**Kurslitteratur för MUV A62 – Musikvetenskap: Musikproduktion, fortsättningskurs, 30hp**

**VT 2021**

Reviderad och godkänd av kursplanegruppen 20181206

**Delkurs 1: Metodkurs, 7,5 hp**

Auslander, Phillip (2004). “Performance Analysis and Popular Music; A Manifesto”. Ingår i: *Contemporary Theatre Review*, Vol. 14 (1), 2004, ISSN: 1048-6801, s. 1–13.

Barz, Gregory F. (2008): “Confronting the Field(note) In and Out of the Field”. Ingår i: *Shadows in the Field. New Perspectives for Fieldwork in Ethnomusicology*. Barz, Gregory F & Timothy J. Cooley (red.),New York: Oxford University Press, s. 202-223.

Bohlman, Phillip (2008): “Returning to the Ethnomusicological Past”. Ingår i: *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*. Barz, Gregory & Cooley, Timothy (red.), 2. Upplaga, New York: Oxford University Press. ISBN: 978-0-19-532495-2, s. 246-275.

Born, Geogina (2005): “On Musical Mediation: Ontology, Technology and Creativity”. Ingår i: *Twentieth-Centruy Music* 2/1, doi:10.1017/S147857220500023X, s. 7-36.

Cook, Nicholas (2000): *Music. A Very Short Introduction*. New York: Oxford University Press. 2. upplaga. ISBN: 0-19-285382-1 (120 s.)

Cox, Christoph & Caniel Warner (red.) (2006): *Audio Culture. Readings in Modern Music*. New York & London: Continuum, s. 29-40, 88-93, 102-107.

Cusick, Suzanne (2001): “Gender, Musicology, and Feminism”. Ingår i: *Rethinking Music.* Cook, Nicholas & Mark Everist (red.). New York: Oxford University Press. 2. upplaga, ISBN: 9780198790044, s. 471-498​

DeNora, Tia (2000). *Music in everyday life*. Cambridge: Cambridge University Press. ISBN: 0521622069 (181 s.)

Geertz, Clifford (1973): *The interpretation of cultures.* New York: Basic Books, s. SBN: 465-03425-X, s. 3-32.

Hallam, Susan (2019). *The psychology of music*. Abingdon & New York: Routledge. ISBN 9781138098541 (123 s.)

Harper-Scott, J.P.E. and Jim Samson (red.) (2009): *An Introduction to Music Studies. Cambridge*: Cambridge University Press, ISBN 978-0-521-60380-5, s. 7-42, 79-94.

Hodkinson, Juliana (29/9 2017): ”Gender and social relations in new music. Tackling the octopus. Interview w. Georgina Born”. *Seismograf*.  
Tillgänglig via: <http://seismograf.org/gender-and-social-relations-in-new-music-tackling-the-octopus>

Kjus, Yngvar & Danielsen, Anne (2016). ”Live mediation: performing concerts using studio technology”. Ingår i: *Popular Music* vol. 35, nummer 3, s. 320-337. Tillgänglig via: <https://doi.org/10.1017/S0261143016000568>

Pinch, Trevor & Karin Bijsterveld (2004): Sound Studies: New Technologies and Music.  Ingår i: *Social Studies of Science*, Vol. 34, No. 5, https://doi.org/10.1177/0306312704047615, s. 635-648.

Redhead, Laureen (2015): “ ‘New Music’ as Patriarchal Category”. Ingår i: *Gender, Age and Musical Creativity*. Hayworth, Catherine & Lisa Colton (red.). London & New York: Routledge. ISBN: 9781472430854, s. 171-184. (15 sidor)

Ruud, Even (2016): *Musikkvitenskap*. Oslo: Universitetsforlaget. ISBN: 9788215027609, s. 15-38, 119-144, 173-275.   
  
Sterne, Jonathan (2012): “Sonic Imaginations”. Ingår i: *Sound Studies Reader*. New York: Routledge. ISBN: 978-0-415-77130-6, s. 1-18

Thornton, Sarah (1995). *Club cultures: music, media and subcultural capital*. London: Polity Press. ISBN: 0745614426 (220 s.)

Treitler, Leo (2001): “The Historiography of Music: Issues of Past and Present”. Ingår i: *Rethinking Music.* Cook, Nicholas & Mark Everist (red.). New York: Oxford University Press. 2. upplaga, ISBN: 9780198790044, s. 356-377.

Totalt antal sidor 1105

**Delkurs 2: Musikproduktionsanalys, 5 hp**

Corey, Jason (2017). *Audio production and critical listening*. Abingdon & New York: Routledge. ISBN: 9781138845947 (159 s.)

Moore, Allan F. (2012). *Song means: analysing and interpreting recorded popular song*. Farnham: Ashgate. ISBN: 9781409438021 (412 s.)

Spellistor på Spotify omfattande cirka 120 musikstycken (meddelas i samband med delkursstart)

Totalt antal sidor: 571

**Delkurs 3: Musikaliska perspektiv, 5 hp**

Corbett, John (2016). *A listener’s guide to free improvisation*. Chicago: University of Chicago Press, ISBN: 9780226353807 (172 s.)

Miller, Terry E. & Shahriari, Andrew (2016), *World music: a global* journey, 4. uppl. Abingdon & New York: Routledge. ISBN: 9780415887144 (530 s. & 3 CD-skivor)

Spellistor på Spotify omfattande cirka 50 musikstycken (meddelas i samband med delkursstart)

Totalt antal sidor: 702

**Delkurs 4: Musikproduktion i praktiken II, 12,5 hp**

Dvorin, David (2015), *Apple pro training series: Logic Pro X advanced audio production*. Berkley: Peachpit Press. ISBN: 9780321647450 (624 s. + DVD)

Izhaki, Roey (2017). *Mixing audio: concepts, practices and tools*. Abingdon & New York: Routledge. ISBN: 9781138859784 (570 s.)

Morefield, Virgil (2010), *The producer as composer: shaping the sounds of popular music*. Cambridge: MIT Press, 9780262514057 (143 s.)

Perry, Megan (2008), *How to be a record producer in the digital era*. New York: Billboard Books, 9780823098965 (246 s.)

Valbar litteratur:

Perrine, Jake (2014), *Producing Music with Ableton Live 9*. New York: Hal Leonard 9781480355101 (192 s.)

Totalt antal sidor: 1775

**Totalt antal sidor, MUV A62: 3610**