

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

<b>Code</b>	36563
<b>Name</b>	Musical communication
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	4.5
<b>Academic year</b>	2024 - 2025

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. Period</b>	<b>year</b>
1333 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	4	Second term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1333 - Degree in Audiovisual Communication	4 - Teoría e historia de los medios audiovisuales y nuevos soportes multimedia	Obligatory

**Coordination**

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

**SUMMARY**

"Musical Communication" introduces students to the most important musical cultures of the contemporary era, paying special interest to those musical manifestations that have had a greater impact on the audiovisual system. The core of the matter is made up of the musical styles that have opened up a more fertile space for exploration as a pact or negotiation between industrial interests and cultural or artistic needs. Thus, the agenda leaves aside musical forms focused on their most purely commercial dimension, as well as those more oriented towards creative exploration. Between both poles there is a broad and complex map of interrelationships between styles and musical practices of different signs that form a central current in contemporary popular culture. As a framework for this work of recognition and study, at a fundamental level, the course focuses on basic issues related to the relationship between music and the media, as well as the anthropological and critical conception of music as a social practice. Music, in short, is studied here not so much in strictly musicological terms but in audiovisual, cultural and communicative terms.



## PREVIOUS KNOWLEDGE

### Relationship to other subjects of the same degree

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

### Other requirements

No requirements. The student is recommended to develop their interests in the field, not merely as marketing or commercial, but above all in the relationships between this socioeconomic dynamic and the cultural changes that give rise to the various contemporary popular music understood as communicative manifestations in a broad sense.

## COMPETENCES (RD 1393/2007) // LEARNING OUTCOMES (RD 822/2021)

### 1333 - Degree in Audiovisual Communication

- Students must have acquired knowledge and understanding in a specific field of study, on the basis of general secondary education and at a level that includes mainly knowledge drawn from advanced textbooks, but also some cutting-edge knowledge in their field of study.
- Students must have the ability to gather and interpret relevant data (usually in their field of study) to make judgements that take relevant social, scientific or ethical issues into consideration.
- Students should be able to search for, select, read, interpret and analyse both written and audiovisual texts and documents (analytically, synthetically and critically).
- Students should have initiative, creativity, credibility, honesty, leadership spirit and responsibility, both personally and professionally.
- Students should have an understanding of own and other social, historical, economic and cultural aspects within their relevant contexts.
- Students should have an understanding of the different languages, codes and modes of representation used in the different technological and audiovisual mediums such as photography, cinema, radio, television, electronic image and video, internet etc., through their own individual industries and aesthetics, as well as through the evolution of their social and cultural relevance through time. This should generate the ability to analyse stories and audiovisual works, considering the iconic messages of the texts as products of the social, political and cultural conditions in which they were produced.

## LEARNING OUTCOMES (RD 1393/2007) // NO CONTENT (RD 822/2021)

- Know the codes and modes of representation typical of audiovisual communication.



- Identify the social, cultural and historical relevance of the aesthetic proposals of the audiovisual industries.
- Carry out analysis of stories and audiovisual works.
- Identify the organizational structures in the field of visual and sound communication.
- Know the interrelation between the subjects of audiovisual communication: authors, institutions, companies, media, media and receivers.
- Define research topics or innovative personal creation.
- Develop a creative or research work.

## DESCRIPTION OF CONTENTS

### 1. Culture, music, industry

- 1.1. Music and society
- 1.2. Introduction to the music industry
- 1.3. Production cultures
- 1.4. Communication and contemporary popular music

### 2. Pop-rock History

- 2.1. The Golden Age of Rock and Roll
- 2.2. Pop-rock as a communicative phenomenon
- 2.3. Negotiations between popular and mass music
- 2.4. Rock and Power

### 3. Musical communication in a global age

- 3.1. The music video and pop hegemony
- 3.2. From fusion rock to world music
- 3.3. Technological digitization and electronic music
- 3.4. Hip-Hop as a global style



## 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	15,00	0
Preparing lectures	12,00	0
<b>TOTAL</b>	<b>112,00</b>	

## TEACHING METHODOLOGY

1. Master Class: mainly focused on the general introduction of the subject and the necessary methodological notes.
2. Individual and group tutoring for the purpose of making consultations.
3. Study of the complementary texts and the bibliography by the students.
4. Development of the different phases of the final work.

The teaching methodology is implemented with the objectives for the 2030 agenda with the SDGs:

ODS 5 - Achieve gender equality and empower all women and girls. This objective will be worked through the critical analysis of discourse and audiovisual practices related to the topic of study.

## EVALUATION

Planning, development and defense of the final work: 60%

Submission of outlines, abstracts and proposed texts: 30%

Assessment of attitude and participation in class dynamics: 10%

In case of plagiarism in a student's evaluation work, this may be evaluated with a numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, if applicable, the appropriate sanction in accordance with current legislation.

Problems with spelling, syntax and/or written expression will be scored negatively and may result in failure of the test.

Intellectual honesty is vital to an academic community and for the fair evaluation of the student's work. All work submitted in this course must be originally authored by every student. No student shall engage in unauthorized collaboration or make use of ChatGPT or other AI composition software.



The general grading system will follow the regulations of the Universitat de València approved by the Consell de Govern on May 30, 2017. ACGUV 108/2017.

## REFERENCES

### Basic

- 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.
- Hormigos, J.: Música y sociedad. Madrid, Fundación Autor, 2008.
- Labrada, J.: El sentido del sonido (La expresión sonora en el medio audiovisual). Barcelona, Alba, 2009.
- Méndez Rubio, A.: Comunicación musical y cultura popular. València, Tirant, 2016.
- Méndez Rubio, A.: La escucha actual. Madrid, Cátedra, 2022.
- Negus, K.: "Los géneros musicales y la cultura de las multinacionales". Barcelona, Paidós, 2005.
- Noya, J.: Sociología de la música. Madrid, Tecnos, 2017.

### Additional

- Cruces, F. (ed.): "Las culturas musicales". Madrid, Trotta, 2001.
- Illescas, J.: La dictadura del vídeoclip. Barcelona, El Viejo Topo, 2015.
- Seabrook, J.: La fábrica de canciones (Cómo se hacen los hits). Barcelona, Reservoir Books, 2016.
- Small, Ch.: "Música, sociedad, educación". Madrid, Alianza Editorial, 2006.
- Stanley, B.: Yeah! Yeah! Yeah! (La historia de pop moderno). Madrid, Turner, 2015.