

Degree programme	Type	Course
Musicology	OB	2

Contact lecturer

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Group languages

You can consult this information at the [end](#) of the document.

Prerequisites

It is recommended to have basic knowledge of technical musical vocabulary (harmony, analysis, music theory, etc.)

Objectives

- 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

Learning outcomes

1. Identifying the transcultural variability of economic, kinship, political, symbolic and cognitive, educational and gender systems as well as their corresponding anthropological theory.
2. Carrying out oral presentations using an appropriate academic vocabulary and style.
3. Identify the connections between current musical creation and the sociopolitical and cultural circumstances in which it takes place.
4. Evaluate the consumption of music in contemporary society.
5. Determine the main technical and historical concepts related to popular and urban music.
6. Distinguish between the main styles and basic techniques of popular and urban music and be able to relate them to musical praxis.
7. Apply and transmit knowledge acquired to social demands related to popular music.
8. Identify the main inequalities and discriminations in terms of sex/gender present in society.
9. Analyse the sex-/gender-based inequalities and gender bias in one's own area of knowledge.
10. Communicate using language that is not sexist or discriminatory.
11. Assess the impact of the difficulties, prejudices and discriminations that actions or projects may involve, in the short or long term, in relation to certain persons or groups.
12. Identify and critically assemble the basic bibliography that has shaped the field of study.
13. Consider how gender stereotypes and roles impinge on the exercise of the profession.
14. Make ethical use of information, especially when it is of a personal nature.

Contents

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.

1- Introduction: Premises for a history of popular music

2- Blues, Jazz, New Orleans

2- Tin Pan Alley, Broadway

3- The song in Europe in the first years of the recording era (France, Spain, Germany, England...)

4- Sound cinema: Songs and music in films

5- Crooners

6- Post-war in the USA: from Rhythm & Blues to Rock & roll

7- Singer-songwriters in the world: art and political commitment (or not)

8- Brazil: Villa-Lobos, Samba, Bossa-Nova

9- Burt Bacharach and Motown: black music in the 60s. Stevie Wonder

9- The era of the groups: 60's and 70's. The Beatles.

10- 80s and 90s: the era of the CD, the Video clip, Whitney Houston and Michael Jackson

10- Contemporary Urban Music

11- How to write a song: Structure and form in the modern song

12- Musical Production: What it is and what a producer was. Recording history.

Learning activities and methodology

Title	Hours	ECTS	Learning outcomes
Practical sessions	41	1.64	1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14
Study and reading	98	3.92	1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 13, 14
Tutorials	5	0.2	1, 5, 6, 7, 8, 9, 12, 13, 14

Reading seminar

This seminar involves 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, and in the online classrooms and forums.

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.

AI: Restricted use: "For this subject, the use of Artificial Intelligence (AI) technologies is permitted exclusively in s

The student must clearly identify which parts have been generated with this technology, specify the tools used a

The lack of transparency of the use of AI in this assessable activity will be considered a lack of academic honest

Annotation: within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Assessment

Continuous assessment activities

Title	Weight	Hours	ECTS	Learning outcomes
Written work of music analysis	25%	2	0.08	1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14
Final Exam	50%	2	0.08	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14
Music Critical Work	25%	2	0.08	1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14

The subject is designed with participatory sessions in which continued attendance in class is highly recommended. However, attendance is not mandatory and, therefore, absences will not be penalized in the evaluation.

Yet, active and continued participation in the class sessions of the course will be valued very positively. The individual evaluation will be carried out mainly based on three items:

- 1) a written test at the end of the semester, in which the student must demonstrate the knowledge acquired. The test will have a weight of 50% of the overall evaluation
- 2) a written work of a critical nature about an author, an album, a concert or a text (25%)
- 3) a written analysis work on a musical recording with questions or issues related to course material (25%).

Erasmus and exchange students who request to advance an exam must present a document from their home university justifying their request.

Completion (both assignments) is an essential requirement to pass the course. The subject offers the possibility of reevaluation, but it is considered an exceptional measure, given that the objective is a continuous evaluation of the activity throughout the entire semester.

To take the reevaluation you must have taken the written test and submitted at least one of the two works that are part of the evaluation activities.

Because it is considered a "non-evaluable" grade (previously "not present"), the student must have abandoned the course without having taken the written evaluation test or not having submitted either of the two written assignments. The review of final grades will be carried out on dates announced in advance and always within a maximum period of two weeks, counting from the delivery of the grades to the students. SINGLE ASSESSMENT A single, written and theoretical final exam that covers all the material of the subject, plus the delivery of the two written works. The delivery of the assignments and the completion of the exam and oral presentations will take place on a single date indicated in the subject program, accessible from the virtual campus.

- Recovery: The same recovery system will be applied as for continuous assessment.

- Non-assessable: "The same non-assessable criterion will be applied as for continuous assessment."

Review of the final grade: "The review of the final grade follows the same procedure as for continuous assessment".

Bibliography

- Garcia Peinazo, Diego. 2017. *Rock andaluz: significación musical, identidades e ideología en la España del tardofranquismo y la transición*. Madrid: SEDEM
- Gillet, Charlie. 2008. *Historia del rock and roll: El sonido de la ciudad (2 vol.)*. Barcelona: Ma Non Troppo
- Iglesias, Iván. 2017. *La modernidad elusiva: jazz, baile y política en la Guerra Civil española y el franquismo (1936-1968)*. Madrid: CSIC
- Longhurst, Brian. 1996. *Popular Music and Society*. Cambridge: Polity Press
- Martínez, Silvia and Fouce, Hector. 2013. *Made in Spain. Studies in Popular Music*. New York: Routledge
- Middleton, Richard. 1990. *Studying Popular Music*. Buckingham: Open University Press
- Mora, Kiko y Viñuela, Eduardo. 2013. *Rock around Spain. Historia, industria, escenas y medios de comunicación*. Lleida: Universitat de Lleida
- Shuker, Roy. 2005. *Diccionario del rock y la música popular*. Barcelona: Ma Non Troppo [trad. de Understanding Popular Music, 1994]
- Southern, Eileen. 2001. *Historia de la música negra norteamericana*. Madrid: Akal
- Tirro, Frank. 2001 [1993]. *Historia del Jazz clásico / Historia del jazz moderno*. Barcelona: Ma Non Troppo
- Fabri, Franco 2008. *Around The Clock*. UTET LIBRERIA. Torino

AUDIOVISUAL MATERIALS

- Friedgen, Bud (director). 2004. *Historia del rock and roll: El sonido de la ciudad (5 DVD)*. Warner Bros. Entertainment
- Burns, Ken (director). 2000. *Jazz: A Film (10 DVD)*. PBS Home Video. [Versió en castellà: Jazz. La Historia. Divisa Home Video, 2004]. Fragments on line a: <http://www.pbs.org/kenburns/jazz/home/>
- Walk on By: The Story of Popular Song (2001) BBC Series

Software

No specific software used

Course groups and languages

The information provided is provisional until November 30. After this date, you will be able to consult the language of each group through this [link](#). To access the information, you will need to enter the course CODE

Type of teaching	Group	Language	Semester	Shift
(TE) Theory	1	Catalan/Spanish	second semester	morning-mixed
(PAUL) Classroom practices	1	Catalan/Spanish	second semester	morning-mixed