

**MUSIKKVITENSKAP**  
**Pensumliste høst 2018**

# Musikkvitenskap

## Pensumliste høst 2018

### Åpne emner:

#### MUSV2003 Populærmusikk

John Covach and Andy Flory, *What's That Sound?: And Introduction to Rock and Its History*, 5th edition (Norton, 2018).

Utfyllende lesestoff:

'Backstage pass'-artikler fra nettsiden til *What's That Sound?*

Artikler/bokkapitler til seminarene (blir gjort tilgjengelig på Blackboard)

#### MUSV2005 Vår musikalske kapital

Kulset, Nora Bilalovic: *Din musikalske kapital*. Universitetsforlaget, 2018.

Kulset, Nora Bilalovic: *Musikk og andrespråk*. Universitetsforlaget, 2015.

Eget kompendium, tilgjengelig på Blackboard, med følgende innhold:

Ansdell, G. og T. DeNora. (2013). Musical Flourishing: Community Music Therapy, Controversy, and Cultivation of Wellbeing. I MacDonald, Kreutz og Mitchell (Red.) *Music, Health, & Wellbeing* (s. 97–112). Oxford: Oxford University Press

DeCasper, Anthony J, & William P Fifer. (1980). Of human bonding: Newborns prefer their mothers' voices. *Science*, 208(4448), 1174-1176. doi: 10.1126/science.

DeCasper, Anthony J, & Melanie J Spence. (1986). Prenatal maternal speech influences newborns' perception of speech sounds. *Infant behavior and Development*, 9(2), 133-150. doi:10.1016/0163-6383(86)90025-1

Fitch, W. T. (2015). Four principles of bio-musicology. *Philosophical Transactions of the Royal Society B: Biological Sciences*, 370(1664), 12 sider. doi:10.1098/rstb.2014.0091

Gingras, B., Honing, H., Peretz, I., Trainor, L. J., & Fisher, S. E. (2015). Defining the biological bases of individual differences in musicality. *Philosophical Transactions of the Royal Society B: Biological Sciences*, 370(1664), 15 sider. doi: 10.1098/rstb.2014.0092

Hallam, S. og R. MacDonald. (2011). The effects of music in community and educational settings. I Hallam, Cross og Thaut (Red.) *The Oxford Handbook of Music Psychology* (s. 471–480). Oxford: Oxford University Press

Hargreaves D. og A. Lamont. (2017). *The Psychology of Musical Development* (s. 183–202 og 252–277). New York: Cambridge University Press

Honing, H., C. Ten Cate, I. Peretz, & S. Trehub. (2015). Without it no music: cognition, biology and evolution of musicality. *Philosophical Transactions of the Royal Society B: Biological Sciences*, 370(1664), 8 sider. doi: 10.1098/rstb.2014.0088

Huron, D. (2001). Is Music an Evolutionary Adaptation? *Annals of the New York Academy of Sciences*, 930(1), s. 43–61. doi:[10.1111/j.1749-6632.2001.tb05724.x](https://doi.org/10.1111/j.1749-6632.2001.tb05724.x)

Merker, B., I. Morley og W. Zuidema. (2018). Five Fundamental Constraints on Theories of the Origins of Music. I H. Honing (Red.) *The Origins of Musicality* (s. 49–80). Cambridge: MIT-press.

Pinker, Susan. (2017). TED-talk: The secret to living longer may be in your social life [Videoklipp]. Lastet ned fra <https://youtu.be/ptIecdCZ3dg>

Procter, Simon. (2004). Playing Politics: Community music therapy and the therapeutic redistribution of musical capital for mental health. I M. Pavlicevic & G. Ansdell (Red.), *Community Music Therapy* (s. 214–230). London: Jessica Kingsley Publishers.

Procter, Simon. (2011). Reparative musicing: thinking on the usefulness of social capital theory within music therapy. *Nordic Journal of Music Therapy*, 20(3), 242–262. doi: 10.1080/08098131.2010.489998

Rabinowitch, T. C., Ian Cross, & P. Burnard. (2013). Long-term musical group interaction has a positive influence on empathy in children. *Psychology of Music*, 41(4), 484–498. doi: 10.1177/0305735612440609

Reagon, Carly, Nichola Gale, Stephanie Enright, Mala Mann, & Robert van Deursen. (2016). A mixed-method systematic review to investigate the effect of group singing on health related quality of life. *Complementary Therapies in Medicine*, 27, 1–11. doi: 10.1016/j.ctim.2016.03.017

Ruddock, Eve, & Samuel Leong. (2005). ‘I am unmusical!’: the verdict of self-judgement. *International Journal of Music Education*, 23(1), 9–22. doi: 10.1177/0255761405050927

Ruud, Even. (2011b). Musikk, identitet og helse – hva er sammenhengen? I Karette Stensæth & Lars Ole Bonde (Red.), *Musikk, helse, identitet* (s. 13–23). Oslo: NMH-publikasjoner 2011:3. <http://hdl.handle.net/11250/172301>

Schei, Tiri Bergesen. (2011). Kan stemmeskam overvinnes? Om helsefremmende aspekter ved profesjonelle sangeres identitetsarbeid. I Karette Stensæth & Lars Ole Bonde (Red.), *Musikk, helse, identitet* (s. 85–105). Oslo: NMH-publikasjoner (2011:3). <http://hdl.handle.net/11250/172303>

Schei, Tiri Bergesen, & Edvin Schei. (2017). Voice Shame: Self-censorship in vocal performance. *The Singing Network*, 1. (10 sider) <http://journals.library.mun.ca/ojs/index.php/singingnetwork/article/view/1813>

- Skånland, Marie Strand. (2013). Everyday music listening and affect regulation: The role of MP3 players. *International journal of qualitative studies on health and well-being*, 8(1), 20595. doi: 10.3402/qhw.v8i0.20595
- Tjora, Aksel. (2016). The social rhythm of the rock music festival. *Popular Music* 35(1), 64-83. doi: 10.1017/S026114301500080X
- Trehub, S., J. Becker og I. Morley. (2018). Cross-Cultural Perspectives on Music and Musicality. I H. Honing (Red.) *The Origins of Musicality* (s. 129–148). Cambridge: MIT-press.
- Veblen, Kari K. (2008). The Many Ways of Community Music. *International Journal of Community Music*, 1(1), 5–21. doi: 10.1386/ijcm.1.1.5/1
- Vestad, Ingeborg Lunde. (2014). Children's Subject Positions in Discourses of Music in Everyday Life: Rethinking Conceptions of the Child in and for Music Education. *Action, Criticism, and Theory for Music Education*, 13(1), 248-278.
- Vestad, Ingeborg Lunde. (2018). Musical Roots and Routes and Senses of Belonging. *The Journal of the History of Childhood and Youth*, 11(1), 94-101. doi: 10.1353/hcy.2018.0011
- Weston, Donna, & Caroline Lenette. (2016). Performing freedom: The role of music-making in creating a community in asylum seeker detention centres. *International Journal of Community Music*, 9(2), 121–134. doi: 10.1386/ijcm.9.2.121\_1

## **Bachelor og årsstudium:**

### **EXFAC0016 Lyttestrategier som redskap i musikkvitenskap og musikkteknologi**

Forelesningsnotater, artikler, oppgaver og stoff som legges ut på Blackboard.

### **MUSV1011 Musikk i historisk perspektiv I**

Barbara Russano Hanning: *Concise History of Western Music* (W.W. Norton & Company, 2014).

Burkholder and Palisca: *Norton Anthology of Western Music*, volume 1, Ancient to Baroque (7<sup>th</sup> ed): 2014.

Burkholder, J. Peter/Palisca, Claude V.: *Norton Anthology of Western Music II, Classics to Romantics* (Sixth Edition), W.W. Norton & Company, 2009.

Hankeln, Roman: *MUSV1011, Musikkhistorie I, Fra middelalder til renessanse* (digitalt kompendium) tilgjengelig i Blackboard.

For en smakebit av emnet se artikkelen «gregoriansk sang» i Store norske leksikon: [https://snl.no/gregoriansk\\_sang](https://snl.no/gregoriansk_sang).

Tilleggs litteratur fra Roman Hankeln er tilgjengelig på Blackboard.

### **MUSV1017 Satsteknikker I m/musikkteknologi og hørelære**

Bach, Johann Sebastian: *50 Choralharmoniseringer*: W. Hansen.

Bakke, Reidar: *Kortfattet innføring i harmonilære* (kompendium): Akademika/Kompendieforlaget.

### **MUSV2010 Arrangering og innføring i komposisjon**

Kruse, Bjørn: *Bruksmusikkarrangering*: Norsk Musikkforlag 1978.

Eget kompendium.

Materiale utdelt på forelesning.

### **MUSV2020 Hørelære og ensembleledelse**

Kompendium i hørelære, revidert utgave 2012.

Materiale som deles ut i undervisning / legges ut på Blackboard.

## **MUSV2031 Bacheloroppgave i musikkvitenskap**

Simen Andersen Øyen, Birger Solheim og Anders Johansen: *Akademisk skriving - en skriveveiledning*. Cappelen Damm Akademisk, 2013.

## **MUSV3127 Etnomusikologiske perspektiver på Europa**

Se pensum under masterdelen av pensumlista.

## **MUSV3128 Analyse og teorier om kompositoriske formstrategier «Satslære på scene og album»**

Pensum opplyses ved semesterstart. Materiale som deles ut i undervisning / legges ut på Blackboard

## **MUSV3129 Musikk i Venezia, 'Gledens hovedstad' (1650–1750)**

Se pensum under masterdelen av pensumlista.

## **Master:**

## **MUSV3004 Musikkvitenskapelig teori og metode**

Abukhanfusa, Kerstin, 'The Book as Craftmanship' and 'Research'. In *Mutilated Books: Wondrous Leaves from Swedish Bibliographical History*, 23–31 and 90–103. Stockholm: 2004.

Agawu, V. Kofi. 'Contesting Difference: A Critique of Africanist Ethnomusicology'. In *The Cultural Study of Music: A Critical Introduction*, ed. Richard Middleton et al., 227–37. New York: Routledge, 2003.

Barz, Gregory, and Timothy J. Cooley. 'Casting Shadows in the Field: Introduction'. In *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, 2nd ed., ed. Gregory Barz and Timothy J. Cooley, 3–24. Oxford: Oxford University Press, 2008.

Bohlman, Philip V. 2001. 'Ontologies of Music'. In *Rethinking Music*, ed. Nicholas Cook and Mark Everist, 17–34. Oxford: Oxford University Press, 2001.

Dahlhaus, Carl. 'What Is a Musical Drama?' *Cambridge Opera Journal* 2 (1990): 95–111.

Duckles, Vincent, et al. 'Musicology'. *Grove Music Online*. Oxford University Press, 2014. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/46710> (accessed 18 May 2017).

Edwards, Owain Tudor. 'Kirkens musikk før reformasjonen'. In *Tiden før 1814: Lurklang og kirkesang*, ed. Owain Edwards, Idar Karevold, and Ola Kai Ledang, 57–89. Oslo: 2001.

Gergen, K. J., and M. M. Gergen. 2004. *Social Construction: Entering the Dialogue*. Chagrin Falls, OH: Tao Institute.

- Gossett, Philip. 'What Is Verdi's Rigoletto?' and 'Finding the Sources'. In *Divas and Scholars: Performing Italian Opera*, 135–48. Chicago: University of Chicago Press, 2006.
- Hiley, David. Various excerpts from *Western Plainchant: A Handbook*. Oxford: Oxford University Press, 1993. ('Graduals', 295–303; 'Antiphoners', 303–308; 'Missals', 319–320; 'Breviaries', 320–321; 'Identifying and Describing Chant-Books', 335–339; 'Notation', 340–346; and 'The Restoration of Medieval Chant', 622–629.)
- Lindenberger, Herbert. 'On Opera and Society (Assuming a Relationship)'. In *Opera and Society in Italy and France from Monteverdi to Bourdieu*, ed. Victoria Johnson et al., 294–311. Cambridge: Cambridge University Press, 2007.
- Myers, Helen. 'Chapter 2: Fieldwork'. In *Ethnomusicology: An Introduction*, vol. 1, 21–49. New York: Norton, 1992.
- Nielsen, Steen K., and Mads Krogh. 'At musikere: En praktisk orientering i musikvidenskaben – et faghistorisk og videnskabsteoretisk lys'. *Dansk musikforskning online* 6, special issue (2014).
- Rastall, Richard. 'Chapter 3: Modal Notation'. In *The Notation of Western Music*, 37–45. London: 1983.
- Rosen, Charles. 'The New Musicology'. (Originally 'Music à la mode', *The New York Review of Books*, 23 June 1994.) In *Critical Entertainments: Music Old and New*, 255–72. Cambridge, MA: Harvard University Press, 2000.
- Ruud, Even. Excerpt from *Musikkvitenskap*. Oslo: Universitetsforlaget, 2016.
- Seeger, Anthony. 'Theories Forged in the Crucible of Action: The Joys, Dangers, and Potentials of Advocacy and Fieldwork.' In *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, ed. Gregory F. Barz and Timothy J. Cooley, 271–288. Oxford: Oxford University Press, 2008.
- Servatius, Viveca. 'Gregoriansk semiologi och rytmfrågan'. *Svensk tidskrift för musikforskning* 79 (1997): 9–43.
- Solomon, Thomas. 'Where Is the Postcolonial in Ethnomusicology?' In *Ethnomusicology in East Africa: Perspectives from Uganda and Beyond*, ed. Sylvia Antonia Nannyonga-Tamusuza and Thomas Solomon, 216–51. Oxford: African Book Collective, 2012.
- Stevens, John. Excerpt from *Words and Music in the Middle Ages*, 268–307. Cambridge: 1986. ('I. Words and Action in the Liturgy'; 'II. Notation and Speech'; 'III. The Chant and the Text'; 'IV. Chant and Text-Structure'; and 'V. Formulaic, Adapted and "Free" Melodies').
- Stobart, Henry. 'Introduction'. In *The New (Ethno)musicologies*, ed. Henry Stobart, 1–20. Lanham, MD: Scarecrow, 2008.
- Till, Nicholas. 'Introduction: Opera Studies Today'. In *The Cambridge Companion to Opera Studies*, ed. Nicholas Till, 1–22. Cambridge: Cambridge University Press, 2012.
- Tjora, Aksel. *Kvalitative forskningsmetoder i praksis*, 3rd ed. Oslo: Gyldendal Akademisk, 2017.
- Vist, Torill. 'Arts-Based Research in Music Education: General Concepts and Potential Cases'. *Nordic Research in Music Education* 16 (Yearbook 2015): 259–92.
- Wright, Craig, and Bryan Simms, Bryan (eds.). 'From Medieval Manuscript to Modern Performance'. In *Music in Western Civilization*, 95–101. Thomson/Schirmer, 2006.
- Youens, Susan. 'Schubert, Mahler and the Weight of the Past'. *Music & Letters* 67 (1986): 256–68.
- Zychowicz, James L. 'Gustav Mahler's Second Century: Achievements in Scholarship and Challenges for Research'. *Notes* (2011): 457– 82.

**MUSV3005 Praktiske disipliner**  
*Praktisk emne – Gregorianikk i praksis*

Pensum og noter gjøres tilgjengelig i løpet av semesteret. For en første oversikt se:  
[https://snl.no/gregoriansk\\_sang](https://snl.no/gregoriansk_sang)

**MUSV3006 Masteroppgave i musikkvitenskap**

*Masterseminar*

Simen Andersen Øyen, Birger Solheim og Anders Johansen: *Akademisk skriving - en skriveveiledning*. Cappelen Damm Akademisk, 2013.

Pettersen, Tove: *Skriv. Fra idé til fagoppgave*. Gyldendal, 2015.

Fekjær, Silje Bringsrud: *Hvordan bli en lykkelig masterstudent. Masteroppgavehåndbok*. Gyldendal, 2013.

**MUSV3118 Kompositoriske formstrategier A**

**Lesepensum**

Borum, Poul og Erik Christensen: *Messiaen – en håndbog* (Utdrag i kompendium som kjøpes på Tapir bokhandel)

Cook, Nicholas: *A Guide to Musical Analysis* (Kjøpes på Tapir bokhandel)

Kleiberg, Ståle: *Grieg's Op. 72: Change of Musical Style or New Concept of Tonality* (i kompendium som kjøpes på Tapir bokhandel)

Kleiberg, Ståle: *Following Grieg* (i kompendium som kjøpes på Tapir bokhandel)

Kleiberg, Ståle: *C.P.E. Bach og det individuelle uttrykk* (i kompendium som kjøpes på Tapir bokhandel)

Kleiberg, Ståle: *Hans Abrahamsens musikk – poetisk billedkraft i musikalsk form* (i kompendium som kjøpes på Tapir bokhandel)

Kleiberg, Ståle: *Analyse av verket som kunstverk* (i kompendium som kjøpes på Tapir bokhandel)

Kleiberg, Ståle: *Impresjonismens formtenkning – et forsøk på en tolkning* (i kompendium som kjøpes på Tapir bokhandel)

Reich, Steve: *Writings on Music 1965 – 2000* (utdrag)



## Verkpensum

J.S. Bach: Das Wohltemperierte Klavier (utdrag)  
C.P.E. Bach: Rondo  
C.P.E. Bach: Dialog mellom en melankoliker og en sangviniker (utdrag)  
C.P.E. Bach: Sinfonie nr. 3  
W.A. Mozart: Symfoni nr. 41 (Jupiter)  
W.A. Mozart: Sonate i F (1. sats)  
Franz Schubert: Utdrag fra Winterreise  
Edvard Grieg: Slåtter, opus 72 (utdrag)  
Edvard Grieg: Strykekvartett (1. sats)  
Claude Debussy: Strykekvartett  
Claude Debussy: Nocturnes (utdrag)  
Arnold Schönberg: Utdrag fra Op. 11  
David Monrad Johansen: Nordlandsbilleder  
Bela Bartok: Musikk for strykere, slagverk og celesta (utdrag)  
Bela Bartok: Song of the Harvest  
Igor Stravinsky: Vårofferet (utdrag)  
Olivier Messiaen: Turangalila – Symphonie (1. sats)  
Olivier Messiaen. Quatuor pour la fin du temps (utdrag)  
Arvo Pärt: Cantus  
Hans Abrahamsen: Winternacht

I tillegg utdeles supplerende materiell på forelesning.

## MUSV3127 Etnomusikologiske perspektiver på Europa

Bates, Eliot. 2016. *Digital Tradition: Arrangement and Labor in Istanbul's Recording Studio Culture*. Oxford: Oxford University Press.

Bidgood, Lee Butler. 2011. "'America is All Around Here': An Ethnography of Bluegrass Music in the Contemporary Czech Republic." University of Virginia.

Bithell, Caroline. 2007. *Transported by Song: Corsican Voices from Oral Tradition to World Stage, European: Ethnomusicologies & Modernities*: Scarecrow Press.

Bohlman, Andrea F. 2016. "Solidarity, Song, and the Sound Document." *The Journal of Musicology* 33 (2):232-269.

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

Born, Georgina. 1995. *Rationalizing Culture: IRCAM, Boulez, and the Institutionalization of the Musical Avant-Garde*. Berkeley & London: University of California Press.

Buchanan, Donna A. 2006. *Performing Democracy: Bulgarian Music and Musicians in Transition*. Chicago; London: University of Chicago Press.

Cooley, Timothy J. 2005. *Making Music in the Polish Tatras: Tourists, Ethnographers, and Mountain Musicians*: Indiana University Press.

Cottrell, Stephen. 2004. *Professional music-making in London : ethnography and experience / Stephen Cottrell*. Aldershot: Ashgate.

Finnegan, Ruth. 2007. *The Hidden Musicians: Music-Making in an English Town*: Wesleyan University Press.

Garcia, Luis-Manuel. 2015. "At Home, I'm a Tourist: Musical Migration and Affective

- Citizenship in Berlin." *Journal of Urban Cultural Studies* 2 (1-2):121-134.
- Gill, Denise. 2017. *Melancholic Modalities: Affect, Islam, and Turkish Classical Musicians*. Oxford: Oxford University Press.
- Goertzen, Chris. 1997. *Fiddling for Norway: Revival and Identity*. Chicago: The University of Chicago Press.
- Helbig, Adriana N. 2014. *Hip Hop Ukraine: Music, Race, and African Migration*: Indiana University Press.
- Hilder, Thomas R. 2015. *Sámi Musical Performance and the Politics of Indigeneity in Northern Europe*. Lanham & London: Rowman and Littlefield.
- Hofman, Ana. 2010. *Staging Socialist Femininity: Gender Politics and Folklore Performance in Serbia*: Brill.
- Machin-Autenrieth, Matthew. 2016. *Flamenco, Regionalism and Musical Heritage in Southern Spain*. London: Routledge.
- Magrini, Tullia, ed. 2003. *Music and Gender: Perspectives from the Mediterranean*. Chicago: University of Chicago Press.
- Pettan, Svanibor. 1998. *Music, Politics, and War: Views from Croatia*. Zagreb: Institute of Ethnology and Folklore Research.
- Ramnarine, Tina K. 2003. *Ilmatar's Inspirations: Nationalism, Globalization, and the Changing Soundscapes of Finnish Folk Music*. Chicago: University of Chicago Press.
- Ramnarine, Tina K. 2007. *Beautiful Cosmos: Performance and Belonging in the Caribbean Diaspora*. London: Pluto Press.
- Rice, Timothy. 1997. *May it Fill Your Soul: Experiencing Bulgarian Music*. Chicago: University of Chicago Press.
- Rollefson, J. Griffith. 2017. *Flip the Script: European Hip Hop and the Politics of Postcoloniality*. Chicago: University of Chicago Press.
- Stokes, Martin. 1992. *The Arabesk Debate: Music and Musicians in Modern Turkey*. Oxford: Clarendon Press.
- Sugarman, Jane C. 1997. *Engendering Song: Singing and Subjectivity at Prespa Albanian Weddings*. Chicago: University of Chicago Press.
- Sweers, Britta. 2005. *Electric Folk: The Changing Face of English Traditional Music*. Oxford: Oxford University Press.
- Teitelbaum, Benjamin R. 2017. *Lions of the North: Sounds of the New Nordic Radical Nationalism*. Oxford: Oxford University Press.
- Tochka, Nicholas. 2016. *Audible States: Socialist Politics and Popular Music in Albania*. Oxford: Oxford University Press.
- Tragaki, Dafni. 2009. *Rebetiko Worlds: Ethnomusicology and Ethnography in the City*. Newcastle: Cambridge Scholars Publishing.
- Tragaki, Dafni, ed. 2013. *Empire of Song: Europe and Nation in the Eurovision Song Contest*. Lanham, Maryland: Scarecrow Press.

**MUSV3128 Analyse og teorier om kompositoriske formstrategier  
«Satslære på scene og album»**

Pensum opplyses ved semesterstart.

Materiale som deles ut i undervisning / legges ut på Blackboard

## **MUSV3129 Musikk i Venezia, 'Gledens hovedstad' (1650–1750)**

Pensum opplyses ved semesterstart.

Til første forelesning leses de følgende to kapitlene fra *Music and Society. The Late Baroque Era: From the 1680s to 1740*, ed. by George J. Buelow (Prentice Hall Inc., 1994):

- George J. Buelow, 'Music and Society in the Late Baroque Era', 1-38
- Eleanor Selfridge-Field, 'Venice in an Era of Political Decline', 66-93

Kapitlene vil bli gjort tilgjengelige på Blackboard.