

FA 327 MUSIC: THEORY AND APPRECIATION

Dr. Burçin Bahadır Güner
burcinbahadir.guner@pt.bogazici.edu.tr

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TTTWWW 456789
ROOM: HH Z17

COURSE DESCRIPTION

This course looks at how music is made and why it matters. On Tuesdays, we learn the technical "secrets" of music, such as how rhythm, melody, and harmony work. On Wednesdays, we explore the stories behind the sound—how history, technology, and society shaped the music we listen to today. By connecting technical tools with cultural context, students will learn to hear music in a new way.

LEARNING OUTCOMES

By completing this course, students will be able to:

- Use basic music theory tools to explain how a song is constructed.
- Describe how physical spaces (like cathedrals or clubs) and technology change the way music is written.
- Identify the origins of different musical styles.
- Analyze a piece of music by looking at its technical parts and its social history at the same time.

REQUIRED TEXTS

Kevin Holm-Hudson: Music Theory Remixed

David Byrne: How Music Works

Ted Gioia: Music: A Subversive History

Cox & Warner: Audio Culture

COURSE REQUIREMENTS

This is a reading and listening-intensive course. We follow a weekly cycle. Tuesday "Theory" sessions focus on the mechanics of music and basic ear training. Wednesday "Appreciation" sessions focus on its history and culture. Each week, you will listen to some landmark albums (more will be provided with student's suggestions).

Students write a short response paper (about 500 words). These papers must focus on the Wednesday readings, explaining how that day's readings connects to the music theory you learned on Tuesday.

Regular participation and completion of exercises are essential for success.

ASSESSMENT

30% Weekly reading response papers

30% Midterm Exam

40% Final Exam

Students with 4 (four) absences will automatically fail the course

WEEKLY READINGS SCHEDULE

Week 0 - Wed - JUN 24 - 12:00 — INTRODUCTION

Holm-Hudson: Prelude – "Setting the Stage: Listening"

Cox: "Introduction to the revised edition: Music and the New Audio Culture"

I. The Physics of Sound and the Construction of Order

Week 1.1 - Tue - JUNE 30 - 12:00

Holm-Hudson Chapter 1 – Dimensions of Pitch: Notation, Scales, and Key Signatures

Week 1.2- Wed - JULY 1 - 15:00

Gioia Ch 3: In Search of a Universal Music

Byrne Ch 1: Creation in Reverse

Cox Ch 1: Jacques Attali, Noise and Politics

🎵 Miles Davis – In a Silent Way (1969)

🎵 Glenn Gould - The Goldberg Variations (1955)

II. Intervals and Sensory Balances

Week 2.1 - Tue - JULY 7 - 12:00

Holm-Hudson Chapter 2 – Dimensions of Pitch 2: Modes, Intervals, Consonance, and Dissonance

Week 2.2 - Wed - JULY 8 - 15:00

Gioia Ch 8: The Shame of Music

Byrne Ch 9: Amateurs!

Cox Ch 10: Marshall McLuhan, Visual and Acoustic Space

🎵 The Velvet Underground – The Velvet Underground & Nico (1967)

🎵 Erkin Koray - Elektronik Türküler (1974)

III. Time, Rhythm, and the Social Pulse

Week 3.1 - Tue - JULY 14 - 12:00

Holm-Hudson Chapter 3 – Duration, Rhythm, and Meter

Week 3.2 - Wed - JULY 15 - 15:00

Gioia Ch 11: Oppression and Musical Innovation

Byrne Ch 2: My Life in Performance

Cox Ch 17: Iain Chambers, The Aural Walk

🎵 Steve Reich – Early Works (1987)

🎵 Kudsi Erguner - Fragments des Cérémonies Soufies - L'invitation à l'Extase (2021)

IV. Chords and the Vertical Structure of Recording

Week 4.1 - Tue - JULY 21 - 12:00

Holm-Hudson Chapter 4 – Triads and Seventh Chords

Week 4.2 - Wed - JULY 22 - 15:00

Gioia Ch 6: The Storyteller

Byrne Ch 3: Technology Shapes Music: Analog

Cox Ch 21: Glenn Gould, The Prospects of Recording

🎵 Pink Floyd – The Wall (1982)

🎵 Sezen Aksu - Işık Doğudan Yükselir (1995)

V. Functional Harmony and Global Expansion

Week 5.1 - Tue - JULY 28 - 12:00

Holm-Hudson Chapter 5 – Diatonic Chord Labels

📌 **MIDTERM EXAM**

Week 5.2 - Wed - JULY 29 - 15:00

Gioia Ch 23: Funky Butt

Byrne Ch 4: Technology Shapes Music: Digital

Cox Ch 57: László Moholy-Nagy, Production–Reproduction: Potentialities of the Phonograph

🎵 John Coltrane – A Love Supreme (1965)

🎵 Music of The Orient - E. M. Von Hornbostel (1979)

VI. Horizontal Lines and Authority

Week 6.1 - Tue - AUG 4 - 12:00

Holm-Hudson Chapter 6 – Introduction to Counterpoint and Voice Leading

Week 6.2 - Wed - AUG 5 - 15:00

Gioia Ch 15: The Origins of the Music Business

Byrne Ch 5: In the Recording Studio

Cox Ch 28: Umberto Eco, Poetics of the Open Work

🎵 Brian Eno – Ambient 1: Music for Airports (1978)

🎵 Michael Snow - The Last LP: Unique Last Recordings of the Music of Ancient Cultures (1987)

VII. Resolution, Cadences, and Closure

Week 7.1 - Tue - AUG 11- 12:00

Holm-Hudson Chapter 7 – Forces of Resolution: Tendency Tones, Cadences, and Closure

Week 7.2 - Wed - AUG 12 - 15:00

Gioia Ch 26: The Sacrificial Ritual

Byrne Ch 10: Harmonia Mundi

Cox Ch 5: John Cage, The Future of Music: Credo

♪ The Beatles – Abbey Road (1969)

♪ Tanburi Cemil Bey Külliyyatı (2016)