

MUSIKKVITENSKAP
Pensumliste vår 2015

Musikkvitenskap

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Frie emner:

MUSV1007 Musikk og globalisering

Dybo, Tor og Kjell Oversand (red.): *Musikk, politikk og globalisering*: Tapir akademiske forlag, 2012.

Mitchell, Tony: *Global Noise*: Wesleyan University Press, 2001. Taylor, Timothy D.: *Beyond Exotism*: Duke University Press, 2007.

MUSV2002 Filmmusikk

Larsen, Peter: *Filmmusikk: Historie, analyse, teori* (2. utgv.), Oslo: Universitetsforlaget, 2013.

Artikler:

Kathryn Kalinak, "4. The Classical Hollywood Film Score – *Captain Blood*: A Working Model," i *Settling the Score: Music and the Classical Hollywood Film*, Madison, Wisconsin: The University of Wisconsin Press, 1992, s. 66–110.

Roy M. Prendergast, "The Aesthetics of Film Music," "Film Music and Form," i *Film Music: A Neglected Art*, New York etc.: Norton, 1992, s. 213–245.

Mark Evans, "Some Special Perspectives on Film Music," i *Soundtrack: The Music of the Movies*, New York: Da Capo Press, 1979, s. 96–138.

Daniel Goldmark, "Classical Music and Hollywood Cartoons," i D. Goldmark og Y. Taylor (red.), *The Cartoon Music Book*, Chicago: A Capella Books, 2002, s. 103–114.

Franco Sciannameo, "5. The Sound of *The Godfather Trilogy*: Tales of Love and Death," i *Nino Rota's The Godfather Trilogy*, Lanham MD etc.: Scarecrow Press, 2010, s. 65–97.

Jan Wierzbicki, "11 Eclecticism, 1978–2001," "12. Epilogue, 2001–8," i *Film Music: A History*, New York: Routledge, 2009, s. 209–236.

Jim Buhler, David Neumeyer og Rob Deemer, "The Transition to Sound (1926–1932)," i *Hearing the Movies: Music and Sound in Film History*, New York: Oxford University Press, 2010, 278–307.

Lucy Fischer, "Designing Women: Art Deco, the Musical, and the Female Body," i James Buhler, Caryl Flinn og David Neumeyer (red.), *Music and Cinema*, Hanover, NH: Wesleyan, 2000, 295–315.

John Mueller, "Fred Astaire and the Integrated Musical," *Cinema Journal*, Vol. 24, No. 1, Autumn, 1984: 28–40.

Jim Buhler, David Neumeyer og Rob Deemer, "The Stereo Sound Track and the Post- Classical Era," i *Hearing the Movies: Music and Sound in Film History*, New York: Oxford University Press, 2010, 336–365.

Annette Davison, "*Streetcar's* Soundscape," *A Streetcar Named Desire*, Lanham, MD: Scarecrow Press, 2009, 81–103.

- Jeff Smith, "Did They Mention the Music?: Toward a Theory of Popular Film Music," i *The Sounds of Commerce: Marketing Popular Music*, New York: Columbia University Press, 1998, 1–20.
- Henry Mancini, "Did They Mention the Music?," gjengitt i Mervyn Cooke (red.), *The Hollywood Film Music Reader*, New York: Oxford University Press, 2010, 189–207.
- Ian Garwood, "Must You Remember This? Orchestrating the "Standard" Pop Song in *Sleepless in Seattle*," i Kay Dickinson (red.), *Movie Music: The Film Reader*, New York: Routledge, 2003, 109–118.
- Timothy Taylor, "The Discovery of Youth in the 1960s," both in *The Sounds of Capitalism: Advertising, Music, and the Conquest of Culture*, Chicago: University of Chicago Press, 2012, 147–177.
- John Covach og Andrew Flory, "I Want My MTV," i *What's That Sound: An Introduction to Rock and Its History*, New York: W. W. Norton, 415–421, 424–431.
- Kay Dickinson, "Pop, Speed, Teenagers, and the 'MTV Aesthetic,'" i Kay Dickinson (red.), *Movie Music: The Film Reader*, New York: Routledge, 2003, 143–152.

Artiklene er samlet i kompendiet *Musikk og bilde*, Trondheim: Tapir Akademisk Forlag, Kompendieforlaget, 2014. I tillegg kommer materiale lagt ut på It's learning eller via andre medier.

Bachelor:

MUSV1012 Musikk i historisk perspektiv II

Burkholder, J. Peter/Grout, Donald Jay/Palisca, Claude V.: *A History of Western Music*, New York/London: W.W. Norton & Company, 2010.

Burkholder, J. Peter/Palisca, Claude V.: *Norton Anthology of Western Music II, Classics to Romantics* (Sixth Edition), W.W. Norton & Company, 2010.

Utdrag fra:

Burkholder, J. Peter/Palisca, Claude V.: *Norton Anthology of Western Music III, Twentieth Century* (Sixth Edition), W.W. Norton & Company, 2010.

I tillegg kommer eventuelt stoff delt ut på forelesningene og materiale og lenker lagt ut på *It's learning*.

MUSV1013 Etnomusikologi

Kjell Oversand (red): *Ny etnomusikologi: Innføring i interkulturelle musikkstudier*. Kompendium som blir lagt ut på It's Learning våren 2015.

Eva Fock: *Musikk omkring Os*. Ed. Wilhelm Hansen. 2004. Jason Toynbee and Byron Dueck (ed.): *Migrating Music*. Routledge 2011.

MUSV1018 Hørelære og improvisasjon

Hørelære:

Bakke, Reidar: *Kompendium i hørelære, rev. utg. 2012* (kompendium)

MUSV2009 Satsteknikker II m/musikkteknologi

Albertsen, Per Hjort: *Tostemmig kontrapunkt*: Tapir, 1990

Materiale delt ut på forelesning eller lagt ut på It's learning.

MUSV3106 Musikkens makt: Maktens musikk – møter mellom musikk og politikk fra antikken til det 20. århundret

Se pensum under masterdelen av pensumlista.

MUSV3110 Fra R&B til rap: Afrikansk-amerikansk populærmusikk, 1955-1980

Se pensum under masterdelen av pensumlista.

MUSV3111 Den klassiske stilen

Se pensum under masterdelen av pensumlista.

Master:

MUSV3001 Komposisjon og analyse

Persichetti, Vincent: *Twentieth Century Harmony*: W. W. Norton & Co.

Adler, Samuel: *The Study of Orchestration*: W. W. Norton & Co.

Kompendium med utvalgte verk og komposisjonsteoretiske tekster.

MUSV3106 Musikkens makt: Maktens musikk – møter mellom musikk og politikk fra antikken til det 20. Århundret

Lesepensum er i sin helhet på norsk, skrevet av foreleseren. Deler av lesespenum sammenfatter og kommenterer kritisk norsk og fremmedspråklig sekundærlitteratur. Som noteeksempler brukes public domain-materiale. Spotify- og youtube-lenker fører til innspillinger som danner lyttepensum. Alt blir gjort tilgjengelig i løpet av semesteret via it's learning. Tekster for muntlige bidrag deles ut.

MUSV3110 Fra R&B til rap: Afrikansk-amerikansk populærmusikk, 1955-1980

Ake, David. "Jazz Historiography and the Problem of Louis Jordan." In *Jazz Cultures* (2002), 42–61.

Bowman, Rob. "The Stax Sound: A Musicological Analysis," *Popular Music* 14: 285-320.

Brackett, David. "James Brown's Superbad and the Double-Voiced Utterance," in *Interpreting Popular Music* (2000), 108-157

Covach, John, and Andy Flory, *What's That Sound: An Introduction to Rock and Its History*, 3rd ed. (New York: W. W. Norton, 2012). Various excerpts.

Danielsen, Anne. *Presense and Pleasure: The Funk Grooves of James Brown and Parliament* (2006), 3-42.

DeVeaux, Scott, and Gary Giddens, *Jazz* (New York: W. W. Norton, 2009). Various excerpts.

Echols, Alice, *Hot Stuff: Disco and the Remaking of American Culture* (2010), 1-38.

Lewis, George E. "Improvised Music after 1950: Afrological and Eurological Perspectives," and "Afterword to 'Improvised Music after 1950: The Changing Same.'" In *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue*, eds. Daniel Fischlin and Ajay Heble (2004), 131-172.

Magee, Jeffrey, "Kinds of Blue: Miles Davis, Afro-Modernism and the Blues," *Jazz Perspectives* 1 (2007): 1–23.

Morris, Mitchell, *The Persistence of Sentiment: Display and Feeling in Popular Music of the 1970s* (2013), 34-87.

Ramsey, Guthrie P., Jr. "Who Hears Here? Black Music, Critical Bias, and the Musicological Skin Trade." *The Musical Quarterly* 85 (Spring 2001): 1-52.

Rose, Tricia, *Black Noise: Rap Music and Black Culture in Contemporary America* (1994), 99-145.

Schloss, Joseph, Larry Starr, and Christopher Waterman, *Rock Music, Culture, and Business* (New York: Oxford University Press, 2012). Various excerpts.

Smith, Jeremy, "'Sell It Black': Race and Marketing in Miles Davis's Early Fusion Jazz," *Jazz Perspectives* 4 (2010): 7-33.

Stos, Will. "Boufants, Beehives, and Breaking Gender Norms: Rethinking 'Girl Group' Music of the 1950s and 1960s," *Journal of Popular Music Studies* 24 (2012): 117-154.

Ake, David. "Jazz Historiography and the Problem of Louis Jordan." In *Jazz Cultures* (2002), 42–61.

Bowman, Rob. "The Stax Sound: A Musicological Analysis," *Popular Music* 14: 285-320.

Brackett, David. "James Brown's Superbad and the Double-Voiced Utterance," in *Interpreting Popular Music* (2000), 108-157

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Danielsen, Anne. *Presense and Pleasure: The Funk Grooves of James Brown and Parliament* (2006), 3-42.

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Lewis, George E. "Improvised Music after 1950: Afrological and Eurological Perspectives," and "Afterword to 'Improvised Music after 1950: The Changing Same.'" In *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue*, eds. Daniel Fischlin and Ajay Heble (2004), 131-172.

Magee, Jeffrey, "Kinds of Blue: Miles Davis, Afro-Modernism and the Blues," *Jazz Perspectives* 1 (2007): 1-23.

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Ramsey, Guthrie P., Jr. "Who Hears Here? Black Music, Critical Bias, and the Musicological Skin Trade." *The Musical Quarterly* 85 (Spring 2001): 1-52.

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Stos, Will. "Boufants, Beehives, and Breaking Gender Norms: Rethinking 'Girl Group' Music of the 1950s and 1960s," *Journal of Popular Music Studies* 24 (2012): 117-154.

MUSV3111 Den klassiske stilen

Charles Rosen, *The classical style: Haydn, Mozart, Beethoven*, 1972, exp. ed. Norton New York, 1997

