



## COURSE DATA

### DATA SUBJECT

**Code:** 36563  
**Name:** Musical communication  
**Cycle:** Undergraduate Studies  
**ECTS Credits:** 4.5  
**Academic year:** 2025-26

### STUDY (S)

Degree	Center	Acad. year	Period
1333 - Degree in Audiovisual Communication	Facultat de Filologia, Traducció i Comunicació	4	Second quarter

### SUBJECT-MATTER

Degree	Subject-matter	Character
1333 - Degree in Audiovisual Communication	Teoría e historia de los medios audiovisuales y nuevos soportes multimedia	COMPULSORY

### COORDINATION

MENDEZ RUBIO ANTONIO

## SUMMARY

Musical Communication is a compulsory course of the Degree in Audiovisual Communication that is part of the subject Theory and History of Audiovisual Media and New Multimedia Platforms.

Specialised and comparative study of the most influential forms and trends in the configuration and evolution of the sound spectrum of the contemporary communicative space.

Musical Communication introduces students to the most important musical cultures of the contemporary era, paying special interest to those musical manifestations that have had a greater impact on the audiovisual system. The core of the matter is made up of the musical styles that have opened up a more fertile space for exploration as a pact or negotiation between industrial interests and cultural or artistic needs. Thus, the agenda leaves aside musical forms focused on their most purely commercial dimension, as well as those more oriented towards creative exploration. Between both poles there is a broad and complex map of interrelationships between styles and musical practices of different signs that form a central current in contemporary popular culture. As a framework for this work of recognition and study, at a fundamental level, the course focuses on basic issues related to the relationship between music and the media, as well as the anthropological and critical conception of music as a social practice. Music, in short, is studied here not so much in strictly musicological terms but in audiovisual, cultural and communicative terms.



## PREVIOUS KNOWLEDGE

### RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE

There are no specified enrollment restrictions with other subjects of the curriculum.

### OTHER REQUIREMENTS

No other types of requirements are considered.

The student is recommended to develop their interests in the field, not merely as marketing or commercial, but above all in the relationships between this socioeconomic dynamic and the cultural changes that give rise to the various contemporary popular music understood as communicative manifestations in a broad sense.

## COMPETENCES / LEARNING OUTCOMES

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Students must have acquired knowledge and understanding in a specific field of study, on the basis of general secondary education and at a level that includes mainly knowledge drawn from advanced textbooks, but also some cutting-edge knowledge in their field of study.

Students must have the ability to gather and interpret relevant data (usually in their field of study) to make judgements that take relevant social, scientific or ethical issues into consideration.

Students should be able to defend a culture of peace and respect for the fundamental human rights within the processes of communication, specifically in regards to equality between women and men in all types of communication (informative, interpretative, semiotic, dialogic and opinion).

Students should be able to search for, select, read, interpret and analyse both written and audiovisual texts and documents (analytically, synthetically and critically).

Students should have an understanding of own and other social, historical, economic and cultural aspects within their relevant contexts.

Students should have an understanding of the different languages, codes and modes of representation used in the different technological and audiovisual mediums such as photography, cinema, radio, television, electronic image and video, internet etc., through their own individual industries and aesthetics, as well as through the evolution of their social and cultural relevance through time. This should generate the ability to analyse stories and audiovisual works, considering the iconic messages of the texts as products of the social, political and cultural conditions in which they were produced.

Students should have initiative, creativity, credibility, honesty, leadership spirit and responsibility, both personally and professionally.

Students should show solidarity with people across the planet, as well as knowledge of the main cultural currents in relation to individual and collective values and respect for human life.



## DESCRIPTION OF CONTENTS

### 1. Culture, music, industry

- 1.1. Music and society
- 1.2. Introduction to the music industry
- 1.3. Production cultures
- 1.4. Communication and contemporary popular music

### 2. Pop-rock History

- 2.1. The Golden Age of Rock and Roll
- 2.2. Pop-rock as a communicative phenomenon
- 2.3. Negotiations between popular and mass music
- 2.4. Rock and Power

### 3. Musical communication in a global age

- 3.1. The music video and pop hegemony
- 3.2. From fusion rock to world music
- 3.3. Technological digitization and electronic music
- 3.4. Hip-Hop as a global style

### Learning outcomes

These contents will be reflected in the following learning outcomes:



- Know the codes and modes of representation typical of audiovisual communication.
- Identify the social, cultural and historical relevance of the aesthetic proposals of the audiovisual industries.
- Carry out analysis of stories and audiovisual works.
- Identify the organizational structures in the field of visual and sound communication.
- Know the interrelation between the subjects of audiovisual communication: authors, institutions, companies, media, media and receivers.
- Define research topics or innovative personal creation.
- Develop a creative or research work.

## WORKLOAD

### PRESENCIAL ACTIVITIES

Activity	Hours
Theory	45,00
<b>Total hours</b>	<b>45,00</b>

### NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	0,00
Individual or group project	30,00
Independent study and work	30,00
Preparation of lessons	7,50
Preparation for assessment activities	0,00
Resolution of case studies	0,00
<b>Total hours</b>	<b>67,50</b>

## TEACHING METHODOLOGY

### Face-to-Face Activities

Face-to-face teaching will follow the following methodologies:



- **Lectures.** The aim of these sessions is to establish a relational and comprehensive sequence of content that will be essential for the development and progression of student learning. The texts shared via the Virtual Classroom constitute a working dossier that should accompany, in parallel and in continuity, the syllabus as presented and developed through the lectures. These texts further specify and nuance the content so that students can expand their knowledge in a coherent and well-argued manner.
- **Case study analysis.** The practical cases used in class are drawn from the field of contemporary audiovisual communication and culture. They are designed to foster a critical dialogue between theory and practice, leading to constant interaction between the academic perspectives that structure the course and the object of study, namely, the audiovisual communication field in a transversal sense.

### Non Face-to-Face Activities

Students will carry out the following non-face-to-face activities:

- **Independent study and self-directed work.** Bibliographic references will be made available to students and will be regularly highlighted in class to encourage in-depth engagement. The aim is to help students establish specific conceptual, analytical, and critical connections between the recommended readings and the various sections of the course syllabus.
- **Class preparation through tutorials.** These sessions aim to create spaces for dialogue and interaction, allowing students to personalise their learning process through consultations. Discussion and clarification of doubts are essential for consolidating knowledge in accordance with the course's learning objectives.
- **Preparation of individual or group assignments.** The exercises required should clearly explain and apply the methodological approaches developed in the lectures. From the outset, students are expected to organise their time effectively to investigate areas of the course that, although introduced in class, require additional independent effort beyond the classroom setting.

### Sustainable Development Goals (SDGs)

This course especially takes into account the following Sustainable Development Goals:

- **SDG 4. Quality Education.** The course promotes inclusive, equitable, and quality education by developing practical skills in audiovisual editing and postproduction. It supports active learning methodologies that foster meaningful learning and ongoing professional development in the audiovisual field.
- **SDG 5. Gender Equality.** Target 1: End all forms of discrimination against all women and girls everywhere.

## EVALUATION

The general grading system will follow the University of Valencia's Regulations for assessment and grading



for undergraduate and master's degrees, approved by the Governing Council on May 30, 2017. (ACGUV 108/2017)

### Assessment in the first examination period

The assessment in the first examination period will be carried out in the following way:

- **Final written test: 70%.** The written test must specifically reflect the content, concepts, and sections of the subject that are specifically required. It is recoverable in the second examination session.
- **Submission of outlines, summaries, and proposed texts: 20%.** The exercises requested must explain and apply in detail the work guidelines followed in the theoretical classes. It is recoverable in the second examination session.
- **Evaluation of attitude and participation in class dynamics: 10%.** Attendance, class follow-up, and attitude during sessions are an important part of the assessment and must be documented throughout the course. It is not recoverable in the second examination session.

### Assessment in the second examination period

The assessment in the second examination period will maintain, if applicable, the grades obtained in the blocks passed in the first examination period. The evaluation of the blocks failed or not presented will be carried out in the following way:

- **Final Written Test: 70%.** The written test must specifically reflect the content, concepts, and sections of the subject that are specifically required.
- **Submission of outlines, summaries, and proposed texts: 20%.** The exercises requested must explain and apply in detail the work guidelines followed in the theoretical classes.
- **Evaluation of attitude and participation in class dynamics: 10%.** It is not recoverable in the second examination session. The grade obtained in the first examination period will be maintained.

### Remarks

- Spelling and grammar correction will be required in both the exam and all other tests, exercises, and written assignments. Each mistake will result in a reduction in the grade obtained, which may be as low as a failing grade.
- If plagiarism is found in an assessment assignment, it may be graded with a numerical grade of zero, regardless of any disciplinary proceedings that may be initiated and, if applicable, any sanction that may be imposed in accordance with current legislation.
- Intellectual honesty is vital in academic communities and for the fair evaluation of student work. All work submitted in this course must be of original authorship. Work that uses fraudulent collaboration or composition with the aid of artificial intelligence (ChatGPT or others) will not be accepted, unless its use is part of the course content or authorized by the teaching faculty.



## REFERENCES

### Basic references

- Labrada, Jerónimo: "El sentido del sonido (La expresión sonora en el medio audiovisual)". Barcelona, Alba, 2009.
- Méndez Rubio, Antonio: "Comunicación musical y cultura popular". València, Tirant, 2016.
- Méndez Rubio, Antonio: "La escucha actual". Madrid, Cátedra, 2022.
- Negus, Keith: "Los géneros musicales y la cultura de las multinacionales". Barcelona, Paidós, 2005.
- Noya, Javier: "Sociología de la música". Madrid, Tecnos, 2017.

### Additional references

- Cruces, Francisco (ed.): "Las culturas musicales". Madrid, Trotta, 2001.
- Gilbert, Jeremy / Pearson, Ewan: "Cultura y políticas de la música dance". Barcelona, Paidós, 2003.
- Gillett, Charlie: "Historia del rock (El sonido de la ciudad)". Barcelona, Robinbook, 2008.
- Hormigos, Jaime: "Música y sociedad". Madrid, Fundación Autor, 2008.
- Illescas, Jon E.: "La dictadura del videoclip". Barcelona, El Viejo Topo, 2015.
- Seabrook, John: "La fábrica de canciones (Cómo se hacen los hits)". Barcelona, Reservoir Books, 2016.
- Small, Ch.: "Música, sociedad, educación". Madrid, Alianza Editorial, 2006.
- Stanley, B.: "Yeah! Yeah! Yeah! (La historia de pop moderno)". Madrid, Turner, 2015