

MUSIC TEACHING

UNDERGRADUATE PROGRAM

1ST SEMESTER

	COURSE TITLE	T	P	C	EKTS
MB	Introduction to Education	2	0	2	3
MB	Educational Psychology	2	0	2	3
GK	Ataturk's Principles and History of Revolution	2	0	2	3
GK	Foreign Language 1	2	0	2	3
GK	Turkish Language 1	3	0	3	5
GK	Information Technologies	3	0	3	5
AE	Western Music Theory and Practice 1	2	2	3	5
AE	Piano Instruction* 1	1	0	1	1
AE	Vocal Training1	1	0	1	1
AE	Individual Instrument Instruction* 1	1	0	1	1
Total		19	2	20	30

3RD SEMESTER

	COURSE TITLE	T	P	C	EKTS
MB	History of Turkish Education	2	0	2	3
MB	Principles and Methods of Instruction	2	0	2	3
MB	Elective 1	2	0	2	4
AE	Elective 1	2	0	2	4
AE	Approaches to Music Learning and Teaching	2	0	2	3
AE	Turkish Folk Music Theory and Practice1	1	2	2	3
AE	Bağlama Training 1	1	0	1	1
AE	Polyphonic Choir 1	1	2	2	3
AE	Harmony and Accompaniment 1	2	0	3	3
AE	History of Western Music	2	0	2	2
AE	Individual Instrument Instruction 3	1	0	1	1
Total		18	4	20	30

5TH SEMESTER

	COURSE TITLE	T	P	C	EKTS
MB	Turkish Education System and School Management	2	0	2	3
MB	Measurement and Evaluation in Education	2	0	2	3
MB	Elective 3	2	0	2	4
GK	Elective 3	2	0	2	3
AE	Elective 3	2	0	2	4
AE	Theory and Practice of Turkish Classical Music I	1	2	2	3
AE	Guitar Training and Accompaniment 1	1	0	1	1
AE	Turkish Folk Music Choir 1	1	2	2	4
AE	Orchestra and Chamber Music 1	1	2	2	4
AE	Individual Instrument Instruction 5	1	0	1	1
Total		15	6	18	30

7TH SEMESTER

	COURSE TITLE	T	P	C	EKTS
MB	Teaching Practice 1	2	6	5	10
MB	Guidance and Counseling in Education	2	0	2	3
MB	Elective 5	2	0	2	4
AE	Elective 5	2	0	2	4
AE	Orchestra and Chamber Music 3	1	2	2	3
AE	Turkish Classical Music Choir 1	1	2	2	3
AE	Orff Instruments	2	0	2	2
AE	Individual Instrument Instruction 7	1	0	1	1
Total		13	10	18	30

2ND SEMESTER

	COURSE TITLE	T	P	C	EKTS
MB	Educational Sociology	2	0	2	3
MB	Philosophy of Education	2	0	2	3
GK	Ataturk's Principles and History of Revolution	2	0	2	3
GK	Foreign Language 2	2	0	2	3
GK	Turkish Language 2	3	0	3	5
GK	Elective 1	2	0	2	3
AE	Western Music Theory and Practice 2	2	2	3	5
AE	Piano Instruction 2	1	0	1	1
AE	Vocal Training 2	1	0	1	1
AE	Music Culture	2	0	2	2
AE	Individual Instrument Instruction 2	1	0	1	1
Total		20	2	21	30

4TH SEMESTER

	COURSE TITLE	T	P	C	EKTS
MB	Instructional Technologies	2	0	2	3
MB	Research Methods in Education	2	0	2	3
MB	Elective 2	2	0	2	4
GK	Elective 2	2	0	2	3
AE	Elective 2	2	0	2	4
AE	Music Teaching Programs	2	0	2	3
AE	Turkish Folk Music Theory and Practice2	1	2	2	2
AE	Bağlama Training 2	1	0	1	1
AE	Polyphonic Choir 2	1	2	2	2
AE	Harmony and Accompaniment 2	2	0	2	2
AE	History of Turkish Music	2	0	2	2
AE	Individual Instrument Instruction 4	1	0	1	1
Total		20	4	22	30

6TH SEMESTER

	COURSE TITLE	T	P	C	EKTS
MB	Morality and Ethics in Education	2	0	2	3
MB	Classroom Management	2	0	2	3
MB	Elective 4	2	0	2	4
GK	Elective 4	2	0	2	3
AE	Elective 4	2	0	2	4
AE	Theory and Practice of Turkish Classical Music I	1	2	2	3
AE	Guitar Training and Accompaniment 2	1	0	1	1
AE	Turkish Folk Music Choir 2	1	2	2	1
AE	Orchestra and Chamber Music 2	1	2	2	3
AE	School Music Repertoire	2	0	2	3
AE	Individual Instrument Instruction 6	1	0	1	2
Total		17	6	20	30

8TH SEMESTER

	COURSE TITLE	T	P	C	EKTS
MB	Teaching Practice 2	2	6	5	10
MB	Special Education and Inclusion	2	0	2	3
MB	Elective 6	2	0	2	4
GK	Community Service Practices	1	2	2	3
AE	Elective 6	2	0	2	4
AE	Orchestra and Chamber Music 4	1	2	2	3
AE	Turkish Classical Music Choir 2	1	2	2	3
Total		11	12	17	30

Grand Total

	T	P	C	EKTS	HOURS	PERCENTAGE
MB	44	12	50	86	56	32
GK	26	2	27	42	28	17
AE	63	32	79	112	95	51
Total	133	46	156	240	179	100

COURSE DESCRIPTIONS FOR THE UNDERGRADUATE PROGRAM IN MUSIC EDUCATION

1ST SEMESTER

MB

Introduction to Education

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

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

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

Foreign Language 1

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

Turkish Language 1

The nature and characteristics of written language; spelling and punctuation rules; characteristics of written and oral expression; paragraph construction and types of paragraphs (introduction, body, conclusion); methods of developing ideas (explanation, discussion, narration, description; definition, exemplification, citation, comparison, etc.); text structure (structural features of a text, introduction–body–conclusion sections); textuality criteria (cohesion, coherence; intentionality, acceptability, situationality, informativeness, intertextuality); text writing process (drafting, writing, revising, and sharing); writing informative–expository texts; writing narrative texts; writing descriptive texts; writing argumentative and persuasive texts.

GK

Information Technologies

Information technologies and computational thinking; concepts and approaches to problem solving; algorithms and flowcharts; computer systems; basic concepts related to software and hardware; fundamentals of operating systems and current operating systems; file management; utility programs (third-party software); word processing software; spreadsheet, calculation, and graphing software; presentation software; desktop publishing; database management systems; web design; use of the internet in education; communication and collaboration technologies; safe internet use; information ethics and copyright issues; effects of computers and the internet on children and young people.

AE

Western Music Theory and Practice I

Meter and rhythm in music; the concept of clef, intervals, and tonality; formation of chords; basic musical terms used in music reading and writing (auxiliary duration symbols, articulation and expression marks, ornaments, tempo and dynamics terms, etc.); major and minor scales; chords in root position; reading and writing monophonic melodies in different keys appropriate to the course level.

AE

Piano Instruction 1

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

Vocal Training 1

The formation and development of the human voice, and the role and importance of individual vocal training in music education. The structure, mechanism, and functions of the voice and vocal organs, and the process of voice production; physical and mental preparation for singing, including exercises aimed at relaxation and developing a sense of alertness; exercises designed to develop correct breathing habits; exercises aimed at producing the voice in correct placement with accurate intonation and strengthening vocal overtones through resonance regions; articulation exercises focusing on the accurate pronunciation of vowels and consonants of the Turkish

language through the use of school songs and folk songs with piano accompaniment; exercises designed to develop appropriate and accurate register transitions by recognizing vocal range areas; the use of individualized vocal training materials (breathing and vocal exercises and studies, level-appropriate repertoire) to ensure coordination necessary for the “correct, beautiful, and effective” use of the voice and to develop musical sensitivity with accurate intonation.

AE

Individual Instrument Instruction 1

This course covers the education and instruction of Turkish or Western musical instruments that music teacher candidates are required to study for a minimum of seven semesters. In order to ensure students’ technical proficiency and artistic development on their chosen instrument, the course is conducted individually through one-to-one instruction.

The instruments that students may choose are listed below, along with their semester-based course contents.

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.

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.

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. **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.

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.

Voice: Vocal exercises and vocal studies aimed at strengthening the voice and expanding vocal range, including legato and staccato exercises using octave, ninth, twelfth, stepwise, and intervallic patterns. Knowledge and practical applications designed to develop the ability to use students' voices appropriately in accordance with the requirements of music teaching, taking into account their age and educational level.

Vocal characteristics during early childhood, childhood, adolescence, youth, and the voice change (mutation) period. Vocal training practices appropriate to these developmental stages, and studies aimed at addressing students' technical and musical 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, Hüseyiniasiran, 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 Hüseyiniasiran 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.

2ND SEMESTER

MB

Educational Sociology

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.

MB

Philosophy of Education

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.

GK

Ataturk's Principles and History of Revolution 2

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.

GK

Foreign Language 2

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

Turkish Language 2

Characteristics of academic language and writing; the use of definitions, concepts, and terminology in academic texts; objective and subjective expression; structure and types of academic texts (articles, reports, scientific abstracts, etc.); writing claims and propositions (supporting, defending, or opposing an idea); formal features of scientific reports and articles; stages of report writing; explanation and discussion; establishing intertextual relationships; referencing sources (citation and footnotes, creating a bibliography); writing titles, abstracts, and keywords; ethical principles to be observed in scientific writing; practical applications in academic text writing.

AE

Western Music Theory and Practice 2

The concepts of motif, phrase, and period in music; root position and inverted chords; transposition; different rhythmic structures; reading and writing monophonic and two-voice melodies in keys with at least two flats and two sharps.

AE

Piyano Eğitimi 2

Scale and cadence exercises appropriate to the student's level; sight-reading studies; finger substitution techniques; portato technique, pedal, and arpeggio exercises; performance of level-appropriate études and national and international repertoire from different musical periods.

AE

Vocal Training 2

Practical studies aimed at developing positive habits through coordination exercises 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 such as fifths, sixths, octaves, arpeggios, and leaps); knowledge and skills related to performing technical and musical analysis of exercises and repertoire prior to vocal performance; technical studies focused on achieving natural and effortless register transitions in accordance with individual vocal characteristics, and the application of these techniques in exercises and repertoire; resonance development exercises; phrasing, expression, and dynamics studies aimed at enhancing musicality; performance of a sufficient repertoire consisting of national and international works (folk songs, lieder, arie antiche, arias, etc.) to enable effective and efficient voice use; planning and implementation of vocal performance and interpretation activities appropriate to vocal range, timbral characteristics, and technical and musical level.

AE

Music Culture

Definitions of human beings and culture; the emergence and development of music from cultural, social, and philosophical perspectives; the concepts of "music" and "culture," and the important functions music assumes within culture; the individual and social effects of music; sound sources, the formation and characteristics of sound, and the origin and development of musical instruments; musical genres in the world and in Turkey; 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 musical institutions in Turkey;

the concepts of aesthetics and 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.



Individual Instrument Instruction 2

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.

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.

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.

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.

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, Hüseyinî, 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

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..

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 Hüzzam maqam; comparison of Segâh, Müstear, and Hüzzam 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 Bayatiaraban 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.

3RD SEMESTER

MB

History of Turkish Education

The subject matter, methods, and sources of the history of Turkish education; education in early Turkic states; education in the first Muslim Turkic states; education in the Anatolian Seljuk State and the Anatolian Beyliks; education in the Ottoman Empire: the education system up to the early modernization movements; education in Turkic states outside Ottoman territories between the 13th and 18th centuries; modernization movements in education in the Ottoman Empire up to the Tanzimat period; the establishment of the modern education system from the Tanzimat period to the Republic; reorganization of traditional education; education in other Turkic states and communities in Eurasia during the 19th and 20th centuries; education during the National Struggle period; education in the Republic of Turkey: the foundations, structure, establishment, and development of the Turkish education system; the process of teacher education from its inception to the present day; education in the Turkic world in the 21st century; common goals, unity of language and alphabet, and joint efforts in writing shared history.

MB

Principles and Methods of Teaching

Basic concepts related to principles and methods of instruction; teaching-learning principles, models, strategies, methods, and techniques; determining instructional goals and objectives; 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 and evaluation of in-class learning.

AE

Approaches to Music Learning and Teaching

The meaning of music learning and teaching; the aims and fundamental principles of music education; the historical development of music teaching; reflections of learning and teaching approaches in music education; basic skills in music teaching; examples of classroom practices; current trends and issues in music education; components of effective music teaching; social, cultural, and economic perspectives on music education.

AE

Turkish Folk Music Theory and Practice 1

The fundamental philosophy and elements that constitute Turkish Folk Music; the definition and formation of Turkish Folk Music; its place within Turkish traditions and culture and its role in cultural transmission; basic concepts in Turkish Folk Music (rhythmic songs (kırk havalar), free-rhythm songs (uzun havalar), mixed-meter melodies, folk songs (türkü), etc.); the concept of usul (simple, compound, and mixed rhythmic patterns); the pitch system of Turkish Folk Music (maqam-scale structures) and intervals; melodic progression (seyir) in maqam-scale structures; ;

sight-reading and solfege studies; dictation exercises and melody creation in simple makam-scale structures with different rhythmic (usul) characteristics appropriate to the course level.

AE

Bağlama Training 1

General information about the bağlama instrument; the importance of the bağlama in the professional life of music teachers; its general characteristics; tuning of the bağlama and types of tuning; the placement of Turkish music pitches on the bağlama; fundamental performance behaviors on the bağlama, including correct sitting and holding posture, right- and left-hand techniques; level-appropriate études and basic makam-scale exercises in various rhythmic patterns; performance of simple melodies in basic makam-scale structures (such as Hüseyini, Uşşak, Hicaz, etc.); performance of pieces in different rhythmic patterns (usul); use of upper and middle strings on the bağlama.

AE

Polyphonic Choir 1

Practical studies aimed at developing physical and mental readiness for choral singing in line with the objectives of vocal training in choir; acquiring habits of correct posture, physical relaxation, flexibility, and mental ease; breathing exercises including collective inhalation, breath holding, controlled and relaxed exhalation, long and short articulated breaths, and breathing at different dynamic levels; voice production based on correct breathing, using the voice with accurate placement and intonation, enriching the sound through resonance regions, and achieving a blended choral sound; diction and articulation exercises related to voice-breath coordination to ensure clear, unified, and blended speech and pronunciation; exercises aimed at achieving balance and timbral unity among vocal groups (soprano, alto, tenor, bass) formed according to students' vocal ranges and characteristics; detailed technical and musical studies on vocal groups, including notation, phrasing, and expression; practical applications through level-appropriate choral repertoire (canons, unison, two-part, three-part, and small-scale four-part national and international works); acquiring knowledge and perspective on fundamental aspects of choral culture and discipline, as well as communication among choir members and with the conductor; ensuring coordination between vocal groups and the conductor during performance (following the conductor, collective breathing, breath control, blended tone production, clarity of diction, dynamics, and expression); planning and implementing performance and interpretation activities using level-appropriate national and international repertoire (madrigals, chorales, original works, or polyphonic arrangements of Turkish music for choir, etc.).

AE

Harmony and Accompaniment 1

Knowledge of major and minor tonality; formation and inversions of chords; four-part major-minor chord progressions in close position (plagal, authentic, and perfect cadences); creating piano accompaniment patterns based on these progressions; harmonic analysis of melodies within a five-note range; creating appropriate piano accompaniments for these melodies using block chords in suitable inversions.

AE

History of Western Music

The historical development and roots of Western music culture; the Middle Ages, Renaissance, Baroque, Classical, Romantic periods, and musical developments and movements from the 20th century to the present;

century to the present; music theory, musical instruments, musical genres, and major composers of Western music culture throughout these periods; literary, architectural, political, and social characteristics that differ by period and their artistic interrelations.

AE Bireysel Çalgı Eğitimi 3

Accordion: 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.

Baglama: 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.

Flute: 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.

Guitar: 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.

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, Karcıgar, Acem, Acemaşîran, and Kürdî modes; instruction in connected plectrum technique; sight-reading exercises.

Kaval: Application of Yahyalı Kerem scale (Hüseyni–Uşşak–Muhayyer–Bayati, etc.) in first and second tuning systems on the dilsiz kaval; application of Düz Kerem scale (Karcıgar, 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 Yalli 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-String 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.

4TH SEMESTER



Instructional Technologies

Information technologies in education; the instructional process and classification of instructional technologies; theoretical approaches related to instructional technologies; new trends in learning approaches; contemporary literacies; instructional technologies as tools and materials; design of instructional materials; thematic instructional material design; development of discipline-specific learning object repositories; criteria for evaluating instructional materials.



Research Methods in Education

Basic concepts and principles related to research methods; the research process (recognizing a problem, defining the 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; fundamental 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.

AE Music Teachin Programs

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

AE Turkish Folk Music Theory and Practice 2

Musical instruments used in Turkish Folk Music; regional differences in Turkey (dialect, performance style, vocal technique, etc.); folk song (türkü) forms and their characteristics; level-appropriate solfege, dictation studies, and melody creation using Turkish Folk Music instruments in different makam-scale structures.

AE Bağlama Training 2

Performance of repertoire in different tonal centers (karar); études aimed at technical development; études and repertoire employing various tezene (plectrum) techniques (such as çarpma, tarama, trill, etc.); melodies in 5-, 7-, and 9-beat rhythmic patterns; different regional performance styles (tavır) in bağlama performance (Karadeniz, Teke, Silifke, Zeybek, etc.); creation of repertoire appropriate for school music education.

AE Polyphonic Choir 2

Studies aimed at strengthening and developing voice-breath coordination through physical and mental relaxation; resonance exercises designed to achieve vocal unity and timbral blend in the choir and voice production at different dynamic levels; effective exercises to achieve legato and staccato singing; exercises that integrate lower, middle, and upper vocal registers and develop vocal range expansion and agility; studies focused on correctly applying voice-breath-text coordination in musical phrasing; exercises aimed at achieving balance and unity among vocal groups in accordance with the musical requirements of the performed repertoire; performance of level-appropriate works in line with their technical and musical requirements; acquiring positive habits related to coordination between vocal groups and the choir conductor during performance (following the conductor at phrase beginnings and endings, collective breathing, breath control, blended tone production, clear diction, dynamics, and expression); preparation for concerts and recitals to demonstrate technical and musical achievements; creation and performance of a broad repertoire appropriate to the level, encompassing various genres, forms, periods, and cultures at national and international levels; studies and applications aimed at gaining knowledge about choral activities and practices applicable to primary education, secondary education, and Fine Arts High School music department curricula in accordance with the requirements of music teacher education.

Use of secondary scale degrees; broken and extended cadence progressions; march harmonization; seventh and ninth chords and their usage; harmonic analysis of melodies spanning an octave or wider range and creation of piano accompaniments for these melodies; harmonic analysis of school songs and their accompaniment on the piano; simple accompaniment practices for level-appropriate sight-reading melodies.

The historical roots of Turkish music culture; cultural and musical elements integral to the lives of Turkic societies from Central Asia onward and their interactions with surrounding musical cultures; interactions between Turkish music culture and the musical cultures of Anatolia and Mesopotamia following the Turks' settlement in Anatolia; music culture during the process following the adoption of Islam; music theory, instruments, genres, and major composers during the Ottoman Empire period; Ottoman music manuscripts, instrumental and vocal anthologies (mecmuas); reflections of increased relations with the West within the framework of Westernization movements and their impact on music; early developments of 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.

AAccordion: 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.

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.

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 Dımıdan 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 Acemkürdi, Muhayyerkürdi, Ferahfeza, Sultaniyegâh, Şehnâz, 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, Hüzzam, 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 düğâh-centered makams within the Kar-ı Nâtik 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 mahnı 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 Uşak 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.

5TH SEMESTER



Turkish Education System and School Administration

The formation of education systems and the structure of the Turkish education system; fundamental laws regulating the Turkish education system; the central, provincial, and overseas organization of the Ministry of National Education; levels of education within the Turkish education system; human resources, physical, technological, and financial resources in the Turkish education system; reform and innovation initiatives in the Turkish education system; organizational and management theories and processes;

the school as a social system and organization; human resource management; student affairs and administrative services; educational and instructional operations; school management and operational services; relationships between school, environment, society, and family; current debates and trends related to the Turkish education system and schooling.

MB

Measurement and Evaluation in Education

The place and importance of measurement and evaluation in education; basic concepts related to measurement and evaluation; psychometric properties of measurement tools (validity, reliability, usability); development and administration of achievement tests; interpretation of test results and providing feedback; analysis of test and item scores; evaluation and grading.

AE

Turkish Art Music Theory and Practice 1

The fundamental philosophy and elements of Turkish Classical Music; definition of Turkish Classical Music; the Turkish music sound system: the concept of koma, naming of intervals, and accidentals; the main scale in Turkish music, tuning system, and the placement and names of pitches within an octave; Makam theory: tetrachords and pentachords forming the makam, transposition to other pitches, types of makam, melodic progression (seyir), tonic pitches (karar), scale degrees and their importance; Usûl theory: basic concepts, Nim Sofyan, Semai, Sofyan rhythmic patterns; Basic makams and solfege practices in these makams: Rast, Uşşak, Bayati, Hüseyini, Muhayyer, Hicaz, Uzzal, Zırgüleli Hicaz, Çargah, Buselik, Kürdi, Neva, Tahir, Karcigar, and simple Suzinak makam.

AE

Guitar Training and Accompaniment 1

Structural characteristics, brief history, areas of use, and types of the guitar; basic guitar posture and alternative holding positions; staff notation and tablature (“Tab”) systems; supported stroke (apoyando) and free stroke (tirando) techniques using p-i-m-a fingers; melody, scale, and finger exercises; arpeggio technique; rhythmic studies in 2/4, 3/4, and 4/4 meters; basic chord structures in first position; accompaniment practices for songs using rhythms playable in first position in accordance with I-IV-V harmonic progressions; use of capo; accompanying children’s, youth, and popular songs appropriate for educational music using learned performance techniques.

AE

Turkish Folk Music Choir 1

Voice production based on correct breathing; using the voice with accurate placement and intonation; enriching the sound through resonance regions and achieving a blended choral tone; the Turkish music sound system and voice types; demonstrating fundamental behaviors in individual and collective vocal performance; developing interpretative skills; acquiring choral culture and discipline; performing Turkish Folk Music repertoire according to regional characteristics; creating a repertoire of level-appropriate Turkish Folk Music works from different regions, forms, rhythmic patterns (usul), and makam-scale structures.

Orchestra and chamber music seating arrangements and rehearsal discipline in Turkish and Western music ensembles; distribution of roles within the group; historical development and changes in instrumentation and seating plans in orchestra and chamber music; instruments used in orchestras and their functions and timbral characteristics; performance of selected works from Turkish and world music in accordance with students' instrumental characteristics and levels; collective practice of challenging sections to improve performance quality and individual musicianship; creation and performance of orchestral repertoire in Turkish music, popular music, and universal music genres; development of musical comprehension, expression, listening, and creative abilities through music; understanding similarities and differences between Turkish music and Western classical music; understanding the place of Turkish music within world music.

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.

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.

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.

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.

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.

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

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.

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.

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.

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 *Hüseyni* 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, Muhayyerkürdi, 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.

6TH SEMESTER

MB

Morality and Ethics in Education

Basic concepts and theories related to morality and ethics; ethical principles, ethical rules, and professional and occupational ethics; the teaching profession from social, cultural, moral, and ethical perspectives; ethical principles in the processes of education, teaching, learning, and assessment, as well as the right to education and learning; ethical principles in relationships with educational stakeholders (employers/administrators, colleagues, parents, professional organizations, and society); moral and ethical responsibilities of school administrators, parents, and students; unethical behaviors in professional and working life; ethical regulations related to public administration, education, and teaching in Türkiye; unethical behaviors in schools and education, ethical dilemmas, problems, and solution strategies; ethics and moral education in schools and ethical committees; the role of the school principal and teacher as moral and ethical leaders.

MB

Classroom Management

Basic concepts related to classroom management; the physical, social, and psychological dimensions of the classroom; classroom rules and discipline; models related to classroom discipline and management; management of student behaviors in the classroom; communication and interaction processes in the classroom; student motivation in the classroom; time management in the classroom; the teacher as an instructional leader in the classroom; management of teacher-parent conferences; creating a positive classroom and learning climate; case studies related to classroom management at different school levels.



Turkish Art Music Theory and Practice 2

Practice of transposed (şed) and compound makams in different musical forms through level-appropriate solfège, dictation, and makam analysis using Turkish Classical Music instruments; creation of repertoire suitable for school music education.



Guitar Education and Accompaniment 2

Simple and irregular (aksak) rhythmic structures and exercises for diversifying these rhythms; barre chords; transcription of melodies (solos) from various song genres into standard notation or tablature; practice with rhythm variations beyond the basic rhythmic patterns previously learned; accompaniment of songs suitable for music education from Turkish folk music, Turkish classical music, and popular music genres in different meters or rhythmic structures using acquired playing techniques.



Turkish Folk Music Choir 2

Exercises aimed at strengthening and developing the voice–breath connection; voice production in different dynamics and resonance exercises to achieve choral unity and tone quality; performance of works with musical sensitivity appropriate to their meaning; development of ensemble performance, communication skills, tonal unity within the choir, and coordination with the choir conductor; activities aimed at developing conscious listeners of folk music; creation of a repertoire consisting of level-appropriate Turkish folk music works from different regions of Türkiye, in various forms, rhythmic patterns, and makam scales; enrichment of repertoire particularly oriented toward music education.



Orchestra – Chamber Music 2

Ability to listen to and follow individual parts during orchestra and chamber music rehearsals; ensemble discipline and coordination between orchestra members and the conductor; performance of acquired repertoire from 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; fostering awareness of national unity and solidarity through music; developing the habit of attending and following musical events in the local environment.



School Music Repertoire

Repertoire development aligned with the objectives of general music education for primary, lower secondary, and upper secondary education levels; selection of appropriate songs as instructional materials to support the acquisition and development of student outcomes specified in music curricula, ensuring the effective and efficient implementation of musical activities both within and outside the school; accompaniment and conducting practices for selected and developed repertoire within the classroom environment.

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.

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.

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 Hüseyni 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: Bozlak dizisi sözlü ve sözsüz kırık havaları çalma, Bozlak dizisi için açış ve uzun hava çalma, Elazığ yöresi Elezber dizisi üzerinde örnek Kırık ve Uzun Hava icra etme, Elazığ yöresi, Kürdi dizisi üzerinde örnek Kırık ve Uzun Hava icra etme, Arguvan, Erzincan ve Sivas yöresi semahlarını çalma, Doğu ve Güneydoğu Anadolu kadın halaylarını icra etme, Karadeniz Kadın horon ve sallamaları ve Orta Anadolu kadın halaylarını icrasını yapma.

Ney: Rast perdesinde karar veren makamlar hakkında bilgiler edinme, Pesendide makamının öğrenilmesi ve aynı makamda eser icrası, Pençgah makamının öğrenilmesi ve aynı makamda eser icrası yapabilme, Neyzenler Tarihi hakkında bilgi edinme, Taksim Çalışmaları, Vibrato, tavır ve üs-lup çalışmaları yapabilme.

Piyano: Barok dönem polifonik yapıtlarından prelüd, süit, envansiyon gibi formlardaki eserleri dönem özelliklerine göre seslendirebilme. Bu dönem eserleri ile klasik dönem eserleri arasındaki stilistik farklılıkları ayırt edebilme. Klasik dönem sonat formunun yapısal özelliklerini anlayıp örnek eser çalışmaları yapma. Çalgı ve okul müziği eşlikleri yaparak etkinliklerde görev alma ve istiklal marşı eşliğinin değişik düzenlemelerini tanımaya yönelik deşifre yapma. Tonalite kavramını geliştiren tonlarda dizi ve arpej çalışmalarına her çalışma saatlerinde yer verme.

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.

Viola: Studies focusing on secure playing in fourth position and on position shifts between first, second, third, and fourth positions; development of the spiccato bowing technique; double-stop and scale studies involving position shifts between first, second, and third positions; performance of national and international solo or accompanied repertoire.

Violoncello: Application of technical knowledge and skills through both secure and shifting playing in new positions; shifting between different positions; left-hand exercises aimed at the development of vibrato; study of the spiccato bowing technique; performance of scales in various keys covering multiple positions using different bowing techniques; study and performance of appropriate national and international repertoire encompassing both technical and musical skills.

MB

Teaching Practice 1

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.

MB

Guidance and Counseling in Education

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.

AE

Orchestra and Chamber Music 3

An overview of chamber music ensembles and orchestras representing various musical genres in Turkey and worldwide; studies on preparing, organizing, and implementing concert and/or chamber music performances; repertoire selection and rehearsal discipline; representing the country as an ensemble in national and international music events; fostering awareness of national unity and solidarity through music; presenting examples from Turkish and world music in performances; developing the ability to share music collaboratively through ensemble performance.

AE

Turkish Art Music Choir 1

Voice production based on proper breathing techniques; correct vocal placement and accurate intonation; achieving ensemble blend and balance within a choir; study of the Turkish Art Music modal (makam) system and vocal classifications; demonstration of fundamental performance behaviors in individual and collective vocal performance; development of interpretative skills; acquisition of choral culture and discipline; performance of Turkish Art Music repertoire in accordance with its structural characteristics; building an appropriate repertoire of Turkish Art Music works in various forms, rhythmic cycles (usul), and makams, suitable to the students' level.

AE

Orff Instruments

Acquiring knowledge of Carl Orff and the Orff Approach (its origin, development, and objectives); introduction to Orff instruments and their characteristics; performance of simple monophonic and polyphonic melodies using Orff instruments; use of Orff instruments as tools in general music education; performance of advanced polyphonic works with Orff instruments; application of Orff instruments in the sub-practices of the Orff Approach (accompaniment, dramatization, rhythm, movement, improvisation, etc.); ability to improvise using Orff instruments; development and reinforcement of ensemble performance skills by forming an Orff orchestra and performing examples from Turkish and world music collaboratively.

Accordion: Instruction on the characteristics of Rast, Karciğar, 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.

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.

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.

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.

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.

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.

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.

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.

Clarinet: Studies on large-form works, études, scales, and arpeggios; instruction on Uşşak, Hicaz, and Karciğar makams; finger exercises and appropriate études; performance of national and international works reflecting studied makams.

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.

Mey: Production of pitches within the Düz Kerem scale; performance of pitches within the Yanık Kerem scale; performance of vocal and instrumental kırık hava and uzun hava examples based on Kerem scales; pitch production within the Eviç / Misket scale; performance of Zeybek melodies; performance of representative melodies from Halay regions; performance of religious repertoire such as İlâhi and Nefes; performance of Barak and Barana tunes; performance of Horon dance music; performance of Âşık-style melodies, including Deyiş and Ağıt; performance of Kına melodies and Oturak Havaları; acquiring knowledge about researchers, local artists, and professional performers specializing in the Mey.

Ney: Execution of Uşşak studies in the Hüseyinî and Hüseyinîaşiran pitch registers; theoretical and practical performance of the Nühüft makam through works in various musical forms; transposition (göçürme) practice in studied makams using şah, mansur, kız, süpürde, yıldız, müstahsen, and bolahenk tunings; acquiring knowledge of stylistic approaches (tavır) and performance schools; performance of selected works from the late-period Turkish Music repertoire; research on the lives of composer-neyzens and performance of their works; listening to and analyzing taksim improvisations by various neyzens; developing stylistic and interpretative awareness; advancement of playing techniques and stylistic expression; performance and creation of advanced-level technical exercises.

Piano: Listening to and performing repertoire from all historical periods to develop knowledge of piano literature, including interpretations by various performers; performance of scales, arpeggios, and cadences in all keys; harmonic and formal analysis of studied works using the score/edition; study and performance of four-hand piano repertoire; chromatic exercises to improve tone control and touch; harmonic and formal analysis of contemporary works and performance of level-appropriate examples; study of works by contemporary Turkish composers; analysis and performance of level-appropriate jazz repertoire; participation in concert organizations as soloist and accompanist to develop stage experience.

Voice(Şan): Comprehensive introduction to vocal literature; examination of representative works; study of Turkish and international composers; content-based analysis of vocal repertoire; development of abstract conceptual understanding to ensure correct posture, placement, and vocal coordination.

Tambur: Strengthening of right- and left-hand technique through technical studies; performance of taksim improvisations in various makams; dictation studies based on recorded takסים; performance analysis of taksim recordings by various tambur performers to develop stylistic awareness; learning and applying different tuning systems in taksim performance; performance of technical exercises from the Tambur method; transposition of taksim studies to different pitch registers; acquiring knowledge of the bowed tambur (yaylı tambur); development of original

technical exercises; performance of a recital based on acquired competencies.

Tar: Performance of Shur mugham and Segah mugham; performance of rhythmic (Zerbi) mugham; interpretation of works requiring advanced technical proficiency; familiarity with tar repertoire from regions outside Azerbaijan and Turkey; application of accompaniment techniques for vocalists; study and performance of concertos, which represent the most significant and refined works of the tar repertoire; development of sight-playing and playing-while-reading skills; application of advanced fingering and plectrum techniques on the tar and development of related studies and repertoire; musical work analysis.

Ud: Performance of studies and repertoire in the Saba and Bestenigar makams, progressing from simple to advanced levels; development of Turkish Music repertoire through performance of works in forms such as Peşrev, Saz Semai, Medhal, Longa, Oyun Havası, Şarkı, Yürük Semai, and Karnatik; transposition studies; exercises written in various pitch registers; chord techniques; performance of works and taksim improvisations in various makams.

Three-String Kemençe: Performance of repertoire by producing pitches and intervals in the Şehnaz, Şehnazbuselik, Şedaraban, Hisarbuselik, and Evcara makams; transposition and taksim improvisation in these makams; performance of vocal repertoire and development of accompaniment skills; enhancement of position control and agility.

Viola: Studies focusing on secure playing in the fifth position and on position shifts between first, second, third, fourth, and fifth positions; level-appropriate double-stop and scale studies; performance of national and international solo and accompanied repertoire.

Violoncello: Reinforcement of technical knowledge and skills through secure and shifting practice in new positions; application of various bowing techniques in new positions; performance of scales related to learned positions using different bowing techniques; application of the spiccato bowing technique in various positions; study and performance of appropriate national and international repertoire encompassing technical and musical skills; studies in thumb position and seventh position; development of violoncello repertoire.

8TH SEMESTER



Teaching Practice 2

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.



Special Education and Inclusion

Fundamental concepts of special education; principles and historical development of special education; legal regulations and legislation related to special education; identification, diagnosis, and assessment in special education; individualization of instruction; inclusive education (mainstreaming) and supportive special education services; family involvement in education and collaboration with families; characteristics of different disability and giftedness groups; educational approaches and instructional strategies for diverse learner groups; effective classroom management strategies and behavior management.



Community Service Practices

Concepts of community, community service practices, and social responsibility; social responsibility projects in terms of social and cultural values; identifying current social issues; 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.



Orchestra and Chamber Music 4

Historical changes and developments in orchestra and chamber music conducting from past to present; ability to read and follow a score; fundamental use and characteristics of the right and left hands in orchestra and chamber music conducting; conductor–orchestra coordination and discipline.



Turkish Art Music Choir 2

Studies on performing works with musical sensitivity appropriate to their meaning; ensemble performance, performance skills, and communication skills; achieving choral tone and coordination with the choir conductor during performance; activities aimed at developing a conscious listener of Turkish Art Music; formation of a repertoire consisting of level-appropriate Turkish Art Music works in different genres (kâr, şarkı, ilahi, etc.), rhythmic cycles (usul), and makams practiced in the country; development of repertoire richness with particular emphasis on music education.

Open and Distance Learning

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.

Child Psychology

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.

Attention Deficit and Hyperactivity Disorder

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.

Educational Law

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.

Educational Anthropology

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.

History of Education

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.

Drama in Education

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

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

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

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

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

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.

Inclusive Education

Inclusiveness and the scope of inclusiveness; inclusive education: its definition, scope, and importance; legal foundations of inclusive education; national and international legislation; approaches and standards in inclusive education; teacher roles in inclusive education; inclusive curriculum and materials; attitudes and values in inclusive education; inclusive school and classroom; preparation of an action plan for inclusive education; inclusive education practices: learner-differentiating characteristics, effective communication, language use, psychosocial support, differentiated instruction and examples, methods and techniques, instructional planning, inclusiveness in instructional materials and selection of inclusive activities; course design practices.

Character and Values Education

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

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

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

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

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

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

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

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.

Adult Education and Lifelong Learning

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.

Addiction and Addiction Prevention

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

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

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

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.

Economics and Entrepreneurship

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

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.

Human Rights and Democracy Education

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

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.

Career Planning and Development

The concept of career; career planning and its stages; individual career development; formation of a career strategy; career planning model; career options in relevant teaching fields; résumé preparation and types of résumés; CV format and examples; points to consider in CV preparation; cover letters; letters of introduction; job interviews, their purposes, methods, and types; interview preparation and interview stages; situations that may be encountered during interviews; types of questions; body language and nonverbal cues.

Culture and Language

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

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.

Professional English

Basic English reading, writing, and listening skills; basic concepts related to child development and developmental stages; basic concepts related to primary and secondary education; basic concepts related to educational sciences; examples of dialogue among students, parents, and teachers; techniques for listening to and understanding academic content (YouTube, TeacherTube, TEDx talks, etc.); oral skills for professional development (vocabulary, expressions, etc.); writing skills (writing petitions, preparing reports, creating CVs, writing short messages, setting lesson objectives, etc.); reading skills (reading written texts using Web 2.0 tools, etc.); translation studies related to the relevant teaching field.

Art and Aesthetics

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.

Turkish Folk Dances

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

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

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 Art History

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.

Western Music Genres and Forms

The concept and necessity of form; basic elements of musical form; motif, phrase, period, and theme; song forms (strophic, binary, ternary song forms, compound song form, rondo forms); international popular music forms.

Religious Music

The relationship between religion and music; information on the types and concepts of mosque music and tekke music and the relationships between them; the place of religious music within Turkish-Islamic arts; examples from classical Islamic music; introduction to the forms of religious music and basic information on their performance; use of these forms in religious music; knowledge of the ilahi form and repertoire building; knowledge of Arabic ilahis and repertoire building; knowledge of tevşih and repertoire building; knowledge of the mevlid form and its application to makams; recognition of prominent composers in Turkish religious music forms and familiarity with related literature.

Drama and Musical Games

General conceptual knowledge on adapting drama and music into play; establishing conceptual relationships based on the common aspects of drama and music as fields grounded in creativity, improvisation, and emotional expression; preparing simple musical games by utilizing the relationship between music and performing arts disciplines (musical, operetta, opera, oratorio, etc.); preparing musical activities using literary genres such as poetry, short stories, epics, etc.; preparing activities for specific days and weeks celebrated in formal education.

Educational Music Composition Techniques

Writing motifs and phrases; composing melodies in single-period song form; rules of prosody; composing children's songs; two-part writing in school songs (parallel thirds, parallel sixths, horn fifths, etc.); canon; composing exercises, etudes, and melodies for instrumental education.

Music Ensemble Management

Theoretical and practical studies on instrumental and vocal ensembles, their definition, formation, and repertoire; types of instruments; types and characteristics of instrumental ensembles; types and characteristics of choirs; choir and orchestra education, management, and techniques; forming, training, managing, and conducting repertoire studies for school choirs, instrumental ensembles, and popular music groups.

Musical Organization and Communication

Recognizing the requirements of venue, equipment, sound, lighting, and visual systems needed for cultural and artistic event organizations; knowledge of communication process management during organization; providing and managing personnel who will perform, organize, and take part

in events within the music sector; gaining command of event coordination and management, and acquiring the necessary technical and communication skills for organizing musical events.

Preschool Music Education

Musical development characteristics of preschool children; the purpose and importance of preschool music education; effects of preschool music education on children's social-emotional, motor, cognitive, language development, and self-care skills; use of music activities to achieve learning outcomes and indicators in the preschool curriculum; planning and implementation of music activities; methods and techniques used in preschool music education; environment arrangement in preschool settings.

Popular Music and Applications

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; preparation of activities related to popular music practices.

Assessment of In-Class Learning

Measurement tools used in education and their characteristics; tools based on traditional approaches: written exams, short-answer tests, true-false tests, multiple-choice tests, matching tests, oral examinations; tools aimed at recognizing students holistically: observation, interviews, performance assessment, student portfolios, research papers, research projects, peer assessment, self-assessment, attitude scales; considerations in evaluating student achievement; assessment of learning outcomes and grading.

Turkish Folk Music Genres and Forms

Concepts of form and genre in Turkish folk music; analysis methods in Turkish folk music; structural analyses of genres such as halay, bar, zeybek, divan, semah, etc.

Polyphonic Arrangement of Turkish Music

Historical development of polyphony in Turkish music; naming of makams and transposition in the equal-tempered system; piano accompaniment in three-part harmony for modal children's songs; general information on progressive harmony (formation, naming, inversion of chords, cadences); piano accompaniment studies for modal children's songs in lower and upper registers using progressive harmony within a narrow range.

Turkish Art Music Genres and Forms

The concept of style in Turkish Art Music; usul and rhythm; structural analysis of instrumental works (peşrev, saz semai, tasvir, methal, taksim, interlude, oyun havası, sirto, longa, etc.); structural analysis of vocal works (kâr, beste, semai, şarkı, etc.).

Percussion Instruments

Culturally informative instruction on the structures and usage areas of percussion instruments used in Traditional Turkish Music; theoretical explanation of the formation of simple meters; finger exercises and level-appropriate etudes reinforcing works based on simple meters; creating and performing rhythmic compositions of assigned works; theoretical explanation of the formation of compound meters reinforced with sample works; finger exercises and level-appropriate etudes for compound meters; practice across tempo ranges from largo to presto; creating and performing rhythmic compositions of level-appropriate works.