



# **TANTÁRGYI ADATLAP SUBJECT DATASHEET**

## **POPULAR MUSIC**

### **BMEGT43V104**

# I. COURSE DESCRIPTION

## 1. SUBJECT DATA

### Course name

POPULAR MUSIC

### Course code

BMEGT43V104

### Course type

class

### Kurzustípusok és óraszámok

<i>Type</i>	<i>Lessons</i>	<u>Type of assessment</u>
Lecture	2	term mark
Practice	0	<u>Number of credits</u>
Laboratory	0	2

### Course leader

<i>Name</i>	<i>Position</i>	<i>Email adress</i>
Dr. Barna Róza Emília	associate professor	barna.emilia@gtk.bme.hu

### Organizational unit for the subject

Department of Sociology and Communication

### Subject website

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

### Language of teaching

magyar - HU

### Curriculum role of the subject, recommended semester

Programme: Szabadon választható tárgyak

Subject Role: Szabadon választható

Recommended semester: 0

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### Pre-requisites

*strong* Nincs

*weak* Nincs

*paralell* Nincs

*exclusive* Nincs

### 1.13 A tantárgyleírás érvényessége / Validity of the Subject Description

Approved by the Faculty Board of Faculty of Economic and Social Sciences, Decree No: 580251/13/2023 registration number. Valid from: 29.03.2023.

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## 2. OBJECTIVES AND LEARNING OUTCOMES

### Objectives

The aim of the subject is to provide an introduction to the field of popular music studies, covering its most important topics and approaches with the help of literature and musical examples. It examines the connections between music and society, communities, identity, locality and globalization, as well as power; the relationship between music as an industry and changes in technology; and offers insight into the field of popular music analysis, which requires specific methodologies. It deals with approaches to the history of popular music, as well as the organization and social embeddedness of musical genres. To complete the course, no prior musical training or knowledge of music theory is required, only a basic interest in popular music and society.

### Learning outcomes

#### Knowledge

1. Knows the most important elements of social science concepts related to the subfield, understands the connections that form the basis of the scholarly interpretation of society and social communication. Familiar with the connections between popular music and society, the relevant scientific contexts and main discourses.
2. Recognises and understands the operating mechanisms of social phenomena and their subsystems investigated by popular music studies as a subfield of communication and media studies.
3. Has confident methodological knowledge, understands and sees the possibilities and perspectives of methodological innovation.
4. Recognises the most important factors of the social, structural, economic and political processes defining the subfield of popular music.

#### Ability

1. She is able to navigate between the deeper connections of her field and concrete social, communication and media science problems raised by practice, as well as their possible solution methods.
2. Able to effectively process new knowledge in his field. Confidently handles printed and digital literature sources, knows the media environment of the field.
3. During her professional vocabulary, she confidently uses the vocabulary of the profession, the basic scientific concepts of the profession, and the elements of the special vocabulary set based on them.

#### Attitude

1. Open to the dynamic and value-based acceptance of social changes, and is receptive to the adaptation of viewpoints that fight against prejudices.
2. Accepts that cultural phenomena are historically and socially determined and variable.
3. Has a need to learn about cultures outside of Europe, and has an open and accepting attitude towards these cultures.
4. Accepts and consistently undertakes the diversity of social science thinking, and authentically represents its conceptual foundations in his/her narrower and wider environment.
5. Consciously represents the methods with which he/she works in his/her own profession and accepts the different methodological characteristics of other disciplines.
6. He/she is open to all forms of professional innovation, receptive, but not unthinkingly accepting of theoretical, practical and methodological innovations.
7. He/she is sensitive and open to the most serious social problems, and his/her approach is permeated by professional and human solidarity towards the downtrodden and the vulnerable.
8. Committed to social equality, democratic values valid in all areas of life, the rule of law and the European community of values, and can express his/her opinion in the appropriate form.
9. Open to critical self-evaluation, to various forms of professional further training, to self-development methods of the intellectual worldview and strives to develop him-/herself in these areas.

#### Autonomy and responsibility

1. In his/her professional environment, he/she forms a historically and politically coherent individual position that helps his/her and his/her environment develop and become more aware.

### Methodology of teaching

Interactive lectures with presentation aids, written and oral communication, processing of specialized literature, assignments prepared independently and in group work: "mini-research" and popular music analysis.

### Materials supporting learning

- Adorno, Theodor W. 2005 [1941]. On Popular Music. In: Simon Frith and Andrew Goodwin (eds.) On Record. Rock, Pop and the Written Word. London and New York: Routledge, 256-267.
- Bayton, Mavis. 2005 [1988] How Women Become Musicians. In: Simon Frith and Andrew Goodwin (eds.) On Record. Rock, Pop and the Written Word. London and New York: Routledge, 201-219.
- Barthes, Roland. 2005 [1977]. The Grain of the Voice. In: Simon Frith and Andrew Goodwin (eds.) On Record. Rock, Pop and the Written Word. London and New York: Routledge, 250-255.
- Hebdige, Dick. 2005 [1979]. Style as Homology and Signifying Practice. In: Simon Frith and Andrew Goodwin (eds.) On Record. Rock, Pop and the Written Word. London and New York: Routledge, 46-54.
- Hennion, Antonie. 2005 [1983]. The Production of Success: The Antimusicality of the Pop Song. In: Simon Frith and Andrew Goodwin (eds.) On Record. Rock, Pop and the Written Word. London and New York: Routledge, 154-171.
- Negus, Keith. 1999. Music Genres and Corporate Cultures. London and New York: Routledge.

- Stokes, Martin. 2004. Music and the Global Order. *Annual Review of Anthropology* 33: 47-72.
- Théberge, Paul. 1997. *Any Sound You Can Imagine: Making Music/Consuming Technology*. Hanover & London: Wesleyan University Press.

# II. SUBJECT REQUIREMENTS

## TESTING AND ASSESSMENT OF LEARNING PERFORMANCE

### General Rules

The learning outcomes stated in point 2.2 are evaluated on the basis of two midterm written performance evaluations (test papers), homework and active participation in class (partial performance evaluation).

### Performance evaluation methods

Detailed description of performance evaluations during the working period: 1. Partial performance evaluation: Summary academic performance evaluation: a complex, written evaluation method of the subject and knowledge and ability-type competency elements in the form of a written paper. The part of the curriculum that forms the basis of the evaluation is determined by the course instructor. Papers can consist of theoretical questions to be explained, which are lexical knowledge; test questions based on the interpretation of individual concepts and the recognition of the connections between them; essay questions that examine the ability to synthesize; the available working time is 45 minutes. 2. Partial performance evaluation (homework): a complex evaluation method of the subject's knowledge, ability, attitude, independence and responsibility competence elements, which takes the form of homework prepared individually or in groups; the method of evaluating the content, requirements, and submission deadline of the homework is determined by the course instructor. 3. Partial performance evaluation (active participation): a simplified evaluation method of the subject's knowledge, ability, attitude, and independence and responsibility competence elements, which is expressed in preparation and active participation during class (e.g. when solving individual or group tasks in class); the uniform assessment principles are determined jointly by the subject supervisor and the course instructor.

### Proportion of performance evaluations performed during the diligence period in the rating

- 1st performance assessment: 35
- 2nd performance assessment: 35
- partial performance assessment – home work: 20
- partial performance assessment – active participation: 10
- total: 100

### Proportion of examination elements in the rating

- :

### The condition for obtaining the signature, validity of the signature

#### Grading

Excellent	95
Very good	90–95
Good	80-89
Satisfactory	70-79
Pass	50-69
Fail	< 50

#### Correction and retake

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

#### Study work required to complete the course

classes	28
preparation for midterm tests	32
total	60

#### Approval and validity of subject requirements

# III. COURSE CURRICULUM

## THEMATIC UNITS AND FURTHER DETAILS

### Topics discussed during the semester

Introduction: What is "popular"? What is "music"?; Musical and Social Structures; Popular Music and Identity; Popular Music and Technology; Popular Music Analyse; Genre; The Music Industries; Music subcultures and scenes; Global Popular Music; Historical Approaches to Popular Music; Music in Everyday Life; Popular Music and Power

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### Lecturers participating in teaching

### Approval and validity of subject requirements