

Music journalism and its contemporary TV products

(How to prepare a good music material for television)

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Description of the course

The course (held in English) has been designed to provide students with a firm grounding in **practical music journalism** – especially in the **television field**. It aims to give the students an opportunity to get framework for thinking about TV music journalism with **practical issues** facing different phases of TV music journalist's work. Lectures are not a reiteration of material presented in books but are based on own and unique lecturer's **practical materials** gathered within years of cooperation as a music journalist in Polish television.

Basic issues

1. Understanding music journalism in television

- a. 'The subject' for music journalist.
- b. The scope of responsibilities and different challenges of three phases of TV's production – researching, shooting and postproduction.

2. Different problems with shooting 'music' and musicians

- a. How to shot the music? Different types of concert, music, concert's programmes and conditions – basic and more complicated problems – analysis of TV materials.

3. Preparation for editing music subjects

- a. Timecoding the music (understanding the music, understanding the picture).
- b. The choice of the best shooting materials.

Course objectives

By the end of the course, the student should demonstrate the following:

- An understanding of how TV music journalism works.
- Ability to critically evaluate music TV materials from a journalist standpoint
- Basic skills in timecoding the music and preparing the rough scenario of music programmes.

Readings

Required

1. Boyd A., Stewart P. *Broadcast Journalism: Techniques of Radio and TV News*, 6th Revised edition, Focal Press, 2008.
2. Brennan M., *The rough guide to critics: musicians discuss the role of the music press*, „Popular Music”, (2006) Volume 25/2, <http://journals.cambridge.org>.
3. Buzarovski D., *The Ethics of Music Journalism*, <http://mmc.edu.mk/IRAM/Conferences/XIConf/DBuzarovskiXI.pdf>

Optional

1. *An anthology of musical criticism*, ed. N. Demuth, Greenwood Press, [s. l.]USA, 1971.
2. Brennan M., *Writing to Reach You: The Consumer Music Press and Music Journalism in the UK and Australia*, http://eprints.qut.edu.au/16141/1/Marc_Brennan_Thesis.pdf
3. *Broadcast Journalism: A Critical Introduction*, ed. J. Chapman, M. Kinsey, New York 2009.
4. Bujic B., *criticism of music*, [in:] *The Oxford Companion to Music*, ed. A. Latham. Oxford University Press, 2002.
5. Cohler D.K., *Broadcast journalism. Guide for the Presentation of Radio and Television*, Allyn & Bacon, [s. l.], 1994.
6. Cury I., *Directing and Producing for Television*, Elsevier Inc., [s. l.], 2011.
7. [criticism] *Grove Music Online*, ed. D. Root, Ph.V. Bohlman, J. Cross, H. Meconi, J.H. Roberts,
8. Keeble R., *Ethics for journalists*, London–New York 2009.
9. McLeese D., *Straddling the Cultural Chasm: The Great Divide between Music Criticism and Popular Consumption*, „Popular Music and Society”, Vol. 33, No. 4, October 2010.
10. Nunes P., *Popular music and the public sphere: the case of Portuguese music journalism*, https://dspace.stir.ac.uk/bitstream/1893/24/1/Nunes_Thesis_Complete.pdf
11. Nyffeler M., *Musikkritik als Serviceleistung? Zu aktuellen Tendenzen im kritischen Metier*, <http://www.beckmesser.de/musikkritik/kritik1986.html>
12. Quirk T., Toynbee J., *Going through the motions: popular music performance in journalism and in academic discourse*, „Popular Music” 2005, Volume 24/3.
13. Shaw G.B., *G.B.S. on music*, Penguin Books, [s. l.], 1962.
14. Schmutz V.C., *The Classification and Consecration of Popular Music. Critical Discourse and Cultural Hierarchies*, Erasmus Research Centre for Media, Communication and Culture, Rotterdam, 2009.
15. Shuker R., *Understanding popular music*, Taylor & Francis e-library, 2001.