

# MUSIKKVITENSKAP

Pensumliste høst 2020

## Åpne emner:

### MUSV2007 Kvinner, opera og feministisk kritikk

N.A. André, *Voicing Gender: Castrati, Travesti, and the Second Woman in Early-Nineteenth-Century Italian Opera* (Indiana University Press, 2006)

M. Citron, 'Feminist Waves and Classical Music: Pedagogy, Performance, Research', *Women & Music: A Journal of Gender and Culture* 8 (2004), 47-60

C. Clément, *Opera or the Undoing of women* (I.B. Tauris, 1997 (1979))

W. Heller, *Emblems of Eloquence: Opera and Women's Voices in Seventeenth-Century Venice* (University of California Press, 2003)

S. McClary, *Georges Bizet: Carmen* (CUP, 1992)

S. Rutherford, *Verdi, Opera, Women* (Cambridge University Press, 2013)

M.A. Smart (ed.), *Siren Songs: Representations of Gender and Sexuality in Opera* (Princeton University Press, 2000)

C. Taylor-Jay, 'Towards a Feminist Reading of Berg's Lulu: A Woman's Place in a Man's Opera', *Gender Studies & Musik: Geschlechterrollen und ihre Bedeutung für die Musikwissenschaft* (1998), 161-171

The complete list will be available at the beginning of the semester and articles/chapters will be uploaded on Blackboard.

## Bachelor:

### MUSV1031 Musikk, kultur og samfunn i historisk perspektiv

Barbara Russano Hanning, *Concise History of Western Music*. 5th Edition (Norton 2014)

The complete list, for each case study, will be available at the beginning of the semester and articles/chapters will be uploaded on Blackboard.

Lesepensum for modulen Middelalder-Renessanse (Roman Hankeln) består av spesialskrevet interaktivt materiale og utvalgte utdrag av internasjonal litteratur som blir gjort tilgjengelig via Blackboard.

### MUSV1033 Etnomusikologi: Musikk, kultur, 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.

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

Baily, John. 2001. "Learning to Perform as a Research Technique in Ethnomusicology." *British Journal of Ethnomusicology* 10 (2):85-98.

Barz, Gregory F. 2006. *Singing for life: HIV/AIDS and music in Uganda*. New York: Routledge.

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

Beckles Willson, Rachel. 2009. "Whose Utopia? Perspectives on the West-Eastern Divan Orchestra." *Music and Politics* 3 (2):1-21.

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

Bohlman, Philip V. 1991. "Representation and Cultural Critique in the History of Ethnomusicology." In *Comparative Musicology and Anthropology of Music*, edited by Bruno Nettl and Philip V. Bohlman, 131-51. London: University of Chicago 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.

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

- Brady, Erika. 1999. *A Spiral Way: How the Phonograph Changed Ethnography*. Jackson: University Press of Mississippi.
- Clayton, Martin. 2003. "Comparing Music, Comparing Musicology." In *The Cultural Study of Music: A Critical Introduction*, edited by Richard Middleton, Trevor Herbert and Martin Clayton, 57-68. New York: Routledge.
- Clifford, James. 1983. "On Ethnographic Authority." *Representations* 2:118-146.
- Cohen, Ronald D., ed. 2003. *Alan Lomax: Selected Writings*. New York & London: Routledge.
- Cohen, Sara. 1993. "Ethnography and Popular Music Studies." *Popular music* 12 (2):123-138.
- Harrison, Klisala. 2012. "Epistemologies of Applied Ethnomusicology." *Ethnomusicology* 56 (3):505-529.
- Hilder, Thomas R. 2015. *Sámi Musical Performance and the Politics of Indigeneity in Northern Europe*. Lanham & London: Rowman and Littlefield.
- Hobsbawm, E. J., and Terence Ranger. 1992 [1983]. *The Invention of Tradition*. Cambridge: Cambridge University Press. Original edition, 1983.
- Hofman, Ana. 2010. "Maintaining the Distance, Othering the Subaltern: Rethinking Ethnomusicologists' Engagement in Advocacy and Social Justice." In *Applied Ethnomusicology: Historical and Contemporary Approaches*, 22-35. Cambridge: Cambridge Scholars Publishing.
- Hood, Mantle. 1960. "The Challenge of "Bi-Musicality"." *Ethnomusicology* 4 (2):55-59.
- Hood, Mantle. 1971. *The Ethnomusicologist*. New York: McGraw-Hill.
- Kingsbury, Henry. 1988. *Music, Talent, and Performance: a Conservatory Cultural System*. Philadelphia: Temple University Press.
- Koskoff, Ellen, ed. 1987. *Women and Music in Cross-Cultural Perspective*. New York: Greenwood Press.
- Koskoff, Ellen. 2014. *A Feminist Ethnomusicology: Writings on Music and Gender*. Urbana: University of Illinois Press.
- Kunst, Jaap. 1974. *Ethnomusicology: a study of its nature, its problems, methods and representative personalities*. The Hague: Nijhoff.
- Landau, Carolyn, and Janet Topp Fargion. 2012. "We're all Archivists Now: Towards a more Equitable Ethnomusicology." *Ethnomusicology Forum* 21 (2):125-140.
- Lomax, Alan. 1968. *Folk Song Style and Culture*. Washington: McCall Printing Co.
- Lysloff, René T. A. 1997. "Mozart in Mirrorshades: Ethnomusicology, Technology, and the Politics of Representation." *Ethnomusicology* 41 (2):206-219.
- Malan, Rian. 2000. "In the Jungle: Inside the Long, Hidden Genealogy of 'The Lion Sleeps Tonight'." *RollingStone*, 14/5/2000.

- Merriam, Alan P. 1960. "Ethnomusicology Discussion and Definition of the Field." *Ethnomusicology* 4 (3):107-114.
- Merriam, Alan P. 1964. *The Anthropology of Music*: Northwestern University Press.
- 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. 1973. *Folk and Traditional Music of the Western Continents*. 2nd ed. New Jersey.
- Nettl, Bruno. 1995. *Heartland Excursions: Ethnomusicological Reflections on Schools of Music*. Urbana: University of Illinois Press.
- Nettl, Bruno. 2015. *The Study of Ethnomusicology: Thirty-three Discussions*. 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.
- Nooshin, Laudan. 2011. "Introduction to the Special Issue: The Ethnomusicology of Western Art Music." *Ethnomusicology Forum* 20 (3):285-300.
- Pavlicevic, Mercédès, and Angela Impey. 2013. "Deep Listening: Towards an Imaginative Reframing of Health and Well-Being Practices in International Development." *Arts & Health* 5 (3):238-252.
- Pollard, Amy. 2009. "Field of Screams: Difficulty and Ethnographic Fieldwork." *Anthropology Matters* 11 (2):1-24.
- Post, Jennifer C. 2006. *Ethnomusicology: a Contemporary Reader*. New York: Routledge.
- Reyes, Adelaida. 1982. "Explorations in Urban Ethnomusicology: Hard Lessons from the Spectacularly Ordinary." *Yearbook for Traditional Music* 14:1-14.
- Reyes, Adelaida. 2009. "Urban Ethnomusicology: Past and Present." In *Music in Motion*, edited by Bernd Clausen, Ursula Hemetek and Eva Sæther, 173-190. Bielefeld: Transcript Verlag.
- Rice, Timothy. 1997. *May it Fill Your Soul: Experiencing Bulgarian Music*. Chicago: University of Chicago Press.
- Rice, Timothy. 2013. *Ethnomusicology: A Very Short Introduction*. Oxford: Oxford University Press.
- Seeger, Anthony. 2008. "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*, edited by Gregory F. Barz and Timothy J. Cooley, 271-288. Oxford: Oxford University Press.
- Shelemay, Kay Kaufman. 1992. *Ethnomusicology: History, Definitions, and Scope: A Core Collection of Scholarly Articles*. New York: Garland.
- Shelemay, Kay Kaufman. 2001. "Toward an Ethnomusicology of the Early Music Movement: Thoughts on Bridging Disciplines and Musical Worlds." *Ethnomusicology* 45 (1):1-29.

- 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.
- 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.
- Stokes, Martin. 2004. "Music and the Global Order." *Annual Review of Anthropology* 33:47-72.
- Stone, Ruth M. 2008. *Theory for Ethnomusicology*. Upper Saddle River, N.J.: Pearson Prentice Hall.
- Suchoff, Benjamin, ed. 1976. *Béla Bartók Essays*. London: Faber & Faber.
- Suchoff, Benjamin, ed. 1997. *Béla Bartók Studies in Ethnomusicology*. Lincoln & London: University of Nebraska Press.
- 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.
- Usner, Eric Martin. 2011. "'The Condition of Mozart': Mozart Year 2006 and the New Vienna." *Ethnomusicology Forum* 20 (3):413-442.
- Van Buren, Kathleen J. 2010. "Applied Ethnomusicology and HIV and AIDS: Responsibility, Ability, and Action." *Ethnomusicology* 54 (2):202-223.
- 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.

## MUSV1017 Satsteknikker 1 med musikkteknologi og hørelære

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

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

## MUSV1019 Hovedinstrument 1 med improvisasjon

Pensum opplyses ved semesterstart.

## MUSV2010 Arrangering og innføring i komposisjon

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

Materiale utdelt på forelesning.

## MUSV2023 Hovedinstrument 3 med hørelære

Pensum opplyses ved semesterstart.

## MUSV3102 Kurt Weill: Fra Berlin til Broadway

Se pensum under masterdelen av pensumlista.

## MUSV3121 Nye tanker - ny kunst: europeisk musikk 1300 – 1500

Se pensum under masterdelen av pensumlista.

## MUSV3125 Globale perspektiver på musikk, kjønn og seksualitet

Se pensum under masterdelen av pensumlista.

## Master:

### MUSV3001 Komposisjon og analyse

Persichetti, Vincent: *Twentieth Century Harmony*: W.W. Norton & Co. (ISBN: 978-0-393-09539-5)

Adler, Samuel: *The Study of Orchestration*: W. W. Norton & Co. (ISBN: 978-0-393-60052-0)

Materiale utdelt i undervisningen.

### MUSV3004 Musikkvitenskapelig teori og metode

*LITERATURE: BOOK FOR PURCHASE*

Ruud, Even. Excerpt from *Musikkvitenskap*. Oslo: Universitetsforlaget, 2016.

*LITERATURE: COMPENDIUM*

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.

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

Brackett, David. "Introduction: They Never Even Knew". In *Categorizing Sound: Genre and Twentieth-Century Popular Music*, 1–40. Oakland, University of California Press, 2016.

Brøvig-Hanssen, Ragnhild and Anne Danielsen. "Autotuned Voices: Alienation and 'Brokenhearted Androids'" in *Digital Signatures. The Impact of Digitization on Popular Music Sound*, 117–132. Cambridge, MA: MIT Press, 2016.

Chion, Michel. "Projections of Sound on Image'. In *Audio – Vision: Sound on Screen*, 3–24. New York: Columbia University Press, 1994.

Gadir, Tami. 2016. "Resistance or Reiteration? Rethinking Gender in DJ Cultures." *Contemporary Music Review* 35 (1): 115-129. [AVAILABLE THROUGH ORIA]

Gorbman, Claudia: 'Classical Hollywood Practice: The Model of Max Steiner'. In *Unheard Melodies: Narrative Film Music*, 70–98. Bloomington, IN: Indiana University Press, 1987.

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.

Hofman, Ana. 2010. "Maintaining the Distance, Othering the Subaltern: Rethinking Ethnomusicologists' Engagement in Advocacy and Social Justice." In *Applied Ethnomusicology: Historical and Contemporary Approaches*, 22-35. Cambridge: Cambridge Scholars Publishing.

Ingram, David. "Popular Music and 'Nature'". In *The Jukebox in the Garden. Ecocriticism and American Popular Music Since 1960*, 47–58. New York: Rodopi, 2010.

Korsgaard, Mathias Bonde. "Music Video Transformed" in *The Oxford Handbook of New Audiovisual Aesthetics*, edited by John Richardson, Claudia Gorbman, and Carol Vernallis, 501–21. Oxford: Oxford University Press, 2013.

Kulset, Nora Bilalovic. Excerpt from *Musickhood – Om verdien av musikalsk kapital og musikalsk trygghet i væremåten hos voksne i flerspråklige barnehager: En selvstudie av egen musikkpraksis*, 74–113. Ph.D. diss., NTNU, 2017.

Langkjær, Birger. 'Musik, perception og følelser i audiovisuel fiktion'. In *Den lyttende tilskuer: Perception af lyd og musik i film*, 41–68. København: Museum Tusulanums Forlag, 2000.

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.

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.

Till, Nicholas. 'Introduction: Opera Studies Today'. In *The Cambridge Companion to Opera Studies*, ed. Nicholas Till, 1–22. Cambridge: Cambridge University Press, 2012.

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.

Torvinen, Juha. "Forskaren som miljøaktivist: Teser om musikkvetares förhållande till naturen". In *Musiken som Förändringskraft. Manifest För Aktivistisk Musikforskning*, edited by Susanna Välimäki, Sini Mononen and Kaj Ahlsved, 90–107. Suoni: Helsingfors, 2018. [AVAILABLE ONLINE OPEN ACCESS]

Van Buren, Kathleen J. 2010. "Applied Ethnomusicology and HIV and AIDS: Responsibility, Ability, and Action." *Ethnomusicology* 54 (2): 202-223. [AVAILABLE THROUGH ORIA]

Vernallis, Carol. "How To Analyze Music Videos: Beyoncé's and Melina Matsouka's 'Pretty Hurts'". In *The Bloomsbury Handbook of Popular Music Video Analysis*, edited by Lori A. Burns and Stan Hawkins, 255–76. New York: Bloomsbury, 2019.

Vist, Torill. 'Arts-Based Research in Music Education: General Concepts and Potential Cases'. *Nordic Research in Music Education* 16 (Yearbook 2015): 259–92.

Walser, Robert. "Beyond the Vocals: Towards the Analysis of Popular Music Discourses". In *Running With The Devil: Power, Gender, and Madness in Heavy Metal Music*, 26–56. Middletown, CT: Wesleyan University Press, 1993.

Weisethaunet, Hans, and Lindberg, Ulf. "Authenticity Revisited: The Rock Critic and the Changing Real." *Popular Music and Society* 33/4 (2010): 465-85.

Youens, Susan. 'Schubert, Mahler and the Weight of the Past'. *Music & Letters* 67 (1986): 256-68.

Åse, Tone. 2017. "The Voice and the Machine and the Voice In the Machine," section 1.3, "Methods and theories: Artistic Research in Voice and Live Electronics." Available at: <http://www.toneaase.no/researchproject/1-introduction/1-3-methods-and-theories/>.

## MUSV3005 Praktiske disipliner

Praktisk emne – Choral/Vocal music of African descent / Vokalmusikk med afrikansk opprinnelse

Pensum og noter gjøres tilgjengelig i løpet av semesteret.

## 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.

### MUSV3102 Kurt Weill: Fra Berlin til Broadway

Hirsch, Foster: *Kurt Weill on Stage: From Berlin to Broadway, New York etc.:* Limelight Editions, 2004.

Oversiktsartikkel "Weill, Kurt" (J. Bradford Robinson og David Drew) i *Grove Music Online*

<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000030032>

Weill, Kurt: "Commitment to Opera", "New Opera", "Dance Music", "Shifts in Musical Composition", "Zeitoper", "Correspondence about Die Dreigroschenoper", "Socially-Creative Opera", "Concerning the Gestic Character of Music", "A Note Concerning Jazz", "Opera—Where to?", "Foreword to the Production Book of the Opera Aufstieg und Fall der Stadt Mahagonny", "Notes to My Opera Mahagonny", "The Situation of Opera: A Conversation with Kurt Weill by Heinrich Strobel", "The Problem of Form in Modern Opera" (K.H. Kowalke overs.) i Kim H. Kowalke, *Kurt Weill in Europe*, Ann Arbor: UMI Research Press, 1979, s. 458–459, 464–467, 473–475, 478–481, 482–485, 486–488, 489–490, 491–496, 479–498, 506–509, 514–516, 517–518, 532–535, 541–545.

Cook, Susan C.: *Opera for a New Republic: The Zeitoper of Krenek, Weill, and Hindemith*, Ann Arbor etc.: UMI Research Press, 1988, s. 1–39.

Hinton, Stephen: *Kurt Weill: The Threepenny Opera*, Cambridge: Cambridge University Press, 1990, s. 9–48.

Breivik, Magnar: "Weill and Brecht's Das Berliner Requiem: A Secular Work in a Sacred Tradition", i E. Østrem o.a. (red.) *Genre and Ritual: The Cultural Heritage of Medieval Rituals*, København: Museum Tusulanum Press, 2005, s. 271–290.

Breivik, Magnar: "From Operatic 'Urform' to 'a New Opera': On Kurt Weill and Musical Theatre" i J. Arvidson o.a. (red.) *Changing Borders: Contemporary Positions in Intermediality*, Lund: Intermedia Studies Press, 2007, s. 95–108.

Hinton, Stephen: *Weill's Musical Theater: Stages of Reform*, Berkeley etc.: University of California Press, 2012, s. 138–175.

Breivik, Magnar: "'The Lord enlighten our children that they may know the Way that leads to Prosperity': The Seven Deadly Sins, AD 1933" i M. B. Bruun o.a. (red.), *Negotiating Heritage: Memories of the Middle Ages*, Turnhout: Brepols, 2008, s. 329–351.

Gay, Peter: "'We miss our Jews': The Musical Migration from Nazi Germany" i R. Brinkmann og Chr. Wolff (red.) *Driven into Paradise*, Berkeley etc.: University of California Press, 1999, s. 21–30.

Hinton, Stephen: "Hindemith and Weill: Cases of 'Inner' and 'Other' Direction" i R. Brinkmann og Chr. Wolff (red.) *Driven into Paradise*, Berkeley etc.: University of California Press, 1999, s. 261–278.

Bradford Robinson, J.: "Learning the New Ropes: Kurt Weill and the American Theater Song", *Kurt Weill Newsletter*, Vol. 15 Number 2, s. 3–7.

- Breivik, Magnar: "From Surabaya to Ellis Island: On two versions of Kurt Weill's 'Surabaya-Johnny'" i Erik Levi (red.), *The Impact of Nazism on Twentieth-Century Music*, Wien etc. : Böhlau, 2014 s.77–90.
- Adorno, Theodor W.: "Advance Troops and Avantgarde. A reply to Horst Kogler", typescript, 3 s.
- Kowalke, Kim H.: "Formerly German: Kurt Weill in America" i K. H. Kowalke og H. Edler (red.) *A Stranger Here Myself: Kurt Weill-Studien*, Hildesheim: Olms, 1993, s. 35–57.
- Weill, Kurt: "Two Dreams Come True" i *Street Scene: A Source Book*, New York: The Kurt Weill Foundation for Music, s. 26.
- Kowalke, Kim H.: "'The Two Weills' and the Music of Street Scene" i *Street Scene: A Source Book*, New York: The Kurt Weill Foundation for Music, s. 60–73.
- Stempel, Larry: "Street Scene and the Enigma of Broadway Opera" i K. Kowalke (red.) *A New Orpheus*, New Haven etc.: Yale University Press, 1986, s. 321–341.
- Scott, Matthew: "Weill in America: The Problem of Revival, i K. Kowalke (red.) *A New Orpheus*, New Haven etc.: Yale University Press, 1986, s. 285–295.
- Levitz, Tamara: "Putting Kurt Weill in His Historical Place: The New Grove articles", *Kurt Weill Newsletter*, Vol. 20/2, s. 4–9.
- Weill, Kurt: Konzert für Violine und Blasorchester op. 12, 1. sats Andante con moto, Universal Edition nr. 8340.
- Weill, Kurt, Åpning og "Tango Agèle" fra *Der Zar lässt sich fotografieren*, Universal Edition 8964.
- Weill, Kurt: "Alabama Song" fra *Mahagonny-Songspiel*, Universal Edition nr. 12889.
- Weill, Kurt: Overture til *Die Dreigroschenoper*, Philharmonia Partituren nr. 400.
- Weill, Kurt: "Die Moritat von Mackie Messer" og "Seeräuberjenny" fra *The Threepenny Opera*, Universal Edition 31544.
- Weill, Kurt: Åpningstaktene og "Alabama Song" fra *Aufstieg und Fall der Stadt Mahagonny*, Universal Edition 9851.
- Weill, Kurt: "V. Zweiter Bericht über den unbekanntenen Soldaten" fra *Das Berliner Requiem*, Universal Edition 9768.
- Weill, Kurt: "Vorstellung des Fliegers Charles Lindbergh" fra *Das Lindberghflugh*, Edition Schott.
- Weill, Kurt: Prolog, "1 Faulheit" og "4. Völlerei" fra *Die sieben Todsünden*, Schott ED 6005.

Weill, Kurt: "Aggie's Song" og "Johnny's Song" fra *Johnny Johnson*, Frech: 1940.

Weill, Kurt: "Surabaya-Johnny" fra *Happy End*, Warner Bros. Publications, 1999.

Weill, Kurt: "Surabaya-Johnny" (ca. 1940), manuskript.

Weill, Kurt, "September Song" og "It never was you" fra *Knickerbocker Holiday*, Warner Bros. Publications, 1999.

Weill, Kurt: Åpningen (fra "1. Glamour Dream") til *Lady in the Dark*, Chappell, 1941.

Weill, Kurt: "The Saga of Jenny" og "My Ship" fra *Lady in the Dark*, Warner Bros. Publications, 1999.

Weill, Kurt: Introduction, "Somehow I never could believe" og "Lonely House" fra *Street Scene*, Chappell, 1948.

Weill, Kurt: "Lost in the Stars" fra *Lost in the Stars*, Warner Bros. Publications, 1999.

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

## MUSV3121 Nye tanker - ny kunst: europeisk musikk 1300 – 1500

Lesepensum består av spesielt skrevet interaktivt materiale og utvalgte utdrag av internasjonal litteratur som blir gjort tilgjengelig via Blackboard.

## MUSV3125 Globale perspektiver på musikk, kjønn og seksualitet

Ahmed, Sara. 2017. *Living a Feminist Life*. Durham: Duke University Press.

Amico, Stephen. 2001. "I Want Muscles": House Music, Homosexuality and Masculine Signification." *Popular Music* 20 (3):359-378.

Amico, Stephen. 2014. *Roll Over, Tchaikovsky!: Russian Popular Music and Post-Soviet Homosexuality*. Urbana: University of Illinois Press.

Biddle, Ian D, and Kirsten Gibson, eds. 2009. *Masculinity and Western Musical Practice*. Farnham: Ashgate Publishing Ltd.

Born, Georgina, and Kyle Devine. 2016. "Gender, Creativity and Education in Digital Musics and Sound Art." *Contemporary Music Review* 35 (1):1-20.

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