, graduations, etc.) in terms of values education.

Curricular Development in Education(2-0-2-3)

Basic concepts related to curriculum development; theoretical foundations of curriculum development; types of curricula; philosophical, social, historical, psychological, and economic foundations of curricula; curriculum development and characteristics of curricula; stages of curriculum development; basic elements of curriculum (objective, content, process, evaluation) and relationships between elements; classification of objectives and their relationship with curriculum elements; content organization approaches; determination of educational needs; curriculum development process and models; curriculum design approaches; curriculum evaluation models; curriculum literacy; duties and responsibilities of teachers in developing curricula; characteristics of MoNE curricula; implementation of curricula; new approaches and trends in curriculum development in the world and Turkey.

Project Preparation in Education (2-0-2-3)

Concept of project and project types; curricula and project-based learning; project programs in schools (TÜBİTAK, EU, and others); topic selection for projects; literature review; logical framework in projects; project planning and management; application of scientific method in projects; preparing and developing project reports; finalizing project reports; project evaluation and examination of good examples; project presentations; poster and brochure design techniques.

Critical and Analytical Thinking (2-0-2-3)

Basic concepts and definitions; brain as the organ of thinking; thinking styles and classification of thinking; involuntary thinking and its characteristics; voluntary thinking and its characteristics; methods of voluntary thinking; critical and analytical thinking; basic characteristics and criteria of critical and analytical thinking; stages of critical and analytical thinking; factors affecting critical and analytical thinking; scope of critical and analytical thinking; critical and analytical reading; critical and analytical listening; critical and analytical writing.

Education of Hospitalized Children (2-0-2-3)

Developmental characteristics, interests, needs, and psychological states of hospitalized children according to age groups; interaction between hospital staff, child, and family; preparatory education for hospitalization, preparation for diagnosis, treatment, and surgery; preparing and implementing activity plans (play, music, art, drama, mathematics, story, etc.) for hospitalized children; interaction between hospital schools and children with terminal illnesses, their families, and staff.

Character and Values Education(2-0-2-3)

Character, personality, value, virtue, morality, temperament, etc.; character development and education; family, environment, and school in character development and education; definition and classification of values; sources of values and their individual, social, cultural, religious, moral foundations; approaches and practices in character and values education; intercultural differentiation and culture of coexistence in character and values education; character and values education in terms of educational philosophy and goals; teaching methods and techniques in character/values education; values crisis and education in modern and multicultural societies; values education in the process of human-cultural development; examples from Turkish education and cultural history related to values education; values education practices and research in Turkey; teacher as a role model in character and values education.

Comparative Education (2-0-2-3)

Definition, scope, history of comparative education; method and research in comparative education; comparison of education systems of different countries in terms of structure, functioning, school levels, human resources, financing of education, privatization in education, policy making, planning, and implementation in education; gender, social justice, and equality in education in different countries; reform and innovation initiatives in education in different countries; teacher and education/school administrator training systems in different countries; globalization and internationalization in education; international exams, institutions, and organizations related to education.

Microteaching (2-0-2-3)

Basic concepts and principles related to effective teaching and learning; professional competencies, attitudes, roles, and behaviors of teachers; preparing lesson plans; scope, benefits, and limitations of the microteaching method; preparing active learning activities suitable for the subject; sample teaching practices in the classroom; video recording of lesson presentations; evaluating lessons using recordings; improving prepared activities and lesson presentations.

Museum Education (2-0-2-3)

Definition and characteristics of museums; exhibition in museums; museum and museum education; types of museums; development of Turkish museology; an overview of the history of museology in the world; relationship between museum, art, culture, and civilization; museum and art education; museum and society; contribution of museums to historical consciousness; protecting historical artifacts; contemporary museology in the world and Turkey.

Out-of-School Learning Environments(2-0-2-3)

Concepts of out-of-school education and learning; scope and importance of out-of-school learning; teaching in out-of-school settings; teaching methods and techniques suitable for out-of-school learning environments (project-based learning, station technique, etc.) and teaching materials; out-of-school learning environments (museums, science centers, zoos, botanical gardens, planetariums, industrial establishments, national parks, science fairs, science camps, natural environments, etc.); development of out-of-school learning areas and environments; planning, implementation, and evaluation of out-of-school learning activities.

Learning Disabilities (2-0-2-3)

Definition, characteristics, and classification of learning disabilities: educational, psychological, medical factors; prevalence and incidence; causes of learning disabilities; early intervention; response to intervention model; screening/diagnosis: medical, developmental, and educational screening/diagnosis; academic and non-academic characteristics; team and collaboration; educational environments; evidence-based practices; supporting reading, writing, and mathematics skills; supporting non-academic skills.

Individualization and Adaptation in Teaching (2-0-2-3)

Concept of individualization and its importance in education; requirements for individualization: curriculum-based assessment, rough assessment, preparing criterion-referenced measurement tools, rules to be followed in assessment; determining long-term and short-term instructional goals; arrangements that can be made in classrooms and schools for inclusion/integration; adapting instruction; examples of individualization and adaptation in inclusive/integration classrooms.

Sustainable Development and Education (2-0-2-3)

Concept of sustainability and its fields of use; sustainability in terms of social sciences and natural sciences; sustainability in the context of social change; education and sustainability; future of humanity and sustainability; migration, poverty, and inequality; sustainable environment; ecology, global environmental problems, and sustainability; sustainable society in harmony with nature; population, economic system, and natural environment; technological developments, consumption habits, and environment; social responsibility studies, sustainability in terms of tangible and intangible cultural heritage; rethinking human-nature relations on the axis of sustainability.

History of Turkish Education (2-0-2-3)

Subject, method, and sources of Turkish education history; education in the first Turkish states; education in the first Muslim Turkish states; education in the Seljuk Turks and Anatolian Beyliks; education in the Ottoman Empire: education system until the first modernization movements; education in Turkish states outside the Ottoman geography in the 13th-18th centuries; modernization movements in education in the Ottoman Empire until the Tanzimat; establishment of the modern education system from the Tanzimat to the Republic; reorganization of traditional education; education in other Turkish states and communities in Eurasia in the 19th-20th centuries; education during the national struggle period; education in the Republic of Turkey: foundations, structure, establishment, and development of the Turkish education system; teacher training process from its beginning to the present; education in the Turkic world in the 21st century; common goals, language and alphabet unity, common history writing studies.

Adult Education and Lifelong Learning (2-0-2-3)

Definition and scope of adult education; concepts related to adult education (continuing education, public education, non-formal education, vocational education, etc.); historical development of adult education in Turkey; approaches and models related to adult education; adults and learning; purpose, scope, and historical development of lifelong learning; lifelong learning practices in the Turkish education system.

GENERAL CULTURE ELECTIVE COURSES (2-0-2-3)	
<ul style="list-style-type: none"> Addiction and Addiction Prevention Nutrition and Health History and Philosophy of Science Science and Research Ethics Children's Rights and Protection World Music Economics and Entrepreneurship Traditional Turkish Handicrafts General Geography Semiotics 1 Semiotics 2 Human Rights and Democracy Education Human Relations and Communication Internet Technologies Usage Culture and Language 	<ul style="list-style-type: none"> Media Literacy Art and Aesthetics Sound Recording Techniques Basic Information Technologies Basic English Turkish Folk Dances Turkish Sign Language Turkish Cultural Geography Turkish Cultural History Turkish Art History Geography of Turkey History of Civilization Three-Dimensional Design World Geography

GENERAL CULTURE ELECTIVE COURSE DESCRIPTIONS

Addiction and Addiction Prevention (2-0-2-3)

Basic concepts and definitions; types of addiction (substance addiction, technology addiction, etc.); causes of addiction; risk factors in family, peer group, and societal context that prepare individuals for substance addiction process; communication skills with addicted children, adolescents, and adults; role of social work in addiction; models related to addiction; addiction prevention efforts; consequences of addiction; national policy and strategy methods in combating addiction; reintegration process.

Nutrition and Health (2-0-2-3)

Natural and healthy nutrition; combating obesity; food additives; healthy living and exercise; growth and development; healthy sexual life; combating addiction (tobacco, alcohol, substance addiction, etc.); traffic, disaster, and first aid.

History and Philosophy of Science (2-0-2-3)

Science, philosophy, scientific method; Ancient Greek, Medieval Europe, Scholastic philosophy and science; science and philosophy in Islamic cultural geography; science in Mesopotamia; science and philosophy in Renaissance Europe; science and philosophy in the Age of Enlightenment; classification of sciences; relationships between science, scientism, ideology, ethics, and religion; science and paradigms; Vienna and Frankfurt schools of thought; critiques of science in the 20th and 21st centuries.

History and Philosophy of Science (2-0-2-3)

Science, philosophy, scientific method; Ancient Greek, Medieval Europe, Scholastic philosophy and science; science and philosophy in Islamic cultural geography; science in Mesopotamia; science and philosophy in Renaissance Europe; science and philosophy in the Age of Enlightenment; classification of sciences; relationships between science, scientism, ideology, ethics, and religion; science and paradigms; Vienna and Frankfurt schools of thought; critiques of science in the 20th and 21st centuries.

Science and Research Ethics (2-0-2-3)

Science, nature of science, development, and scientific research; concept of ethics and ethical theories; research and publication ethics; unethical behaviors and ethical violations in the research process; ethical problems related to authorship and copyright; biased publication, editorship, peer review, and ethics; publication ethics and unethical behaviors in the publication process; legal regulations and boards related to research and publication ethics; procedures to be followed in detecting ethical violations; common research and publication ethics violations and methods to prevent them.

Children's Rights and Protection (2-0-2-3)

Children's rights and child protection laws; family and child welfare; child neglect; child abuse; protective measures against child neglect and abuse; rights and protection of children in need of protection; rights and protection of children with special needs; planning cooperation on children's rights and protection; creating projects to protect children's rights.

World Music (2-0-2-3)

Recognizing historical and current music cultures in world countries; recognizing internationally accepted music genres; learning about characteristics of music from various regions of the world and geographical, cultural, religious, social, economic, and political factors that impart these characteristics; gaining comparative knowledge about music cultures and traditions worldwide; developing ability to recognize and describe various societies and their music traditions.

Economics and Entrepreneurship (2-0-2-3)

Basic concepts of economics and economic systems; basic concepts of business and business management; establishment of businesses, objectives, and legal structure; management processes and functions in businesses; human resources and other resource management; entrepreneur and entrepreneurship concepts, success factors in entrepreneurship; entrepreneurship culture, entrepreneurship process, and types of entrepreneurship; career planning, original ideas, unusual examples; Turkish Patent and Trademark Office; Industrial Property Law; small and medium-sized enterprises; management processes and functions in small businesses; business idea development, innovation, business planning, elements of business plan, writing and presentation; preparing an entrepreneurship project in a specific field and topic.

Traditional Turkish Handicrafts (2-0-2-3)

Terms and concepts related to traditional Turkish arts; importance of traditional Turkish arts; contributions to individual, society, and national economy; historical development of traditional Turkish arts (Huns, Gokturks, Uyghurs, Seljuks, Principalities, and Ottoman Period); Ahi organization and Guild Organization; institutions and organizations related to Turkish arts in the Republican period; classification of traditional arts according to raw materials and production techniques; traditional weaving (carpet-rug, fabric, etc.), printing, knitting, felt, glass (stained glass, glassware, beads, etc.) arts; metal (iron, copper, silver, gold, etc.) arts; wood (kündekari, carving, and mother-of-pearl inlay) arts; tile-ceramic and stonework arts; education, production, and marketing of traditional Turkish arts.

General Geography (2-0-2-3)

Development of geography science and processes of gaining scientific identity; formation of the earth and geological history, internal structure, shape, movements, and resulting consequences; shaping of the earth's surface and factors effective in this process (geomorphology); world atmosphere and climate system (climatology); distribution, characteristics, and effects of underground and surface waters (hydrography); soil geography (formation, types, distribution, soil problems); plant geography (classification, growing environment conditions, distribution), map knowledge.

Semiotics (2-0-2-3)

Basic concepts of linguistics and semiotics; the relationship between semiotics and communication; types of signs; contemporary semioticians and semiotic theories; skills for establishing effective communication.

Human Rights and Democracy Education (2-0-2-3)

Concept of human rights and historical development; types of human rights; understandings of democracy, principles, approaches, and human rights; democracy education and democratic education; family and democracy education; education as a human right; preschool education and democracy education; primary education curriculum and democracy education; democracy education in secondary education; higher education and democracy education; democratic school and classroom environment.

Human Relations and Communication (2-0-2-3)

Definition and classification of interpersonal relationships; theoretical approaches related to interpersonal relationships (psychoanalytic, attachment, contemporary theories); theoretical approaches related to interpersonal relationships (social, psychological, cognitive theories); interpersonal relationships as a developmental process (infancy and childhood periods, adolescence and adulthood periods); factors effective in interpersonal relationships; gender, gender roles, and interpersonal relationships; self-adaptation and self-disclosure in interpersonal relationships; communication and communication errors; effective communication skills; interpersonal problems, conflict, and conflict resolution approaches; human relations in terms of intercultural differentiation.

Internet Technologies Usage (2-0-2-3)

Internet and web technologies; historical development of distance education; online and blended learning models; classification of web technologies; Web 2.0 tools characteristics and usage; advantages and disadvantages of Web 2.0 tools; Web 3.0 tools characteristics; advantages and disadvantages of Web 3.0 tools; designing and producing instructional content with web tools; evaluation of instructional content developed with web tools; assessment and evaluation with web tools.

Culture and Language (2-0-2-3)

Basic concepts related to language and culture; sources and elements of culture; oral and written culture; material and spiritual culture; culture from individual and societal perspectives; culture as unifying and divisive; enculturation, acculturation, cultural diffusion, and adaptation; culture in terms of cognitive, symbolic, structural-functional approaches; language as a system of symbols; language and language acquisition from individual perspective; effect of language on human consciousness; relationship between culture, language, cognition, and reality; function of language in carrying knowledge and culture, establishing social relations and communication; development and transmission of language and culture; national identity and language; dynamics of changes in culture and language; discussions on mutual interaction of changes in culture and language; national cultures; globalization, multilingualism, and multiculturalism.

Media Literacy (2-0-2-3)

Information literacy; conscious use of internet and social media; effects of social media on individuals; power to spread information and mislead; power to spread news; media and perception management; legal rights and responsibilities regarding media and internet: copyright, personality rights, information privacy, privacy violation; language use in media; value and quality analysis of news; popular culture; gender roles in media; consumption culture and advertisements; stereotyping in media.

Art and Aesthetics (2-0-2-3)

Art, fine arts, craft, and culture; art and education; art, creativity, and artwork; philosophy of art and aesthetics; art and aesthetic theories; art criticism; art history, art in pre-modern, modern, and post-modern periods; art and social context; art and daily life; Turkish-Islamic art aesthetics and artworks; position of art and artisan in social change process; development of art in Turkey; contemporary understandings of art; civilization building and art; art, aesthetics, and morality.

Sound Recording Techniques (2-0-2-3)

Understanding the nature of sound; learning correct microphone placement considering sound propagation and acoustics, and using recording tools; understanding audio file formats and making proportional selections to pre-recording needs; sound recording in different environments from simple structures to studios; microphones and their characteristics; recording software; sound recording and microphone techniques.

Basic Information Technologies (2-0-2-3)

Information technologies and computational thinking; problem-solving concepts and approaches; algorithms and flow charts; basic concepts related to computer systems, software, and hardware; fundamentals of operating systems; current operating systems; file management; utility programs (third-party software); word processing programs; calculation/spreadsheet/graphic programs; presentation programs; desktop publishing; database management systems; web design; internet usage in education; communication and collaboration technologies; secure internet usage; informatics ethics and copyright; effects of computer and internet on children/youth.

Turkish Folk Dances (2-0-2-3)

Definition of folklore; rhythm and perception studies; play and folk dance, figure studies; figure studies containing regional differences in folk dances; learning regional figures of bar type; learning regional figures of halay and spoon type; learning regional figures of horon and karşılama type; learning regional figures of zeybek type; studies on the style and performance ways of learned dances; staging folk dances; staging types and differences.

Turkish Sign Language (2-0-2-3)

Basic concepts related to sign language; Turkish sign language, history, and characteristics; letters in Turkish sign language, phonetics, internal structure of signs, simultaneity and sequence; hand alphabet in terms of phonetics; morphology in sign language, formation and shaping of signs; word classes and pronouns; syntax in sign language, word order; sentence types and question sentences; semantics in sign language; meaning and reference, types of meaning, idioms; conversational practice in Turkish sign language.

Turkish Cultural Geography (2-0-2-3)

Culture, human, and society; Turkish culture and Turkish civilization; first ethnographic sources about Turks; Turkish states in history; state, administrative, military, and social structure in Turks; folk beliefs and mythology in Turks; human-space relationship in Turks; oral, written, and material culture in Turks; family structure in Turks; demographic and cultural consequences of migrations in Turkish history; spread areas of Turkish culture and its impact on neighboring geographies; tangible and intangible cultural heritage of Turkey; transmission of natural and cultural heritage to future generations.

Turkish Cultural History (2-0-2-3)

Migrations of Turks from their homeland Central Asia; pre-Islamic Turkish history and culture; examination of examples from cultural heritage; Turks' acceptance of Islam and examination of post-Islamic cultural assets.

Turkish Music (2-0-2-3)

Music elements of Turkish communities living in Central Asia and Anatolia; Turkish mythology (human, creation, religious rituals, festivals, etc.); mythological elements in Turkish Folk Music repertoire; music types existing in Turkish States and Communities; development of Turkish Folk Music and Turkish Art Music throughout historical process; mutual interaction of different traditions and styles related to music; combined examination of instruments, composers, performers, and sample works.

Turkish Art History (2-0-2-3)

Comparative examination of art styles from Hun Art to Gokturk, Uyghur, Karakhanid, Ghaznavid, Great Seljuk, Anatolian Seljuk, Principalities, and Ottoman periods, and architectural, sculpture, and painting examples from these periods; evaluation of Turkish artworks and artists from the Republican Period to the present.

Geography of Turkey (2-0-2-3)

Location and position of Turkey; physical characteristics of Turkey (geology and geomorphology, climate, hydrographic characteristics, soil structure, vegetation); socio-economic characteristics (population, settlement, agriculture, forestry, animal husbandry, energy, mining, industry, transportation, tourism, trade).

History of Civilization (2-0-2-3)

Concept of civilization and introduction of basic concepts related to this concept; changes undergone by humans in both physical and cultural aspects in prehistoric and historical periods, and effects of this change process on the present. Examination of civilizations put forward by humanity from past to present: Mediterranean, Mesopotamia, Egypt, Far East, Indian, Central America (Aztec-Inca Civilizations), Central Asian Steppe Civilizations, and Western Civilization (Europe, America).

Three-Dimensional Design (2-0-2-3)

The primary aim of the course is to enable designs dependent on aesthetic values to take form by gaining three-dimensional thinking and visualization ability. The Three-Dimensional Design course provides gaining visualization, abstract thinking, and problem-solving ability by making three-dimensional arrangements and artistic forms using the possibilities of clay or other materials, and also ensures development of visual language. Three-Dimensional Design opens a way for artistic expression by developing form knowledge and creating creative three-dimensional forms. In the course, basic art education is provided as a guide for finding creative solutions in other areas of life. Three-Dimensional Design, besides providing important contribution to the formation of individual style and creativity, opens the way to benefit from the possibilities of three-dimensional form in artistic expression.

World Geography (2-0-2-3)

Examination of physical (landforms, climate, vegetation, hydrography, and soil characteristics), human (population and settlement characteristics), and economic geography characteristics (agriculture, industry, mining, trade, tourism, etc.) of Asia, Europe, North America, South America, Oceania, and Africa continents in general outlines; examination of general geographical characteristics of some countries with high economic power and in economic, political, and cultural relations with Turkey (such as Germany, Russian Federation, United States of America, Brazil, Australia, Azerbaijan, and South Africa) located in these continents; Antarctica continent.

FIELD EDUCATION ELECTIVE COURSES (2-0-2-3)

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| <ul style="list-style-type: none">• Computer-Assisted Music Applications• Computer-Assisted Music Notation• Polyphonic Dictation and Solfege Applications• Polyphonic Writing• Educational Music Composition Techniques• Second Individual Instrument Instruction 1*• Second Individual Instrument Instruction 2*• Second Individual Instrument Instruction 3*• Second Individual Instrument Instruction 4*• MIDI in Music Education• Designing and Staging Musical Activities | <ul style="list-style-type: none">• Music Culture• Music Teaching Programs• Music Ensemble Management• School Instruments• Preschool Music Education• Game, Dance, and Music• Popular Music Theory• Popular Music and Its Applications• Basic Music Knowledge• History of Turkish Music |
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Field Education Elective Course Descriptions

Computer-Assisted Music Applications (2-0-2-3)

Introduction to software and hardware used in computer-based music production; features and general use of MIDI and DAW software; creation of simple and multitrack musical pieces using sound generators and synthesizer plug-ins; stages of recording, editing, and preparing works for presentation.

Computer-Assisted Music Notation (2-0-2-3)

Basic concepts of music notation; information on notation practices; instruction in MuseScore, Sibelius, Finale, and Dorico notation programs for monophonic, polyphonic, and modal music writing.

Polyphonic Dictation and Solfege Applications (2-0-2-3)

Comparison of treble, bass, and first/third-line C clefs; polyphonic dictation and solfege studies involving modulation to closely related keys and accidentals; development of skills in creating solfege, dictation, and sight-reading materials.

Polyphonic Writing (2-0-2-3)

Proper music handwriting; note durations and their proportional values within meter; notation in duple, triple, and quadruple meters; examination of multipart writing examples (choir, piano, solo instrument with piano accompaniment, chamber ensembles, orchestral writing); use of musical abbreviations (segno, coda, tremolo, repeat signs, first–second endings, da capo al fine, etc.); notation of musical expression, dynamics, and tempo markings.

Educational Music Composition Techniques (2-0-2-3)

Introduction to modes; harmonization of a given soprano line through tonal, modal, and maqam-based comparisons; analysis of educational music examples; identification of non-chord tones in melodies; motif and phrase writing; composing melodies in one-period song form; prosody rules; children's song composition; polyphony in school songs; canon writing; composing exercises, etudes, and melodies for instrumental education.

Second Individual Instrument Instruction 1* (2-0-2-3)

Accordion: Examination of the structures of polka, waltz, and tango genres and their popular repertoire; finger exercises and etudes based on characteristic scales and rhythms; development of coordinated two-hand performance; performance of national and international polyphonic solo or accompanied works.

Bağlama: Learning positional relationships between main and alternative tunings; performing traditional repertoire in these tunings; acquiring knowledge of Ankara and Azerbaijani playing styles and performing related etudes and folk songs; scale and position studies; performance of selected folk repertoire in various positions.

Flute: Sound production in the third octave; new fingerings; tonguing, finger, and breathing exercises; double tonguing; tone development; basic vibrato knowledge; diatonic and chromatic scales with arpeggios; performance of level-appropriate national and international works from Baroque, Classical, and Romantic periods.

Guitar: Learning and performing Turkish works arranged or composed for classical guitar; interpretation and stylistic understanding; technical studies including apoyando, tirando, arpeggios, barre, legato; three-octave scales; listening to repertoire from different periods; exploration of tone color (tastiera, ponticello); basic chord structures with rhythmic accompaniment.

Kabak Kemane: Learning the Halay form through sectional examples; study of Beşiri and Kalenderi scales; performance of Hoyrat (free-rhythm) forms; stylistic features of Southeastern Anatolia; transposition studies; bow control through sectional bow exercises; tempo studies at various metronome markings.

Kanun: Reinforcement of acquired techniques; theoretical and practical study of Nevâ, Isfahan, Bayâti, Tâhir, Karcıgar, Acem, Acemaşîran, Kürdî maqams; instruction in connected plectrum technique; sight-reading studies.

Kaval: Application of Yahyalı Kerem, Düz Kerem, Kalenderi, Yanık Kerem, and Beşiri scales in 1st and 2nd finger-hole systems on the dilsiz kaval.

Violin: Technical reinforcement; complex bow techniques; left-hand coordination across four strings; position changes; finger agility; mixed bowing applications; détaché and legato development; basic vibrato; performance of appropriate repertoire.

Clarinet: Third-octave sound production; tone development; articulation, finger, and breath studies; vibrato basics; scale and arpeggio studies connecting octaves; performance of suitable repertoire from major music periods.

Double Bass: Reinforcement of position skills; varied bow techniques; left-hand coordination; position changes; mixed bowing; détaché, legato, pizzicato; performance of level-appropriate repertoire.

Mey: Continuous nasal breathing technique; Kalenderi scale performance; vocal and instrumental melodies; halay examples in simple and compound meters; regional repertoire studies.

Ney: Introduction to taksim; Ferahfeza and Dilkeşide maqams; general knowledge of Sufi music; performance of representative works.

Piano: Scale, arpeggio, and cadence studies within four octaves; pedal techniques; etudes by Czerny, Duvernoy, Burgmüller, Loschhorn, Gedike; short works from Baroque and Classical periods.

Voice: Application of correct vocal production; repertoire development; performance of etudes and works suited to vocal characteristics; stylistic interpretation; technical and musical analysis before performance; vocal health and individualized exercises.

Tambur: Study of Rast, Mahur, Nikriz, Nihavend, Neveser, Suzinak, Kürdilihicazkar maqams; performance of peşrev, saz semaisi, longa, sirto, and taksim forms; left-hand technical development.

Tar: Mastery of 6th and 7th positions; polyphonic part-following; independent tuning; scale studies in various keys; advanced maqam repertoire.

Ud: II position fluency; position shifts; ornamentation techniques; maqam studies; rhythmic patterns; taksim practice; instrument tuning.

Three-String Kemence: Study of Segâh and Hüzam maqams; positional studies; transposition; taksim practice; accompaniment skills.

Viola: Review of first-year skills; mixed bowing in first position; scale and arpeggio studies; basic double stops; introduction to second position; vibrato basics; repertoire performance.

Cello: Reinforcement of position skills; advanced bow techniques; left-hand coordination; position changes; vibrato basics; performance of appropriate repertoire.

Second Individual Instrument Instruction 2* (2-0-2-3)

Accordion: Providing information about the musical forms, structures, and composers of the Renaissance, Baroque, Classical, Romantic, and Modern music periods; examining and performing period-specific performance techniques; performing works by prominent Turkish and foreign composers from these periods on the accordion; developing individual and ensemble performance skills.

Baglama: Performing the Kırşehir, Kayseri, and Silifke playing styles with all variations on open strings and fixed tones; performing etudes prepared for these styles and characteristic folk songs selected from the Turkish Folk Music repertoire; learning performance differences between these styles; developing endurance, speed, and intonation in both right and left hands; performing selected instrumental works in various makams from the Turkish Art Music repertoire; performing advanced position studies in baglama tuning and related etudes and vocal-instrumental works.

Flute: In addition to etudes containing basic techniques, performing etudes and pieces related to musical terminology; acquiring general knowledge about musical periods; applying ornaments and nuances appropriate to the stylistic characteristics of the studied pieces; interpreting level-appropriate solo, duet, and piano-accompanied national and international works.

Guitar: Recognizing and listening to different playing styles (Flamenco, Latin, etc.); learning fundamental techniques of these styles; understanding the flageolet technique; applying tremolo technique with different fingerings; continuing individual technical and musical development through apoyando, tirando, arpeggio, barre, legato (ascending-descending), and ornamentation (grace note, appoggiatura) techniques; performing appropriate etudes and musical pieces containing these techniques; performing two-octave double-stop and three-octave single-note scales.

Kabak Kemane: Studying melodic examples of Bengi, Mengi, and Dımıdan forms; learning these forms; learning the Misket scale through scale and melody studies; learning the Arguvan regional style through listening examples and applications; introducing Eastern Anatolian regional performance characteristics and their application on the instrument; transposition studies; gaining the ability to perform the same melody in different keys; increasing bow control through bow technique exercises.

Kanun: Reinforcement of learned techniques, knowledge, and skills; theoretical analysis and performance of works in the Acemkürdî, Muhayyerkürdî, Ferahfeza, Sultaniyegâh, Şehnaz, Mâhur, and Suzinak makams; transposition and sight-reading studies.

Kaval: Performing the Garip (Hicaz, etc.) scale on fretless kaval in first and second fingerings; performing the Bozlak (Kürdi, etc.) scale; performing the Misket (Irak-Evç, etc.) scale; performing the Muhalif and Tatyân Kerem (Segah-Hüzzam, etc.) scales; performing the Müstezat (Çargah, etc.) scale in first and second fingerings.

Violin: Reinforcing skills learned in the current position; permanent and shifting studies in a new position; martelé and staccato bow techniques; performing permanently and with shifts across different positions; applying learned techniques in new positions; scale studies in various keys covering all four strings; performing level-appropriate national and international works encompassing technical and musical skills.

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Mey: Performing tones within the Acemaşiran/Müstezat scale; performing long airs and vocal-instrumental works in this scale; performing example halays from Halay regions; performing bar dances from the Bar region; performing Teke airs; performing Divan melodies.

Ney: Performing the Hijaz tetrachord on the Neva pitch; gaining general knowledge of Mevlevi music; performing works in the Bayati makam and Bayati Ayin; performing examples of Dügâh-finalis makams within Kar-ı Natık; performing works in the Bayati Araban makam.

Piano: Reinforcing fundamental piano skills and techniques through analysis and performance of Baroque, Classical, Romantic, and Contemporary works according to period characteristics; sight-reading works suitable for left pedal use in Classical repertoire and understanding mechanical differences between upright and grand pianos; developing sight-reading skills through appropriate etudes and repertoire; understanding tonality; developing accompaniment skills for soloists and small ensembles; sight-reading Turkish music examples.

Voice: Exercises and etudes to reinforce technical behaviors (legato and staccato with stepwise and leaping intervals, resonance and vibrato studies on high sustained tones); performing etudes and repertoire suitable to students' vocal characteristics and technical levels (lieds, baroque arias, classical arias, duets, piano-accompanied folk songs and school songs); acquiring habits of technical and musical analysis before performance; learning the historical development of vocal literature and interpretation; individualized vocal exercises addressing basic technical issues.

Tambur: Technical studies through right and left hand exercises; studies in the Acemaşiran makam; performance of instrumental works in Acemaşiran; theoretical and technical study of the Şevkefza makam; improvisation studies in Acemaşiran and Şevkefza; transposition studies.

Tar: Recognizing and using ninth-position frets; using sympathetic strings; performing scales and etudes in highly altered keys; applying ornamentation techniques such as grace notes, gruppetto, trill, mordent, and glissando; acquiring theoretical knowledge of Azerbaijani folk music genres; performing representative works of these genres.

Ud: Developing fast finger use in second position; position shifts between first and second positions; applying ornamentation techniques such as grace notes, vibrato, trill, staccato, and glissando; interpreting works using ornamentation; applying dynamics and markings; performing studies and repertoire in Hüzam, Karcıgar, and Uşşak makams; performing works in Aksak, Aksak Semai, and Curcuna rhythmic patterns; applying different plectrum techniques; introductory improvisation studies; developing creativity and makam knowledge through improvisation; learning Turkish rhythmic patterns in 7/8, 9/8, and 10/8; tuning the instrument.

Three-Stringed Kemençe: Performing works by producing scales and intervals in Yegâh, Evic, and Hicazkâr makams; performing transposition and improvisation in these makams; developing accompaniment skills; performing in Sırto and Longa styles.

Viola: Monitoring and maintaining skills acquired in the third term; permanent and shifting studies in third position; martelé and staccato bow techniques; pizzicato studies; chord and scale studies in first position; performing national and international solo or accompanied works.

Cello: Reinforcing skills learned in the current position; permanent and shifting studies in a new position; martelé and staccato bow techniques; applying learned techniques in new positions; scale studies in various keys covering all four strings; performing level-appropriate national and international works encompassing technical and musical skills.

Second Individual Instrument Instruction 3* (2-0-2-3)

Accordion: Providing knowledge about the structural and general characteristics of Turkish Music and the formation of makams; explaining the characteristics of the Buselik, Çargah, and Kürdi makams; conducting finger exercises and appropriate etude studies on the instrument related to these makams; reinforcing the rhythmic structures of simple meters through etude studies on the accordion bass keyboard; practicing works belonging to the taught makams with coordinated use of both hands; performing national and international works that reflect modal music characteristics.

Baglama: Performing plectrum and finger exercises related to trill and ornamentation techniques on the baglama; acquiring knowledge about the characteristics of the Zeybek style; performing selected folk songs from the Turkish Folk Music repertoire that represent these styles; understanding the place and importance of Alevi-Bektashi music within Turkish folk music; learning about the minstrelsy (âşıklık) tradition and its characteristics; acquiring a repertoire of deyiş and semah from different regions; studying works in the âşık style and tuning; performing vertical and horizontal etude studies aimed at performance, technical development, and endurance.

Flute: Triple tonguing technique; concerto form; sight-reading studies; memorization studies on small-scale pieces; performing technical etudes and scales with a metronome at different tempi and articulations; intonation studies and applying these studies to works and etudes.

Guitar: Accompanying various types of music using learned playing techniques; recognizing and performing different musical styles arranged for guitar; continuing individual technical and musical development through apoyando, tirando, arpeggio, barre, legato (ascending–descending), ornamentation techniques (grace note, appoggiatura, mordent, gruppetto), and glissando; performing appropriate etudes and musical pieces containing these techniques; three-octave single-note scales; pizzicato and tremolo techniques with appropriate exercises and etudes; performing works from the Renaissance, Baroque, Classical, Romantic, and Contemporary periods.

Kabak Kemane: Studying examples of the Karşılama form; acquiring knowledge about this form; introducing the performance characteristics of the Thrace region and their application on the instrument; identifying similarities and differences among Karşılama forms used in different regions and performing them on the instrument to increase mastery of melodies in this form; developing understanding of the intervals of the Garip scale through melodic progression and transposition studies; increasing bow control through aksak bowing applications in different tunings.

Kanun: Reinforcement of learned techniques, knowledge, and skills; theoretical study and performance of works in the Pençgâh, Çargâh, Sabâ, Bestenigâr, Dügâh, Şevkefzâ, Pesendîde, and Sûzidilârâ makams; improvisation (taksim) and transposition studies.

Kaval: Performing works from the Southeastern Anatolia region's rhythmic and free-meter repertoire on the fretless kaval using first and second fingering systems; performing works from the Eastern Anatolia region's rhythmic and free-meter repertoire on the fretless kaval using first and second fingering systems; performing works from the Azerbaijani rhythmic and free-meter repertoire on the fretless kaval using first and second fingering systems.

Violin: Reinforcing learned techniques, knowledge, and skills through permanent and shifting studies in a new position; performing permanently and with shifts in a new position; applying détaché, legato, martelé, and staccato bow techniques in combination within the new position; performing scales in various keys covering learned positions using different bow techniques; performing level-appropriate national and international works encompassing technical and musical skills.

Clarinet: Studying large-form works; performing etude, scale, and arpeggio studies at different tempi and articulations; explaining the characteristics of the Buselik, Çargah, and Kürdi makams and conducting finger exercises and appropriate etude studies related to these makams on the instrument; performing national and international works appropriate to the characteristics of the studied makams.

Double Bass: Reinforcing learned technical knowledge and skills through permanent and shifting studies in a new position; performing permanently and temporarily in a new position; applying détaché, legato, martelé, and staccato bow techniques in combination within the new position; acquiring basic knowledge of vibrato; performing scales in various keys covering learned positions using different bow techniques; performing level-appropriate national and international works encompassing technical and musical skills.

Mey: Acquiring knowledge about the Hicaz and Garip scales; producing the pitches of the Hicaz and Garip scales; performing sample vocal and instrumental melodies for compound rhythmic patterns; performing deyiş melodies; performing free-meter pieces and introductory improvisations (açış) in the Garip scale; performing selected vocal and instrumental melodies from the Azerbaijani region.

Ney: Performing Hijaz tetrachord exercises on the Hüseyini pitch; performing peşrev, saz semaisi, and vocal works in the Suzidil makam; performing peşrev, saz semaisi, and vocal works in the Şehnaz makam; performing peşrev, saz semaisi, and vocal works in the Arazbar makam; style and interpretation studies; listening to historical recordings.

Piano: Studying works focusing on Baroque and Classical period ornamentation and understanding standard fingerings used for these ornaments; sight-reading period works suitable for middle pedal use to comprehend Baroque bass pedal characteristics; performing scale and arpeggio exercises aimed at developing technique, sight-reading, and touch speed together with cadences; recognizing Turkish composers and understanding harmonic differences and chord fingering variability in works written with contemporary Turkish music harmony.

Voice: Applying fundamental behaviors acquired through vocal training to selected repertoire based on the student's vocal characteristics and technical level; acquiring habits related to technical and musical analysis before performing studied etudes and works; as required by the music teaching profession, determining appropriate vocal training studies and repertoire according to students' educational and age levels in general music education and applying suitable teaching methods (school songs, the Turkish National Anthem, marches, and folk songs).

Tambur: Theoretical and practical studies on the Yegâh and Şedaraban makams; listening to recordings of Tamburi Cemil Bey and conducting style analysis; performing peşrev and saz semaisi in the Şedaraban makam; theoretical and practical studies on the Ferahfeza and Sultanîyegâh makams; performing technical works in the Ferahfeza makam; performing improvisation (taksim) studies in the makams covered during the term.

Tar: Acquiring theoretical knowledge of mugham/dastgah music; establishing the technical foundation required for mugham performance; performing the Rast mugham; performing more technically demanding works in the mahni and raks genres; performing selected accompanied works written for tar by Azerbaijani composers.

Ud: Performing works that require advanced techniques to develop oud performance; creating a repertoire in the 50 most commonly used makams.

Three-Stringed Kemençe: Performing works by producing the scales and intervals of the Kürdilihicazkâr, Muhayyerkürdi, Muhayyer, and Acemkürdi makams; performing transposition and improvisation (taksim) in the Kürdilihicazkâr, Muhayyerkürdi, and Acemkürdi makams; increasing mastery in position and speed studies.

Viola: Monitoring and maintaining skills acquired in the second year; position-shifting studies between first, second, and third positions; combined use of martelé and staccato bow techniques in related positions; level-appropriate double-stop and scale studies; performing national and international solo or accompanied works.

Cello: Reinforcing learned techniques, knowledge, and skills through permanent and shifting studies in a new position; performing permanently and with shifts in a new position; applying détaché, legato, martelé, and staccato bow techniques in combination within the new position; performing scales in various keys covering learned positions using different bow techniques; performing level-appropriate national and international works encompassing technical and musical skills.

Second Individual Instrument Instruction 4* (2-0-2-3)

Accordion: Teaching the characteristics of the Hüseyni, Uşşak, Nikriz, and Nihavent maqams; performing finger exercises and appropriate études on the instrument related to these maqams; reinforcing the rhythmic structures of irregular meters through études on the accordion bass keyboard; studying works belonging to the taught maqams with coordinated use of both hands; performing national and international works that reflect modal music characteristics.

Bağlama: Performing right-hand plectrum techniques to increase technical level and left-hand études for agility; learning the characteristic features of the Karşılama and Konya performance styles; performing études prepared for these styles and selected sample works from the Turkish Folk Music repertoire; performing works in various tunings; creating and performing a repertoire consisting of vocal and instrumental works that require advanced performance techniques and endurance; conducting advanced technical étude and work analyses and producing works in this field.

Flute: Performing Turkish rhythms and melodies; sight-reading studies; intonation studies in simple maqams; analysis of works with appropriate piano accompaniment and interpretative studies on these works.

Guitar: Apoyando, tirando, arpeggio, barre, legato (ascending and descending), and ornamentation techniques (grace note, appoggiatura, mordent, grupetto), glissando techniques, and performing études and works that include these techniques; playing three-octave single-note scales; performing works that include pizzicato, tremolo, rasgueado, and golpe techniques; accompanying children's songs and folk songs; making basic-level arrangements for guitar.

Kabak Kemane: Studies with Horon form examples and gaining knowledge about this form; melodic progression and transposition studies for the Tatyán Kerem scale to comprehend its intervals; introducing the performance characteristics of the Black Sea region and their application on the instrument; learning the long-air style through listening to and performing Yol Havası examples; increasing bow control while learning about the region through special bowing techniques used in the Black Sea region.

Kanun: Reinforcing learned techniques, knowledge, and skills; taksim and transposition studies; performing advanced-level works that develop kanun performance.

Kaval: Performing broken and long-air repertoire from the Eastern Black Sea Region in first and second finger-hole systems on the rim-blown kaval; performing broken and long-air repertoire from the Western Black Sea Region in first and second finger-hole systems; performing broken and long-air repertoire from the Rumelia and Marmara Regions in first and second finger-hole systems.

Violin: Reinforcing technical knowledge and skills through permanent practice in a new position and transitional practice between different positions; left-hand studies aimed at developing vibrato; applying spiccato bow technique; playing scales in various keys covering learned positions with different bow techniques; performing appropriate national and international works that include technical and musical skills.

Clarinet: Studying large-form works; practicing techniques to improve speed; learning the characteristics of the Nihavent, Rast, and Hüseyni maqams and performing finger exercises and appropriate études related to these maqams on the instrument; performing national and international works appropriate to the characteristics of the studied maqams.

Double Bass: Applying technical knowledge and skills permanently and with transitions in a new position (thumb position); reinforcing transitional playing in different positions; left-hand studies to develop vibrato; spiccato bow technique; playing scales in various keys covering different positions with different bow techniques; performing appropriate national and international works that include technical and musical skills.

Mey: Performing vocal and instrumental broken tunes in the Bozlak scale; performing introductions and long airs in the Bozlak scale; performing sample broken and long airs in the Elezber scale of the Elazığ region; performing sample broken and long airs in the Kürdi scale of the Elazığ region; performing semahs from the Arguvan, Erzincan, and Sivas regions; performing women's halays from Eastern and Southeastern Anatolia; performing women's horons and sallamas from the Black Sea Region and women's halays from Central Anatolia.

Ney: Acquiring knowledge about maqams that resolve on the Rast pitch; learning the Pesendide maqam and performing works in this maqam; learning the Pençgah maqam and performing works in this maqam; acquiring knowledge about the history of neyzen performers; taksim studies; performing vibrato, style, and performance practice studies.

Piano: Performing works such as preludes, suites, and inventions from Baroque-period polyphonic repertoire according to period characteristics; distinguishing stylistic differences between Baroque and Classical period works; understanding the structural features of Classical sonata form and studying sample works; accompanying instruments and school music in events and sight-reading different arrangements of the Turkish National Anthem; including scale and arpeggio exercises in various keys in every practice session to develop the concept of tonality.

Voice: Applying the fundamental behaviors gained through voice training to selected repertoire considering the student's technical level and vocal characteristics; acquiring habits of applying technical and musical analysis before performing studied études and works; using appropriate teaching methods by determining repertoire and vocal training practices suitable for students' educational and age levels as required by the music teaching profession (ancient arias, lieder, Neapolitans, duets, etc.).

Tambur: Studies on the Iraq, Bestenigâr, and Eviç maqams; performing vocal works in the Iraq maqam; performing peşrev and saz semaisi in the Evcara and Ferahnâk maqams; performing vocal works in the Eviç and Ferahnâk maqams; performing peşrev and saz semaisi in the Evcara maqam and conducting taksim studies.

Tar: Performing the Bayat-ı Shiraz mugham; acquiring knowledge and skills (sight-reading, transposition, etc.) necessary to perform the tar in various ensembles and orchestras; performing examples from different music genres on the tar; creating new arrangements for the tar.

Ud: Performing works that require advanced techniques to develop ud performance; creating a repertoire in the 50 most commonly used maqams.

Three-Stringed Kemençe: Performing works by sounding the intervals of the Saba maqam; performing works by sounding the intervals of the Bestenigâr maqam; performing works by sounding the intervals of the Şevkefza maqam; performing transposition and taksim in the Saba, Bestenigâr, and Şevkefza maqams; performing position playing on the third string; developing the ability to perform and accompany vocal works.

Viola: Permanent studies in fourth position and transitional studies between first, second, third, and fourth positions; spiccato bow technique; double-stop and scale studies with transitions between first, second, and third positions; performing national and international solo or accompanied works.

Violoncello: Applying technical knowledge and skills permanently and with transitions in a new position; playing with transitions between different positions; left-hand studies aimed at developing vibrato; spiccato bow technique; playing scales in various keys covering different positions with different bow techniques; performing appropriate national and international works that include technical and musical skills.

MIDI in Music Education (2-0-2-3)

The primary objectives of this course are to learn MIDI Channel Voice messages and to understand which musical needs these messages and their contents correspond to, as well as to develop the ability to use music software built on MIDI architecture for music education and music production. Key learning outcomes include understanding the relationship between analog and digital signals and MIDI; learning the structure of Note-on and Note-off messages and the concept of bytes; understanding General MIDI and instrument changes; recognizing the importance of MIDI export for music software; developing proficiency in current music education and music production software; learning about VST and AU plug-ins used within software; and understanding their stages of use in music education.

Designing and Staging Musical Activities (2-0-2-3)

Learning the necessary steps for designing musical activities and the conditions required to implement an activity designed from the perspectives of the audience, musicians, and organizers. Developing skills to identify relevant individuals or institutions for concert (recital, event) venue requests and the procurement of equipment intended for use in such events, as well as establishing communication with them. Gaining knowledge about stage experiences and being informed about studies conducted in the field of stage psychology.

Music Culture (2-0-2-3)

The definition of human beings and culture; the emergence and development of music within its cultural, social, and philosophical dimensions; the concepts of “music” and “culture”; the important functions of music within culture; the individual and social effects of music; sound sources, the formation and characteristics of sound, and the development of musical instruments; music genres in Turkey and around the world; the attitudes and behaviors that individuals who produce, perform, and listen to music should exhibit within the musical process; sound systems in music and the fundamental elements of music; the structure and development of music institutions in Turkey; aesthetics and the concept of beauty in music; traditionalism and modernity in music culture; Turkish music culture, Atatürk and the Turkish Music Reform; and the importance and functions of music education

Music Teaching Programs (2-0-2-3)

Basic concepts related to curricula; the historical development of music course curricula from past to present; the approach, content, and targeted skills of the current music curriculum; learning and sub-learning areas; the distribution and scope of learning outcomes across grade levels and their relationship with other courses; the relationship between music curricula across educational levels; teaching methods, techniques, tools, materials, and resources used; assessment and evaluation approaches; and teacher competencies.

Music Ensemble Management (2-0-2-3)

Theoretical and practical studies aimed at recognizing musical ensembles, including definitions, formation processes, and repertoires of instrumental and vocal ensembles; types of instruments; types and characteristics of instrumental ensembles; types and characteristics of choirs; choir and orchestra education, management, and techniques; establishing, training, managing, and conducting repertoire studies for school choirs, instrumental ensembles, and popular music groups.

School Instruments (2-0-2-3)

General information about school instruments; the place and importance of school instruments in school music education; characteristics, construction, and classification of instruments within instrument families; pitch ranges and possibilities; tuning types of school instruments; correct sitting, posture, and holding positions; performing small-scale melodies; performing school songs as solo pieces; and developing playing techniques from simple to complex within the school music repertoire.

Preschool Music Education (2-0-2-3)

Musical development characteristics of preschool children; the aim and importance of music education in the preschool period; the effects of preschool music education on children's social-emotional, motor, cognitive, language development areas, and self-care skills; the use of music activities to achieve learning outcomes and indicators in the preschool education program; planning and implementing music activities; methods and techniques applicable in preschool music education; and organization of the learning environment in the preschool period.

Game, Dance, and Music (2-0-2-3)

Creating musical games by establishing relationships among rhythm, play, movement, and dance; musical children's games; Turkish folk dances; rhythm studies using various tools; music-accompanied games and dances. Gaining knowledge about Carl Orff and the Orff Approach (its emergence, development, and purpose); recognizing Orff instruments and their characteristics; performing simple monophonic and polyphonic melodies using Orff instruments; using Orff instruments as tools in general music education; performing comprehensive polyphonic works with Orff instruments; applying Orff instruments within sub-applications of the Orff approach (accompaniment, dramatization, rhythm, movement, improvisation, etc.); improvising using Orff instruments; forming an Orff orchestra and developing and reinforcing ensemble music-making skills through Turkish and world music examples.

Popular Music Theory (2-0-2-3)

The primary aim of this course is to learn chord structures and symbols used in popular music beyond major and minor chords, including dominant seventh, minor seventh, major seventh, augmented, diminished, suspended fourth and second chords, minor and major sixth chords, and diminished seventh chords. Core learning outcomes include developing the ability to identify the key of a musical melody; learning musical intervals on the staff; learning musical intervals on the piano keyboard; associating chromatically ascending musical intervals with numerical values; constructing target chords on the staff and learning their symbols; and reconstructing target chords with known symbols on the staff and piano keyboard.

Popular Music and Its Applications (2-0-2-3)

The historical development of popular music (jazz, rock, blues); II–V–I and VI–II–V–I cadences and march harmony in major and minor tonalities; harmonic analysis and individual and ensemble performance of level-appropriate Turkish and foreign popular music pieces; and preparation of activities related to popular music applications.

Basic Music Knowledge (2-0-2-3)

Notation knowledge, including the structure of major, Dorian, Phrygian, Aeolian, melodic minor, and harmonic minor scales and their tetrachords; tempo terms; dynamics terms; expression terms; Turkish meanings of musical terms and the effects that emerge during their performance (appoggiatura, acciaccatura, legato, tenuto, allegro, rubato, etc.).

History of Turkish Music (2-0-2-3)

The historical roots of Turkish music culture; cultural and musical elements integrated into the lives of Turkish societies from Central Asia onward and their interactions with surrounding musical cultures; interactions with ancient Anatolian and Mesopotamian music cultures following the Turks' arrival in Anatolia; music culture formed during the process following the acceptance of Islam; music theory, instruments, genres, and major composers during the Ottoman Empire period; Ottoman-era music manuscripts, instrumental and vocal anthologies; musical reflections of increased relations with the West within the framework of Westernization movements; early developments in Western music in Turkey; structural changes in music institutions and organizations; music in the Republican period, the Turkish Music Reform, multicultural musical structures in Anatolia, and new musical formations and institutions.