Urban and Popular Music

Code: 100632
ECTS Credits: 6

Use of Languages

- Principal working language: catalan (cat)
- Some groups entirely in English: No
- Some groups entirely in Catalan: Yes
- Some groups entirely in Spanish: No

Prerequisites

None. It is recommended, but not essential, to have basic knowledge of technical musical vocabulary (harmony, analysis, music theory, etc.)

Objectives and Contextualisation

- Identify the main processes that make up the dynamics of popular and urban music
- Obtain a critical overview of the history and historiography of popular music
- Relate urban popular music with its social, historical and cultural contexts
- Apply to research the main theoretical and analytical tools developed recently in the interdisciplinary field of Popular Music Studies (Popular Music Studies)
- Prepare small critical research on genres, groups, performers, composers and/or practices of urban popular music of the twentieth and twenty-first centuries
- Develop critical thinking about Musicology and Popular Music Studies that contribute, in the long term, to improving the field of studies

Competences

- Identify and compare the different channels of reception and consumption of music in society and in culture in each period.
- Recognise and appreciate musical manifestations in non-western, traditional, popular and urban cultures.
- Relate musical creations with their different contexts, differentiating between the social functions of music, its roles and that of the musician in society and in relation to other artistic manifestations.
- Respecting the diversity and plurality of ideas, people and situations.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.

Learning Outcomes

1. Apply and transmit knowledge acquired to social demands related to popular music.
2. Carrying out oral presentations using an appropriate academic vocabulary and style.
3. Determine the main technical and historical concepts related to popular and urban music.
4. Develop arguments and attitudinal strategies to promote respect among different sociocultural proposals.
5. Distinguish between the main styles and basic techniques of popular and urban music and be able to relate them to musical praxis.
6. Engaging in debates about historical facts respecting the other participants’ opinions.
7. Evaluate the consumption of music in contemporary society.
8. Identify the connections between current musical creation and the sociopolitical and cultural circumstances in which it takes place.
9. Identifying the transcultural variability of economic, kinship, political, symbolic and cognitive, educational and gender systems as well as their corresponding anthropolohical theory.
10. Maintain respect for a diversity of ideas, people, situations and cultures in carrying out musicological work.

Content

Studies of popular music are a relatively new field in the field of Musicology and in the Social sciences. Researching into popular music started at the end of the sixties in the UK and USA academic spaces and have lead in the last decades to a multiplicity of enriching theoretical approaches.

This course starts from an interdisciplinary perspective that is not limited to the chronological observation of the great "milestones" of the history of music. The study of popular music cover analysis of sound structures, aesthetics, and its study as a fundamental part of the social and cultural world in which we live.

In this course, we open our ears and move between various genres and musical situations to explore their (and our) relationship with cultural industries, media, and social practices.

T.1.- Key concepts for the study of popular music
Readings, Materials, and Resources T.1:

T.2.- The canon in popular music. Historiography of popular music
Readings, Materials, and Resources T.2:
Coen, Ethan i Joel Coen (directors). Oh Brother! (pel·lícula llargmetratge)
Wood, Sam (director). A Day at the Races (pel·lícula llargmetratge)
Tirro, Frank. 2001 [1993]. Historia del jazz clásico. Barcelona: MNT. Capítols: "El ragtime" (cap. 2) i "El blues" (cap. 3)

T.3.- Music and image: from the video clip to the memes
Readings, Materials, and Resources T.3:

T.4.- Music and technology
Readings, Materials, and Resources T.4:
Fundación Bancaixa

T.5.- Songs, coplas and crooners
Readings, Materials, and Resources T.5:

T.6.- Popular music and gender
Readings, Materials, and Resources T.6:
Viñuela, Laura. 2003. La perspectiva de género y la música popular: dos nuevos retos para la musicología. Oviedo: KRK

T.7.- Music, Industry and Mass Media
Readings, Materials, and Resources T.7:

T.8.- Overview 2.O.
Readings, Materials, and Resources T.8:

Methodology

Reading seminar
This seminar involves an active student participation. The contents of the course will be acquired mainly by reading and discussing the selected texts, as well as analyzing and discussing the proposed audiovisual materials. The active follow-up of the contents implies a personal commitment to prepare the readings and actively participate in their debate in the classroom.

As a complement to the texts, we will also work from concrete and practical case studies, from which the theoretical aspects and the key concepts of the syllabus will be derived.

Persona/Group research
The first three weeks of class, the students agree with the teacher a topic of work related to the contents of the course, on which they will have to deepen in an autonomous research. The research work is carried out in small groups (from 2 to 4 students) to facilitate the debate, the exchange of opinions and work strategies among the students.

Once the research is completed and with a previously agreed calendar, it will be presented to the class group, presenting the main results. The teacher will supervise the research and presentation in class and help moderate the debate.
Activities

<table>
<thead>
<tr>
<th>Title</th>
<th>Hours</th>
<th>ECTS</th>
<th>Learning Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practical sessions</td>
<td>41</td>
<td>1.64</td>
<td>1, 7, 4, 3, 5, 9, 8, 10, 6</td>
</tr>
<tr>
<td>Type: Supervised</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Activities</td>
<td>0</td>
<td>0</td>
<td>1, 4, 3, 2, 8, 10</td>
</tr>
<tr>
<td>Group presentation</td>
<td>5</td>
<td>0.2</td>
<td>4, 2, 9, 8, 10, 6</td>
</tr>
<tr>
<td>Tutorials</td>
<td>5</td>
<td>0.2</td>
<td>1, 4, 8, 10</td>
</tr>
<tr>
<td>Type: Autonomous</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Study and reading</td>
<td>72</td>
<td>2.88</td>
<td>7, 4, 3, 2, 8, 10</td>
</tr>
</tbody>
</table>

Assessment

Individual written tests will be conducted one half of the semester and one at the end. The format will be of questions with brief answers and the questions will always refer to topics discussed in the classroom and to the readings of the course.

The assistance in class is recommended for a correct monitoring of the contents and reflections raised in the subject, although it is not mandatory. Non-attendance will not penalize the evaluation. Yes, a continuous and active assistance to the class sessions will be taken into account favorably.

The evaluation of the subject is designed continuously, taking into account the performance of the student throughout the semester, therefore re-evaluation is considered an exceptional measure and must be agreed with the teacher previously. To be able to take the re-evaluation test, you must have passed at least one of the partial tests written with a grade of 5.5.

To consider the qualification "not evaluable" (previous "not to present"), the student will have to have left the follow-up of the subject without having realized any test of written evaluation or only the first partial.

The review of the final grades will be done in person to the teacher's office, on dates announced in advance and always within a maximum of two weeks, from the delivery of the grades to the students.

Assessment Activities

<table>
<thead>
<tr>
<th>Title</th>
<th>Weighting</th>
<th>Hours</th>
<th>ECTS</th>
<th>Learning Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group tasks in class</td>
<td>10%</td>
<td>8</td>
<td>0.32</td>
<td>1, 4, 3, 2, 8, 10</td>
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<tr>
<td>Preparation and oral presentation (collective task)</td>
<td>15%</td>
<td>10</td>
<td>0.4</td>
<td>4, 2, 9, 8, 10, 6</td>
</tr>
<tr>
<td>TEST I. Individual test</td>
<td>30%</td>
<td>2</td>
<td>0.08</td>
<td>4, 3, 5, 9, 8</td>
</tr>
<tr>
<td>TEST II. Individual test</td>
<td>30%</td>
<td>2</td>
<td>0.08</td>
<td>1, 7, 4, 3, 5, 9</td>
</tr>
</tbody>
</table>
Written / audiovisual work (materials that summarize the oral presentation)  15%  5  0.2  1, 3, 9, 8, 6

Bibliography

- Gillet, Charlie. 2008. Historia del rock and roll: El sonido de la ciudad (2 vol.). Barcelona: Ma Non Troppo
- Tirro, Frank. 2001 [1993]. Historia del Jazz clásico / Historià del jazz moderno. Barcelona: Ma NonTroppo

AUDIOVISUAL MATERIALS