



SUBJECT DATASHEET

MUSIC AS A CREATIVE PROCESS

BMEGT43X001

I. SUBJECT DESCRIPTION

1. SUBJECT DATA

Subject name

MUSIC AS A CREATIVE PROCESS

ID (subject code)

BMEGT43X001

Type of subject

class

Course types and lessons

<i>Type</i>	<i>Lessons</i>	<u>Type of assessment</u>
Lecture	3	term mark
Practice	3	<u>Number of credits</u>
Laboratory	0	8

Subject Coordinator

<i>Name</i>	<i>Position</i>	<i>Contact details</i>
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Dr. 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**

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

Subject Role: **Elective**

Recommended semester: **0**

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 main goal of the course is to contextualize each student's creative process. To understand how you work, how you create, how you deal with ideas, and to contextualize this in the different historical, regional and stylistic landscapes of global music. Because the course is open to creative musicians of all types and styles, students with very different musical backgrounds and musical interests will likely – and hopefully – come together in the classroom, so the course will help them explore and understand musical worlds that may be foreign to them.

Academic results

Knowledge

1. Solid knowledge of the cultural embeddedness of the communication institutional system.

Skills

1. Skills of making independent analysis, knowledge claims, explanations and drawing valid conclusions.

Attitude

1. Awareness of the historical and social embeddedness of cultural processes and institutions

Independence and responsibility

1. Professional self confident, committed to work and problem solving on professional basis.

Teaching methodology

Lectures, field trips, independent creative work

Materials supporting learning

- John Cage, *Silence: Lectures and Writings* (Middletown: Wesleyan University Press, 1961)
- Nicholas Cook–Eric Clarke–Daniel Leech-Wilkinson–John Rink (eds.), *The Cambridge Companion to Recorded Music* (Cambridge: Cambridge University Press, 2009)
- William Kinderman, *The Creative Process in Music from Mozart to Kurtág* (Champaign: University of Illinois Press, 2017).
- Rick Rubin, *The Creative Act: A Way of Being* (London: Penguin, 2023)
- Richard Shusterman, *Pragmatist Aesthetics – Living Beauty, Rethinking Art* (New York: Rowman & Littlefield, 1992)
- Christian Thorau–Hansjakob Ziemer (eds.), *The Oxford Handbook of Music Listening in the 19th and 20th Centuries* (Oxford: Oxford University Press, 2019)
- Catherine Williams–Justin A. Williams (eds.), *The Cambridge Companion to the Singer-Songwriter* (Cambridge: Cambridge University Press, 2016)

II. SUBJECT REQUIREMENTS

TESTING AND ASSESSMENT OF LEARNING PERFORMANCE

General Rules

Participation is mandatory, no more than 3 missed classes.

Performance assessment methods

Assessment of class activity and creative work

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

- classwork: 50
- creative work: 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	84
independent creative work	156
sum	240

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

Music is an extremely broad and colorful field. Traditional African percussion music played on wooden sticks is just as rightly called music as a two-and-a-half-minute American pop song with three basic chords and a simple melody, or an eighty-minute, elaborately orchestrated

European symphony full of lush harmonies and complex polyphony written for an orchestra of 120 musicians. Of course, different types

of music require different skills, knowledge and craftsmanship and are defined by different cultural concepts and social and historical contexts. The goal of the course is to understand and consciously experience the process of making music of any kind and to create a musical product during the course that will be premiered at the end of the semester. This may be a notated musical artwork, a series of pop songs, a score or soundtrack for a film, concert or musical theater performance based on the students' own musical ideas. Or anything else that can be described as music.

1 INTRODUCTION

2 WEEK 1: THE WORLD OF MUSIC

- 3 • Personal opinions about music
- 4 • The different definitions of music through the centuries and cultures
- 5 • The role of music in society and daily life?

6 CORE ELEMENTS

7 WEEK 2: LISTENING

- 8 • The mechanism of listening
- 9 • The influence of listening on understanding
- 10 • Typology of the different types of listening

11 WEEK 3: MUSICAL TIME

- 12 • Rhythm, pulse, tempo
- 13 • Time and nature
- 14 • Time in other art forms
- 15 • The feeling of time in music

16 WEEK 4: MUSICAL SPACE

- 17 • The metaphor of space applied to music
- 18 • Melody and harmony
- 19 • Polyphony

20 WEEK 5: SOUND

- 21 • The difference between a musical note and a musical sound
- 22 • Digging in the layers of sound
- 23 • Masses of sound from the tiny to the gigantic
- 24 • How can you balance sound?

25 CREATION

26 WEEK 6: WHAT IS A MUSICAL IDEA?

- 27 • Concepts of a musical idea through the centuries and cultures
- 28 • The miracle of invention

29 7. HÉT: ZENEI FORMA

30 WEEK 7: ARRANGING TIME: MUSICAL FORM

- 31 • Is there such a thing as musical form?
- 32 • Schemata and organic forms in music

33 8. HÉT: AZ ÖTLETTŐL A KOTTÁZÁSIG

34 WEEK 8: FROM IDEA TO NOTATION

- 35 • Different forms of preserving the musical moment
- 36 • What is lost in notation?

37 9. HÉT: A FELVÉTELI FOLYAMAT

38 WEEK 9: THE RECORDING PROCESS

- 39 • Live music vs. recording: different esthetics
- 40 • To make the experience eternal
- 41 10. HÉT: TÖRTÉNETMESÉLÉS A ZENÉBEN
- 42 WEEK 10: STORYTELLING IN MUSIC
- 43 • From madrigal to film music: a brief history of musical storytelling
- 44 • Musical vocabulary for natural phenomena
- 45 ESZTÉTIKA
- 46 AESTHETICS
- 47 WEEK 11: MUSICAL GENRES
- 48 • Genre vs. form: theoretical questions
- 49 • Two case studies: country music and the baroque suite
- 50 12. HÉT: AZ EREDETISÉG URALMA
- 51 WEEK 12: THE RULE OF ORIGINALITY
- 52 • A romantic concept in constant reloading
- 53 • Originality and functional music
- 54 13. HÉT: A SZÉPSÉG FOGALMAI
- 55 WEEK 13: CONCEPTS OF BEAUTY
- 56 • Musical beauty in a historical context
- 57 14. HÉT: „MAGAS” ÉS „ALACSONY” MŰVÉSZET
- 58 WEEK 14: “HIGH” AND “LOW” ART
- 59 • Instinctive vs. learned music, popular vs. elite music
- 60 • Differences between “high” and “low” art from a creative perspective

Additional lecturers

Approval and validity of subject requirements