LUNDS UNIVERSITET

HUMANISTISKA OCH TEOLOGISKA FAKULTETERNA

LITTERATURLISTA

Institutionen för
kulturvetenskaper, avdelningen
för musikvetenskap

Kurslitteratur för MUV K02
Musikvetenskap: kandidatkurs, 30 hp
HT 2025

Fastställd av institutionsstyrelsen eller motsvarande, 2020-06-04.
Reviderad av kursplanegruppen, 2023-06-01 och 2024-06-04.
Reviderad av avdelningen för musikvetenskap och intermediala studier 2025-06-10

Litteraturen söks i LUBcat och/eller LUBsearch om inget annat anges.

Delkurs 1. Musikvetenskaplig forskning – metod, teori och genomförande 15 hp

Barna, Emília (2020). "The Relentless Rise of the Poptimist Omnivore: Taste, Symbolic Power, and the Digitization of the Music Industries." Ingår i: T. Tofalvy och E. Barna (red): *Popular Music, Technology, and the Changing Media Ecosystem*. S. 79–95 (16 sidor). Cham: Springer International Publishing,

Barz, Gregory F. och Cooley, Timothy J. (2008). "Casting Shadows: Fieldwork is Dead! Long Live Fieldwork!:Introduction". Ingår i Barz, Gregory F. och Cooley, Timothy J. (red.): *Shadows in the field: new perspectives for fieldwork in ethnomusicology*. S. 3.24 (21 sidor). Cary: Oxford University Press. Tillgänglig via: http://ludwig.lub.lu.se/login?url=https://search-ebscohost-com.ludwig.lub.lu.se/login.aspx?direct=true&db=cat02271a&AN=atoz.ebs1073386e&site=eds-live&scope=site

Bengtsson, Ingmar, ”Den musikaliska kommunikationskedjan”. Ingår i: *Musikvetenskap: en översikt* (1973 eller 1977), 1. eller 2. uppl. Göteborg: Esselte. s. 16-32. ISBN: 9124216909 eller 9124273643. (16 sidor)

Berg, Martin (2015). *Netnografi: att forska om och med internet.* Lund: Studentlitteratur. s. 63-146 (83 sidor).

Born, Georgina (2010): *The Social and the Aesthetic: For a Post-Bourdieuian Theory of Cultural Production*. Cultural Sociology Volume 4(2), s. 171–208 (37 sidor)

Born, Georgina (2018). “On Nonhuman Sound—Sound as Relation”. Ingår i: James A. Steintrager & Georgina Born (red.): *Sound Objects*. S. 185-207 (22 sidor). Durham, NC: Duke University Press.

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Cook, Nicholas (2011): “Music as Performance”. Ingår i: Martin Clayton, Trevor Herbert, Richard Middleton (red.): *The Cultural Study of Music A Critical Introduction.* S. 184-194 (10 sidor). New York: Routledge. Tillgänglig via: https://www-taylorfrancis-com.ludwig.lub.lu.se/books/edit/10.4324/9780203149454/cultural-study-music-richard-middleton-trevor-herbert-martin-clayton

Dahlhaus, Carl (1983). *Foundations of music history*. Cambridge: Cambridge University Press. s. 19-33. (34 sidor.) Tillgänglig via: https://www.cambridge.org/core/books/foundations-of-music-history/7C74D0A5B6754D9678BE897D0B31BC78#

Demers, Joanna (2014). “Materialism, Ontology, and Experimental Music Aesthetics.” Ingår i: Joanna Demers & Benjamin Piekut (red.): *Tomorrow Is the Question*. S. 254-74 (20 sidor). University of Michigan Press.

D'Errico, Mike (2022): *Push: Software Design and the Cultural Politics of Music Production.* S. 1-24 + 85-122 (60 sidor). New York: Oxford University Press.

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Elferen, Isabella van (2020): *Timbre: Paradox, Materialism, Vibrational Aesthetics*. S. 1-16 och 91-132 (56 sidor). Bloomsbury Academic & Professional

Frith, Simon (2011): "Music and Everyday Life". Ingår i: Martin Clayton, Trevor Herbert, Richard Middleton (red.): The Cultural Study of Music A Critical Introduction. S. 149-159 (10 sidor). New York: Routledge. Tillgänglig via: https://www-taylorfrancis-com.ludwig.lub.lu.se/books/edit/10.4324/9780203149454/cultural-study-music-richard-middleton-trevor-herbert-martin-clayton

Goehr, Lydia (1994). "The Limits of Analysis and the Need for History". Ingår i: Lydia Goehr: *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*. Oxford: Oxford Academic. S. 69–86 (17 sidor). Tillgänglig via: https://academic.oup.com/book/10658?login=true

Goodwin, Andrew (1988): "Sample and Hold - Pop Music in the Digital Age of Reproduction". Ingår i: Simon Frith och Andrew Goodwin (red): *On Record : Rock, Pop and the Written Word.* S. 220-233 (13 sidor). London: Routledge.

Hawkins, Stan (2016): *Queerness in Pop Music: Aesthetics, Gender Norms, and Temporality*. S. 94-195 (101 sidor). New York/London: Routledge.

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Katz, Mark (2014). "What does it mean to study popular music? A musicologist's perspective." *Journal of popular music studies, 26*(1), s. 22-27. (6 sidor.) ISSN: 1533-1598. Tillgänglig via: http://ludwig.lub.lu.se/login?url=https://search-ebscohost-com.ludwig.lub.lu.se/login.aspx?direct=true&db=a9h&AN=95124878&site=eds-live&scope=site

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Lundström, Håkan (2019). "Svensk forskning i musik – de senaste 100 åren". *STM–SJM*, vol. 101, s. 1-47. (47 sidor.) ISSN: 0081-9816. Tillgänglig via: http://www.musikforskning.se/stm-sjm/node/268

McClary, Susan (1993): "Narrative Agendas in 'Absolute' Music: Identity and Difference in Brahms's" Third Symphony". Ingår i: Ruth A. Solie (red.): *Musicology and Difference: Gender and Sexuality in Music Scholarship*. S. 326-344 (18 sidor). Berkeley: University of California Press.

Mowitt, John (2011): "Music and the Subject: Three Takes". Ingår i: Martin Clayton, Trevor Herbert, Richard Middleton (red.): *The Cultural Study of Music A Critical Introduction*. S. 375-383 (8 sidor). New York: Routledge. Tillgänglig via: https://www-taylorfrancis-com.ludwig.lub.lu.se/books/edit/10.4324/9780203149454/cultural-study-music-richard-middleton-trevor-herbert-martin-clayton

Muchitsch, Veronika (2023): "Listening to Anohni's variously vibrating voice: studying transfeminine vocality in 21st-century popular music culture through the concept of vocal figurations". *Popular Music 42*(1). S. 59-78 (19 sidor).

Muchitsch, Veronika (2024): "Sad Girls on TikTok: Musical and Multimodal Participatory Practices as Affective Negotiations of Ordinary Feelings and Knowledges in Online Music Cultures". *Popular Music and Society*. S. 1-17 (16 sidor).

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), 113-128 (15 sidor).

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Voegelin, Salomé (2019). "Sonic Materialism: Hearing the Arche-Sonic." Ingår i: Mads Walther-Hansen, Marc Grimshaw-Aagaard & Martin Knakkergaard (red.): *The Oxford Handbook of Sound and Imagination, Volume 2*. S. 577-577 (20 sidor). Oxford University Press.

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Werner, Ann (2020): “Organizing music, organizing gender: algorithmic culture and Spotify recommendations.” *Popular Communication, 18*(1), s. 78-90 (12 sidor)

Zangwill, Nick (2014): “Friends reunited: Susan McClary and musical formalism”*. The Musical Times, Winter, 155*(1921). s. 63-69 (6 sidor).

Cirka 700 sidor akademiska texter som väljs av studenten i samråd med handledare. Texterna ska knyta an till studentens uppsatsämne.

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Delkurs 3. Examensarbete, 15 hp

Rienecker, Lotte & Stray Jørgensen, Peter (2018). *Att skriva en bra uppsats*, 4. uppl. Stockholm: Liber, (i urval, cirka 200 sidor). ISBN: 9789147113644

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