

MUSIKKVITENSKAP
Pensumliste høst 2012

Musikkvitenskap

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Åpne emner:

MUSV2001 Musikk og teknikk

Day, Timothy: *A Century of Recorded Music: Listening to Musical History*, New Haven: Yale University Press, 2000.

Shuker, Roy: *Understanding Popular Music*, London/New York: Routledge, 2001. (Kapitlene 5, 8, 11 og 12 er ikke pensum.)

Kompendium: *Musikk og teknikk*, Trondheim: Akademika, kompendieforlaget, 2012.

MUSV2019 Afrika: Musikk, kultur og historie

Agawu, Kofi: *Representing African Music*, New York: Routledge, 2003.

Oversand, Kjell (red): *Musikk i Afrika: Nyere perspektiver* (kompendium): Tapir/Kompendieforlaget, 2012.

Bachelor:

EXFAC0011 Globale lydlandskap: musikkvitenskap og lydteknologi

Hugill, Andrew: *The Digital Musician*: Taylor and Frances Ltd, 2007 (ISBN 9780415962162)

Forelesningsnotater, oppgaver og stoff som legges ut på It's learning.

MUSV1011 Musikk i historisk perspektiv I

Burkholder, Grout, Palisca: *A History of Western Music (7th ed)*: W. W. Norton & Co, 2005.

Burkholder and Palisca: *Norton Anthologi of Western Music*, volum 2 (5th ed): 2006.

Hankeln, Roman: *MUSV1001/ MUSP4113, Musikkhistorie 1, Fra middelalder til renessanse* (kompendium): Tapir/Kompendieforlaget.

Tillegglitteratur fra den enkelte faglærer.

MUSV1015 Praktiske disipliner I

Hørelære:

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

MUSV1017 Satsteknikker I m/musikkteknologi

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

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

MUSV2010 Arrangering og innføring i komposisjon

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

MUSV2012 Fordypningsemne

a) *Beethoven, Adorno og Zappa. (foreleser: Kjell Oversand)*

Theodor W. Adorno: *Beethoven: The Philosophy of Music* (utdrag): Polity Press, 1998

Theodor W. Adorno: *Innledning i Musikksosiologien* (utdrag)

Charles Rosen: *Beethoven's Piano Sonatas* (utdrag): Yale University Press, 2002

Kjell Oversand: *Over til Zappa*: 2012.

Murray Dineen: *Friendly Reminders. Essays in Musical Criticism after Adorno* (utdrag): McGill-Queen's University Press, 2011

b) *Mørkets musikalske opplevelser: Perspektiver på film og musikk (foreleser: Magnar Brevik)*

Langkjær, Birger: *Filmlyd & filmmusik: Fra klassisk til moderne film*, København: Museum Tusulanum, 1997.

Artikler

Wright, H. Stephen: "The Materials of Film Music: Their Nature and Accessibility", Clifford McCarty, red.: *Film Music I*, New York etc.: Garland, 1989, s. 3–17.

Weis, Elisabeth og Belton, John (red.): *Film Sound: Theory and Practice*, "Classical Sound Theory" utdrag: tekster av Eisenstein, Pudovkin, Alexandrov, Clair, Wright og Braun, New York etc. Columbia University Press, 1985, s. 75–78 og s. 83–97.

Steiner, Fred: "What Were Musicians Saying During the First Decade of Sound? A Symposium of Selected Writings", Clifford McCarty, red.: *Film Music I*, New York etc.: Garland, 1989, s. 81–107.

Lexmann, Juraj: *Theory of Film Music*, "III. Expressive Potential for Music in Film [1/2]", Frankfurt am Main. etc.: Peter Lang, 2006, s. 56–86.

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

Adorno, Theodor/Eisler, Hanns: *Composing for the Films*, "Prejudices and Bad Habits", London etc: The Athlone Press, 1994, s. 3–19.

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

Chion, Michel: *Audio – Vision: Sound on Screen*, "Projections of Sound on Image", "The Three Listening Modes", New York: Columbia University Press, 1994, s. 3–24.

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

Buhler, James: "Analytical and Interpretative Approaches to Film Music (II): Analysing Interactions of Music and Film", K. J. Donnelly red.: *Film Music: Critical Approaches*, Edinburgh: Edinburgh University Press, 2001, s. 39–61.

Scheurer, Timothy E.: *Music and Mythmaking in Film: Genre and the Role of the Composer*, "Introduction", Jefferson etc.: McFarland, 2007, s. 7–47.

Franklin, Peter: *Seeing Through Music: Gender and Modernism in Hollywood Film Scores*, "Symphonic Narratives (and Promiscuous Pleasure)", Oxford etc.: Oxford University Press, 2011, s. 85–114.

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

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

Bradley, Scott: "Music in Cartoons", D. Goldmark og Y. Taylor (red.): *The Cartoon Music Book*, Chicago: A Capella Books, 2002, s. 115–120.

Bradley, Scott: "Personality on the Soundtrack", D. Goldmark og Y. Taylor (red.): *The Cartoon Music Book*, Chicago: A Capella Books, 2002, s. 121–124.

Fenimore, Ross J.: "The Heard and the Unheard in *Psycho*", Neil Lerner (red.), *Music in the Horror Film*, New York etc.: Routledge, 2010, s. 80–97.

McClary, Susan: "Minima Romantica", D. Goldmark, L. Kramer, R. Leppert, red.: *Beyond the Soundtrack: Representing Music in Cinema*, Berkeley etc.: University of California Press, 2007, s. 48–65.

Davison, Annette: *Hollywood Theory, Non-Hollywood Practice: Cinema Soundtracks in the 1980s and 1990s*, "New Hollywood cinema and ('post-') classical scoring", Aldershot: Ashgate, 2004, s. 42–58.

Donnelly, K. J.: *The Spectre of Sound: Music in Film and Television*, "The Demon of Film Music", London: bfi Publishing, 2005, s. 19–35.

Kassabian, Anahid: *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*, "How Music Works in Film", New York etc.: Routledge, 2001, s. 37–60.

Meinertsen, Per: *Lydens rolle: Notater om lyd og musik til film*, "Filmmusik er et væsentligt fortællerredskab", Den Danske Filmskole: 2006, s. 71–97.

Artiklene er samlet i kompendiet *Mørkets musikalske opplevelser: Perspektiver på film og musikk*, Trondheim: Kompendieforlaget/Tapir Akademisk Forlag, 2012.

I tillegg kommer event. materiale lagt ut på It's learning og/eller stoff formidlet via andre medier.

c) ***Critical Approaches to Popular Music Studies (foreleser: John Howland)***

Artikler lagt ut på It's learning.

Richard Middleton, "Pop, Rock, and Interpretation," in *Cambridge Companion to Pop and Rock*, eds. Simon Frith, Will Straw, and John Street (Cambridge: Cambridge University Press, 2001), 213-225.

"Can We Get Rid of the 'Popular' in Popular Music? A Virtual Symposium with Contributions from the International Advisory Editors of *Popular Music*," *Popular Music* 24 (2005): 133-145.

Lori Burns, excerpt from "'Close Readings' of Popular Song: Intersections Among Sociocultural, Musical, and Lyrical Meanings," in *Disruptive Divas: Feminism, Identity, and Popular Music* New York: Routledge, 2002), 46-61.

Holly Cruse, "Gender," in *Key Terms in Popular Music and Culture*, eds. Bruce Horner and Thomas Swiss (Oxford, UK: Blackwell, 1999), 85-95.

Simon Frith, "The Voice," in *Performing Rites: On the Value of Popular Music* (Cambridge, MA: Harvard University Press, 1996), 183-202.

Nicholas Cook, "Credit Where It's Due: Madonna's 'Material Girl'," *Analysing Musical Multimedia* (London: Clarendon Press and Oxford University Press, 1998), 147-173.

Susan McClary, "Living to Tell: Madonna's Resurrection of the Fleshly," in *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis: University of Minnesota Press, 1991), 148-166.

Robert Walser, "Forging Masculinity: Heavy Metal Sounds and Images of Gender," in *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music* (Middletown, CT: Wesleyan University Press, 1993), 108-136.

Stan Hawkins, "On Male Queering in Mainstream Pop," in *Queering the Popular Pitch*, eds. Sheila Whiteley and Jennifer Rycenga (New York: Routledge, 2006), 279-294.

Robin Balliger, "Politics," in *Key Terms in Popular Music and Culture*, eds. Bruce Horner and Thomas Swiss (Oxford, UK: Blackwell, 1999), 57-70.

- Guthrie Ramsey, Chapter 2 (“Disciplining Black Music: On History, Memory, and Contemporary Theories”), in *Race Music: Black Cultures from Be-Bop to Hip-Hop* (Berkeley: University of California Press, 2003), 17-43.
- Simon Frith, “The Value Problem in Cultural Studies,” in *Performing Rites: On the Value of Popular Music* (Cambridge, MA; Harvard University Press, 1996), 3-20.
- Michael Long, “The Expressive Vernacular,” in *Beautiful Monsters: Imagining the Classic in Musical Media* (Berkeley: University of California Press, 2008), 11-43.
- Simon Frith, “The Meaning of Music,” in *Performing Rites: On the Value of Popular Music* (Cambridge, MA; Harvard University Press, 1996), 249-268.
- Theodor Gracyk, “Sign O’ the Times: Ideology and Aesthetics,” in *Rhythm and Noise: An Aesthetics of Rock* (Durham, NC: Duke University Press, 1996), 207-226.
- Simon Frith, “Genre Rules,” in *Performing Rites: On the Value of Popular Music* (Cambridge, MA; Harvard University Press, 1996), 75-98.
- Jason Toynbee, Chapter 4 (“Genre-Cultures”), in *Making Popular Music: Musicians, Creativity, and Institutions* (London: Arnold, 2000), 102-129.
- Adam Krims, “Defining the Urban Ethos,” in *Music and Urban Geography* (New York: Routledge, 2007), 1-25.
- Andrew Leyshon, David Matless, and George Revill, “Introduction: Music, Space, and the Production of Place,” in *The Place of Music*, eds. Andrew Leyshon, David Matless, and George Revill (New York: Guilford Press, 1998), 1-30.
- Albin Zak, Chapter 3 (“Sound as Form”), in *The Poetics of Rock: Cutting Tracks, Making Records* (Berkeley: University of California Press, 2001), 48-96.
- Timothy D. Taylor, “Music, Technology, Agency, and Practice,” in *Strange Sounds: Music, Technology, and Culture* (New York: Routledge, 2001), 15-40.
- Keith Negus, Chapter 1 (“Culture, Industry, Genre: Conditions of Musical Creativity”), in *Music Genres and Corporate Cultures* (New York: Routledge, 1999), 14-30.
- Jason Toynbee, Chapter 1 (“Marketing: The Selling of Soul(s)”), in *Making Popular Music: Musicians, Creativity, and Institutions* (London: Arnold, 2000), 1-33.
- Christopher Small, “Musicking: The Meanings of Performing and Listening; a Lecture,” *Music Education Research* 1 (1999): 9-21.

Jason Toynbee, "Making Up and Showing Off: What Musicians Do," in *The Popular Music Studies Reader*, eds. Andy Bennett, Barry Shank, and Jason Toynbee (New York: Routledge, 2006), 71-77.

David Hesmondhalgh, "Popular Music Audiences and Everyday Life," in *Popular Music Studies*, eds. David Hesmondhalgh and Keith Negus (London: Arnold, 2002), 117-130.

Master:

MUSV3001 Komposisjon og analyse

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

Adler, Samuel: *Orchestration*: W. W. Norton & Co.

Kompendium med utvalgte verk og komposisjonsteoretiske tekster.

MUSV3004 Musikkvitenskapelig teori og metode

J.P.E. Harper-Scott and Jim Samson (eds.): *An Introduction to Music Studies*: Cambridge University Press, 2009.

Utvalgte kapitler fra May Britt Postholm: *Kvalitativ metode. En innføring med fokus på fenomenologi, etnografi og kasusstudier*: Universitetsforlaget, 2010

Kompendium med diverse artikler.

MUSV3005 Praktiske disipliner

Praktisk emne – Gregoriansk framføringspraksis (Roman Hankeln)

Noter som deles ut i løpet av semesteret.

MUSV3008/3009 Fordypningsemne

a) **Beethoven, Adorno og Zappa. (foreleser: Kjell Oversand)**

Theodor W. Adorno: *Beethoven: The Philosophy of Music* (utdrag): Polity Press, 1998

Theodor W. Adorno: *Innledning i Musikk sosiologien* (utdrag)

Charles Rosen: *Beethoven's Piano Sonatas* (utdrag): Yale University Press, 2002

Kjell Oversand: *Over til Zappa*: 2012.

Murray Dineen: *Friendly Reminders. Essays in Musical Criticism after Adorno* (utdrag): McGill-Queen's University Press, 2011

b) *Mørkets musikalske opplevelser: Perspektiver på film og musikk (foreleser: Magnar Breivik)*

Langkjær, Birger: *Filmlyd & filmmusik: Fra klassisk til moderne film*, København: Museum Tusulanum, 1997.

Artikler

Wright, H. Stephen: "The Materials of Film Music: Their Nature and Accessibility", Clifford McCarty, red.: *Film Music 1*, New York etc.: Garland, 1989, s. 3–17.

Weis, Elisabeth og Belton, John (red.): *Film Sound: Theory and Practice*, "Classical Sound Theory" utdrag: tekster av Eisenstein, Pudovkin, Alexandrov, Clair, Wright og Braun, New York etc. Columbia University Press, 1985, s. 75–78 og s. 83–97.

Steiner, Fred: "What Were Musicians Saying During the First Decade of Sound? A Symposium of Selected Writings", Clifford McCarty, red.: *Film Music 1*, New York etc.: Garland, 1989, s. 81–107.

Lexmann, Juraj: *Theory of Film Music*, "III. Expressive Potential for Music in Film [1/2]", Frankfurt am Main. etc.: Peter Lang, 2006, s. 56–86.

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

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

Chion, Michel: *Audio – Vision: Sound on Screen*, "Projections of Sound on Image", "The Three Listening Modes", New York: Columbia University Press, 1994, s. 3–24.

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

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Scheurer, Timothy E.: *Music and Mythmaking in Film: Genre and the Role of the Composer*, "Introduction", Jefferson etc.: McFarland, 2007, s. 7–47.

Franklin, Peter: *Seeing Through Music: Gender and Modernism in Hollywood Film Scores*, "Symphonic Narratives (and Promiscuous Pleasure)", Oxford etc.: Oxford University Press, 2011, s. 85–114.

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

Bradley, Scott: "Music in Cartoons", D. Goldmark og Y. Taylor (red.): *The Cartoon Music Book*, Chicago: A Capella Books, 2002, s. 115–120.

Bradley, Scott: "Personality on the Soundtrack", D. Goldmark og Y. Taylor (red.): *The Cartoon Music Book*, Chicago: A Capella Books, 2002, s. 121–124.

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McClary, Susan: "Minima Romantica", D. Goldmark, L. Kramer, R. Leppert, red.: *Beyond the Soundtrack: Representing Music in Cinema*, Berkeley etc.: University of California Press, 2007, s. 48–65.

Davison, Annette: *Hollywood Theory, Non-Hollywood Practice: Cinema Soundtracks in the 1980s and 1990s*, "New Hollywood cinema and ('post-') classical scoring", Aldershot: Ashgate, 2004, s. 42–58.

Donnelly, K. J.: *The Spectre of Sound: Music in Film and Television*, "The Demon of Film Music", London: bfi Publishing, 2005, s. 19–35.

Kassabian, Anahid: *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*, "How Music Works in Film", New York etc.: Routledge, 2001, s. 37–60.

Meinertsen, Per: *Lydens rolle: Notater om lyd og musikk til film*, "Filmmusik er et væsentligt fortællerredskap", Den Danske Filmskole: 2006, s. 71–97.

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c) *Critical Approaches to Popular Music Studies (foreleser: John Howland)*

Artikler lagt ut på It's learning.

Richard Middleton, "Pop, Rock, and Interpretation," in *Cambridge Companion to Pop and Rock*, eds. Simon Frith, Will Straw, and John Street (Cambridge: Cambridge University Press, 2001), 213-225.

"Amplifier: Is There a Canon in Popular Music Studies?," from *Journal of Popular Music Studies* 22 (March 2010). Includes:

Steve Waksman, "Imagining an Interdisciplinary Canon" (pp. 68-73)

Anahid Kassabian, "Have Canons Outlived Their Usefulness?" (pp. 74-78)

- Helena Simonett, "A View from the South: Academic Discourse across Borders" (pp. 79-84)
- Timothy D. Taylor, "Canons, History, Capitalism: Some Mid-Career Reflections" (pp. 85-89)
- Keir Keightley, "Taking Popular Music (and Tin Pan Alley and Jazz) Seriously" (pp. 90-97)
- Daphne A. Brooks, "'Once More with Feeling': Popular Music Studies in the New Millennium" (pp. 98-106)
- "Can We Get Rid of the 'Popular' in Popular Music? A Virtual Symposium with Contributions from the International Advisory Editors of *Popular Music*," *Popular Music* 24 (2005): 133-145.
- Fink, Robert. "Elvis Everywhere: Musicology and Popular Music Studies at the Twilight of the Canon." *American Music* 16/2 (1998): 135-179.
- Fink, Robert. "Elvis Everywhere: Musicology and Popular Music Studies at the Twilight of the Canon." *American Music* 16/2 (1998): 135-179.
- Holly Cruse, "Gender," in *Key Terms in Popular Music and Culture*, eds. Bruce Horner and Thomas Swiss (Oxford, UK: Blackwell, 1999), 85-95.
- Nicola Dibben, "Representations of Femininity in Popular Music," *Popular Music* 18 (October 1999): 331-355.
- Simon Frith, "The Voice," in *Performing Rites: On the Value of Popular Music* (Cambridge, MA; Harvard University Press, 1996), 183-202.
- Nicholas Cook, "Credit Where It's Due: Madonna's 'Material Girl'," *Analysing Musical Multimedia* (London: Clarendon Press and Oxford University Press, 1998), 147-173.
- Susan McClary, "Living to Tell: Madonna's Resurrection of the Fleshly," in *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis: University of Minnesota Press, 1991), 148-166.
- Stan Hawkins, "Annie Lennox's 'Money Can't Buy It': Masquerading Identity," in *Settling the Pop Score: Pop Texts and Identity Politics* (Ashgate, 2002), 104-128.
- Lloyd Whitesell, "Trans Glam: Gender Magic in the Film Musical," in *Queering the Popular Pitch*, eds. Sheila Whiteley and Jennifer Rycenga (New York: Routledge, 2006), 263-277.
- Robert Walser, "Forging Masculinity: Heavy Metal Sounds and Images of Gender," in *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music* (Middletown, CT: Wesleyan University Press, 1993), 108-136.
- Susan Fast, "Whole Lotta Love: Performing Gender," in *In the Houses of the Holy: Led Zeppelin and the Power of Rock Music* (Oxford University Press, 2001), 159-202.

- Stan Hawkins, "On Male Queering in Mainstream Pop," in *Queering the Popular Pitch*, eds. Sheila Whiteley and Jennifer Rycenga (New York: Routledge, 2006), 279-294.
- Sheila Whiteley, "Popular Music and the Dynamics of Desire," in *Queering the Popular Pitch*, eds. Sheila Whiteley and Jennifer Rycenga (New York: Routledge, 2006), 249-262.
- Robin Balliger, "Politics," in *Key Terms in Popular Music and Culture*, eds. Bruce Horner and Thomas Swiss (Oxford, UK: Blackwell, 1999), 57-70.
- Timothy Taylor, Chapter 1 ("Popular Musics and Globalization"), in *Global Pop: World Music, World Markets* (New York: Routledge, 1997), 1-38.
- Guthrie Ramsey, Chapter 2 ("Disciplining Black Music: On History, Memory, and Contemporary Theories"), in *Race Music: Black Cultures from Be-Bop to Hip-Hop* (Berkeley: University of California Press, 2003), 17-43.
- Guthrie Ramsey, Chapter 6 ("'Goin' to Chicago': Memories, Histories, and a Little Bit of Soul"), in *Race Music: Black Cultures from Be-Bop to Hip-Hop* (Berkeley: University of California Press, 2003), 131-162.
- Simon Frith, "The Value Problem in Cultural Studies," in *Performing Rites: On the Value of Popular Music* (Cambridge, MA; Harvard University Press, 1996), 3-20.
- Michael Long, "The Expressive Vernacular," in *Beautiful Monsters: Imagining the Classic in Musical Media* (Berkeley: University of California Press, 2008), 11-43.
- Robert Walser, "Eruptions: Heavy Metal Appropriations of Classical Virtuosity," in *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music* (Middletown, CT: Wesleyan University Press, 1993), 57-107.
- Simon Frith, "The Meaning of Music," in *Performing Rites: On the Value of Popular Music* (Cambridge, MA; Harvard University Press, 1996), 249-268.
- Simon Frith, "Toward a Popular Aesthetic," in *Performing Rites: On the Value of Popular Music* (Cambridge, MA; Harvard University Press, 1996), 269-280.
- Theodor Gracyk, "Sign O' the Times: Ideology and Aesthetics," in *Rhythm and Noise: An Aesthetics of Rock* (Durham, NC: Duke University Press, 1996), 207-226.
- David Brackett, Chapter 5 ("Writing, Music, Dancing, and Architecture in Elvis Costello's 'Pills and Soap'"), in *Interpreting Popular Music* (Berkeley: University of California Press, 1995; paperback ed., 2000), 157-198.
- Simon Frith, "Genre Rules," in *Performing Rites: On the Value of Popular Music* (Cambridge, MA; Harvard University Press, 1996), 75-98.
- Dick Hebdige, Introduction and Chapter 7, in *Subculture: The Meaning of Style* (New York: Methuen, 1979), 1-4, 100-112.

- Carl Wilson, "Let's Talk About Hate" (pp. 1-10), "Let's Talk About Pop (and Its Critics)" (pp. 11-22), "Let's Talk About Taste" (pp. 73-86), and "Let's Talk About Who's Got Bad Taste" (pp. 87-104), in *[Celine Dion's] Let's Talk About Love: A Journey to the End of Taste* (New York: Continuum, 2007). (Note: this 39-page is a little misleading, as this book has a small 6"x4.5" page size.)
- Jason Toynbee, Chapter 4 ("Genre-Cultures"), in *Making Popular Music: Musicians, Creativity, and Institutions* (London: Arnold, 2000), 102-129.
- Adam Krims, "Introduction: Changing Cities and the Music Studies of the Present," in *Music and Urban Geography* (New York: Routledge, 2007), xiii-xli.
- Adam Krims, "Defining the Urban Ethos," in *Music and Urban Geography* (New York: Routledge, 2007), 1-25.
- Andrew Leyshon, David Matless, and George Revill, "Introduction: Music, Space, and the Production of Place," in *The Place of Music*, eds. Andrew Leyshon, David Matless, and George Revill (New York: Guilford Press, 1998), 1-30.
- Holly C. Kruse, "Local Independent Music Scenes and the Implications of the Internet," in *Sound, Society, and the Geography of Popular Music*, eds. Ola Johansson and Thomas S. Bell (Burlington, VT: Ashgate, 2009), 205-217.
- Mark Katz, "Music in 1s and 0s: The Art and Politics of Digital Sampling," in *Capturing Sound: How Technology Has Changed Music* (Berkeley: University of California Press, 2004), 137-157.
- Albin Zak, Chapter 3 ("Sound as Form"), in *The Poetics of Rock: Cutting Tracks, Making Records* (Berkeley: University of California Press, 2001), 48-96.
- Timothy D. Taylor, "Music, Technology, Agency, and Practice," in *Strange Sounds: Music, Technology, and Culture* (New York: Routledge, 2001), 15-40.
- Keightley, Keir. 1996. "'Turn It Down!' She Shrieked: Gender, Domestic Space, and High Fidelity, 1948-59," *Popular Music* 15/2: 149-77.
- Theodor Adorno, "On Popular Music," in *On Record: Rock, Pop and the Written Word*, eds. Simon Frith and A. Goodwin (New York: Routledge, 1990), 301-314.
- Keith Negus, Chapter 1 ("Culture, Industry, Genre: Conditions of Musical Creativity"), in *Music Genres and Corporate Cultures* (New York: Routledge, 1999), 14-30.
- Keith Negus, Chapter 2 ("Corporate Strategy: Applying Order and Enforcing Accountability"), in *Music Genres and Corporate Cultures* (New York: Routledge, 1999), 31-62.
- Jason Toynbee, Chapter 1 ("Marketing: The Selling of Soul(s)"), in *Making Popular Music: Musicians, Creativity, and Institutions* (London: Arnold, 2000), 1-33.

- Christopher Small, "Musicking: The Meanings of Performing and Listening; a Lecture," *Music Education Research* 1 (1999): 9-21.
- Jason Toynbee, "Making Up and Showing Off: What Musicians Do," in *The Popular Music Studies Reader*, eds. Andy Bennett, Barry Shank, and Jason Toynbee (New York: Routledge, 2006), 71-77.
- Philip Auslander, "Liveness: Performance and the Anxiety of Simulation," in *The Popular Music Studies Reader*, eds. Andy Bennett, Barry Shank, and Jason Toynbee (New York: Routledge, 2006), 85-91.
- Tia DeNora, "Music and Self-Identity," in *The Popular Music Studies Reader*, eds. Andy Bennett, Barry Shank, and Jason Toynbee (New York: Routledge, 2006), 141-147.
- David Hesmondhalgh, "Popular Music Audiences and Everyday Life," in *Popular Music Studies*, eds. David Hesmondhalgh and Keith Negus (London: Arnold, 2002), 117-130.
- Anahid Kassabian, "Ubiquitous Listening," in *Popular Music Studies*, eds. David Hesmondhalgh and Keith Negus (London: Arnold, 2002), 131-142.
- Björnberg, Alf, and Ola Stockfelt, "Kristen Klatvask Fra Vejle: Danish Pub Music, Mythscapes and 'Local Camp,'" *Popular Music*, 15 (May 1996), 131-147.

