

Stockholms universitet, Institutionen för kultur och estetik, Musikvetenskap

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Kurs: MVTREA, Musikvetenskap – kandidatkurs GN 30 hp

Teori och metod 7.5 hp:

- Beard, David & Gloag, Kenneth (2016). *Musicology: The Key Concepts*. London & New York: Routledge. [elektronisk resurs tillgänglig via www.su.se/bibliotek]
- Turabian, Kate L. (2018 el. senare upplaga). *A Manual for Writers of Research Papers, Theses, and Dissertations*. Chicago and London: The University of Chicago Press.
- *Om forskningsetik, humanistisk och samhällsvetenskaplig forskning*, <http://codex.vr.se>
- Kvale, Steinar och Brinkmann, Svend (2014 el. senare). *Den kvalitativa forskningsintervjun*. Lund: Studentlitteratur.
- Lundberg, Dan & Ternhag, Gunnar (2014). *Musiketnologi: en introduktion*. 2. reviderade uppl. Möklinta: Gidlunds.

Anvisade artiklar från *Oxford music online* samt från andra databaser och e-böcker tillgängliga genom Stockholms universitetbibliotek, www.su.se/bibliotek, däribland:

- Musicology, artikel i *Oxford music online: Grove Music Online*.
- Bombola, Gina (2018) From *There's Magic in Music* to *The Hard-Boiled Canary*: Promoting "Good Music" in Prewar Musical Films. *Journal of the Society for American Music*, 12(2), sid. 151 – 178.
- Calcagno, Mauro, (2003). Signifying nothing: on the aesthetics of pure voice in early Venetian opera. *The Journal of Musicology*, 20 (4), sid. 461 – 497
- McClary, Susan, (2002). Sexual Politics in Classical Music. *Feminine endings: music, gender and sexuality*, sid. 53 – 79. Minneapolis & London: University of Minnesota Press.
- McClary, Susan, (1995). Narrative Agendas in "Absolute" Music: Identity and Difference in Brahms's Third Symphony. *Musicology and difference: gender and sexuality in music scholarship*. Edited by Ruth A. Solie. Chicago and London: The University of Chicago Press, sid. 326 – 344.

- Weiner, Marc A., (2015) Why Does Hollywood like Opera? *Between Opera and Cinema*. Edited by Jeongwon Joe and Rose Theresa. Routledge, sid. 75 – 91.
- Wilson, Alexandra, (2007) Killing Time: Contemporary Representations of Opera in British Culture. *Cambridge Opera Journal*, 19 (3), sid. 249 – 270.
- Schwartz, Armand, (2008). Rough Music: Tosca and Verismo Reconsidered. *19th-Century Music*, 31, (3), sid. 228 – 244.

Referenslitteratur:

- Gottlieb, Jane (2008). *Music Library and Research skills*. Upper Saddle River, N.J : Pearson Prentice Hall.
- Gustavsson, Martin & Yvonne Svanström (2018). *Metod. Guide för historiska studier*. Lund: Studentlitteratur.
- Kjørup, Søren (1999). *Människovetenskaperna. Problem och traditioner i humanioras vetenskapsteori*. Lund: Studentlitteratur.

Musikteori och musikanalys 7.5 hp:

- Bent, Ian (2001). Analysis. Revised by Anthony Pople. *Grove Music Online*.
<https://doi-org.ezp.sub.su.se/10.1093/gmo/9781561592630.article.41862>
- Derkert, Jacob (2002). *Harmonisk analys*. Stockholms universitet (opubl.)
- Hepokoski, James A. & Warren Darcy, 2006. *Elements of sonata theory: norms, types, and deformations in the late eighteenth-century sonata*. Oxford & New York: Oxford University Press. [elektronisk resurs tillgänglig via www.su.se/bibliotek] [urval]
- Middleton, Richard (1990). *Studying Popular Music*. Open University Press.
- Moore, Allan F. (2018). *Rock: The Primary Text*. 3rd Edition. Taylor & Francis. [elektronisk resurs tillgänglig via www.su.se/bibliotek]
- Palisca, Claude V. & Ian Bent (2001). Theory, theorists. *Oxford Music Online: Grove Music Online*.

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Anvisade artiklar, notbilder och fonogram (= material, fallstudier)

Examensarbete 15 hp:

- Rienecker, Lotte & Stray, Peter (2017 el. senare upplaga). *Att skriva en bra uppsats*. Lund: Liber.
- Turabian, Kate L. (2018 el. senare upplaga). *A Manual for Writers of Research Papers, Theses, and Dissertations*. Chicago and London: The University of Chicago Press.
- Guide till Harvardsystemet. Bibliotekshögskolan i Borås.

<http://www.hb.se/Biblioteket/Skriva-och-referera/Guide-till-Harvardsystemet/> Anvisade examensarbeten och artiklar från Stockholms universitetbiblioteks databaser

