

**MUSIKKVITENSKAP**  
**Pensumliste vår 2018**



# Musikkvitenskap

Pensumliste vår 2018

## Frie emner:

### MUSV1007 Musikk og globalisering

Agawu, V. Kofi. 2003. "Contesting Difference: A Critique of Africanist Ethnomusicology." In *The Cultural Study of Music: A Critical Introduction*, edited by Richard Middleton, Trevor Herbert and Martin Clayton, 227-237. New York: Routledge.

Bohlman, Philip V. 2011. *Focus: Music, Nationalism, and the Making of the New Europe*. 2nd ed. ed. New York & London: Routledge.

Drewett, Michael, and Martin Cloonan. 2006. *Popular Music Censorship in Africa*. Basingstoke: Ashgate Publishing, Ltd.

Frith, Simon, and Lee Marshall. 2004. *Music and Copyright*. 2nd ed. ed. Edinburgh: Edinburgh University Press.

Hilder, Thomas R. 2015. *Sámi Musical Performance and the Politics of Indigeneity in Northern Europe*. Lanham & London: Rowman and Littlefield.

Irving, David. 2010. *Colonial Counterpoint: Music in Early Modern Manila*. Oxford: Oxford University Press.

Radano, Ronald Michael, and Philip V. Bohlman. 2000. *Music and the Racial Imagination*. Chicago & London: University of Chicago Press.

Ramnarine, Tina K. 2007. *Beautiful Cosmos: Performance and Belonging in the Caribbean Diaspora*. London: Pluto Press.

Solomon, Thomas. 2012. "Where is the Postcolonial in Ethnomusicology?" In *Ethnomusicology in East Africa: Perspectives from Uganda and Beyond*, edited by Sylvia Antonia Nannyonga-Tamusuza and Thomas Solomon, 216-251. African Book Collective.

Stokes, Martin. 1994. *Ethnicity, Identity and Music: The Musical Construction of Place*. Oxford: Berg.

Stokes, Martin. 2003. "Globalization and the Politics of World Music." In *The Cultural Study of Music: A Critical Introduction*, edited by Richard Middleton, Trevor Herbert and Martin Clayton, 297-308. New York: Routledge.

Taylor, Timothy D. 1997. *Global Pop: World Music, World Markets*. New York: Routledge.

Taylor, Timothy D. 2001. *Strange Sounds: Music, Technology & Culture*. London: Routledge.

Teitelbaum, Benjamin R. 2017. *Lions of the North: Sounds of the New Nordic Radical Nationalism*. Oxford: Oxford University Press.

Toynbee, Jason, and Byron Dueck. 2011. *Migrating Music*. New York, NY: Routledge.

Tragaki, Dafni, ed. 2013. *Empire of Song: Europe and Nation in the Eurovision Song Contest*. Lanham, Maryland: Scarecrow Press.

## **MUSV2002 Filmmusikk**

Larsen, Peter: *Filmmusikk: Historie, analyse, teori* (2. utg.), 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" og "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.

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, s. 278–307.

Geoffrey Block, "The melody (and the words) linger on: American musical comedies of the 1920s and 1930s" i William A. Everett og Paul R. Laird (red.), *The Cambridge Companion to the Musical*, Cambridge etc.: Cambridge University Press, 2008, s. 103–123.

Michael Eigtved, "4. De grundlæggende konventioner" i *Musicals. Storbyscene og drømmerum*, København: Museum Tusulanums forlag, 1995, s. 45–66.

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, s. 336–365.

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

Julie Hubbert, "The Compilation Soundtrack from the 1960s to the Present," i David Neumeyer (red.), *The Oxford Handbook of Film Music Studies*, New York: Oxford University Press, 2014, s. 291–318.

Gunnar Iversen: "Lyden av fortiden," i Iversen og Tiller (red.) *Lydbilder: Mediene og det akustiske*. Oslo: Universitetsforlaget, 2014, s. 129–150.

Asbjørn Tiller: "I verdensrommet kan ingen høre deg skrike," i Iversen og Tiller (red.) *Lydbilder: Mediene og det akustiske*. Oslo: Universitetsforlaget, 2014, s. 118–128.

Emilio Audissino: Chapter 4: "Star Wars: An oppositional score" i *John Williams's Film Music*. Wisconsin Film Studies, 2014 (2<sup>nd</sup> ed), s. 69–85.

Doug Adams: "Two Towers" (utdrag), *Music of the Lord of the Rings films*, Alfred Music, 2010, s. 8–18, 60–63, 73–74, 92–94.

Artiklene er samlet i kompendiet *MUSV2002 Filmmusikk*, Trondheim: Tapir Akademisk Forlag, Kompendieforlaget, 2017.

I tillegg kommer materiale lagt ut på *Blackboard* eller via andre medier.

## **Bachelor:**

### **MUSV1012 Musikk i historisk perspektiv 2**

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.

Burkholder, J. Peter/Palisca, Claude V.: *Norton Anthology of Western Music III, Twentieth Century and After* (Seventh Edition), W.W. Norton & Company, 2014.

I tillegg kommer eventuelt stoff delt ut på forelesningene og materiale og lenker lagt ut på *Blackboard*.

### **MUSV1013 Etnomusikologi**

Barz, Gregory, and Timothy J. Cooley, eds. 2008. *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*. 2nd ed. Oxford: Oxford University Press.

Bohlman, Philip V. 1988. *The Study of Folk Music in the Modern World*. Bloomington, Ind.: Indiana University Press.

Bohlman, Philip V. 2001. "Ontologies of Music." In *Rethinking Music*, edited by Nicholas Cook and Mark Everist, 17-34. Oxford: Oxford University Press.

Bohlman, Philip V. 2002. *World Music: A Very Short Introduction*. Oxford: Oxford University Press.

Hood, Mantle. 1971. *The Ethnomusicologist*. New York: McGraw-Hill.

Koskoff, Ellen. 2014. *A Feminist Ethnomusicology: Writings on Music and Gender*. Urbana: University of Illinois Press.

Merriam, Alan P. 1964. *The Anthropology of Music*. Vol. 11, *Northwestern University African studies*. Evanston, Ill.: The University.

Myers, Helen. 1992. *Ethnomusicology, [Vol. 1], An introduction*. New York: Norton.

Myers, Helen. 1993. *Ethnomusicology, [Vol. 2], Historical and regional studies*. New York: Norton.

Nettl, Bruno. 2005. *The Study of Ethnomusicology: Thirty-one Issues and Concepts*. Urbana: University of Illinois Press.

Nettl, Bruno, and Philip V. Bohlman, eds. 1991. *Comparative Musicology and Anthropology of Music: Essays on the History of Ethnomusicology*. Chicago: University of Chicago Press.

- Post, Jennifer C. 2006. *Ethnomusicology: a Contemporary Reader*. New York: Routledge.
- Rice, Timothy. 2013. *Ethnomusicology: A Very Short Introduction*. Oxford: Oxford University Press.
- Shelemay, Kay Kaufman. 1992. *Ethnomusicology: History, Definitions, and Scope: A Core Collection of Scholarly Articles*. New York: Garland.
- Slobin, Mark. 1993. *Subcultural Sounds: Micromusics of the West*. Hanover, N.H.: Wesleyan University Press.
- Slobin, Mark. 2011. *Folk Music: A Very Short Introduction*. Oxford: Oxford University Press.
- Stobart, Henry. 2008. *The New (Ethno)musicologies*. Lanham, Maryland: Scarecrow Press.
- Stone, Ruth M. 2008. *Theory for Ethnomusicology*. Upper Saddle River, N.J.: Pearson Prentice Hall.

### **MUSV1018 Hørelære og improvisasjon**

Hørelære:

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

### **MUSV2009 Satsteknikker 2 m/musikkteknologi**

Grinde, Nils: *Palestrinastilen* Musikk-husets forlag A/S, 2003

Vestad, Knut Anders: *Satsteknikkar II*, 2016 (Blir lagt ut på Blackboard)

### **MUSV2031 Bacheloroppgave i musikkvitenskap**

Øyen, S. A., & Solheim, B. (2015). *Akademisk skriving : en skriveveiledning*. Oslo: Cappelen Damm Akademisk. (112 sider.)

### **MUSV3101 Musikken i den humanistiske tidsalderen, 1400–1600**

Se pensum under masterdelen av pensumlista.

### **MUSV3111 Den klassiske stilen**

Se pensum under masterdelen av pensumlista.

### **MUSV3126 Fordypningsemne 2**

*Det musikalske mennesket: Musikk I hverdagslivet*

Se pensum under masterdelen av pensumlista.

## Master:

### **MUSV3001 Komposisjon og analyse**

Wilkins, Margaret Lucy: *Creative Music Composition*: Routledge (ISBN 0-415-97467-4)

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

Materiale utdelt i undervisningen.

### **MUSV3101 Musikken i den humanistiske tidsalderen, 1400–1600**

Lesepensumtekster på norsk, skrevet av Roman Hankeln, publiseres på Blackboard. Tekstene sammenfatter og fordypet internasjonal faglitteratur. I tillegg kommer flere dokumenter, noteeksempler og lyttepensum.

### **MUSV3111 Den klassiske stilen**

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

I tillegg kommer partiturer, artikler og lyd-eksempler som er presentert på forelesningene

### **MUSV3126 Fordypningsemne 2**

*Det musikalske mennesket: musikk i hverdagslivet*

#### Bøker:

Hargreaves, David J., & Lamont, Alexandra. (2017). *The Psychology of Musical Development*. Cambridge: Cambridge University Press. (340 sider)

Kulset, Nora B. (2018): *Din musikalske kapital*. Oslo: Universitetsforlaget. (ca 100 sider) (Denne utkommer ikke i tide, jeg har tillatelse til å dele ut manuskriptet gratis denne terminen.)

#### Artikler / bokkapitler til kompendium (til sammen 100 sider):

Brandstrom, Sture. (1999). Music Teachers' Everyday Conceptions of Musicality. *Bulletin of the Council for Research in Music Education* (141), 21–25.

Cross, I. (2005). Music and meaning, ambiguity and evolution. I D. Miell, R. MacDonald & D.J. Hargreaves (Red.), *Musical communication* (s. 27–43). New York: Oxford University Press.

Cross, Ian. (2012). Music and Biocultural Evolution. I M. Clayton, T. Herbert & R. Middleton (Red.), *The Cultural Study of Music : A Critical Introduction* (2 utg., s. 27–34). New York: Routledge.



Cross, Ian, & Morley, Iain. (2009). The evolution of music: theories, definitions and the nature of the evidence. I S. Malloch & C. Trevarthen (Red.), *Communicative musicality: exploring the basis of human companionship* (s. 61–81). New York: Oxford University Press.

Dissanayake, E. (2009). Root, leaf, blossom, or bole: Concerning the origin and adaptive function of music. I S. Malloch & C. Trevarthen (Red.), *Communicative musicality: exploring the basis of human companionship* (s. 17–30). New York: Oxford University Press.

Green, Lucy. (2012). Music Education, Cultural Capital, and Social Group Identity. I R. Middleton, T. Herbert, & Martin Clayton (Red.), *The Cultural Study of Music : A Critical Introduction* (2 utg., s. 263–273). New York: Routledge.

Osborn, Nigel. (2009). Music for children in zones of conflict and post-conflict: A psychobiological approach. I S. Malloch & C. Trevarthen (Red.), *Communicative musicality: exploring the basis of human companionship* (s. 331–356). New York: Oxford University Press.

Schei, Tiri Bergesen, & Schei, Edvin. (2017). Voice shame: Self-censorship in vocal performance. *The Singing Network, 1*. (10 sider)

I tillegg kommer utvalgte artikler innenfor omfanget av til sammen maks 60 sider, alle tilgjengelige fra oria.no.

## **Egne notater**



