

**COURSE DATA****Data Subject**

<b>Code</b>	33412
<b>Name</b>	Culture and the music industry
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	4.5
<b>Academic year</b>	2018 - 2019

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
1301 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	3	Second term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1301 - Degree in Audiovisual Communication	8 - Theory and history of the media and new multimedia formats	Obligatory

**Coordination**

<b>Name</b>	<b>Department</b>
MENDEZ RUBIO, ANTONIO	340 - Language Theory and Communication Sciences

**SUMMARY**

This course introduces students to the major music cultures of contemporary era, paying particular attention to those musical expressions that have a greater impact on the industrial or commercial side. The core of the course deals with the musical styles that have opened up a more fruitful exploration in agreement or negotiation with the interests of the industry and cultural and artistic needs. So set aside the agenda dunks musical forms in its most purely commercial, as are more focused on creative exploration. Between these two poles defines a large and complex map of interactions between musical styles and practices of different signs that are a mainstream popular culture of our world. As a framework for the survey work and study in the first issue, the course focuses on basic issues concerning the relationship between popular music and cultural industry, as well as anthropological and critical conception of music as social practice. Music, in short, is studied here not so much on strictly musicological but cultural and communicative.



## PREVIOUS KNOWLEDGE

### Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

### Other requirements

Student is encouraged to develop their interests in the field not just industrial or commercial, but especially in the dynamic relationships between economic and sociocultural changes that give rise to various twentieth-century popular music events understood as aesthetic and political broad sense.

## OUTCOMES

### 1301 - Degree in Audiovisual Communication

- Knowledge of communication as a process and the different elements that comprise it. The ability to assimilate knowledge of the specificity of discourse, as well as the representation methods proper to the different technological and audiovisual media. Familiarity with the different theories, methods and problems involved in audiovisual communication and its different languages.
- The ability to apply this knowledge (See Competence 2314) to transmit it in an ethical and professional way and in a manner that is comprehensible for people.
- The ability to acquire articulated knowledge of the historical, sociological and technological dimensions of communication.
- Knowledge of the different languages, codes and representation methods of the different technological and audiovisual media: photography, cinema, radio, television, video and electronic image, the Internet, etc. through their aesthetic and industrial proposals and their evolution over the years, which should generate a capacity to analyse audiovisual narratives and works, taking into account iconic messages such as the texts and products of the socio-political and cultural conditions of a given historic era.

## LEARNING OUTCOMES

- Understand communication as a relational set of issues and practice, culture and society interact.
- Application of knowledge historical and sociological analysis of specific cases and audiovisual texts.
- Development of argumentative ability and critical thinking in both individual and group level.
- Recognition of current and ideological conflicts that cross the field of social communication.
- Ability to develop analytical skills and pragmatic linking together the different areas of the field of audiovisual communication.



## DESCRIPTION OF CONTENTS

### 1. Culture, music, industry

- 1.1. Music and Society
- 1.2. Introduction to the music industry
- 1.3. Cultures of production
- 1.4. The place of contemporary popular music

### 2. The History of Rock

- 2.1. The Golden Age of rock and roll
- 2.2. The pop-rock phenomenon in the mass society
- 2.3. Conflict and junction between popular music and mass music
- 2.4. Rock and power

### 3. Popular Music in a Global Age

- 3.1. The arrival of the music video
- 3.2. Rock mestizo to "world music"
- 3.3. Scanning technology and electronic music

### 4. The hip-hop style

- 4.1. Hip-hop as a global style
- 4.2. Hip-hop culture and social conflict

## WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Study and independent work	30,00	0
Readings supplementary material	10,00	0
Preparation of evaluation activities	17,00	0
Preparing lectures	10,00	0
<b>TOTAL</b>	<b>112,00</b>	



## TEACHING METHODOLOGY

1. Lecture: focused primarily on the general introduction of the necessary material and methodological dimensions.
2. Individual and group tutoring for the purpose of consultation.
3. Consultation and review of the literature by the students.
4. Preparation, individual or group exhibition in the classroom.
5. Development of the different phases of the final work.

## EVALUATION

- Monitoring and evaluation of the proposed text as file and class material.
- Evaluation of the planning, development and defense of the final work.
- Assessment of the attitude and participation in the dynamics of the classroom for the students.

## REFERENCES

### Basic

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- Cruces, F. (ed.): "Las culturas musicales". Madrid, Trotta, 2001.
- Frith, S. / Straw, W. / Street, J. (eds.): "La otra historia del rock". Barcelona, Robinbook, 2006.
- Gilbert, J. / Pearson, E.: "Cultura y políticas de la música dance". Barcelona, Paidós, 2003.
- Gillett, Ch.: "Historia del rock (El sonido de la ciudad)". Barcelona, Robinbook, 2008.
- Negus, K.: "Los géneros musicales y la cultura de las multinacionales". Barcelona, Paidós, 2005.
- Reynolds, S.: "Después del rock". Buenos Aires, Caja Negra, 2010.

### Additional

- Blánquez, J. / Morera, O. (eds.): "Loops (Una historia de la música electrónica)". Barcelona, Reservoir Books/Mondadori, 2009.
- Méndez Rubio, A.: "La apuesta invisible: cultura, globalización y crítica social". Barcelona, Montesinos, 2003.
- Puig, L. / Talens, J.: "Las culturas del rock". Valencia, Pre-Textos, 1999.
- Romero, J. M.: "Todo lo que hay que saber del negocio musical". Barcelona, Alba, 2006.
- Small, Ch.: "Música, sociedad, educación". Madrid, Alianza Editorial, 2006.