

Pensumliste for MUS2605 Populærmusikk studier, våren 2016

Bok: Shuker, Roy. 2008. *Understanding Popular Music Culture*. London/New York: Routledge.

Artikler og kapitler knyttet til forelesningene med følgende temaer:

Forelesning 1: Introduksjon: Hva er populærmusikk studier?

Hawkins, Stan. 2002. "Settling the Pop Score...: Introduction." I *Settling the Pop Score: Pop Texts and Identity Politics*, s. 1–35. Aldershot: Ashgate.

Moore, Allan F. 2003. "Introduction." I *Analyzing Popular Music*, ed. Allan F. Moore, s. 1–15. Cambridge/New York: Cambridge University Press.

McClary, Susan and Robert Walser. 1990. "Start Making Sense! Musicology Wrestles with Rock." I *On Record: Rock, Pop, and the Written Word*, ed. Simon Frith and Andrew Goodwin, s. 277–292. New York: Pantheon Books.

Scott, Derek. B. 2009. "Introduction." I *The Ashgate Research Companion to Popular Musicology*, ed. Derek B. Scott, s. 1–21. Aldershot: Ashgate.

Shuker: Introduksjons-kapittel.

Forelesning 2: Populærmusikk analyse

Brøvig-Hanssen, R., and Anne Danielsen. 2012. "The Naturalized and the Surreal: Changes in the Perception of Popular Music Sound," *Organised Sound*, 18/1: 72–81.

Brøvig-Hanssen, Ragnhild and Anne Danielsen. 2016. "Popular Music in the Digital Era." I *Digital Signatures: The Impact of Digitization on Popular Music Sound*, 133–151. Cambridge, MA/London: MIT Press.

Danielsen, Anne. 2012. "The Sound of Crossover: Microrhythm and Sonic Pleasure in Michael Jackson's 'Don't Stop Till You Get Enough'." *Popular Music and Society* 35/2: 151–168.

Walser, Robert. 1995. "Rhythm, Rhyme, and Rhetoric in the Music of Public Enemy." *Ethnomusicology* 39/2: 193–217.

Shuker: Kap. 5.

Forelesning 3: Analyse av musikkvideoer

Hawkins, Stan. 2013. "Aesthetics and Hyperembodiment in Pop Videos: Rihanna's 'Umbrella'." I *The Oxford Handbook of New Audiovisual Aesthetics*, ed. John Richardson, Claudia Gorbman, and Carol Vernallis, s. 466–482. New York and Oxford: Oxford University Press.

Kassabian, Anahid. 2009. "Music, Sound and the Moving Image: The Present and a Future?" I *The Ashgate Research Companion to Popular Music*, ed. Derek B. Scott, s. 43–58. Aldershot: Ashgate.

Richardson, John and Claudia Gorbman. 2013. "Introduction." in *The Oxford Handbook of New Audiovisual Aesthetics*, ed. John Richardson, Claudia Gorbman, and Carol Vernallis, s. 3–37. New York and Oxford: Oxford University Press.

Vernallis, 1998. "The Aesthetics of Music Video: An Analysis of Madonna's 'Cherish'," *Popular Music* 17/2: 153–85.

Shuker: Kap. 8 (se også kap. 5).

Forelesning 4: Kjønn, seksualitet og etnisitet

Bradby, Barbara. 1993. "Sampling sexuality: gender, technology and the body in dance music." *Popular Music* 12/2: 155–76.

- Danielsen, Anne. 2006. "Two Discourses on Blackness", i *Presense and Pleasure: The Funk Grooves of James Brown and Parliament*, s. 20–36. Middletown, Conn.: Wesleyan University Press.
- Hawkins, Stan. 2007. "[Un] Justified: Gestures of Straight-talk in Justin Timberlake's Songs." I *Oh Boy! Masculinities and Popular Music*, ed. Freya Jarman-Ivens, s. 197–212. New York: Routledge.
- Stokes, Martin. 1997. "Introduction: Ethnicity, Identity and Music." I *Ethnicity, Identity and Music: The Musical Construction of Place*, ed. Martin Stokes. Bloomsbury Academic.
- Shuker: Kap. 12–14.

Forelesning 5: Sjangre, "scenes", smak og identitet

- Bennett, Andy. 2006. "Subcultures or Neotribes?: Rethinking the Relationship between Youth, Style and Musical Taste." I *The Popular Music Studies Reader*, ed. Andy Bennett, B. Shank, and Jason Toynbee, s. 106–113. London and New York: Routledge.
- Hebdige, Dick. 1979. "From culture to hegemony." I *Subculture: The Meaning of Style*, s. 5–21. Routledge.
- Negus, Keith. 1999. "Culture, Industry, Genre: Conditions of musical creativity." I *Music Genres and Corporate Cultures*, s. 14–30. Routledge
- Thornton, Sarah. 1995. "The Distinctions of Culture without Distinction." I *Club Cultures: Music, Media and Subcultural Capital*, s. 1–25. Cambridge: Polity.

Shuker: Kap 6, 9–11.

Forelesning 6: Autentisitet, studioproduksjon og liveness

- Auslander, Philip. 2009. "Musical Persona: The Physical Performance of Popular Music." I *The Ashgate Research Companion to Popular Music*, ed. Derek B. Scott, s. 303–316. Aldershot: Ashgate.
- Frith, Simon. 1986. "Art Versus Technology: The strange case of popular Music." *Media, Culture & Society* 8: s. 263–279.
- Moore, Allan F. 2002. "Authenticity as Authentication." *Popular Music* 21/2: 209–223.
- Weisethaunet, Hans og Ulf Lindberg. 2010. "Authenticity Revisited: The Rock Critic and the Changing Real." *Popular Music and Society* 33/4: 465–485.
- Wurtzler, Steve. 1992. "'She Sang Live, But The Microphone Was Turned Off': The Live, the Recorded and the *Subject* of Representation." I *Sound Theory, Sound Practice*, ed. Rick Altman, s. 87–103. New York/London: Routledge.

Shuker: Kap. 7.

Forelesning 7: Musikkindustrien, autørskap og eierskap

- Bowman, Rob. 2003. "The Determining Role of Performance in the Articulation of Meaning: The Case of 'Try a Little Tenderness'." I *Analyzing Popular Music*, ed. Allan F. Moore, s. 103–30. Cambridge: Cambridge University Press.
- Gunkel, David. 2012. "What Does it Matter Who is Speaking? Authorship, Authority and the Mashup." *Popular Music and Society* 35/1: 71–91.
- Lacasse, Serge. 2007. "Intertextuality and Hypertextuality in Recorded Popular Music." I *Critical Essays in Popular Musicology*, ed. Allan F. Moore, s. 35–58. Aldershot, Hampshire/Burlington: Ashgate.
- Toynbee, Jason. 2003. "Music, Culture, and Creativity." I *The Cultural Study of Music*, ed. Martin Clayton, Trevor Herbert and Richard Middleton, s. 102–112. New York: Routledge.

Shuker: Kap 1–4.