COURSE SYLLABUS						
Course Title	**Course Code**	**Semester**	**Course Hour/Week**		**Credit**	**ECTS**
Music in The Electronic Age	**FMPA324**	VII	**Theory** 3	**Practice** 0	3	5
Course Type	Compulsory Courses	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Compulsory	Other
	-	-	-	YES	-	-
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate/ Doctoral (Second /Third Cycle)	
	-		YES		-	

Language of Instruction	English

Course Instructor	Assist. Prof. Dr. Inal Bilsel	E-mail: inal.bilsel@arucad.edu.tr Office:
Course Objectives	This course will provide a critical survey of the development of recorded music: from the early contemporary revolutions such as Musique Concrète and Minimalism to Rock 'n' Roll, Progressive Rock, Punk and Electronic Music. The course is intended to help students navigate their way in a vast sea of sound, genres, and contemporary music approaches. The course also examines how musical elements, social movements and technology have shaped popular music through the 20th century and beyond.	
Course Learning Outcomes	• Active, critical, and analytical listening skills. • Identify different genres of music. • An increased awareness of recording and music technology and their role in shaping music.	
Course Content	Readings from the assigned texts will supplement lecture presentations including recordings and videos. Students will be required to listen to a variety of recordings and will be expected to develop listening skills in order to distinguish music of different styles and eras. Students will have the opportunity to study a particular topic in depth in a term research paper and present their topic in class.	

COURSE OUTLINE/SCHEDULE			
Week	**Topic**	**Implementation (theory/practice)**	**Required Reading, Preliminary preparation**
1	**Syllabus review**: course requirements, assignment and assessment policies, and reading list.	T	
2	**Electronic Landscape:** Music in the early 20th Century: Musique Concrete, Elektronische Musik, Chance Music, Avantgarde.	T	Prendergast, M. (2003). *Ambient Century* Book One: Electronic Landscape
3	**Electronic Landscape:** Music in the early 20th Century: Jazz scene, Theremin and electronic music for films.	T	Prendergast, M. (2003). *Ambient Century* Book One: Electronic Landscape

4	**Minimalism:** Steve Reich, Brian Eno, La Monte Young, Terry Riley, Philip Glass and other minimalists. **Student Presentations**	T	Prendergast, M. (2003). *Ambient Century* Book Two: Minimalis, Eno and the New Simplicity Cox C., Warner D. (2011). *Audio Culture: Readings in Modern Music.* II. Modes of Listening: 17. Brian Eno, "Ambient Music".
5	**Minimalism:** Steve Reich, Brian Eno, La Monte Young, Terry Riley, Philip Glass and other minimalists. **Student Presentations**	T	Prendergast, M. (2003). *Ambient Century* Book Two: Minimalis, Eno and the New Simplicity
6	**Rock Era:** The Beatles, Jimi Hendrix, David Bowie. **Student Presentations**	T	Prendergast, M. (2003). *Ambient Century* Book Three: Ambience in the Rock Era Innovators
7	**Psychedelia:** Pink Floyd, Keith Emerson, King Crimson, Yes, Led Zeppelin, Mike Oldfield **Student Presentations**	T	Prendergast, M. (2003). *Ambient Century* Book Three: Ambience in the Rock Era Rock Evolves
8	**Mid-Term Exam**		
9	**Psychedelia:** Pink Floyd, Keith Emerson, King Crimson, Yes, Led Zeppelin, Mike Oldfield **Student Presentations**	T	Prendergast, M. (2003). *Ambient Century* Book Three: Ambience in the Rock Era Rock Evolves
10	**German Scene**: Can, Faust, Tangerine Dream, Kraftwerk. **Student Presentations**	T	Prendergast, M. (2003). *Ambient Century* Book Three: Ambience in the Rock Era German Scene
11	**Synthesizer Music:** Tim Blake, Jean-Michel Jarre, Vangelis **Student Presentations**	T	Prendergast, M. (2003). *Ambient Century* Book Three: Ambience in the Rock Era Synthesizer Music
12	**House and Techno:** Donna Summer, Giorgio Moroder, Detroit Techno, Acid House. **Student Presentations**	T	Prendergast, M. (2003). *Ambient Century* Book Four: House, Techno and Twenty-First Century Ambience
13	**House and Techno:** The Orb, Aphex Twin, Massive Attack, Trip-Hop, Boards of Canada, Air, Moby. **Student Presentations**	T	Prendergast, M. (2003). *Ambient Century* Book Four: House, Techno and Twenty-First Century Ambience
14	**House and Techno:** The Orb, Aphex Twin, Massive Attack, Trip-Hop, Boards of Canada, Air, Moby.	T	Prendergast, M. (2003). *Ambient Century* Book Four: House, Techno and Twenty-First Century Ambience

Required Course Material(s) / Reading(s)/ Text Book(s)	1. Prendergast, M. (2003). *Ambient Century: From Mahler to Moby, The Evolution of Sound in the Electronic Age.* London, UK: Bloomsbury. 2. Cox C., Warner D. (2011). *Audio Culture: Readings in Modern Music.* London: Bloomsbury.
Recommended Course Material(s)/ Reading(s) /Other	Course listening playlist will be shared through Spotify.

ASSESSMENT		
Learning Activities	**NUMBER**	**WEIGHT in %**
Mid-Term	1	30

Quiz & Tutorials	-	-
Assignment	-	-
Project	-	-
Field Study	-	-
Presentation / Seminar	1	30
Studio Practice	-	-
Discussion	-	-
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade	1	40
TOTAL		100

CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES

No	**PROGRAMME LEARNING OUTCOMES**	Level of Contribution (1-lowest/ 5-highest)				
		1	2	3	4	5
1	Gain a firm understanding of music theory and harmony. Develop skills in solfege and ear training, identify intervals, scales and chords with hearing. Gain knowledge in written music, musical symbols and the creation of scores and arrangements.					
2	Develop essential keyboard skills for use in a wide variety of applications, from music production to sound design.					
3	Comprehend the history of sound design, the development of its various tools, equipments, their impact on sound creation processes, and the methodologies of research in sound creation.					
4	Comprehend the history and evolution of Western Music, its various eras, their stylistic traits, and the development of acoustic instruments, their roles in ensembles and orchestras.					
5	Gain practical skills in music composition, structure, and developing a harmonic and rhythmic language.					
6	Gain knowledge on tools of the trade, including audio and MIDI systems, software and hardware tools, recording and playback equipment and sound creation equipment (i.e. synthesizers).					
7	Develop advanced practical skills in a range of commercial and creative contexts including sound design for various media (i.e. film, jingles, game audio etc.) soundtracks, sound installations, and staged works.					

8	Develop advanced skills in recording, editing and mixing in a vide variety of styles and mediums. Master the multi-track recording and mixing techniques for use in any given medium, for example sound and music for film, video games, and other bespoke music productions.					
9	Enabling students to develop interdisciplinary thinking by interpreting or reaching out meaning from texts.					
10	Enable students to develop knowledgeable, critical and creative approaches to understanding essential design principles, such as form and function as well as subliminal meaning.					
11	Encourage students to develop as reflective, critical, independent thinkers who will go on to actively and enthusiastically engage with the wider world.					
12	Promote intellectual curiosity and the use of evidence-based argument and discussion, both orally and written.					

ECTS / STUDENT WORKLOAD				
ACTIVITIES	**NUMBER**	**UNIT**	**HOUR**	**TOTAL (WORKLOAD)**
Course Teaching Hour (X weeks * total course hours)	14	-	3	42
Preliminary Preparation and self- study	20	-	1	20
Mid-Term	1		20	20
Quiz	-	-	-	-
Assignment	-	-	-	-
Project	-	-	-	-
Field Study	-	-	-	-
Presentation / Seminar	2	-	8	16
Studio Practice	-	-	-	-
Final Examination/ Final Project/ Dissertation	1	-	20	20
Other	-	-	-	-
TOTAL WORKLOAD	-	-	-	118
TOTAL WORKLOAD / 25				4.75
ECTS				**5**

ETHICAL RULES WITH REGARD TO THE COURSE
Plagiarism Disclaimer Detected and undetected plagiarism is a serious offence at any time and it could have devastating effects on your degree result and future professional lives. Plagiarism is easy to avoid if you make sure to identify and acknowledge your sources thoroughly and do not copy directly from visual examples, designs, or notes that have in turn been taken word for word from your sources.

ASSESSMENT DETAILS AND EVALUATION CRITERIA:	
Final Grades will be determined according to the Course Learning Activities and Final Examination/ Project/ Dissertation Assessment Details as below, and comply by the Education and Examination Regulation set forth by the University. Throughout the course, students will learn theoretical base of the topic and they will be able to equip themselves with the practical know-how skills of Advertisement production. Also, students are expected to design a creative advertisement piece with the knowledge they have gained in the course. During the class sessions, participation is very important input for learning process for the students. It is also vital to understand the effect of creativity input for the production process of advertisement.	
PREPARED BY	Asst. Prof. Dr. Inal Bilsel
UPDATED	22.02.2023
APPROVED	