LUNDS UNIVERSITET

HUMANISTISKA OCH TEOLOGISKA FAKULTETERNA

LITTERATURLISTA

Institutionen för kulturvetenskaper,
avdelningen för musikvetenskap

Kurslitteratur för MUV A61 Musikvetenskap: Musikproduktion, grundkurs, 30 hp HT 2026

Fastställd av institutionsstyrelsen eller motsvarande, 20180612. Reviderad av kursplanegruppen, 20230601. Reviderad av avdelningen för musikvetenskap och intermediala studier 250605.

Litteraturen söks i https://finn.lub.lu.se/ om inget annat anges.

All litteratur är obligatorisk om inget annat anges.

Delkurs 1: Musikproduktionens metoder och teorier (8 hp)

Jansson, Roine. (2011). *Stora musikguiden - Musikteori för alla*. Danderyd: Notfabriken. (211 s.)

Klingfors, Gunno (2012), *PM 1 Musiklära*, Stockholm: Kulturkapital, 9789198024845, DVD [inklusive musik- övnings- och textmaterial, finns på Canvas]

Klingfors, Gunno (2012), *PM 2 Harmonilära*, Stockholm: Kulturkapital, 9789198024852 DVD [inklusive musik- övnings- och textmaterial, finns på Canvas]

Klingfors, Gunno (2012), *PM 3 Egen musik*, Stockholm: Kulturkapital, 9789198024869 DVD [inklusive musik- övnings- och textmaterial, finns på Canvas]

Referenslitteratur:
Schonbrun, Marc (2005). *The Everything Reading Music Book: A Step-By-Step Introduction to Understanding Music Notation and Theory*. Avon, MA: Adams Media Corporation. ISBN: 1593373244 (285 s + CD)

Totalt antal sidor: 496 plus övnings- och textmaterial, cirka 50 sidor

Delkurs 2: Musikproduktionens historia (7 hp)

Bennett, Samantha (2019). *Modern Records, Maverick Methods: Technology and process in popular music record production 1978-2000*. London & New York: Bloomsbury. ISBN: 9781501344091 (246 s.)

Burgess, Richard James (2014). *The History of Music Production*. Oxford & New York: Oxford University Press. ISBN: 9780199357178 (245 s.)

Ternhag, Gunnar (2009). *Vad är det jag hör? Analys av musikinspelningar.* Göteborg: Bo Ejeby förlag. ISBN: 9789188316509 (79 s.)

Cirka 120 musikexempel i form av spellista på Spotify (meddelas och delas i samband med delkursstart).

Totalt antal sidor: 570 + cirka 120 musikexempel

Delkurs 3: Musikproduktion i praktiken (13 hp)

Bartlett, Bruce & Bartlett, Jenny (2017). *Practical Recording Techniques: The Step-by-Step Approach to Professional Audio Recording*, 7:e uppl. Abingdon & New York: Routledge. ISBN: 9781138904422 (521 s.) e-bok: 978-1-315-69633-1

Butler, Mark. J. (2014), *Playing with Something That Runs: Technology, Improvisation, and Composition in DJ and Laptop Performance*. Oxford University Press, s. 172–228 (56 s.).

Coryat, Karl (2008), *Guerrilla Home Recording: How to Get Great Sound from Any Studio (no matter how weird or cheap your gear is)*. Milwaukee: Hal Leonard. ISBN: 9781423454465 (252 s)

de Clercq, Trovor. och Margulis, Elisabeth. Hellmuth.(2018). "A Psychological Perspective on Repetition in Popular Music," I Christophe Levaux and Olivier Julien (red.) *Over and Over: Exploring Repetition in Popular Music*, New York: Bloomsbury Press, s. 147-161 (24 s.).

D'Errico, Mike (2022). *Push: Software Design and the Cultural Politics of Music Production*. Oxford University Press, s. 85—122 (37 s.)

D'Errico, Mike. (2015). "Off the Grid: Instrumental Hip-Hop and Experimentalism after the Golden Age". I Justin. A. Williams (red.): *The Cambridge Companion to Hip-Hop*. Cambridge University Press, s. 280–91 (11 s.)

d'Escriván, Julio (2012). *Music Technology*. Cambridge: Cambridge University Press. ISBN: 9780521170420 (215 s)

Devine, Andrew. and Hodgson, Jay. (2017). "Mixing In/and Modern Electronic Music Production". I Russ Hepworth-Sawyer och Jay Hodgson (red.) *Mixing Music*. New York:Routledge, s. 153–69 (16.).

Duguay, Michèle. (2022). "Analyzing Vocal Placement in Recorded Virtual Space". *Music Theory Online* 28 (4), s. 1-21. (21 s.)

Garcia, Luis-Manuel. (2005). "On and On: Repetition as Process and Pleasure in Electronic
Dance Music". *Music Theory Online* 11 (4), (13 s.). Tillgänglig via: https://mtosmt.org/issues/mto.05.11.4/
mto.05.11.4.garcia.pdf

Hodgson, Jay. (2011). "Lateral Dynamics Processing in Experimental Hip Hop: Flying Lotus,
Madlib, Oh No, J-Dilla and Prefuse 73". *Journal of the Art of Record Production* 5. (6 s.)
Tillgänglig via: https://www.arpjournal.com/asarpwp/lateral-dynamics-processing-in-experimental-hip-hop-flying-lotus-madlib-oh-no-j-dilla-and-prefuse-73/

Izhaki, Roey (2023). *Mixing Audio: Concepts, Practices and Tools* (2:a upplagan). Elsevier: Focal Press. ISBN: 9781032219448 (i urval, cirka 300 s.)
Även första upplagan går att använda

Kassabian, Anahid. (2016). "Listening and Digital Technologies". I Jens Gerrit Papenburg and Holger Schulze (red.) *Sound as Popular Culture*. Cambridge, MA: MIT Press, s. 197–203 (6 s.). Tillgänglig via:
https://ebookcentral.proquest.com/lib/lund/detail.action?docID=4448149

Massy, Sylvia (2016). *Recording Unhinged: Creative & Unconventional Music Recording Techniques*. Milwaukee: Hal Leonard Books. ISBN: 9781495011276 (242 s.)

Pras, Amandine, ”What has been left unsaid about studio practices: How producers and engineers prepare, manage and direct recording sessions”. I *Music, Technology and Education: Critical Perspectives* (2016). King, Andrew & Himonides, Evangelos (red.). Abingdon & New York: Routledge. ISBN: 978-1-4724-2620-8 s. 27-44 (17 s.)

Raffa, Massimiliano & Pronzato, Riccardo (2021). “The Algorithmic Imaginary of Cultural Producers. Towards Platform-optimized Music?” *Hermes Journal of Communication*, 19, s. 293–321 (28 s.) Tillgänglig via: https://www.researchgate.net/publication/353761331_The_algorithmic_imaginary_of_cultural_producers_Towards_platform-optimized_music_H-ermes_Journal_of_Communication

Reuter, Anders (2022). “Who Let the DAWs Out? The Digital in a New Generation of the Digital Audio Workstation”. *Popular Music and Society* 45 (2), s. 113–28 (15 s.). Tillgänglig via: https://web-p-ebscohost-com.ludwig.lub.lu.se/ehost/detail/detail?vid=4&sid=b6fb13c9-359e-471c-8b25-280a38704c8f%40redis&bdata=JkF1dGhUeXBlPWlwLHVpZCZzaXRlPWVob3N0LWxpdmU%3d#AN=155952824&db=hlh

Reuter, Anders (2024). “We Have Always Been Modular: Modularity as Production Paradigm for Music in Platform Society,” I Michael Filimowicz (red.) *The Routledge Handbook of Sound Design*, Routledge, 291-303 (12 s.).

Schloss, Joseph G. (2014). *Making Beats: The Art of Sample-Based Hip-Hop*. Middletown, CT: Wesleyan University Press, s. 135-168 (33 s.).

Sterne, Jonathan & Rodgers, Tara (2011). “The poetics of signal processing”. *Differences*, 22 (2-3), s. 31-53, (22 s.) Tillgänglig via: https://doi-org.ludwig.lub.lu.se/10.1215/10407391-1428834

Taylor, Robert W. (2017). “Hyper-Compression in Music Production: Agency, Structure and the Myth That ‘Louder Is Better’”. *Journal on the Art of Record Production* (11), (15 s.). Tillgänglig via: www.arpjournal.com/asarpwp/hyper-compression-in-music-production-agency-structure-and-the-myth-that-louder-is-better

Wong, Mandy-Suzanne. (2013). “Listening to EDM: Sound Object Analysis and Vital Materialism”. *Volume!* 10(1). s. 193–211 (18 s.) Tillgänglig via: https://journals.openedition.org/volume/3647?lang=en

Zagorski-Thomas, Simon (2020). “Recorded Music,” i Simon Zagorski-Thomas och Andrew Bourbon (red.) *Bloomsbury Handbook of Music Production*, New York: Bloomsbury), s. 7-18 (11 s.)

Referenslitteratur:
Nahmani, David (2024). *Logic Pro – Apple Pro Training: Professional Music Production*. San Fransisco: Peachpit Press. ISBN: 9780135402887 (432 s.)

George, Sam (2023). *Become a Competent Music Producer in 365 Days*. London & New York: Routledge. ISBN: 9781032446110 (226 s.)

Totalt antal sidor: 2549 sidor

Delkurs 3: Akademiskt skrivande (2 hp)

Referenslitteratur:

Bengtsson, Marina & Israelsson, Britt-Marie (2015). *Att studera på högskolan*. Lund: Studentlitteratur. ISBN: 9789144104287 (166 s)

Götlind, Anna & Linnarsson, Magnus (2015). *Konsten att skriva en fotnot*. Lund: Studentlitteratur. ISBN: 9789144103365 (112 s)

Totalt antal sidor: 278

Totalt antal sidor, MUV A61: 3893 + spellista på Spotify