



# **SUBJECT DATASHEET**

## **MUSIC: A GENERAL INTRODUCTION**

**BMEGT43ZZZZ**

# I. SUBJECT DESCRIPTION

## 1. SUBJECT DATA

### Subject name

MUSIC: A GENERAL INTRODUCTION

### ID (subject code)

BMEGT43ZZZZ

### Type of subject

class

### Course types and lessons

| <i>Type</i> | <i>Lessons</i> |
|-------------|----------------|
| Lecture     | 0              |
| Practice    | 2              |
| Laboratory  | 0              |

### Type of assessment

term mark

### Number of credits

2

### Subject Coordinator

| <i>Name</i> | <i>Position</i> | <i>Contact details</i> |
|-------------|-----------------|------------------------|
|-------------|-----------------|------------------------|

|           |                     |                      |
|-----------|---------------------|----------------------|
| Gács Anna | associate professor | gacs.anna@gtk.bme.hu |
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### Educational organisational unit for the subject

Department of Sociology and Communication

### Subject website

<https://edu.gtk.bme.hu>

### Language of the subject

English - EN

### Curricular role of the subject, recommended number of terms

Programme: **Communication and media studies Bachelor's Programme from 2021/22/Term 1**

Subject Role: **Elective**

Recommended semester: **0**

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Programme: **MA in Communication and Media Studies**

Subject Role: **Elective**

Recommended semester: **0**

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### Direct prerequisites

**Strong** None

**Weak** None

**Parallel** None

**Exclusion** None

### Validity of the Subject Description

Approved by the Faculty Board of Faculty of Economic and Social Sciences, Decree No: 580466/11/2025registration number. Valid from: 2025.06.25.

## 2. OBJECTIVES AND LEARNING OUTCOMES

### Objectives

The course aims to provide a comprehensive overview of the concept of music, exploring various aspects of its creation, performance, and reception, while examining the similarities and differences between different musical genres. The topics discussed and perspectives offered can enrich the musical understanding of both casual listeners and those with formal music training.

### Academic results

#### Knowledge

1. Solid knowledge of the important elements and contexts of European, Western cultural development, and related regulation in the EU.
2. Basic knowledge of the legal, political etc. norms regulating communication and media phenomena
3. Basic knowledge of social science methodologies

#### Skills

1. Skills of making independent analysis, knowledge claims, explanations and drawing valid conclusions.
2. Ability to make independent decisions in academic activities
3. Reliable use of professional language

#### Attitude

1. Critical self-reflections and eagerness to learn.
2. Awareness of the historical and social embeddedness of cultural processes and institutions
3. Critical openness to innovation

#### Independence and responsibility

1. Self-awareness of using the methodologies of one's professional field, accepting the different ones of other fields
2. Constructiveness and assertiveness in the context of institutional operation
3. Striving to create a historically and politically coherent worldview

### Teaching methodology

Lectures and class analyses.

### Materials supporting learning

- Theodor Adorno, "Fetish Character in Music and Regression of Listening", in Andrew Arato–Eike Gebhart, The Essential Frankfurt School Reader (New York: Continuum, 1985), 270–290.
- Nicholas Cook, Music – A Very Short Introduction (New York: Oxford University Press, 1998).
- Kathryn Kalinak, Music – A Very Short Introduction (New York: Oxford University Press, 2010).
- Julian Johnson, Who Needs Classical Music? (New York: Oxford University Press, 2002).
- Bruce Johnson, "Jazz as cultural practice", in Mervyn Cook (ed.), The Cambridge Companion to Jazz (Cambridge: Cambridge University Press, 2002), 96–113.
- Richard Shusterman, "The Fine Art of Rap", New Literary History 22 (1991)/3, 613–632.
- Mark Slobin, Folk Music – A Very Short Introduction (New York: Oxford University Press, 2010).
- Richard Taruskin, "On Letting the Music Speak for Itself", in Text and Act – Essays on Music and Performance (New York: Oxford University Press, 1995), 51–67.

## II. SUBJECT REQUIREMENTS

### TESTING AND ASSESSMENT OF LEARNING PERFORMANCE

#### General Rules

Participation is mandatory. Maximum 3 missed classes.

#### Performance assessment methods

In-class activity, assessment of oral and written contributions.

#### Percentage of performance assessments, conducted during the study period, within the rating

- class: 50
- assignments: 50
- sum: 100

#### Percentage of exam elements within the rating

#### Conditions for obtaining a signature, validity of the signature

Participation

#### Issuing grades

|              |       |
|--------------|-------|
| Excellent    | 97    |
| Very good    | 90-96 |
| Good         | 80-89 |
| Satisfactory | 70-79 |
| Pass         | 60-69 |
| Fail         | 0-59  |

#### Retake and late completion

Retake and make-up test options are defined by the valid regulations of the University's Code on Education and Examination.

#### Coursework required for the completion of the subject

|           |    |
|-----------|----|
| classwork | 28 |
| homework  | 32 |
| sum       | 60 |

#### Approval and validity of subject requirements

Consulted with the Faculty Student Representative Committee, approved by the Vice Dean for Education, valid from: 02.06.2024.

# III. COURSE CURRICULUM

## THEMATIC UNITS AND FURTHER DETAILS

### Topics covered during the term

As I walk through Budapest, I can listen to African drum music from ancient times, contemporary North American hip-hop or a European motet from the Middle Ages —through my headphones. What connects these musical cultures? How can I relate to them, if at all? What has the word music actually meant throughout history? How does it intersect with written or acoustic records, history, or society? How can music be meaningful to a particular community, how can it tell a story? What do composers do when they create music, performers when they perform it, listeners when they hear it? How does the institution of the concert work? What philosophical premises and intellectual frameworks define the basic musical genres that surround us —such as traditional music, classical music, jazz, pop or film music

- 1 INTRODUCTION
- 2 WEEK 1: What is Music?
- 3 CONCEPTS
- 4 WEEK 2: Music as text, music as act
- 5 WEEK 3: Music and the end of history
- 6 WEEK 4: Music and society
- 7 WEEK 5: Music and storytelling
- 8 PRACTICES
- 9 WEEK 6: The composer
- 10 WEEK 7: The performer
- 11 WEEK 8: The audience
- 12 WEEK 9: The concert
- 13 GENRES
- 14 WEEK 10: Traditional music
- 15 WEEK 11: Classical music
- 16 WEEK 12: Jazz
- 17 WEEK 13: Pop Music
- 18 WEEK 14: Film Music

### Additional lecturers

### Approval and validity of subject requirements