

# MUV280: POPULAR MUSIC STUDIES

The Grieg Academy/University of Bergen, FA18

## 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.

### **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]. Additionally, selected items will be distributed via Mitt.UiB throughout the course of the semester. These are indicated with the abbreviation [MITT].

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. 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]

Garcia, Luis-Manuel. 2005. "On and On: Repetition as Process and Pleasure in Electronic Dance Music." *Music Theory Online* 11(4).

<http://www.mtosmt.org/issues/mto.05.11.4/mto.05.11.4.garcia.html>

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>

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]

- Hesmondhalgh, David. 2000. "International Times: Fusions, Exoticism, and Anti-Racism in Electronic Dance Music." *Western Music and Its Others: Difference, Representation, and Appropriation in Music* (ed. Georgina Borne and D. Hesmondhalgh). Berkeley: University of California Press.  
<https://ebookcentral-proquest-com.pva.uib.no/lib/bergen-ebooks/detail.action?docID=223029>
- 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>
- hooks, bell. 1992. "Eating the Other." *Black Looks: Race and Representation*. Boston: South End Press. [MITT]
- 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>
- Machin, David. 2010. "Album Iconography: Postures, Objects, Settings." Chapter 2 in his *Analysing Popular Music: Image, Sound, and Text*, 32-57. London: Sage.  
<http://site.ebrary.com/lib/bergen/detail.action?docID=10504446>
- Middleton, Richard. 1990. Chapter 1 [excerpt: pp. 3-11] in his *Studying Popular Music*. Milton Keynes: Open University Press. [MITT]
- Moore, Allan. 2002. "Authenticity as Authentication." *Popular Music* 21(2):209-223.  
<http://www.jstor.org/stable/853683>
- Nealon, Jeffrey and Susan Searls Giroux. 2012. "Why Theory?" *The Theory Toolbox: Critical Concepts for the Humanities, Arts, and Social Sciences*. Lanham, MD: Rowman & Littlefield.  
<https://ebookcentral-proquest-com.pva.uib.no/lib/bergen-ebooks/detail.action?docID=718691>
- 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.  
<http://ebookcentral.proquest.com/lib/bergen-ebooks/detail.action?docID=4533162>
- Reynolds, Simon. 2011. *Retromania*. London: Faber & Faber. [MITT]
- Shuker, Roy. 2001. Chapter 5: "'On the Cover of the *Rolling Stone*': The Music Press." In his *Understanding Popular Music*, second edition, 83-114. London: Routledge.  
[http://web.b.ebscohost.com/ehost/bookviewer/ebook/bmxlymtfXzcwNTEwX19BTg2?sid=b61820ce-1697-438e-b125-fb13609a1f73@pdc-v-sessmgr04&vid=0&format=EB&lpid=lp\\_83&rid=0](http://web.b.ebscohost.com/ehost/bookviewer/ebook/bmxlymtfXzcwNTEwX19BTg2?sid=b61820ce-1697-438e-b125-fb13609a1f73@pdc-v-sessmgr04&vid=0&format=EB&lpid=lp_83&rid=0)
- Solomon, Thomas. 2005. "'Listening to Istanbul': Imagining Place in Turkish Rap Music." *Studia Musicologica Norvegica* 31:46-67.  
[http://www.idunn.no/file/pdf/33224846/listening\\_to\\_istanbul\\_imagingplace\\_in\\_turkish\\_rap\\_music.pdf](http://www.idunn.no/file/pdf/33224846/listening_to_istanbul_imagingplace_in_turkish_rap_music.pdf)
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- Walser, Robert. 2003. "Popular Music Analysis: Ten Apothegms and Four Instances." Chapter 2 in *Analyzing Popular Music*, edited by Allan F Moore, 16-38. Cambridge: Cambridge University Press.  
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