



COURSE SYLLABUS

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I. Course description

Recorded Music

A rögzített zene kultúrtörténete

Neptun code	Academic year	C/E	Assessment	Contact hours (th/pr)	Credit	Language	Semester
BMEGT43A066	2017/18	E	intra-term grading	2/0	2	English	Fall

Lecturer



[Róza Emília Barna](#), Assistant Professor
emilia.barna@gmail.com
Depart. of Sociology and Communication

Required knowledge

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Compulsory/recommended preliminary courses

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Course description

Technology for recording, processing, storing and distributing information does not only influence access to cultural products (price, circulation, distribution channels). It also fundamentally impacts upon the formation

on cultural canons and, on an individual level, the reception, interpretation and social use of cultural products. However, it would be wrong to assume a one-sided determinism, as neither the direction of technological development nor the speed of the spreading of new technology are independent from the cultural needs of a given society, or its economic and political conditions. The history of sound recording, encompassing more than one hundred years, illustrates this dynamics well. Rights and opportunities relating to cultural representation are unequally distributed among individuals and social groups in relation to the production and use of recorded music – similarly to other areas of cultural production and consumption. Beyond constituting a sphere of mere entertainment, cultural production and consumption also function as spaces for the social negotiation of meaning. The aim of this course is to draw attention to the role played by technology in power relations in the sphere of culture, and to demonstrate the significance of ideological/hegemonic conflict through practical examples. The theoretical perspective of the course draws on Cultural Studies, Media Theory, the Sociology of cultural production and consumption, as well as Popular Music Studies. Besides the technological history of sound recording, we will also look at the history and logic of the music industry, primary areas of sound archiving and collecting, and further cultural use relating to recorded music. We pay particular attention to avant-garde/experimental music that makes use of recorded music; digital pop music and DJ culture; as well as copyright debates relating to sampling and remixing.

Course topics

Wednesday
14:15-15:45

Weekly Topics

2017.09.06	<p>Introduction: Technology and society. Before sound recording: the evolution of popular music</p> <p>The technological history of sound recording I</p>
2017.09.13	<ul style="list-style-type: none"> • Keightley, Keir. 1996. ‘Turn it down!’ she shrieked: Gender, domestic space, and high fidelity, 1948-59, <i>Popular Music</i> Vol.15(2): 149-177.
2017.09.20 School Holiday	<p>SPORTS DAY – NO CLASS</p> <p>The technological history of sound recording II</p>
2017.09.27	<ul style="list-style-type: none"> • Sterne, Jonathan. 2006. The mp3 as cultural artifact. <i>New Media & Society</i> Vol.8(5): 825-842. <p>Recording industry I: major labels</p>
2017.10.04	<ul style="list-style-type: none"> • Azenha, Gustavo. 2006. The Internet and the decentralization of the popular music industry: Critical reflections on technology, concentration and diversification. <i>Radical Musicology</i> Vol.1. <p>Recording industry II: independents</p>
2017.10.11	<ul style="list-style-type: none"> • Smith, Richard J. and Tim Maughan. 1998. Youth Culture and the Making of the Post-Fordist Economy: Dance Music in Contemporary Britain, <i>Journal of Youth Studies</i> Vol.1(2): 211-228. • Documentary: What is indie? 2006. dir. Dave Cool
2017.10.18	<p>Sound archives and crate-diggers: from state institutions to record collectors and file-sharers</p> <ul style="list-style-type: none"> • Baker, Sarah and Alison Huber (2015) Saving “rubbish”: preserving popular music’s material culture in amateur archives and museums. In S. Cohen, R. Knifton, M. Leonard and L. Roberts (eds) <i>Sites of Popular Music Heritage: Memories, Histories, Places</i>. Routledge.

Ajánlott irodalom

- Shuker, Roy. 2004. Beyond the 'high fidelity' stereotype: defining the (contemporary) record collector, *Popular Music* Vol.23(3): 311-330.

Artists of noise: musical avant-garde and new technology

2017.10.25

- [Cascone, Kim. 2002. The aesthetics of failure: 'Post-digital tendencies' in contemporary computer music, *Computer Music Journal* Vol.24\(4\)](#)

2017.11.01

[School Holiday](#)

NATIONAL HOLIDAY – NO CLASS

Studio wizards: sound engineers, producers and the musical work of art

2017.11.08

- [Kealy, Edward R. 1979. From craft to art: The case of sound mixers and popular music, *Sociology of Work and Occupations* 6\(February\): 3-29.](#)

DJ culture. Mix, remix, bootleg, mashup.

2017.11.15

- Montano, Ed. 2010. 'How do you know he's not playing Pac-Man while he's supposed to be DJing?' Technology, formats and the digital future of DJ culture, *Popular Music* Vol 29(3): 397-46.

Remix culture and copyright law

2017.11.22

- Documentary: RiP!: A Remix Manifesto 2008 dir. Brett Gaylor
- Lessig, Lawrence. 2008. "Two economies: Commercial and sharing." In: *Remix. Making art and commerce thrive in the hybrid economy.* London: Bloomsbury

Music, nature and the city: soundscapes

2017.11.29

- [Bull, Michael. 2005. No dead air! The iPod and the culture of mobile listening, *Leisure Studies* Vol.24\(4\): 343-355.](#)

2017.12.06

End-of term assignments due. Optional presentation of assignments

Readings

- [Azenha, Gustavo. 2006. The Internet and the decentralization of the popular music industry: Critical reflections on technology, concentration and diversification, *Radical Musicology* Vol.1.](#)
- Baker, Sarah and Alison Huber (2015) Saving "rubbish": preserving popular music's material culture in amateur archives and museums. In S. Cohen, R. Knifton, M. Leonard and L. Roberts (eds) *Sites of Popular Music Heritage: Memories, Histories, Places.* Routledge.
- [Bull, Michael. 2005. No dead air! The iPod and the culture of mobile listening, *Leisure Studies* Vol.24\(4\): 343-355.](#)
- [Cascone, Kim. 2002. The aesthetics of failure: 'Post-digital tendencies' in contemporary computer music, *Computer Music Journal* Vol.24\(4\)](#)
- Documentary: RiP!: A Remix Manifesto 2008 dir. Brett Gaylor
- Documentary: What is indie? 2006. dir. Dave Cool
- [Kealy, Edward R. 1979. From craft to art: The case of sound mixers and popular music, *Sociology of Work and Occupations* 6\(February\): 3-29.](#)
- Keightley, Keir. 1996. 'Turn it down!' she shrieked: Gender, domestic space, and high fidelity, 1948-59, *Popular Music* Vol.15(2): 149-177.

- Lessig, Lawrence. 2008. "Two economies: Commercial and sharing." In: Remix. Making art and commerce thrive in the hybrid economy. London: Bloomsbury
- Montano, Ed. 2010. 'How do you know he's not playing Pac-Man while he's supposed to be DJing?' Technology, formats and the digital future of DJ culture, Popular Music Vol 29(3): 397-46.
- Smith, Richard J. and Tim Maughan. 1998. Youth Culture and the Making of the Post-Fordist Economy: Dance Music in Contemporary Britain, Journal of Youth Studies Vol.1(2): 211-228.
- [Sterne, Jonathan. 2006. The mp3 as cultural artifact, New Media & Society Vol.8\(5\): 825-842.](#)
- Shuker, Roy. 2004. Beyond the 'high fidelity' stereotype: defining the (contemporary) record collector, Popular Music Vol.23(3): 311-330.

Teaching method

theory

Course Requirements

Re-sit possibilities

According to the Study and Exam Regulation

Consultation

E.713 Monday 14:00-16:00

Course requirements

- regular and active participation in classes;
- reading of compulsory literature in advance before every lecture;
- completion of either of the following two tasks:
 - preparing an original creative product relating to music (a musical piece, album cover, music app design, music map etc.) and a companion essay (6,000 characters without spaces) explaining and/or discussing the creative product; or
 - preparing an original essay (12,000 characters without spaces) on a topic related to the course, previously agreed upon with the lecturer.

Evaluation criteria

Excellent class work entails regular and continuous participation and attention, with particular weight on the reading and interpretation of compulsory literature (provided by the course instructor), and the assembling of questions and individual thoughts relating to the texts prior to lectures. Students are requested to bring the texts with them to class. For the end-of-term assignment, besides original thinking and amount of work invested, it is also important that it reflect problems, terminology, tendencies discussed in classes in relation to the literature. During the final class, students have the possibility to present their essays or projects to the

rest of the class – while encouraged, this is not compulsory.
Components of the grade

- Class work 20%
- End-of- term assignment 80%

Evaluation

95-100%	Excellent [A]
90-94%	Very Good [B]
77-89%	Good [C]
64-76%	Satisfactory [D]
51-63%	Pass [E]
0-50%	Fail [F]

Student work required for the completion of the course

Contact hour	60%
Preparation for classes	10%
Semester essay	30%
Sum	100%

Course leader

név	beosztás	tanszék
Barna Róza Emília	egyetemi adjunktus	BME Szociológia és Kommunikáció Tanszék