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## COURSE SYLLABUS

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### I. 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

### Instructor



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

### Entry requirements

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### Mandatory/recommended preliminary courses

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### Description

The course offers an introduction into the technological and cultural history of recorded music, from the invention of the phonograph (and before) to mp3s and streaming. The theoretical perspective draws on Popular Music Studies, Cultural Studies, Media Theory, and the sociology of cultural production and consumption. 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.

## Topics

**Wednesday**  
14:15-15:45

### Weekly Topics

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2018.02.07

Introduction: Technology, culture and society. Before sound recording: the evolution of popular music

2018.02.14

The technological history of sound recording I: from the phonograph to the LP

- Keightley, Keir. 1996. 'Turn it down!' she shrieked: Gender, domestic space, and high fidelity, 1948-59, *Popular Music* Vol.15(2): 149-177.

2018.02.21

The technological history of sound recording II: From cassettes to mp3

2018.02.28

Recording industry I: major labels

- [Sterne, Jonathan. 2006. The mp3 as cultural artifact, \*New Media & Society\* Vol.8\(5\): 825-842.](#)

2018.03.07

Recording industry II: independents

- [Azenha, Gustavo. 2006. The Internet and the decentralization of the popular music industry: Critical reflections on technology, concentration and diversification, \*Radical Musicology\* Vol.1.](#)

2018.03.14

Sound archives and crate-diggers: from state institutions to record collectors and file-sharers

- 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.
- Documentary: What is indie? 2006. dir. Dave Cool

2018.03.21

Artists of noise: musical avant-garde and new technology

- 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.

### Recommended Readings

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

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

2018.03.28

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

2018.04.04

[School Holiday](#)

SPRING HOLIDAY

DJ culture. Mix, remix, bootleg, mashup

2018.04.11

- [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.](#)

SCHOOL HOLIDAY

2018.04.18

[School Holiday](#)

- 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

2018.04.25

- 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

Documentary: *RIP! A Remix Manifesto* (2008)

2018.05.02

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

2018.05.09

Music, nature and the city: soundscapes

2018.05.16

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
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- 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

## 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 lectures;
- 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]
50-63%	Pass [E]
0-49%	Fail [F]

## Student work required for the completion of the course

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

## Course supervisor

név	beosztás	tanszék
<a href="#">Barna Róza Emília</a> <u>2017/18. I. félév</u>	egyetemi adjunktus	BME Szociológia és Kommunikáció Tanszék