

SOCIAL DIFFUSION OF MUSIC IN SPAIN THROUGH THE POPULAR PRESS¹

OSWALDO LORENZO*, LUCÍA
HERRERA**, IOANA ANASTASIU*

*Facultad de Educación y Humanidades
de Melilla (Universidad de Granada)
Carretera Alfonso XIII, s/n
C.P. 52005 MELILLA, España
E-mail: oswaldo@ugr.es*

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Abstract — Résumé

This paper deals with the manner in which the popular print press, as a major mass-media industry in Spain, is succeeding nowadays in accomplishing the process of disseminating the contextual patterns of common music into the national media. This article deals mainly with press treatment of musical patterns and the socio-educative influence of the musical message upon the entire Spanish population. Thus, the social transmission of the musical knowledge that the print press covers is studied here by evaluating the existing musical content that reflects on the determined string lines, which implement the particularities of musical diffusion to the population.

It is the print press that has been studied here instead of other mass-media, because it largely determines the social information received by means of Radio and Television, so becoming an instrument of more importance as compared to what seems to have been the initial impact of the other two. Although its value as mass-media is underestimated in favour of the almighty Television and

Radio, especially for the mentioned reason, it is perhaps forgotten that radio and/or television journalists, including those specialized in music diffusion, are descended from the print press and that they do work within it, in parallel connection. Consequently, the print press represents not only an information musical pointer, but also a strong base indicator of musical information existing in the mass-media, as if it were a guide to customary knowledge that is devoured by a large part of Spanish population.

As a matter of fact, an exhaustive analysis, both qualitative and quantitative, of the contents prevailing in the sample of texts published in 2005, and the content in the main daily newspapers of general diffusion in the national mass-media has been obtained by pointing out the empirical results and the conclusions of the mentioned analysis.

Keywords: Print press; Music and society; Social diffusion of musical knowledge; Qualitative & quantitative text analysis

* Department of Didactic of Musical Expression, University of Granada (Spain).

** Department of Developmental and Educational Psychology, University of Granada (Spain).

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INTRODUCTION

The recent history of the majority population's musical education in Spain confirms the idea that there has not, until recently, been any active and appropriate training in the area of music in the context of formal learning, largely due to inadequate education policies and structural deficiencies characterizing the national educational system previous to the 1990s. It was then that the Law on General Ordering of the Educational System [1990] was finally passed, endowing the public pre-university compulsory schooling centres with the necessary fundamentals to make it possible for all students to learn music, together with traditional school subjects such as mathematics, language or natural and social sciences.

On the one hand, this fact shows that the Spanish population's musical education throughout almost all of the 20th century was maintained essentially on the basis of informal learning, that is to say, the musical environment was largely present in society through the mass-media [PAIN, 1990]. This is considered nowadays to be the main instrument of the socio-educative phenomenon, in the area of music as well, referred to by authors like MORGAN [2002] as the contemporary and actual quintessence of humanity, which seems to confer meaningfulness to our present days.

On the other hand, not only did regulated musical education adopt as its pattern the previous system characterized by a lack of content and practical application, features peculiar to the entire XXth century. However, the design of Spain's musical culture during the last century also felt the effects of the lack of policies on music, a phenomenon characteristic to Caudillo Franco's dictatorship that lasted more than 40 years, from 1940 to 1980 [LORENZO, 2006]. This has moved Spaniards away from the appraisal of music, an area of culture that in other European countries, such as Germany, has been established as a basis for exerting a beneficial influence on people [TAPIA, 1994].

In view of the above, it is easy to arrive at a common sense equation: if the Spanish population is not provided with enough points of reference for decoding the socio-musical message in a critical manner, the evaluation of music by this nation will be strongly influenced by the way it has been, and it is being, educated through the *mass-media*.

Taking into account the confirmation of the above social reality related to music and its particular media influence on the Spanish population, the present paper seeks to establish the coordinates that orientate the diffusion of musical knowledge to this population through consumption of one of the most credible media participating in the ideological construction of and critical speech related to all types of contemporary knowledge, the print press: »while reading books is a leisure form, reading press and magazines is part of accumulating information for everyday life, a process of the environment's perception« [GENERAL SOCIETY OF AUTHORS AND EDITORS OF SPAIN, 2000, p. 130].

In this overall phenomenon, the citizens are the ones who strengthen the considerable personal utility of the information received through the informal media [EUROPEAN CENTRE FOR THE DEVELOPMENT OF VOCATIONAL TRAINING, 2003], including music in their life-long learning and emphasizing the everyday usefulness of the instrument that provide the above information, which the popular print press is.

Obviously, this means of communication clearly shows itself to be a registration-support of musical information, at variance with music's essential sound nature and, therefore, possibly less than transparent in this respect. In conclusion, there are several powerful reasons to consider the print press as a good channel of communication and social transmission of musical knowledge:

1. Nowadays, current western culture bases its accumulation and transmission of knowledge mainly on conventional written language, even though this also appears in various electronic multimedia, such as the Internet.

2. Undoubtedly, music is studied and diffused by means such as paper and non-musical language, these being contained not only in ancient musicological documents, but also in current source material, including thousands of books and articles that sustain the vast musical knowledge transmitted today by universities and musical research centres.

3. The multidisciplinary character of the major current investigation on music could make non-viable any approach to this without the help of the reflection expressed in non-musical language. What would happen with subjects such as the sociology of music, the anthropology of music or the history of music without the textual speech that explains and shares them with the scientific community and other parties interested in these matters?

4. Among the population of Spain (approximately 16 million people) 41,1% read newspapers every day and a large portion of the readers in this percentage (43,4%) belong to an average social strata [ASSOCIATION FOR THE INVESTIGATION OF THE MEANS OF COMMUNICATION (AIMC), 2005], which is why the presence of the press in Spanish society's daily information consumption is highly significant.

5. In its linguistic aspects, the musical message disseminated by the print press matches the common historiographical support used in the academic transmission of music, even more, presenting an advantage here: it lacks the technical terms and specific graphics of scholarly musical language and it usually develops in projective terms and social outreach toward the majority of the public, which converts it into an appropriate instrument for social diffusion as well as one suitable for sociological-musical analysis.

The theoretical terms of reference of the present work as enumerated above led to an approach with the following aims:

1. To analyze qualitatively and quantitatively the musical information existing in three widely-read Spanish newspapers, which are the most preferred daily press reading.
2. To evaluate the type of musical diffusion these newspapers implement through readers, starting from the social popularization of their contents.
3. To examine the sociological content present in the popularization process carried out by the texts of the studied newspapers.

METHOD

Sample

The data used in this investigation come up from the three high circulation daily newspaper with general content that are widely read in Spain. Their selection was based on four basic principles:

1. The possibility for the whole Spanish population to have access to the above media (national distribution).
2. The highest number of readers: the *El Pais*, *El Mundo*, and *ABC* newspapers [AIMC, 2005].
3. The time of the week with more reading frequency. In order to extend the results and conclusions from this study based on a wide domain of readers, all the newspapers studied came from two days of the week — Saturday and Sunday — due to the fact that that people are more inclined to read the press over the weekend. Thus, the analyzed newspapers were taken from twenty weekends in the first half of 2005, from January to June.
4. The general content of the print press dedicated to a majority public.

Overall, 60 publications have been analyzed, 20 each from the three selected newspapers. After carefully reading the 60 publications, an exhaustive list has been completed, resulting in 815 musical and formal texts.

Procedure

The methodological estimates of this investigation apply for a scientific analysis of the musical texts existing in the quoted press publications, dealing with analytical information, both quantitative and qualitative, and having been used by some authors involved in the sociological analysis of music [MARTIN, 1995]. In this case it also arose from the given methodology as a *sine qua non* condition, obligatory due to the documentary-textual character of the analyzed data and the relationship to other paradigmatic works such as that of MACKENSEN & WILLE

[1999], which includes an empirical analysis of a 20th century German text that deals with the theoretical distinctions of musical aesthetics.

That is why the first step was a collection of data from the studied periodicals, followed by attentive and exhaustive reading, largely due to the fact that the musical contents usually appeared in the newspapers' cultural pages but were also located in many other sections in a not very explicit manner.

The following step was to extract any text that exhibited interest, even in a minor way, in the matter being analysed, complying with an exhaustive criterion of selection different from others criteria used in studies of this kind. While frequently segments or *parts* that generally represent the text are selected from it [HUBÉR, FERNÁNDEZ, LORENZO & HERRERA, 2001], every text was analysed in this investigation, including sentences and paragraphs not containing a significant meaning for the study but definitely contributing to the enrichment of the text's general sense and to its more clear integration in one or another analysis category. Thus, this added effort reached a deeper level, as much in the content analysis as in the quantitative analysis that came later.

In any case, what has always been pursued in information collection and in the whole methodological sequence is the clarification and objectification of the given steps, something crucial in any investigation and, especially, in qualitative ones, as KING, KEOHANE & VERBA [1994, p. 62] say:

»...in connection with the qualitative studies of social investigation: the most important rule for all data collection is to leave clear how they have been created and of what way we have consented to them«.

Finally, a *Record of formal and press information content analysis* has been applied to the newspapers and texts, gathering, for reasons of necessary synthesis, ten categories and general variables of analysis as follows (See Figure 1):

RECORD OF FORMAL AND CONTENT ANALYSIS OF NEWSPAPERS

1. *Name of the newspaper*
 - 1.1. ...
2. *Publication date*
3. *Location of the text*
 - 3.1. Page number
 - 3.2. It is found in:
 - 3.3. It belongs to the section:
4. *Authorship or source of the text*
5. *Presentation form of the whole text (only text or text and images)*
 - 5.1. The unit of the text is:

- 5.2. The whole text is located or it begins in:
- 5.3. The whole text is located:
- 5.4. The text contains:
- 5.5. The images contained in the text are:
- 5.6. The images have translation of their meaning:
- 5.7. The formal composition of the content (globally) is:
6. *Title characteristics:*
 - 6.1. The title is:
 - 6.2. Subtitles appear:
 - 6.3. Introductory headings appear:
 - 6.4. The title letter size is:
 - 6.5. The title letters are:
 - 6.6. The title is:
 - 6.7. Category to which the title belongs:
7. *Content of the text without the title*
 - 7.1. The text is:
 - 7.2. Category to which the text belongs:
 - 7.3. Type and genre to which the text belongs:
8. *Field to which the complete text refers to:*
 - 8.1. The text makes references to a context:
 - 8.2. The text refers concretely to: (without bold and italic letters)
9. *Time framework to which the whole text refers to:*
 - 9.1. The text is located in:
 - 9.2. The general period to which the text refers to is:
 - 9.3. The century to which the text refers to is:
 - 9.4. The year to which the text refers to is:
10. Reader to whom the whole text is directed: (according to the implicit content)

Figure 1. Index card of formal analysis and content of periodicals.

The foregoing *Record* was subjected to a reliability analysis by the *Cronbach* procedure, a standard test of internal consistency that obtains a value of 0.67, which supposes a reasonably high index of reliability. As a result, all the texts were subject to a semantic content analysis by applying a unit of *Categories and Codes*, whose reliability was also determined using the same *Cronbach* procedure, obtaining values of 0'6 for the categories and 0'7 for the codes.

The system of semantic content analysis by means of *Categories and Codes* was also subject to a pre-test that assured its effectiveness and validity, this pre-test being carried out at the outset by a group of four experts or judges of the matter, starting from their own research data. This process was meant to establish

categories of common meaning in the textual segments by ordering both texts with a defined thematic unit and the ones carrying a subjacent latent content.

The pre-test codification was not limited by grammar and syntax and permitted the existence of so-called nested codes, these sharing elements of the text itself — as lines, sentences, paragraphs, etc.- and graphically presenting the structure as shown in the following example (see Figure 2):

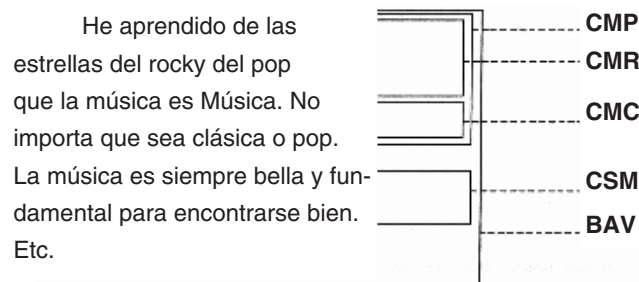


Figure 2. Codification sample of newspaper text containing musical content.

The final system of semantic analysis using *Categories and Codes* applied to all sample texts shows the main data analyzed both qualitatively and quantitatively by the *Aquad* y *SPSS* computer programs. This system is composed of 21 categories and 85 codes and from it there are shown, for example, the first four categories and the codes comprised by each of them (view Figure 3):

SYSTEM OF APPLIED CATEGORIES AND CODES

Category No. 1

MUSICAL INTERPRETATION AND EXECUTION

Code	Meaning of the code
AAM	Musical groups performances, soloists and directors (environment of the »classical« music)
AAP	Musical groups and soloists performances (environment of the »non classical« music: pop, rock, flamenco, jazz, etc.)
IMS	Musical interpretation (classical and non- classical)
IIM	Non-classical musical interpretation

Category No. 2*MASS MEDIA AND MUSIC*

Code	Meaning of the code
MUM	Music and mass media
MUC	Cinema music, movies about music, video-clips etc.
PMM	Advertising of TV and Radio musical programs
AMT	Trailers and announcements about musical performances on TV and radio

Category No. 3*ECONOMY AND MUSIC*

Code	Meaning of the code
AYE	Art and economy of the music (as social science): companies, money, marketing, discographics, box office, collection, management, illegal (pirates) copies, recording in study, organization of the events, musical publicity of brands, remunerated work
DAU	Copyright

Category No. 4*METAPHYSICS AND MUSIC*

Code	Meaning of the code
MYM	Music and mythology
MYR	Music and religion.
MYF	Music and philosophy, concept of the inner life

Figure 3. Sample of Categories and Codes applied to the analysis of text contents.

RESULTS

In succession, the results of the analysis carried out with the 815 located texts are shown below, their enumeration being centred in those more pertinent results and the previous comments to the conclusions.

In the first place, in Table 1, the distribution of the texts is shown by sections, pointing out that they highlight music critics' sections with 46.8%, and culture and shows with 35.5%. Therefore, this type of text-news is dedicated to that portion of the public especially interested in these aspects, rather than to the general public.

<i>SECTION OF THE NEWSPAPER</i>	Frequency	Percentage
Local information	1	0.1
National politics	7	1.0
International politics	3	0.4
Sports	2	0.3
Society	72	8.5
TV criticism	30	2.8
Culture and shows	258	35.5
Economy	4	0.6
Cinema criticism	9	1.0
Musical criticism	340	46.8
Science and technology	0	0
Books criticism	25	2.1
Theater criticism	3	0.4
Art criticism	1	0.1
Total	815	100.0

Table 1. Frequencies and percentages of the variable Section of the periodical in which the text appears

Table 2 shows that an image, in most cases a photograph, frequently accompanies a text, with 52.7% containing images, 16.6% containing drawings, and 0.1% containing graphics. Therefore, the reader's view of these texts has the added attraction of a press advertising message.

<i>TEXT PRESENTATION FORM</i>	Frequency	Percentage
Text	298	32.2
Text and images	517	67.8
Total	815	100.0

Table 2. Frequencies and percentages of the variable *Form of text presentation*.

The following Table (see Table 3) establishes a classification from the categories to which the titles of the journalistic texts can be attributed, finding that the

predominant category is that of musician biographies (40.2%). In second place, one finds the category of music, culture and society (15.3%) while titles without apparent relationship to music are the third category (11.6%). This can be interpreted in the sense that the newspapers transmit a conception of the musical fact based on the social interest toward the aspects related the music, such as details of the musicians' lives and anecdotes about them that reinforce the biographical character. The social aspect of music is more important, focusing more on what the musicians represent to the society, than on the music itself.

<i>CATEGORY TO WHICH THE TITLE BELONGS</i>	Frequency	Percentage	<i>CATEGORY TO WHICH THE TITLE BELONGS</i>	Frequency	Percentage
Classical music	18	2.2	Folklore	6	0.8
Vanguard	1	0.1	Pop and/or derived	7	1.0
Opera	7	1.0	Rock and/or derived	2	0.3
Musical theater and cinema	11	1.4	Flamenco	3	0.4
Fussion	2	0.3	Jazz and/or derived	3	8.0
Afro-cuban	2	8.3	Music, culture, society and announcement of musical events	1	0.1
Author's song	1	8.4	Musical theater and cine and new technologies	3	0.3
Musicians' biography	306	48.6	Biography and music, culture and society	38	4.8
Items containing musical references	15	50.6	Biography and clasiccal music	9	1.0

Announcements of musical events	7	51.6	Musical theater and cine plus socio-economy	2	0.1
Criticism of musical recordings	2	51.9	Without apparent relation to the music	87	11.6
Criticism of musical books and magazines	2	52.1	Antique music	3	0.3
Advertising containing musical items	9	53.4	Music, musicians, balet and dance	9	1.2
Discussed trailers of musical TV and Radio programs	11	54.9	Musicians' biography and vanguard	1	0.1
Music, culture and society	114	15.3	Biography and jazz	2	0.3
Music and socio-economy	29	4.0	Folkore and ethnics plus biography	1	0.1
Music and mass media	5	0.7	Biography and socio-economy	22	3.0
Musical theater and cine plus biographies of artists and musicians	6	0.8	Musicians' biography and pop and rock	1	0.1
Musicians' biography and musical announcements	4	0.6	Musicians' biography and flamenco	1	0.1
Classical music concerts criticism	3	0.4	Classical music concerts criticism and vanguard	1	0.1
Total	815	100 %			

Table 3. Frequencies and percentages of the variable *Category to which the title belongs*.

After summarizing the aspects of the more formal type in the textual analysis, the following points can be underscored:

— Most of the journalistic texts of musical content come from the newspaper *El País*.

— The texts are distributed in the same proportion on the even and odd pages of the newspapers, without being displayed on the front or back cover.

— Within the page, most of the texts are located in the upper central and upper left parts.

— Usually a named author writes the texts, directing them especially toward a specific reader interested in this type of content.

— Usually, the drawings, pictures and images are rarely incorporated into the texts.

— The titles of the texts rarely present pre-titles, but they can be characterized by showing subtitles and being linked with musician biographies.

— The form of the title letters is usually presented in small-caps and small font size.

— The textual content is usually exposed in a sober manner, whether the title is a descriptive criticism of musical recordings, or advertises musical events.

— The texts can be frequently classified as publicity ones, which doesn't mean that they are exclusively advertising messages, but rather contain information related to a TV program or musical performance about to take place.

— Texts of the 20th century that make reference to the international and local environment prevail.

As explained previously, in connection with the contextual analysis of the texts, the analysis codes are grouped in thematic categories in order to permit offer of a global vision of the acquired results. Thus, in Table 4 we find that the predominant category in the musical texts is the one that makes reference to society and music (58.8%) followed by the category of media and music (48.9%) and the category of musical criticism (39.2%). These results confirm that the periodicals' information reiterates the advertising of musical programs offered by other mass-media.

CATEGORIES OF THE CONTENT	TOTAL FREQUENCY	TOTAL PERCENTAGE
Musical performance and execution	166	22.8 %
Mass media and music	79	10.8 %
Economy and music	356	48.9 %
Metaphysics and music	37	5.0 %
Artists related to the music	240	33.0 %

Music and dance	41	5.6 %
Classical music	215	29.5 %
Non-classical music	212	29.1 %
Musical formes and styles	225	30.9 %
Musical criticism	285	39.2 %
Theater and music	103	14.1 %
Society and music	428	58.8 %
Music and education	44	6.0 %
Musical technique	24	3.3 %
History and science of the music	164	22.5 %
Musical intruments	112	15.4 %
Music and other subjects	183	25.1 %
Musical composition	31	4.2 %
Music and knowledge	60	8.2 %
Music and new technologies	45	6.1 %
Music and public	7	0.9 %

Table 4. Frequencies and percentages of the categories used in the content analysis.

Table 5 enumerates all the codes applied in the analysis of the musical journalistic texts, pointing out both their frequency of appearance and their percentage. The abbreviated meaning of each code is shown in Appendix 1.

It should be pointed out that the MYS code appears most frequently, with a 51% percentage. This code is described as *Music and society: opinion and musicians' linking and artists near to the music's world on / with social, historical different aspects; sociological-musical phenomena; opinion and implication of the society on / with the musicians and the music*. This is followed, in order of appearance, by the AYE code with 48.5%, that is to say, *Art and economy of music (as social science): companies, money, marketing, discographies, box office, collection, musical publicity of brands, remunerated work*. The third place is taken by the CGM code, commenting on *Criticism and publicity of musical recordings of all type*, with 37.8%.

Along with the above, one can conclude that, generally, the codes that prevail in the definition and representation of the musical texts' content of the three analyzed newspapers make reference to the music's aspects more closely linked with the society and advertising. The predominant presence of the MYS code (*Music and society*) already corroborates the statement made about the interest of the newspapers to show the aspects of social type that relate to the musical fact rather than the music's natural and sound characteristics.

CODE	TOTAL FREQUENCY	TOTAL PERCENTAGE	CODE	TOTAL FREQUENCY	TOTAL PERCENTAGE
AAM	37	5.0 %	TNT	5	0.7 %
AAP	16	2.2 %	MUM	40	5.5 %
IMS	130	11.8 %	MUC	32	4.4 %
IIM	10	1.4 %	CSM	102	14.0 %
PMM	11	1.5 %	MYJ	4	0.6 %
AMT	10	1.3 %	CUS	130	17.9 %
AYE	353	48.5 %	MYP	45	6.2 %
DAU	16	2.2 %	MYS	371	51.0 %
MYM	1	0.1 %	MYX	2	0.3 %
MYR	21	2.8 %	MRA	1	0.1 %
MYF	17	2.3 %	MYC	1	0.1 %
BAF	62	8.5 %	CYM	0	0.0 %
BAV	183	25.1 %	EMN	15	2.1 %
MAP	2	0.2 %	EMP	27	3.7 %
MTR	3	0.4 %	TEI	12	1.7 %
BAL	31	4.2 %	TIC	12	1.7 %
MUB	20	2.7 %	MDP	0	0.0 %
CAM	153	21.0 %	EMV	5	0.7 %
COM	117	16.0 %	EEP	0	0.0 %
CMM	38	5.2 %	EEI	0	0.0 %
CAT	85	11.7 %	ECO	5	0.7 %
CMP	12	1.7 %	MAN	17	2.3 %
CMR	25	3.4 %	HMU	55	7.6 %
CFL	18	2.5 %	IMU	112	15.4 %
CSJ	8	1.1 %	MOD	9	1.2 %
CMF	12	1.7 %	MCO	5	0.7 %
COJ	28	3.9 %	IMC	20	2.8 %
COP	18	2.5 %	PCM	31	4.3 %
COR	13	1.8 %	MCA	0	0.0 %
CPR	40	5.5 %	PMU	1	0.1 %
MFU	14	1.9 %	MEA	59	8.1 %
CMT	18	2.5 %	MEI	16	2.2 %
CCA	8	1.1 %	MTE	20	2.8 %
LYM	157	21.6 %	MEL	15	2.1 %
CGM	275	37.8 %	PAD	0	0.0 %
EMU	216	29.7 %	PIN	2	0.3 %
FMU	15	2.1 %	PJU	6	0.8 %
CLM	7	1.0 %	TPU	1	0.1 %
CLO	4	0.6 %	MAR	13	1.8 %
COT	98	13.5 %	MYG	3	0.4 %
CRT	24	3.3 %	MYD	8	1.1 %
RTM	14	1.9 %			

Table 5. Frequency and percentage of the codes used in the content analysis

DISCUSSION

It is nothing new to have discovered, as shown in this article, the character of media as an instrument of the social diffusion of knowledge, since the related studies published have already become authoritative, but it can be said that it is completely original, at least in the Spanish environment, to have shown in a scientific and exhaustive way the sociological informative character of the popular print press. Up until now, works on the press have focused on other portions of social reality and on other interests which hardly included music. That is why this investigation provides a new approach to the study of this media, the results of which are equally suitable for making a methodological contribution to the formal analysis of the content of musical texts.

As for the main study objective of this work, it has been to prove that the message disseminated and transmitted by the print press, more specifically, the musical content of the informal educational process provided by this media, is strongly influenced by television or radio, perhaps due to the effect of the news [EVELAND, 2003]. This is probably because music has become a staple product that is quickly and superficially consumed, this fact being taken as an excuse for implementing themes such as the private lives of artists and VIP's.

Irrespective of the logical removal of the sound characteristic, related to the specific printed support of the newspapers, the disseminated message is sifted by a filter which removes the intrinsic musical references as an acoustic phenomenon, along with the specific language and its secondary effects, in order to focus on extra-musical aspects insisted on in the column, a fact which indeed seems to be adjusted to the cultural demand of the actual consumer society.

Or perhaps, on account of this fact, the contents of the analyzed texts are especially critical and narratively descriptive, the critical attribute gravitating around the musical criticism of recordings, and the narrative aspect being concentrated on the manner of creating in the press an anecdotal or literary formula for disseminating the musicians' biographies and their sociocultural contacts.

Regarding the human ambience appropriate to the sociological measure which governs the social diffusion of the press, it can be confirmed that the cultural information offered to and received by the Spanish citizen with the aid of the print press really lacks any critical opinions whatsoever on the content of such cultural information and concentrates more on media supplies which are less than transcendental in this rapacious and complex phenomenon called music.

Undoubtedly, this confirmation is general in nature although it claims to be detailed; on the one hand it's true that the musical content of the press items need to be enriched both in essence and manner of transmission. However, on the other hand, we should recognize the multiple qualities of the print press, that speaks out against TV and Radio in the sense of presenting the sociomusical environment as

an object of musical reflection, for example, at those junctures when it succeeds in transmitting worthwhile and formative musical ideas regarding the kind of music that the reader could choose, which assimilate more easily and efficiently than through the agency of other communication media. For this reason, the print press proves to be the best of the mass-media in relation to the work of sociomusical diffusion attaining the process of musical education.

Appendix 1

ABBREVIATED MEANING OF THE CODES USED IN THE TEXTUAL CONTENT ANALYSIS

AAM	Musical group performances, soloists and conductors (>classical« music).
AAP	Musical groups and soloists performances (>non-classical« music).
AMT	Trailers and announcements about musical performances on TV and radio.
AYE	Arte y economía de la música como ciencia social.
BAF	Passed-away artists' biography...
BAL	Comments on ballet and dance in general...
BAV	Living artists' biography...
CAM	Comments on classical music performances
CAT	Comments on modern music performances
CCA	Comments on author's song music
CFL	Comments on flamenco music in general
CGM	Commented critic and advertising of musical recordings of all type.
CLM	Commented critic on books and magazines related with the classical music.
CLO	Commented critic on books and magazines related with the pop music / rock.
CMC	Comments on classical music in general...
CMF	Comments on flamenco and derived musical works
CMM	Comments on traditional music performances
CMP	Comments on pop music in general
CMR	Comments on rock music in general
CMT	Comments on traditional music
COJ	Comments on jazz and derived musical compositions
COM	Comments on musical works and »classic« authors...
COP	Comments on pop, soul and derived musical compositions...
COR	Comments on rock and derived musical compositions...
COT	Comments on musical-theater, theater and musical-cinema
CPR	Comments on pop, rock, jazz and derived music

CRT	Comments on theater performances
CSJ	Comments on jazz in general.
CSM	General comments on music and musicians.
CUS	Social culture (related or not to the music)
CYM	Circus and music.
DAU	Copyright.
ECO	Musical education, music, music conservatories, music schools.
EEI	Musical education, music and infantile teaching.
EEM	Musical education, music and secondary education
EEP	Musical education, music and primary education.
EMN	Non- professional musical education, formal and not-formal.
EMP	Professional musical education, formal and not-formal.
EMU	Comments on musical styles and genres, flamenco sticks
EMV	Musical education, music and university.
FMU	Musical formes, structure of the musical work.
HMU	History of the music and of the musicians.
IIM	Not-classical musical interpretation
IMC	Musical investigation.
IMS	Musical (classical and not classical) interpretation.
IMU	Musical instruments; index, handling, history, learning, literature,
LYM	Literature, poetry, music ...
MAN	Old music,
MAP	An artist's motivations to participate in some work, event, etc.
MAR	Music and architecture; acoustics ...
MCA	Music and cataloguing.
MCO	Musicology, history and sciences of the music.
MDP	Music and psychological development.
MEA	Music, states of mind, sensations that the music provokes ...
MEI	Music and computer science, internet, digital recording, multimedia recordings.
MEL	Music, electronic, new technologies...
MFU	Comments on mixing different modern musical styles...
MOD	Music and its relation with other disciplines and other art forms ...
MRA	Music, musicians and races.
MTE	Music and amplification technology ...
MTR	Musicians and artists related with the music and TV and radio.
MUB	Composed music used for ballet and dance...
MUC	Cinema music, movies about music, video-clips,
MUM	Music and mass-media
MYC	Music, musicians and castrated.
MYD	Music, musicians and drugs
MYF	Music and philosophy, concept of the inner life
MYG	Music and gastronomy, feeding,

MYJ	Music and right, litigations, justice, musical legislation.
MYM	Music and mythology
MYP	Music, musical and political theater, public institutions.
MYR	Music and religion. God,
MYS	Music and society and musical theater...
MYX	Music, musicians and sexism.
PAD	Mature public, as receiver and as assistant ...
PCM	Procedures and process of musical composition.
PIN	Infantile public, as receiver and as assistant ...
PJU	Juvenile public, as receiver and as assistant ...
PMM	Publicity of musical programs of TV and radio.
PMU	Musical perception, listens.
RTM	Musical theater performances...
TEI	Instrumental and vocal technique in pop, rock, jazz ...
TIC	Instrumental, conducting and vocal technique in classical music
TNT	Musical theater and new technologies.
TPU	All the publics.

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Sažetak

DRUŠTVENO ŠIRENJE GLAZBE U ŠPANJOLSKOJ PUTEM POPULARNOG TISKA

Članak se bavi načinom na koji popularni tisak, kao glavna industrija masovnih medija u Španjolskoj, danas uspijeva širiti kontekstualne obrasce obične glazbe u nacionalne medije. Najvažnije teme pritom su postupak s glazbenim obrascima i društveno-odgojni utjecaj glazbene poruke na cjelinu španjolskog pučanstva. Tako se društveni prijenos glazbenoga znanja koji pokriva tisak ovdje istražuje procjenjivanjem postojećeg glazbenog sadržaja koji se odražava na determinirana strujanja koja ostvaruju posebnosti glazbenog širenja u pučanstvu.

Ovdje se proučava tisak umjesto drugih masovnih medija, jer on uvelike određuje društvenu informaciju primljenu putem radija i televizije. Tisak tako postaje instrument veće važnosti nego što to isprva izgleda u odnosu na radio i televiziju. Premda se vrijednost tiska kao masovnog medija podcjenjuje u korist svemoćnih radija i televizije, možda se pritom previđa da radijski i /ili televizijski novinari, uključujući one koji su se specijalizirali za širenje glazbe, potječu iz tiska i da usporedno djeluju i u njemu. Prema tome, tisak ne predstavlja samo glazbeno-informativni putokaz, nego i jak temeljni indikator za glazbene informacije koje već postoje u masovnim medijima, djelujući poput vodiča za uobičajeno znanje koje guta veći dio španjolskog pučanstva.

Iscrpna kvalitativna i kvantitativna analiza sadržaja koji prevladavaju u uzorcima tekstova objavljenih 2005. godine i u glavnim dnevnim novinama u vezi sa širenjem glazbe u nacionalnim masovnim medijima postignuta je isticanjem empirijskih rezultata i zaključaka temeljenih na njima.

