

MUV280 Popular Music Studies – Fall 2017

Reading list (pensumliste)

Books (to be available for purchase from the campus bookstore Akademika)

Longhurst, Brian and Danijela Bogdanović. 2014. *Popular Music and Society*. Third edition. Cambridge, U.K.: Polity Press.

Negus, Keith. 1996. *Popular Music in Theory: An Introduction*. Oxford: Polity Press.

Articles/book chapters

URLs are given for resources available free of charge online. To access these online, you must connect from a computer located inside the university's network, or connect to the university's network via VPN (if for example accessing from home). If clicking on the link does not automatically launch your web browser and open a window with the content, you may copy the links and paste them into your web browser's address field.

Items not already available for free elsewhere online can be downloaded (for a small fee) at the university's "Literature Kiosk" (<http://litteraturkiosken.uib.no>). These are indicated with the abbreviation [LK].

Adorno, Theodor W. 2005 [1941]. "On Popular Music." In *On Record: Rock, Pop, and the Written Word*, edited by Simon Frith and Andrew Goodwin, 256-267. London: Routledge. [NB: Pagination in the printed version of the book is different from the e-book.]

<http://site.ebrary.com/lib/bergen/reader.action?docID=10166153&ppg=271>

Amico, Stephen. 2001. "I Want Muscles?: House Music, Homosexuality, and Masculine Signification." *Popular Music* 20(3):359-378. [Also reprinted in *Electronica, Dance, and Club Music*, edited by Mark Butler. Aldershot: Ashgate, 2012.]

<http://www.jstor.org/stable/853627>

Brett, Thomas. 2015. "Autechre and Electronic Music Fandom: Performing Knowledge Online Through Techno-Geek Discourses." *Popular Music and Society* 38(1):7-24.

<http://www.tandfonline.com/doi/abs/10.1080/03007766.2014.973763>

Cloonan, Martin. 2003. "Call That Censorship? Problems of Definition." In *Policing Pop*, edited by Martin Cloonan and Reebee Garofalo, 13-29. Philadelphia: Temple University Press. [LK]

Cloonan, Martin and Bruce Johnson. 2009. Chapter 6: "Music and Arousal to Violence." In their *Dark Side of the Tune: Popular Music and Violence*, 123-146. Burlington, VT: Ashgate.

<http://site.ebrary.com/lib/bergen/reader.action?docID=10325925>

Cusick, Suzanne. 2006. "Music as Torture, Music as Weapon." *Trans: Revista Transcultural de Música/Transcultural Music Review* 10.

<http://www.sibetrans.com/trans/a152/music-as-torture-music-as-weapon>

Dickinson, Kay. 2007. "Music Video and Synaesthetic Possibility." In *Medium Cool: Music Videos from Soundies to Cellphones*, edited by Roger Beebe and Jason Middleton, 13-29. Durham: Duke University Press. [LK]

- Feld, Steven. 1994. "Notes on 'World Beat.'" In *Music Grooves: Essays and Dialogues*, by Charles Keil and Steven Feld, 238-246. Chicago: University of Chicago Press. [LK]
- Feld, Steven. 2000. "A Sweet Lullaby for World Music." *Public Culture* 12(1):145-171.
<https://muse.jhu.edu/article/26181/pdf>
- Frith, Simon. 1996. "Chapter 8: Songs as Texts." In his *Performing Rites: On the Value of Popular Music*, 158-182. Cambridge, MA: Harvard University Press. [LK]
- Gorton, Kristyn and Joanne Garde-Hansen. 2013. "From Old Media Whore to New Media Troll: The Online Negotiation of Madonna's Ageing Body." *Feminist Media Studies* 13(2):288-302.
<http://dx.doi.org/10.1080/14680777.2012.678370>
- Gronow, Pekka. 1989. "Sound Recording." In *International Encyclopedia of Communications*, edited by Erik Barnouw, volume 4, 112-121. New York: Oxford University Press. [LK]
- Gudmundsson, Gestur. 1999. "To Find Your Voice in a Foreign Language: Authenticity and Reflexivity in the Anglocentric World of Rock." *Young: Nordic Journal of Youth Research* 7(2):43-61.
<http://you.sagepub.com/content/7/2/43.full.pdf>
- Hearsum, Paula and Ian Inglis. 2013. "The Emancipation of Music Video: YouTube and the Cultural Politics of Supply and Demand." In *The Oxford Handbook of New Audiovisual Aesthetics*, edited by John Richardson, Claudia Gorbman, and Carol Vernallis, 483-500. Oxford: Oxford University Press. [LK]
- Hess, Mickey. 2005. "Hip-hop Realness and the White Performer." *Critical Studies in Media Communication* 22(5):372-389.
<http://dx.doi.org/10.1080/07393180500342878>
- Hughes, Walter. 1994. "In the Empire of the Beat: Discipline and Disco." In *Microphone Fiends: Youth Music and Youth Culture*, edited by Andrew Ross and Tricia Rose, 147-157. New York: Routledge. [LK]
- Korsgaard, Mathias Bonde. 2013. "Music Video Transformed." In *The Oxford Handbook of New Audiovisual Aesthetics*, edited by John Richardson, Claudia Gorbman, and Carol Vernallis, 501-521. Oxford: Oxford University Press. [LK]
- Krell, Elias. 2013. "Contours through Covers: Voice and Affect in the Music of Lucas Silveira." *Journal of Popular Music Studies* 25(4):476-503.
<http://onlinelibrary.wiley.com/doi/10.1111/jpms.12047/epdf>
- Laing, Dave. 2003a. "Record Companies." In *Continuum Encyclopedia of Popular Music of the World. Volume 1: Media, Industry and Society*, edited by John Shepherd, et al., 624-629. London: Continuum. [LK]
- Laing, Dave. 2003b. "Record Industry." In *Continuum Encyclopedia of Popular Music of the World. Volume 1: Media, Industry and Society*, edited by John Shepherd, et al., 637-641. London: Continuum. [LK]
- Laing, Dave and Paul Rutton. 2003. "Record Corporations." In *Continuum Encyclopedia of Popular Music of the World. Volume 1: Media, Industry and Society*, edited by John Shepherd, et al., 632-637. London: Continuum. [LK]

- Machin, David. 2010. "Album Iconography: Postures, Objects, Settings." Chapter 2 in his *Analysing Popular Music: Image, Sound, and Text*, 32-57. London: Sage.
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- Manuel, Peter. 1993. Chapter 1, "Introduction: Theoretical Perspectives." In his *Cassette Culture: Popular Music and Technology in North India*, 1-20. Chicago: University of Chicago Press. [LK]
- Middleton, Richard. 1990. Chapter 1 [excerpt: pp. 3-11] in his *Studying Popular Music*. Milton Keynes: Open University Press. [LK]
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- Negus, Keith. 2003. "Record Company." In *Continuum Encyclopedia of Popular Music of the World. Volume 1: Media, Industry and Society*, edited by John Shepherd, et al., 629-632. London: Continuum. [LK]
- Paddison, Max. 1982. "The Critique Criticised: Adorno and Popular Music." *Popular Music* 2:201-218.
<http://www.jstor.org/stable/pdf/852982.pdf>
- Powers, Devon. 2013. "Introduction: Criticism." In *Writing the Record: The Village Voice and the Birth of Rock Criticism*, pp. 1-22. Amherst: University of Massachusetts Press.
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http://www.idunn.no/file/pdf/57283187/theory_and_method_in_popular_music_analysis_text_and_meani.pdf
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