

Course name	Modern Pop Music Literature Review	ECTS CREDITS	3
Course coordinator	dr hab. Patryk Piłasiewicz	Credit hours total	60
Faculty of	Instrumental Studies, Historically Informed Performance, Jazz and Pop Music	Course type	lecture
Institute of	Jazz and Pop Music	Mode of study	full-time programme
Major	Jazz and Pop Music	Profile of study	general academic
Specialisation	all programmes	Language of instruction	Polish/English
Cycle	First-Cycle Studies	Course group	Elective

Course placement in the study plan

Semester 1	30, P/F, 1	Semester 2	30, E, 2
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Teacher	dr hab. Patryk Piłasiewicz
Learning Aims and Objectives	<p>The course aims to:</p> <ul style="list-style-type: none"> • Provide knowledge of the history of popular music from the turn of the 19th and 20th centuries to the present day, • Develop the ability to distinguish and describe styles present in contemporary popular music • Strengthen analytical listening skills to identify features characteristic of specific styles of contemporary pop music. • Introduce the tools and practices of modern creators and performers (recording studio vs bedroom producing, hardware and software tools for music production, classical and jazz instruments vs contemporary electronic instrumentation, etc.). • Present outstanding albums representative of various styles of contemporary pop music • Explain compositional and arranging techniques of selected artists through structural analysis of individual tracks (track deconstruction) • Familiarise students with current achievements in critical and scholarly reflection on pop music.
Prerequisites	<ul style="list-style-type: none"> • General understanding of music theory • Successful result in the entry audition exam

COURSE CONTENT

Semester 1

The course covers:

1. Introduction. Discussion of basic concepts (popularity, hit, entertainment, mass appeal, production, composition, arrangement, etc.) in the context of contemporary popular music culture
2. The origins of pop music
3. Ways of perceiving a musical work, with particular emphasis on active listening
4. Presentation of recordings representative of various styles and genres, with discussion of their characteristic features (blues, rockabilly, country, rock and roll, soul, funk, rock, heavy metal, punk rock, hip hop, house, trip hop, shoegaze, post-punk, indie, EDM, ambient, etc.).
5. Discussion of the role of popular music in relation to other forms of creative expression (film music, music videos, sound design, music for games, etc.)

Semester 2

1. Pop music as a social experiment. Discussion of sampling as a key creative method of 20th- and 21st-century artists (musique concrète – Pierre Schaeffer, Jean-Michel Jarre, Karlheinz Stockhausen, Kraftwerk, Eugeniusz Rudnik, Krzysztof Penderecki, Jonny Greenwood, Portishead, Massive Attack.)
2. Pop music as an image of rebellion and social anger Discussion of intervention and vandalism as creative tools. Banksy and the Bristol school and their links with music.
3. Margins of music, sound archaeology, and psychology. Thomas Köner and dark ambient, William Basinski and Disintegration Tape Loops, Pauline Oliveros and deep listening Discussion of the phenomena and presentation of recordings.
4. Presentation of literature, websites, and information channels devoted to contemporary popular music
5. Electronic music as a phenomenon of social integration. Popularity vs quality – reflection on the concept of creativity. Club music, EDM, and DJ sets as new forms of presenting musical material.
6. World music. Location as creative inspiration and cultural determinant Leading contemporary record labels – discussion and presentation of selected output
7. Perspectives for the development of pop music

	Learning outcome reference code	LEARNING OUTCOMES	Descriptors	
			PQF STAGE 2	PQF STAGE 1
		The Student will know and understand:		
Knowledge	JiME1_W01	jazz literature and related genres	P6S_WG	P6U_W
	JiME1_W04	literature relevant to the course of studies, as regards the history of the discipline and its current state (including the online streaming platforms such as Bandcamp, Soundcloud, YouTube, Apple Music and other.)		
	JiME1_W07	music styles and their corresponding performance traditions,		
	JiME1_W08	current trends in jazz and popular/Pop Music		
		The Student is able to:		
Skills	JiME1_U07	reach, analyse and interpret desired information (books, recordings, notation sheets, the Internet)	P6S_UK	P6U_U
Competence	JiME1_K01	gather, analyse and purposefully interpret any required information related to their specialisation	P6SK_K	P6U_K
	JiME1_K09	organise own work as well as to lead joint tasks or projects	P6SK_O	
	JiME1_K10	perform self-evaluation and form constructive criticism as regards music and artistic activities or activities related to the area of broadly understood cultural activities		
	JiME1_K14	function responsibly in a varied, intercultural professional environment	P6S_KR	

TEACHING METHODS
Lecture Reading comprehension and discussion Case studies analysis Analysing past CD /DVD recordings Active learning techniques (e.g. Brainsorming, snowball method, mind maps) Any other assessment methods applied by the course instructor Online training/learning

LEARNING OUTCOME VERIFICATION METHODS	
Final requirements – successfully completed year, grading criteria	Learning outcome reference code
Oral test	JiME1_W01 JiME1_W04 JiME1_W07 JiME1_W08 JiME1_W01 JiME1_U07
Written test	
Project work, presentation	
Any other assessment methods applied by the course instructor	

ASSESSMENT METHODS AND CRITERIA	
Course Completion Requirements	Attend and actively participate in classes
Exam Requirements	Students must: <ul style="list-style-type: none"> • Obtain a course credit (pass). • Prepare and deliver a presentation or an essay on a selected topic, or a curated playlist with critical commentary.

STUDENT WORKLOAD	Credit hours total	ECTS CREDITS
Contact hours with the instructor	60	3
Hours of independent student work	10	

Recommended reading
<ul style="list-style-type: none"> • Buckley, David. <i>Kraftwerk: Publikation</i>. Poznań, 2013. Translated by Marek Szymański. • De Santis, Dennis. <i>Making Music: 74 Creative Strategies for Electronic Music Producer</i>. Berlin, 2015. • Horodniczy, Marek, ed. <i>Antologia polskiej muzyki elektronicznej</i>. Warszawa, 2016. • Tricky. <i>Hell Is Round the Corner</i>. London, 2019.
On-line resources (optional)
<ul style="list-style-type: none"> • https://www.youtube.com/watch?v=I9mJ6UdhEik&list=PLoh4MB-kbBmJCGq34LYsMQ12b3nqjOae • https://pitchfork.com • https://www.ableton.com • https://www.patches.zone