Music in Modern Society - MMC3, Annelies de Bruine
Monday 16 December 2002
S111, 09:30 - 12:30

This exam exam consists of two parts. The first part, A, has 3 questions. You need to answer all these questions. Each question has 4 parts (a-d) and you can get a maximum of 10 points per question. B consists of 4 questions, also for 10 points maximum each. You only need to answer 2 of the questions in part B. Please try to keep your answers short and to the point. You can answer in English or in Dutch.

A1.
a.   What did the Birmingham Centre of Contemporary Cultural Studies (CCCS) say about subcultures and style? (4)

b.   Why did pop music started in the fifties? (2)

c.   Name at least 4 arguments Adorno wrote about music between the 1920s and the 1960s. (2)

d.   Please explan the difference between between Riesman's majority groups and minority groups. (2)

A2.

a. Why is the term rights 'industry preferred' over 'manufacturing industry' when referring to the music industry? (4)

b. What is the difference between performance rights and mechanical copyrights? (2)

c. Name the three sources from which recording artists collect their royalties. (2)

d. Describe at least one difference between a major record label (majors) and an independent record label (indies)? What is the relationship between majors and indies; name at least one field in which majors and indies need/use each other? (2)

A3.

a. In what situation in human computer interaction (HCI) is it better to use non-speech sounds over speech? (4)

b. How can multi-sensory output benefit HCI? (2)

c. What is the difference between auditory icons and earcons? (2)

d. How can non-verbal auditory feedback improve computer-human-human interaction (CHHI) in call centres? (2)

This part consists of 4 questions, also for 10 points maximum each. <u>You only need to answer 2 of the questions in part B.</u> Please try to keep your answers short and to the point.

B1 (10)

a. Marilyn Manson wasn't welcome at the 1998 Grammy Award Show because he had caused 'moral panic' with his appearance. Can you mention 3 other examples of moral panic in the history of popular music?

b. What does PMRC stand for? What does this organisation do?

c. Name a form of self-cencorship used by the music industry?

d. Marilyn Manson was accused of being responsible for the Columbine massacre. What arguments did Marilyn Manson use to reject the responsibility?

B2. (10)
a. Why is 'authenticity' such a loaded term in the music business concerning hierarchy and respect?

b. Allan Moore mentions three authenticities in his article. Please describe these three authenticities.

c. Please explain why Moore says that authenticity is a construction made on the act of listening?

d. Please write down the difference between rock and pop in terms of authenticity.

B3. (10)

a. Steve Jones mentions in his article about music and the internet that recording sound matters less and that the ability to record *and transport* sound is power over sound. Can you explain what Jones means with this statement?

b. Name 4 ways how internet can help the music industry.

c. How did the The Artist Formerly Known as Prince use the internet when releasing his album *Crystal Ball* in 1998?

d. What can amateur musicians all over the world do on networks like the Distributed Real-time Groove Network (DRGN) and Res Rocket?

B4. (10)

a. Why was the chat page of John Prine's record label such a big success?

b. Why did John Prine's chat page needed to be closed down after a more than a year? Name at least 4 reasons.

c. Why is it good for a record label to have chat pages on the internet? Name at least 3 reasons.

d. When folk communities declined, Marx said that "something human was taken from us and returned in the form of a commodity", a classis case of 'alienation'. What did Marx mean by this and why can a chat page on an artists web site be a solution to the alienation?