

Musikkvitenskap

Pensumliste vår 2020

Åpne emner:

MUSV2002 Filmmusikk

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

Artikler:

Kalinak, Kathryn: "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.

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

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

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

Sciannameo, Franco: "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.

Buhler, Jim; Neumeyer, David; Deemer, Rob: "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.

Block, Geoffrey: "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.

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

Buhler, Jim; Neumeyer, David; Deemer, Rob: "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.

- Davison, Annette: "Streetcar's Soundscape," i *A Streetcar Named Desire*, Lanham, MD: Scarecrow Press, 2009, s. 81–103.
- Hubbert, Julie: "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.
- Brown, Julie: "12 Music in film and television," I J. P. E. Harper-Scott; J. Samson (red.), *An Introduction to Music Studies*, Cambridge, New York etc.: Cambridge University Press, 2009, s.201–218.
- Iversen, Gunnar: "Lyden av fortiden," i Iversen og Tiller (red.), *Lydbilder: Mediene og det akustiske*, Oslo: Universitetsforlaget, 2014, s. 129–150.
- Tiller, Asbjørn: "I verdensrommet kan ingen høre deg skrike," i Iversen og Tiller (red.), *Lydbilder: Mediene og det akustiske*, Oslo: Universitetsforlaget, 2014, s. 118–128.
- Audissino, Emilio: Chapter 4: "Star Wars: An oppositional score" i *John Williams' Film Music*, Wisconsin Film Studies, 2014 (2nd ed.), s. 69–85.
- Adams, Doug: "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*.

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

MUSV2004 Nordisk musikk: Fra nasjonalromantikk til samisk rapp

- Anderson, Benedict. 2006 [1983]. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. 2nd ed. London: Verso.
- Bares, William. 2011. "Sounds of Silence: The Politics and Poetics of Norwegian Jazz." *American Music Review* 41 (1).
- Bohlman, Philip V. 1988. *The Study of Folk Music in the Modern World*. Bloomington, Ind.: Indiana University Press.
- Bohlman, Philip V. 2011. *Focus: Music, Nationalism, and the Making of the New Europe*. 2nd ed. ed. New York & London: Routledge.
- Cannady, Kimberly. 2017. "Echoes of the Colonial Past in Discourse on North Atlantic Popular Music." In *The Oxford Handbook of Popular Music in the Nordic Countries*, edited by Fabian Holt and Antti-Ville Kärjä, 203-217. Oxford: Oxford University Press.

- Dibben, Nicola. 2009. *Björk*. Bloomington, Ind.: Indiana University Press.
- Dibben, Nicola. 2009. "Nature and Nation: National Identity and Environmentalism in Icelandic Popular Music Video and Music Documentary." *Ethnomusicology Forum* 18 (1):131-151.
- D'Urso, Alexandra. 2017. "Hip Hop as Public Pedagogy." In *The Oxford Handbook of Popular Music in the Nordic Countries*, edited by Fabian Holt and Antti-Ville Kärjä, 311-324. Oxford: Oxford University Press.
- Eriksson, Karin. 2017. "Sensing Traditional Music Through Sweden's Zorn Badge: Precarious Musical Value and Ritual Orientation." PhD, Acta Universitatis Upsaliensis.
- Goertzen, Chris. 1997. *Fiddling for Norway: Revival and Identity*. Chicago: The University of Chicago Press.
- Goertzen, Chris. 1998. "The Norwegian Folk Revival and the Gammeldans Controversy." *Ethnomusicology* 42 (1):99-127.
- Goss, Glenda Dawn. 2004. "Vienna and the Genesis of Kullervo: "Durchführung zum Teufel!"" In *The Cambridge Companion to Sibelius*, edited by Daniel M. Grimley, 22-31. Cambridge: Cambridge University Press.
- Green, Joshua. 2017. "From the Faroes to the World Stage." In *The Oxford Handbook of Popular Music in the Nordic Countries*, edited by Fabian Holt and Antti-Ville Kärjä, 111-129. Oxford: Oxford University Press.
- Grimley, Daniel M., ed. 2004. *The Cambridge Companion to Sibelius*. Cambridge: Cambridge University Press.
- Grimley, Daniel M. 2006. *Grieg: Music, Landscape and Norwegian Identity*. Woodbridge: Boydell Press.
- Grimley, Daniel M. 2010. *Carl Nielsen and the Idea of Modernism*. Woodbridge: Boydell Press.
- Grimley, Daniel M. 2011. *Jean Sibelius and His World*. Princeton, N.J.: Princeton University Press.
- Hagen, Ross. 2011. "Musical Style, Ideology, and Mythology in Norwegian Black Metal." In *Metal Rules the Globe: Heavy Metal Music Around the World*, edited by Jeremy Wallach, Harris M. Berger and Paul D. Greene, 180-199. USA: Duke University Press.
- Hagen, Ross. 2014. "'Kvlt-er than Thou': Power, Suspicion and Nostalgia within Black Metal Fandom." In *The Ashgate Companion to Fan Cultures*, edited by Linda Duits, Koos Zwaan and Stijn Reijnders, 223-235. Farnham: Ashgate.
- Hilder, Thomas R. 2012. "Repatriation, Revival and Transmission: The Politics of a Sámi Cultural Heritage." *Ethnomusicology Forum* 21 (2):161-179.
- Hilder, Thomas R. 2015. *Sámi Musical Performance and the Politics of Indigeneity in Northern Europe*. Lanham & London: Rowman and Littlefield.

- Hilder, Thomas R. 2016. "Sámi Popular Music, Indigenous Feminism, Environment: Mari Boine as Grenzgängerin." *Jahrbuch Musik und Gender* 8:57-73.
- Hilder, Thomas R. 2017. "Nordic Sexual Exceptionalism and Indigenous Rights: Sámi Alternative Visions of Europe at the Eurovision Song Contest." In *Performing Sexual Identities: Nationalities on the Eurovision Stage*, edited by Magdalena Fürnkranz and Ursula Hemetek, 23-43. Vienna: Institut für Volksmusikforschung und Ethnomusikologie.
- Hilder, Thomas R. 2018. "Sámi Musical Performance, Media and the Politics of Globalization: The Case of Sápmi Sessions." In *In the Balance: Indigeneity, Performance, Globalization*, edited by Helen Gilbert, J. D. Phillipson and Michelle H. Raheja. Liverpool: Liverpool University Press.
- Hobsbawm, E. J., and T. Ranger. 1992 [1983]. *The Invention of Tradition*. Cambridge: Cambridge University Press.
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- Huttunen, Matti. 2004. "The National Composer and the Idea of Finnishness: Sibelius and the formation of Finnish Musical Style." In *The Cambridge Companion to Sibelius*, edited by Daniel M. Grimley, 7-21. Cambridge: Cambridge University Press.
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- Kirkegaard, Annemette. 2013. "The Nordic Brotherhoods." In *Empire of Song: Europe and Nation in the Eurovision Song Contest*, edited by Dafni Tragaki, 58-74. Scarecrow Press.
- Knudsen, Jan Sverre. 2017. "Music in the Aftermath of the 2011 Utøya Massacre." In *The Oxford Handbook of Popular Music in the Nordic Countries*, edited by Fabian Holt and Antti-Ville Kärjä, 257-276. Oxford: Oxford University Press.
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- Teitelbaum, Benjamin R. 2017. "Rap, Reggae, and White Minoritization." In *The Oxford Handbook of Popular Music in the Nordic Countries*, edited by Fabian Holt and Antti-Ville Kärjä, 345-361. Oxford: Oxford University Press.
- Teitelbaum, Benjamin R. 2017. *Lions of the North: Sounds of the New Nordic Radical Nationalism*. Oxford: Oxford University Press.
- Whyton, Tony. 2012. "Europe and the New Jazz Studies." In *Eurojazzland: Jazz and European Sources, Dynamics, and Contexts*, edited by L. Cerchiari, L. Cugny and F. Kerschbaumer, 366-380. Northeastern University Press.

MUSV2005 Vår musikalske kapital

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

Kulset, Nora Bilalovic: *Musikk og andrespråk*. Universitetsforlaget, 2. utgave, 2019.

Kompendium:

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

Conard, Nicholas J., Maria Malina, & Susanne C. Münzel. (2009). New flutes document the earliest musical tradition in southwestern Germany. *Nature*, 460(7256), 737-740. doi: 10.1038/nature08169

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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

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Green, Lucy. (2012). Music education, cultural capital, and social group identity. I R. Middleton, T. Herbert & Martin Clayton (Eds.). *The cultural study of music : A critical introduction* (2. utg., s. 263–273). New York: Routledge.

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

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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.

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.

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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

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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.

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Bachelor:

MUSV1012 Musikk i historisk perspektiv 2

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

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

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.

Anderson, Benedict. 2006 [1983]. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. 2nd ed. London: Verso.

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- Stokes, Martin. 1994. *Ethnicity, Identity and Music: The Musical Construction of Place*. Oxford: Berg.
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- Stokes, Martin. 2004. "Music and the Global Order." *Annual Review of Anthropology* 33: 47-72.
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- Titon, Jeff Todd. 2003. "Textual Analysis or Thick Description?" In *The Cultural Study of Music: A Critical Introduction*, edited by Richard Middleton, Trevor Herbert and Martin Clayton, 171-180. New York: Routledge.
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- Waterman, Christopher A. 1990. "'Our Tradition is a Very Modern Tradition': Popular Music and the Construction of Pan-Yoruba Identity." *Ethnomusicology* 34 (3):367-379.

MUSV1018 Hørelære og improvisasjon

Hørelære:

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

MUSV2009 Satsteknikker 2 m/ ensembleledelse og musikkteknologi

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

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

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

MUSV2032 Bacheloroppgave i musikkvitenskap

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

MUSV3116 Venezia – legenden, historien, musikken

Se pensum under masterdelen av pensumlista.

MUSV3133 Musikk og teater

Se pensum under masterdelen av pensumlista.

MUSV3134 Politikk og moral på scenen: Tysk musikkteater i opplysningstiden

Se pensum under masterdelen av pensumlista.

Master:

MUSV3116 Venezia – legenden, historien, musikken

Lesepensum er en sammenfatning og drøfting av den eksisterende internasjonale litteraturen om musikk i Venezia pluss analyser av konkrete musikkseksempler som behandles i emnet.

Lesepensum er nyskrevet av foreleseren. Lesepensum gjøres tilgjengelig på Blackboard, slik som alt annet kursmateriale.

For å få en første idé om emnet kan deltakerne lese: Ongaro, Giulio / Selfridge-Field, Eleanor / Zappelli, Luca, art. "Venice", *The New Grove Dictionary of Music and Musicians*, vol. 26, Macmillan Publishers, London, New York 2001, s. 398–411 (finnes også online).

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MUSV3134 Politikk og moral på scenen: Tysk musikkteater i opplysningstiden

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