

## ΠΕΡΙΓΡΑΜΜΑ ΜΑΘΗΜΑΤΟΣ (Course Syllabus)

### 1. General

<b>School</b>	<b>School of Humanities and Social Sciences</b>		
<b>Department</b>	Department of Culture, Creative Media and Industries		
<b>Study Level</b>	Undergraduate		
<b>Course code</b>	EP668	<b>Semester</b>	6 <sup>th</sup> or 8 <sup>th</sup>
<b>Course Title</b>	Music technology and Soundscape		
<b>Autonomous Teaching Activities</b>		<b>Weekly Teaching Hours</b>	<b>Credits</b>
Lectures and Tutorials		3	5
<b>Course Type</b> <i>Υποβάθρου , Γενικών Γνώσεων, Επιστημονικής Περιοχής, Ανάπτυξης Δεξιοτήτων</i>		Scientific area	
<b>Prerequisites:</b>	No		
<b>Course teaching and evaluation language:</b>	Greek		
<b>The course is offered to Erasmus incoming students</b>	Yes		
<b>Course Page (URL)</b>			

### 2. Learning Outcomes

<p><b>Learning Outcomes</b> <i>Describe the learning outcomes of the course, the specific knowledge, skills and abilities students will acquire upon successful completion of the course of the appropriate level.</i></p>
<p>To acquire basic theoretical knowledge about the physics of sound and its human perception. To understand and experiment with the concept of the soundscape. To understand the cultural background that determines the production and perception of sound/music. To acquire skills in digital recording and sound processing. To reinforce students' listening skills through exercises.</p>
<p><b>General Skills</b> <i>Taking into account the general competencies that the graduate must have acquired (as listed in the Diploma Supplement and listed below), which one (s) does the course aim for?</i></p> <p><i>Research, analyze and synthesize data and information, using the necessary technologies</i> <i>Adaptation to new situations</i> <i>Decision making</i> <i>Independent work</i> <i>Teamwork</i> <i>Working in an international environment</i> <i>Working in an interdisciplinary environment</i> <i>Production of new research ideas Project design and management</i> <i>Respect for diversity and multiculturalism</i> <i>Respect for the natural environment</i> <i>Demonstrate social, professional and ethical responsibility and gender sensitivity</i> <i>Exercising criticism and self-criticism</i> <i>Promoting free, creative and inductive thinking</i></p>
<p>The course aims at cultivating the following skills: <i>Research, analyze and synthesize data and information, using the necessary technologies</i> <i>Independent work</i> <i>Promoting free, creative and inductive thinking</i></p>

### 3. Course Content

Sound affects our lives to a catalytic degree, without being immediately understood. From extreme noise levels to absolute silence and from music to everyday sounds, the human ear is constantly being stimulated. But if, "the ear does not have 'eyelashes' like the eye to be able to choose what to listen to" (Schafer, 1977), how can we train the auditory organ of an audience, which does not necessarily have a systematic knowledge of music, to move to a level of a more active listening, by understanding the cultural background that produces the sound environment in question?

Music and more generally sound are analyzed through two prisms. 1) The cultural background that determines both their production and their perception 2) Their ability to create communities for which they hold a significant role.

The first part analyses music as a cultural/creative industry. We are going through its relationship with technology and economy as well as through key issues of audience identity redefined by its now mass character.

The course then introduces the physics of sound and the structure of the human ear. The distinction between different types of acoustic phenomena (Augarud, 1994). It asks the student to then be able to move from the single sound to the complex soundscape. To become familiar with the theory and to practice his/her auditory instrument through different types of hearing soundscapes.

With the help of ethnomusicology methodologies, the student is asked to create a short podcast using an interview. The topic is chosen by the student through the course material.


#### 4. Instructive and Learning Methods - Evaluation

<b>Delivery Method.</b>	Delivered by physical presence	
<b>Use of IT's in teaching and communication with students</b>	<ul style="list-style-type: none"> <li>• PowerPoint presentations</li> <li>• Support Learning Process via the e-class platform</li> <li>• Electronic communication with students</li> </ul>	
<b>Teaching Structure</b> <i>The methods of teaching are described in detail</i>	<b>Methods</b>	<b>Semester Work Load</b>
<i>The student study hours for each learning activity are recorded as well as the non-instructional study hours so that the overall workload at semester level corresponds to ECTS standards.</i>	Lectures and seminars	3*25
	Individual Writing Assignment	1*25
	Project	1*25
	<b>Course Total</b> <b>(25 Hrs. Work Load per Credit Unit)</b>	25*5=125
<b>Student Evaluation</b> <i>Description of the evaluation procedure</i>	<p><i>The evaluation criteria are explicitly mentioned during the first introductory lecture. They are also available, in the course description on the university's eclass asynchronous e-learning platform.</i></p> <p><u>June Exams:</u> 2000-word written assignment accompanying the podcast based on critical reading of texts and questioning: 40% Final Paper: 60%.</p> <p><u>September Exam:</u> Written exam: 100%</p>	

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## 5. Recommended Readings

- Adorno** Theodor, *Η φιλοσοφία της νέας Μουσικής*, Αθήνα : Εκδ. Νήσος, 2011
- Attali** Jacques, *Θόρυβοι. Δοκίμιο Πολιτικής Οικονομίας της Μουσικής*. Αθήνα: Εκδ. Κέδρος, 1991.
- Augoyard** Jean-Francois, **Torgue** Henry (ed), *A l'écoute de l'environnement : répertoire des effets sonores*, Marseille : Parenthèses, 1995.
- Barthes** Roland, *Εικόνα-Μουσική-Κείμενο*, Αθήνα: Εκδ. Πλέθρον, 2007.
- Schafer**, R. Murray, *The SoundScape. Our Sonic Environment and the Tuning of the World*, Rochester, Vermont, Canada : Destiny Books, 1977.
- Goodman Steve**, *Sonic Warfare. Sound, Affect and the Ecology of Fear*, The MIT Press, 2010
- Thompson** Emily, *The Soundscape of Modernity, Architectural Acoustics and the Culture of Listening in 1933*, The MIT Press, 2002
- Papaeti** Anna, « Popular Music, Terror and Manipulation under the Junta in Greece (1967–1974) », in *Music Studies in Greek Popular Music*, ed. Dafni Tragaki (Routledge, 2018).
- Nettl** Bruno, *Εθνομουσικολογία*, Αθήνα: Εκδ. Νήσος, 2016
- Κιουρτσόγλου** Ελισάβετ, *Ιαννης Ξενάκης. Για τον Ρυθμό στην Αρχιτεκτονική*, Αθήνα, εκδόσεις Νεφέλη.
- Μπουμπάρης** Νίκος, «Δια-κινούμενοι Ήχοι. Μελέτη για την κυκλοφορία της μουσικής ως πολιτισμικού αντικειμένου», *Πολυφωνία*, τχ. 15, σελ. 41-66, 2009.
- Μπουμπάρης Νίκος**, «Αναλύοντας την ακουσματική εμπειρία. Προς μια πολιτισμική κοινωνιολογία του ήχου», *Επιστήμη και Κοινωνία. Επιθεώρηση Πολιτικής και Ηθικής Θεωρίας*, τχ. 10, σελ. 207-247, Αθήνα, εκδ. Σάκκουλα, 2003
- Πανόπουλος** Παναγιώτης, *Από τη μουσική στον ήχο*, Αθήνα: Εκδ. Αλεξάνδρεια, 2005.
- Σάλτσμαν** Έρικ, *Εισαγωγή στη μουσική του 20ού αιώνα*, Αθήνα: Εκδ. Νεφέλη, 1989
- Καβούρας** Πάυλος (επ.), *Φολκlor και Παράδοση*, Αθήνα: εκδ.Νήσος, 2010.
- Λαλιώτη** Βασιλική, *Το σάουντρακ της Ζωής μας*, Αθήνα: Εκδ. Παπαζήση, 2016.
- Ηλεκτρονικές Πηγές:**
- <https://open.umn.edu/opentextbooks/textbooks/763>
- <https://podtales.gr/blog/o-apolytos-odigos-gia-na-dimiourgiseis-to-podcast-sou/>
- Κυριακούλας, Π., & Καλαμπάκας, Ε. (2015). *Ήχος και ηχητικός σχεδιασμός* [Κεφάλαιο]. Στο Κυριακού Π., & Καλαμπάκας, Ε. 2015. *Η οπτικοακουστική κατασκευή* [Προπτυχιακό εγχειρίδιο]. Κάλλιπος, Ανοικτές Ακαδημαϊκές Εκδόσεις. <https://hdl.handle.net/11419/5716>
- Χουρμουζιάδη, Α. (2023). *Ο ήχος* [Κεφάλαιο]. Στο Χουρμουζιάδη, Α. 2022. *Εισαγωγή στον εκθεσιακό σχεδιασμό* [Μονογραφία]. Κάλλιπος, Ανοικτές Ακαδημαϊκές Εκδόσεις. <https://hdl.handle.net/11419/8>
- Κολοκυθάς, Κ. (2015). *ΗΧΟΣ - ΚΑΤΑΓΡΑΦΗ ΚΑΙ ΕΠΕΞΕΡΓΑΣΙΑ* [Κεφάλαιο]. Στο Κολοκυθάς, Κ. 2015. *Ψηφιακά μέσα στις οπτικοακουστικές τέχνες* [Προπτυχιακό εγχειρίδιο]. Κάλλιπος, Ανοικτές Ακαδημαϊκές Εκδόσεις. <https://hdl.handle.net/11419/3495>