



Course syllabus

School of Business and Economics

Department of Organisation and Entrepreneurship

1MM501 Music & Event Management I - Branschintroduktion, 15 högskolepoäng

Music & Event Management I - Industry Introduction, 15 credits

Subject Group

Other Subjects within Social Science

Level of classification

First Level

Progression

GIN

Date of Ratification

Approved by School of Business and Economics 2014-12-11

The course syllabus is valid from autumn semester 2015

Prerequisites

General entry requirements.

Objectives

After completing the course the student is expected to be able to:

- briefly explain and understand the music industry and its character with special focus on the events sector, as well as its connection to other sectors in society - from an international perspective
- account for and understand fundamental principles and theories on music and events such as popular-cultural and social phenomena from a culture-analytical and social-scientific perspective
- recognise and fundamentally understand different types of actors within the world of music in general and the music industry in particular as well as the importance of cooperation and associations between parties
- understand the changes that have taken place in the music industry and the continuous development that technical possibilities, among other things, offer

Content

The course contains:

- the music industry's magnitude, character and development
- limitations and connections to other branches
- music culture with focus on popular music and popular culture
- factors that influence the outlook on and utilisation of music in different contexts
- people's attitudes towards popular culture's and popular music's various forms of representation and symbol language; among other things on the basis of concept

as art, entertainment, taste, style, authenticity, subculture, mainstream, independent etc.

- introductory characteristics within the music industry - magnitude, character, actors and development
- introductory characteristics with regard to musical events - magnitude, character, actors (arrangers) and development
- introductory characteristics with regard to publishing - magnitude, character, actors and development

Type of Instruction

Teaching is in the form of lectures, seminars, case studies and group assignments. Participation in and preparation for some seminars is obligatory. Obligatory parts are stated in the schedule.

Examination

The course is assessed with the grades A, B, C, D, E, Fx or F.

Assessment of students is carried out in the form of written exams as well as through the handing in and presentation of group assignments and individual assignments. Active participation during obligatory seminars also determines a passing grade.

The grade A constitutes the highest grade on the scale and the remaining grades follow in descending order where the grade E is the lowest grade on the scale that will result in a pass. The grade F means that the student's performance is assessed as fail.

After each regular examination there will be at least one new examination in close proximity to the date the results of the regular exam were posted. A minimum of five occasions for written exams will be offered in relation to the syllabus to which the student was accepted. Usually three occasions per academic year are offered. Students that fail reports can complement after instructions from the examiner to obtain a pass grade.

Grading criteria for the A–F scale are communicated in writing to the student by the start of the course/module at the latest, as well as how grades on separate elements of examination are weighed to a final course grade.

Course Evaluation

A written course evaluation is carried out and compiled in a report, which is archived at the faculty. The results and possible measures taken are communicated by the course coordinator and presented to the students the next time the course is given, or in another way deemed suitable by the course coordinator. Other types of course evaluations, for example regular evaluations throughout the course or discussions with students, will be included and encouraged with the aim of ensuring continuous quality development.

Required Reading and Additional Study Material

Required reading

Bjällesjö, J. (2013). *Rock'n'roll i Hultsfred - Ungdomar, festival och lokal gemenskap*. Båstad: Hammarlins bokförlag. 200 pages.

Ehn, B. Löfgren, O. (2001). *Kulturanalyser*. Lund: Gleerups. 170 pages.

Lilliestam, L. (2006). *Musikliv: vad människor gör med musik – och musik gör med människor*. Göteborg: Bo Ejeby Förlag. 328 pages.

Wennman, K. & Boysen, P. (2008). *Musik som levebröd*. Stockholm: Utbildningsradion. Edition 4:1. 230 pages.

Wikström, P. (2009). *The Music Industry*. Cambridge: Polity Press. 204 pages.

Other teaching material

Durmér, H., Johnsen, Å., Lundquist, B., & Löfvander, E. (2002). *Den Svenska Musikbranschen – funktionerna, aktörerna och popundret*. B-uppsats Music Management. Baltic Business School. Kalmar Högskola. 26 pages.

Compendium, scientific articles approx. 250 pages.

Self chosen literature, approx 400 pages, chosen in consultation with teacher for the group assignment and the individual assignment.

Reference literature

Beebe, R. (Red.). (2002). *Rock over the Edge – Transformations in Popular Music Culture*. Duke University Press. 392 pages.

Bennett, A. & Peterson R. A. (2004). *Music Scenes: Local, Translocal & Virtual*. Vanderbilt University Press. 272 pages.

Friedlander, P. (1996). *Rock and Roll: A Social History*. Boulder, Colorado: Westview Press. 356 pages.

Frith, S., Straw, W. & Street, J. *The Cambridge Companion to Pop and Rock*. Cambridge: Cambridge University Press. Latest edition. 324 pages.

Gay, L. C. Jr., Lysloff Rene T. A. & Ross, A. (2003). *Music and Technoculture*. Wesleyan University Press. 352 pages.

Gendron, B. (2002). *Popular Music and the Avant-Garde: Between Montmartre and the Mudd Club*. Chicago: Chicago University Press. 400 pages.

Gillett, C. (1996). *The Sound of the City: The rise of Rock and Roll*. New York: Da Capo Press. 535 pages.

Gradvall, J. (Red.). (1997). *Fem meter upp i luften – en antologi om popmusik*. Smedjebacken: Nordstedts förlag. 245 pages.

Gronow, P. & Saunio, I. (1999). *An International History of the Recording Industry*. London & New York: Cassel. 288 pages.

Hesmondhalgh, D. & Negus, K. (2002). *Popular Music Studies*. London: Arnold Publishers. 288 pages.

Hull, G. P. (2004). *The Recording Industry*. London & New York: Routledge. 336 pages.

Löwstedt, A. & Alexanderson, P. (Red.) (2001). *Livet är en fest*. Stockholm: Ordfront i samarbete med P3 och P4, Sveriges radio. 236 pages.

Shuker, R. (1998). *Key Concepts in Popular Music*. London: Routledge. 400 pages.

Strage, F. (2001). *Mikrofonkåt*. Stockholm: Atlas. 359 pages.

Szatmary, D. (1996). *A time to rock – A social history of rock 'n' roll*. London: Prentice Hall. Selected parts approx. 200 pages.

Waxer L. A. (2002). *The city of Musical Memory: Salsa, Record Grooves and Popular Culture in Cali, Colombia*. Wesleyan University Press. 416 pages.

Whiteley, S. (2003). *To much to young: Popular Music, Age and Gender*. London &

New York: Routledge. 256 pages.