Institutionen för kulturvetenskaper, avdelningen för musikvetenskap

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LITTERATURLISTA

# Kurslitteratur för MUV K02Musikvetenskap: kandidatkurs, 30 hpHT 2024

## Fastställd av institutionsstyrelsen eller motsvarande, 2020-06-04. Reviderad av kursplanegruppen, 2023-06-01 och 2024-06-04.

Litteraturen söks i LUBcat och/eller LUBsearch om inget annat anges.

**Delkurs 1. Metoder och teorier 3, 7,5 hp**

Barna, Emília (2020). “The Relentless Rise of the Poptimist Omnivore: Taste, Symbolic Power, and the Digitization of the Music Industries.” Ingår i: T. Tofalvy och E. Barna (red): *Popular Music, Technology, and the Changing Media Ecosystem*. S. 79–95 (16 sidor). Cham: Springer International Publishing,

Barz, Gregory F. och Cooley, Timothy J. (2008). “Casting Shadows: Fieldwork is Dead! Long Live Fieldwork!:Introduction”. Ingår i Barz, Gregory F. och Cooley, Timothy J. (red.): *Shadows in the field: new perspectives for fieldwork in ethnomusicology*. S. 3.24 (21 sidor). Cary: Oxford University Press. Tillgänglig via: <http://ludwig.lub.lu.se/login?url=https://search-ebscohost-com.ludwig.lub.lu.se/login.aspx?direct=true&db=cat02271a&AN=atoz.ebs1073386e&site=eds-live&scope=site>

Bengtsson, Ingmar, ”Den musikaliska kommunikationskedjan”. Ingår i: *Musikvetenskap: en översikt* (1973 eller 1977), 1. eller 2. uppl. Göteborg: Esselte. s. 16-32. ISBN: 9124216909 eller 9124273643. (16 sidor)

Berg, Martin (2015). *Netnografi: att forska om och med internet.* Lund: Studentlitteratur. s. 63-146 (83 sidor).

Born, Georgina (2010): *The Social and the Aesthetic: For a Post-Bourdieuian Theory of Cultural Production*. Cultural Sociology Volume 4(2), s. 171–208 (37 sidor)

Born, Georgina (2018). “On Nonhuman Sound—Sound as Relation”. Ingår i: James A. Steintrager & Georgina Born (red.): *Sound Objects*. S. 185-207 (22 sidor). Durham, NC: Duke University Press.

Clarke, David (2011): “Musical Autonomy Revisited”. Ingår i: Martin Clayton, Trevor Herbert, Richard Middleton (red.): The Cultural Study of Music A Critical Introduction. S. 172-183 (11 sidor). New York: Routledge. Tillgänglig via: https://www-taylorfrancis-com.ludwig.lub.lu.se/books/edit/10.4324/9780203149454/cultural-study-music-richard-middleton-trevor-herbert-martin-clayton

Clayton, Martin (2011): “Comparing Music, Comparing Musicology”. Ingår i: Martin Clayton, Trevor Herbert, Richard Middleton (red.): The Cultural Study of Music A Critical Introduction. S. 86-95 (9 sidor). New York: Routledge. Tillgänglig via: https://www-taylorfrancis-com.ludwig.lub.lu.se/books/edit/10.4324/9780203149454/cultural-study-music-richard-middleton-trevor-herbert-martin-clayton

Cook, Nicholas (2011): “Music as Performance”. Ingår i: Martin Clayton, Trevor Herbert, Richard Middleton (red.): *The Cultural Study of Music A Critical Introduction.* S. 184-194 (10 sidor). New York: Routledge. Tillgänglig via: https://www-taylorfrancis-com.ludwig.lub.lu.se/books/edit/10.4324/9780203149454/cultural-study-music-richard-middleton-trevor-herbert-martin-clayton

Dahlhaus, Carl (1983). *Foundations of music history*. Cambridge: Cambridge University Press. s. 19-33. (34 sidor.) Tillgänglig via: [https://www.cambridge.org/core/books/foundations-of-music-history/7C74D0A5B6754D9678BE897D0B31BC78#](https://www.cambridge.org/core/books/foundations-of-music-history/7C74D0A5B6754D9678BE897D0B31BC78)

Demers, Joanna (2014). “Materialism, Ontology, and Experimental Music Aesthetics.” Ingår i: Joanna Demers & Benjamin Piekut (red.): *Tomorrow Is the Question*. S. 254-74 (20 sidor). University of Michigan Press.

D’Errico, Mike (2022): *Push: Software Design and the Cultural Politics of Music Production.* S. 1-24 + 85-122 (60 sidor). New York: Oxford University Press.

Dibben, Nicola (2011): “Musical Materials, Perception, and Listening”. Ingår i: Martin Clayton, Trevor Herbert, Richard Middleton (red.): *The Cultural Study of Music A Critical Introduction.* S. 343-352 (9 sidor). New York: Routledge. Tillgänglig via: https://www-taylorfrancis-com.ludwig.lub.lu.se/books/edit/10.4324/9780203149454/cultural-study-music-richard-middleton-trevor-herbert-martin-clayton

Elferen, Isabella van (2020): *Timbre: Paradox, Materialism, Vibrational Aesthetics*. S. 1-16 och 91-132 (56 sidor). Bloomsbury Academic & Professional

Frith, Simon (2011): “Music and Everyday Life”. Ingår i: Martin Clayton, Trevor Herbert, Richard Middleton (red.): The Cultural Study of Music A Critical Introduction. S. 149-159 (10 sidor). New York: Routledge. Tillgänglig via: https://www-taylorfrancis-com.ludwig.lub.lu.se/books/edit/10.4324/9780203149454/cultural-study-music-richard-middleton-trevor-herbert-martin-clayton

Goehr, Lydia (1994). “The Limits of Analysis and the Need for History”. Ingår i: Lydia Goehr: *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*. Oxford: Oxford Academic. S. 69–86 (17 sidor). Tillgänglig via: <https://academic.oup.com/book/10658?login=true>

Goodwin, Andrew (1988): “Sample and Hold - Pop Music in the Digital Age of Reproduction”. Ingår i: Simon Frith och Andrew Goodwin (red): *On Record : Rock, Pop and the Written Word.* S. 220-233 (13 sidor). London: Routledge.

Hawkins, Stan (2016): *Queerness in Pop Music: Aesthetics, Gender Norms, and Temporality*. S. 94-195 (101 sidor). New York/London: Routledge.

Hesmondhalgh, David (2022). “Streaming’s Effects on Music Culture: Old Anxieties and New Simplifications”*. Cultural Sociology, 16*(1):3-24 (23 sidor).

Hogg, Bennett (2011): “Music Technology, or Technologies of Music?” Ingår i: Martin Clayton, Trevor Herbert, Richard Middleton (red.): *The Cultural Study of Music A Critical Introduction*. S. 217-226 (9 sidor). New York: Routledge. Tillgänglig via: https://www-taylorfrancis-com.ludwig.lub.lu.se/books/edit/10.4324/9780203149454/cultural-study-music-richard-middleton-trevor-herbert-martin-clayton

James, Robin (2015). “Hearing resilience”. Ingår i: James, Robin, *Resilience and melancholy: pop music, feminism, neoliberalism*. Ropley: John Hunt Publishing. s. 26-48 (22 sidor) ISSN: 9781782794615. Tillgänglig via: <https://ebookcentral.proquest.com/lib/lund/detail.action?docID=1925433>

James, Robin (2019). “Vibration and Diffraction: Acoustic Resonance as Materialist Ontology”. Ingår i: James, Robin*, The sonic episteme : acoustic resonance, neoliberalism, and biopolitics*. Durham: Duke University Press. S. 87-125 (38 sidor). ISBN: 9781478006640

Katz, Mark (2014). “What does it mean to study popular music? A musicologist’s perspective.” *Journal of popular music studies, 26*(1), s. 22-27. (6 sidor.) ISSN: 1533-1598. Tillgänglig via: <http://ludwig.lub.lu.se/login?url=https://search-ebscohost-com.ludwig.lub.lu.se/login.aspx?direct=true&db=a9h&AN=95124878&site=eds-live&scope=site>

Kennett, Chris, “Is anybody listening?”. Ingår i Allan F. Moore (red.): *Analyzing Popular Music* (2003). Cambridge: Cambridge University Press, s. 196-217 (21 sidor). ISBN: 9780511482014 Tillgänglig via: <https://doi-org.ludwig.lub.lu.se/10.1017/CBO9780511482014>

Kvale, Steinar (2007). *Doing interviews.* Los Angeles: Sage. s. 1-10, 33-65, 92-119. (69 sidor.) ISBN: 9781849208963. Tillgänglig via: <http://methods.sagepub.com.ludwig.lub.lu.se/book/doing-interviews>

Lundström, Håkan (2019). ”Svensk forskning i musik – de senaste 100 åren”*.* *STM–SJM*,vol. 101, s. 1-47. (47 sidor.) ISSN: 0081-9816. Tillgänglig via: <http://www.musikforskning.se/stm-sjm/node/268>

McClary, Susan (1993): “Narrative Agendas in ‘Absolute’ Music: Identity and Difference in Brahms’s” Third Symphony”. Ingår i: Ruth A. Solie (red.): *Musicology and Difference: Gender and Sexuality in Music Scholarship*. S. 326-344 (18 sidor). Berkeley: University of California Press.

Mowitt, John (2011): “Music and the Subject: Three Takes”. Ingår i: Martin Clayton, Trevor Herbert, Richard Middleton (red.): *The Cultural Study of Music A Critical Introduction*. S. 375-383 (8 sidor). New York: Routledge. Tillgänglig via: https://www-taylorfrancis-com.ludwig.lub.lu.se/books/edit/10.4324/9780203149454/cultural-study-music-richard-middleton-trevor-herbert-martin-clayton

Muchitsch, Veronika (2023): “Listening to Anohni’s variously vibrating voice: studying transfeminine vocality in 21st-century popular music

culture through the concept of vocal figurations”*. Popular Music 42*(1). S. 59-78 (19 sidor).

Muchitsch, Veronika (2024): “Sad Girls on TikTok: Musical and Multimodal Participatory Practices as Affective Negotiations of Ordinary Feelings and Knowledges in Online Music Cultures”*. Popular Music and Society*. S. 1-17 (16 sidor).

Reuter, Anders (2022): “Who let the DAWs Out? The Digital in a New Generation of the Digital Audio Workstation”. *Popular Music and Society, 45*(2), 113-128 (15 sidor).

Schloss, J. G. (2004). “Elements of Style: Aesthetics of Hip-Hop Composition”. Ingår i: J.G. Schloss: *Making Beats: The Art of Sample-Based Hip-Hop*. S. 135-168 (33 sidor). Middletown, CT: Wesleyan University Press.

Shreffler, Anne C. (2003). “Berlin walls: Dahlhaus, Knepler, and ideologies of music history”. *The journal of musicology, 20*(4), s. 498-525. (28 sidor.) Tillgänglig via: <https://www-jstor-org.ludwig.lub.lu.se/stable/10.1525/jm.2003.20.4.498?seq=1#metadata_info_tab_contents>

Silvers, Michael (2020). ”Attending to the nightingale: on a multispecies ethnomusicology”. *Ethnomusicology* *64*(2), s. 199-224. (25 sidor.)

Sterne, J. (2014). “What Do We Want?”“Materiality!”“When Do We Want It?”“Now!”. Ingår i: T. Gillespie, P. J. Boczkowski & K. A. Foot (red.). *Media Technologies: Essays on Communication, Materiality, and Society* . S. 119-128 (10 sidor). Cambridge, MA: The MIT Press.

Titon, Jeff Todd (2011): “Textual Analysis or Thick Description?” Ingår i: Martin Clayton, Trevor Herbert, Richard Middleton (red.): *The Cultural Study of Music: A Critical Introduction.* S. 75-85 (10 sidor). New York: Routledge. Tillgänglig via: https://www-taylorfrancis-com.ludwig.lub.lu.se/books/edit/10.4324/9780203149454/cultural-study-music-richard-middleton-trevor-herbert-martin-clayton

Voegelin, Salomé (2019). “Sonic Materialism: Hearing the Arche-Sonic.” Ingår i: Mads Walther-Hansen, Marc Grimshaw-Aagaard & Martin Knakkergaard (red.): *The Oxford Handbook of Sound and Imagination, Volume 2*. S. 577-577 (20 sidor). Oxford University Press.

Wallis, Cara (2018): “Gender and the telephonic voice.” Ingår i: Michael Bull (red.): *The Routledge Companion to Sound Studies.* S. 329-338 (9 sidor). London: Routledge.

Werner, Ann (2020): “Organizing music, organizing gender: algorithmic culture and Spotify recommendations.” *Popular Communication, 18*(1), s. 78-90 (12 sidor)

Zangwill, Nick (2014): “Friends reunited: Susan McClary and musical formalism”*. The Musical Times, Winter, 155*(1921). s. 63-69 (6 sidor).

Totalt antal sidor: 1018

**Delkurs 2. Metodisk fördjupningskurs, 7,5 hp**

Cirka 900 sidor akademiska texter som väljs av studenten i samråd med handledare. Texterna ska knyta an till studentens uppsatsämne.

**Delkurs 3. Examensarbete, 15 hp**

Rienecker, Lotte & Stray Jørgensen, Peter (2018). *Att skriva en bra uppsats*, 4. uppl. Stockholm: Liber, (i urval, cirka 200 sidor). ISBN: 9789147113644

Totalt antal sidor: 339

Övrig litteratur på kursen (ca 850 sidor) väljs av student och lärare i samråd, beroende på individuell inriktning.

Totalt antal sidor på hela kursen: cirka 2063