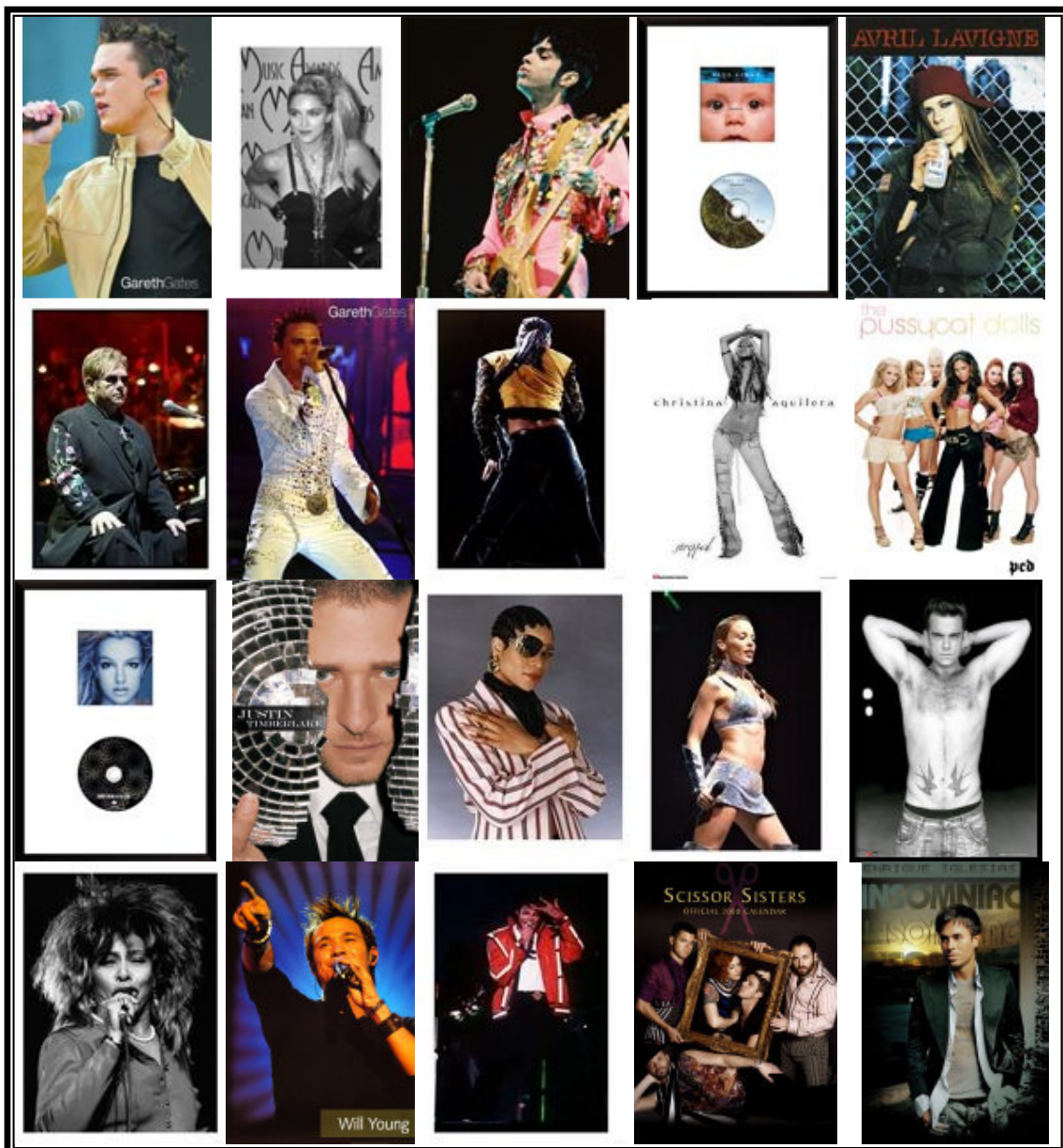


MCAPM1007 Popular Music Theory

Module Handbook



MCAPM1007 Popular Music Theory

Module Leader: Dr Simone Krüger
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Level/ Credits: Level 3 (Year 1)/ 12 credits

Pre-requisites: None, just an interest in popular music

Semester/ Year: Summer 2008

Day/ Time: Friday, 10 – 1pm

Venue: BP G12

School office: MCA-Helpdesk@LJMU.AC.UK



MODULE AIM

This module will introduce students to popular music studies, and the analytical strategies used in discovering what, and how, popular music 'means'. More specifically, it aims to promote an understanding of popular music through the analysis of texts, technology and audiences. We will draw upon popular texts as a starting point for a wider investigation of aesthetics, meanings and patterns of social consumption.

The first part of the module will focus on the **critical study of music**, that is, the study of musical elements and sonic tendencies in popular music (including genre/style; instrumentation and production techniques; form and structure; voice and lyrics) in order to examine its semiotic meanings within a social context. In the second part, we will focus on the **cultural study of music** by discussing related key paradigms in popular music studies, including music and identity; pop video analyses in terms of gender/sexuality and race/ethnicity; and the interrelatedness of globalisation, music and identity.

LEARNING OUTCOMES

At the end of this module, students should be able to:

1. explain and use key technological and musicological terminology, i.e. demonstrate key stylistic markers within popular music;
2. analyse a popular music text, i.e. utilise analytic techniques pertinent to popular music;
3. explain how popular music is linked to shifts in patterns of consumption and the construction of meaning;
4. recognise the difference between music criticism and critical theory/textual analysis;
5. develop criteria of judgement with respect to various areas of popular music.

TEACHING AND LEARNING

The course will be delivered by a combination of lectures, seminars and workshops. **Lectures** will provide students with the underpinning theoretical knowledge and understanding about subject-specific issues and academic skills. **Seminars** will enable students to apply theoretical knowledge that

involves problem-solving through tutor-led discussion and debate. Students will be actively encouraged to develop skills and knowledge progressively, and seminars will facilitate gradual development of key academic skills, including communication and interpersonal skills. **Workshops** will provide opportunities for students to conduct practical work individually and in small groups with tutor-input to develop a deeper understanding of subject-specific knowledge. **Individual tutorials** will provide opportunities for students to discuss their research/ essay writing with their personal tutor. Students' learning will be supported through using the Virtual Learning Environment Blackboard, which serves as a resource bank for course materials, and as a platform for student-student and student-tutor **online** interaction (with its inbuilt communication tools, including email and discussion board). Students will also engage in **self-directed study** to acquire knowledge and skills independently and autonomously, whilst taking own responsibility for the quantity and quality of their learning. The notional learning hours for this 12-credit module accumulate to 120 hours. Contact and non-contact hours are allocated as follows:

	Lectures	S/ WS	Tutorial	Fieldwork	Other	TOTAL
Contact hours	10	20	2	N/A	N/A	32
Non-contact hours				10	86 (self-directed study)	88
Timetable	Friday 10 – 11am	Friday 11.15am – 1pm	TBA	Flexible	Flexible	N/A
TOTAL						120

Core Reading

Each week there will be a required reading on each topic, namely one chapter from the following book:

Shuker, Roy. 2001. *Understanding Popular Music*, 2nd edition. London: Routledge.

You must prepare for each session by having read the article, as this will form the basis for seminar discussions. The discussions will be led by a group of 2 - 3 students; groups and topics will be allocated during the first session.

It is recommended that you purchase the book. Alternatively, there are ten copies available in the LJMU library. Also, a folder with photocopied articles will be available from Simone Kruger s.kruger@ljmu.ac.uk for study within Blackburne Place.

SYLLABUS

Week 1: 18 January 08

An introduction to popular music studies

This first session outlines to students the module and its study requirements, followed by an introduction to popular music studies, including the musical, theoretical, methodological and analytical underpinnings relevant for the analysis of popular music. Students will also be introduced to the emerging discipline of *critical musicology*, that is, a new mode of analysis that centres on the music and examines its semiotic meanings within a sociocultural context on the basis that music and sonic practices (like language) have meaning.

In the second half, we will watch the documentary 'Pop! What is it Good For?' (BBC Four documentary), which will be followed by an in-class discussion on the meaning and value of popular music in people's everyday lives.

Reading:

Shuker 2001, Chapter 1 ['What's goin' on?' Popular culture, popular music, and media literacy] [provided in-class and considered during the in-class discussion]

Week 2: 25 January 2008

Genre and style in popular music

In this class, we will start to think of the ways in which we can pay closer attention to the sonic component of popular music. What makes a piece of music sound distinctive? And how can we go about thinking about musical sound? We will be specifically concerned with understanding genre and style in popular music by considering notions of genre, sub-genre and meta-genre. We will learn to use appropriate terminology and apply it to popular music so as to acquire a taxonomy of popular music genres. Firstly, we will consider semiotics theory and draw out the ways in which this theory for the study of linguistics can provide us with a way to think about sound. Following on from this, we will think about the ways in which sound may create varied sets of meanings, and how musical signs function in popular music. Overall, we will aim to understand the way in which genres are organised, as well as the complex role they play in music.

Readings:

Shuker 2001, Chapter 8 ['Message understood' Musicology and genre] [to be read prior to the session and discussed in-class; the discussion will be led by a group of 2-3 students]

Websites:

www.datadragon.com/education/genres/

www.dancemusic.about.com/library/blgenres.htm

www.music.indiana.edu/music_resources/genres.htm

www.genres.mp3.com/music/genres.html

<http://www.worldmusiccentral.org/staticpages/index.php/genres>

To follow up this session, you may read the following genre-based discourse: Alan Moore on rock; Robert Walser on metal; Colin Harper or Mike Brocken on folk; Lloyd Bradley on reggae; Simon Reynolds, Hillegonda Rietveld or Sheryl Garratt on dance; Nelson George or Tricia Rose on rap; LeRoi Jones or Paul Oliver on blues; Dave Laing or Jon Savage on punk.

Week 3: 1 February 08

Instrumentation and production techniques in popular music

This session focuses on the analysis of 'sound' in popular music, including timbre, instrumentation, texture, space and dynamics. We will also consider the ways in which popular music is produced, while focusing on 'the studio', production and engineering, and writing at an instrument. This session will establish familiarity with key terms and their application, and help with identifying musical elements, including: (a) identification of instrumental components; (b) identification of studio techniques and effects; (c) affective analysis of the mix; (d) identification and affective analysis of tempo and PBM.

Readings:

Shuker 2001, Chapter 3 ['Pump up the Volume' Technology and popular music] [to be read prior to the session and discussed in-class; the discussion will be led by a group of 2-3 students]

Week 4: 8 February 08

Form and structure in popular music

In this session, we will compare/contrast the different musical forms and structures existent across various genres of popular music. All of you are already experts in consuming and appreciating pop songs, and you implicitly understand a great deal about the conventions of a pop song, i.e. its form and structure. This session will give students a critical framework to help identifying form and structure in a formalised manner. Musical affect is thereby built, and this is achieved through duration; repetition/accumulation; spatial aspects; and the like. Listening to various examples of commercially and critically successful pop songs, we will identify those elements that may be considered 'conventional' and those considered 'unconventional' in order to draw conclusions on form and structure in popular music.

Readings:

Shuker 2001, Chapter 9 ['Sweet dreams (are made of this)' Musical texts] [to be read prior to the session and discussed in-class; the discussion will be led by a group of 2-3 students]

Students will also be provided with a list of musical examples in preparation of the class test.

Week 5: 15 February 08

Reading week

There will be no class, yet during Reading Week, you are required to read around the topics covered so far, and catch up with any core readings/ lecture notes you might not yet have read. You should listen to the **musical examples listed in preparation for the class test**, and preferably prepare

written analyses considering the aspects covered so far.

Week 6: 22 February 08
The voice in popular music

This session will focus on the voice in popular music by describing vocal timbres and analysing the lyrics in pop songs. Every sound quality is a mixture of different features, and a voice is never only high or low, or only soft and loud, or only tense or lax. The impression it makes derives from the way such features are combined. This we will consider first, by identifying the ways in which various dimensions of voice quality and timbre 'mean'. As we continue, we will equally focus on the lyrics in pop songs, as different sound qualities always 'mean' in conjunction with spoken/sung words. This provides us with yet another rich semiotic resource for the critical analysis of popular music.

Readings:

Shuker 2001, Chapter 6 ['I'm just a singer (in a rock 'n' roll band)' Making music] [to be read prior to the session and discussed in-class; the discussion will be led by a group of 2-3 students]

To follow up this session, you may read music-based overviews of specific artists, for example David Buckley (on David Bowie); Brian Hinton (on Joni Mitchell).

Week 7: 29 February 08
Class test analysis (1 hour)

During the class test, you will listen to a piece of popular music twice, during which you are allowed to take notes. The test will assess your ability of applying the analytical tools to a popular music text by focusing on *some* of the aspects of critical analysis introduced thus far. Good luck!

Week 8: 7 March 08
The cultural study of pop music. Music and identity

In the remaining four sessions, students will discuss what particular theoretical character that cultural studies brings to the analysis of popular music. This first session in the series will focus on 'music and identity': Pop music is something we have all had some association with – sometimes quite deeply as 'fans' or even members of a youth subculture related to a particular genre of pop music (i.e. rock; Goth). In this class, we analyse pop music as a cultural form and ask questions about the meanings each of us derive from our favourite pop music. We will examine the way in which issues of identity (in particular, racial, gender and sexual identities, issues to be explored in more depth in forthcoming sessions) came to displace the notion of class identity during the 1960s and 70s. We will explore these issues with reference to case studies in rock, disco and rap, exploring the way in which perceptions of identity have become so central to both musicians and audiences. We will also consider the way in which our own identities can often determine our musical values, or our *taste*.

In preparation, bring an example of your favourite music (either on a CD or digital file). Be prepared to play the example in-class and talk about it within

the group. Explain why you like the music.

Readings:

Shuker 2001, Chapter 11 ['My generation' Audiences and fans, scenes and subcultures] [to be read prior to the session and discussed in-class; the discussion will be led by a group of 2-3 students]

Week 9: 14 March 08

Pop video analysis I: Gender and sexuality in popular music

In the forthcoming two classes, we will focus on pop music video as a means of cultural representation, and how this may affect the way we think about the world, and how power structures shape cultural products such as pop music video. In this first session, we will specifically look at the ways in which gendered meaning is constructed through and derived from pop music video. Aiming to understand how music is listened to, or why it matters to the vast majority of listeners, we will consider the musical tastes and habits of girls and women. We will investigate the relationship of popular music to the production and negotiation of gendered meanings and identities. Questions will be raised such as: How does popular music produce gendered meanings? How do people's ideologies operate within and through cultural representations of gender? What kinds of political investments do these representations articulate, and to what uses have they been put?

Readings:

Shuker 2001, Chapter 10 ['U Got the Look' Film and television, music video and MTV] [to be read prior to the session and discussed in-class; the discussion will be led by a group of 2-3 students]

Websites

<http://www.december.com/cmc/mag/1996/mar/toc.html>

<http://www.uiowa.edu/%7Ecommstud/resources/GenderMedia/>

<http://www.aber.ac.uk/media/Sections/gender03.html>

EASTER BREAK 2 WEEKS

Week 10: 4 April 08

Pop video analysis II: Race and ethnicity in popular music

This session will introduce to students the study of race and ethnicity in popular music. We will seek an understanding of the role played by popular music in constructing, representing and modelling notions of race and ethnicity. We will start from the basic premise that musical meaning is not only locked in the structures of musical sound, but it is also socially constructed and undergoes continuous reinterpretation over time. From this we will seek an appreciation of diverse potential meanings of various musical genres, including Irish music, blues and jazz; hip hop and rap; Latino; among others.

Readings:

Shuker 2001, Chapter 2 ['Every 1's a winner' The music industry] [to be read prior to the session and discussed in-class; the discussion will be led by a

group of 2-3 students]
<p>Websites</p> <p>http://www.uiowa.edu/%7Ecommstud/resources/GenderMedia/ http://www.aber.ac.uk/media/Sections/gender02.html</p>
<p>Week 11: 11 April 08 Popular music, globalisation and identity</p> <p>Over the past few decades, the topic of globalisation has assumed increasing significance. This session will introduce students to the issues and concepts surrounding of globalisation, with particular reference to the changing nature of musics around the world, and the politics and aesthetics of world music/world beat. How can processes of globalisation be defined and grasped, and what is its impact on musics around the globe?</p> <p>Readings: Shuker 2001, Chapter 4 ['We are the world' State music, policy, cultural imperialism, and globalisation] [to be read prior to the session and discussed in-class; the discussion will be led by a group of 2-3 students]</p>
<p>Weeks 12: 18 April 08 Essay surgeries</p> <p>Assignment due today.</p> <p>There will be no class during the allocated session time; instead, students can book individual appointments throughout the week to discuss their essay.</p>

ASSESSMENT			
The module enables students to demonstrate a range of academic and competency-based skills and subject-specific knowledge, and an ability to use knowledge in applied contexts. In order to complete the module successfully, students must pass the following pieces of assessed work:			
ASSESSMENT	Duration	Timing	% of final mark
Class test analysis	1 hour	29/02/08	30%
Analytical Essay	1,500 words	18/04/08	70%
Leading discussion in a group	30 mins	tbc	0%
Contributing to in-class discussions	variable	weekly	0%

Class test analyses:

During the class test, you will listen to a piece of popular music once, during which you are allowed to take notes. The test will assess your ability of applying the analytical tools to a popular music text by focusing on *some* of the aspects of critical analysis introduced in the first part of the module. In preparation, you should listen to the below listed musical examples, while considering the aspects for critical analysis covered so far.

Musical examples:

You will be provided with a list of up to ten tracks (artist name; title) prior to Reading Week and in preparation to the class test analysis. (It is up to you to prepare for the class test by listening to the examples and preparing analyses.) Any one of these tracks will form the basis for the class test analysis.

Analytical essay: On the basis of the following question write a paper of approximately 1,500 words length.

To what extent do musical practices reflect and model the identities of social groups? Refer to musical examples of your choice and relevant theoretical discourse in your answer.

Some advice on writing your essay:

Your submitted paper should contain (at the start) your chosen essay question, from which you should develop a coherent thesis statement in answer to this question. It is advisable to prepare a rough essay draft that outlines a synopsis of your argument, i.e. the issues addressed to confirm/contradict the thesis statement. Finally, your bibliography should contain *relevant* sources, including scholarly articles, newspaper articles, interviews, websites, images, etc.

Leading discussion in a group/ Contributing to in-class discussions:

The module builds upon relevant theories in popular music studies, and you are required to engage with the core readings and additional literature listed at the back of this handbook. You will be required to lead—together with 2-3 students—one in-class discussion based on one chapter of Shuker's book *Understanding Popular Music*. You are also required to read the recommended chapters each week, and to participate actively in the in-class discussions led by other student groups. While you will not receive a formal mark for this component, your commitment in reading/leading a discussion/discussing is crucial for the successful completion of the module.

MARKING CRITERIA – CLASS TEST ANALYSIS

0-20%: No command of key technological and musicological terminology; lacks ability to communicate the analysis of a popular music text.

20-30%: Little command of key technological and musicological terminology; little ability to communicate the analysis of a popular music text.

30%-39%: Some evidence to use key terminology in analysing a popular music text; poor writing style in articulating the analysis.

40%-49%: Some attempts evident in using key terminology to analyse a popular music text; adequate writing style in communicating the analysis.

50%-59%: A good attempt to apply key terminology to the analysis of a popular music text. While some evidence of effective communication, the work displays some problems with academic writing conventions.

60%-69%: A nuanced and sophisticated attempt to apply and evaluate key terminology used in analysing a popular music text. This is communicated intelligibly. While this is work of good quality, it still lacks in originality and critical conceptualisation.

70%-79% An intelligent critical analysis of a popular music text which shows a thorough apprehension of theoretical and musicological key terminology used for the analysis of a popular music text. Excellent style of communication with no or very few errors in the writing.

80%+ A highly original and critically rigorous analysis of a popular music text that breaks new ground in the analysis of popular music. Excellent written communication.

MARKING CRITERIA – ANALYTICAL ESSAY

0-20%: No evidence of reading; an entirely inadequate writing style (poor essay structure, poor use of paragraphs, poor grammar and punctuation).

20-30%: Little evidence of reading, and/or an entirely inadequate writing style.

30%-39%: Some evidence to articulate knowledge and understanding used in the cultural study of popular music; yet inadequate use of theoretical and methodological perspectives; very poor writing style.

40%-49%: Some attempts evident to use theoretical knowledge relevant to the cultural study of pop music; poor grammar, spelling and punctuation, as well as poor referencing.

50%-59%: A good attempt to apply theoretical and methodological perspectives to the cultural study of popular music. Some problems of grammar, spelling and punctuation. Inadequate referencing within the body of your text can also prevent essays from receiving a mark of more than 59%.

60%-69%: A nuanced and sophisticated attempt to apply and evaluate at least one theoretical perspective or methodological technique used in the cultural study of pop music. Good referencing.

70%-79% An immaculately referenced essay that critically engages with theoretical perspectives and methodological techniques used in the cultural study of pop music. No or very few errors of punctuation, grammar or spelling.

80%+ An essay of originality and academic rigour that breaks new ground in the cultural study of popular music.

BIBLIOGRAPHY

Week 1: Introduction to PMS

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- (2003). *Continuum Encyclopedia of Popular Music of the World* Volumes 1 & 2.
- Fiske, John (1989). *Understanding Popular Culture*. London.
- Frith, Simon (1983). 'Rock and Mass Culture' in *Sound Effects*. New York: Pantheon, pp.39-57.
- Frith, Simon (1996). *Performing Rites: On the Value of Popular Music*. Oxford: OUP.
- Hall, Stuart and Paddy Whannel (1964). *The Popular Arts*. London: Hutchinson.
- Horner, Bruce and Thomas Swiss (1999). *Key Terms in Popular Music and Culture*. Oxford: Blackwell. [part. Kassabian 'Popular', pp.112-23]
- Middleton, Richard (1990). *Studying Popular Music*. Buckingham. [part. pp. 37-60]
- Negus, Keith (1996). *Popular Music in Theory: An Introduction*. Cambridge: Polity Press.
- Shuker, Roy (1994). *Understanding Popular Music*. London: Routledge.
- Van Der Merwe, Peter (1989). *Origins of the Popular Style*. Oxford: OUP.
- Williams, Raymond (1988). *Keywords*. London: Fontana [part. 'Masses', pp.192-97; 'Popular', pp.236-38]

Week 2 Genre and style in popular music

- Bennett, Andy (2001). *The Cultures of Popular Music*. Milton Keynes: Open University Press.
- Borthwick, Stuart and Ron Moy (2004). *Popular Music Genres: An Introduction*. Edinburgh: Edinburgh University Press.
- Brackett, David (2002). '(In Search of) Musical Meanings: Genres, Categories and Crossover' in *Popular Music Studies*, eds. David Hesmondhalgh and Keith Negus.
- Clarke, Donald (1990). *The Penguin Encyclopedia of Popular Music*. London: Penguin.
- Frith, Simon (1983). *Sound Effects*. New York: Pantheon.
- Frith, Simon (1996). 'Genre Rules' in *Performing Rites: On the Value of Popular Music*. Oxford: OUP, pp.75-95.
- Hebdige, Dick (1988). *Subculture: The Meaning of Style*. London: Methuen.
- Hesmondhalgh, David and Keith Negus eds. (2002). 'Popular Music Studies: Meaning, Power and Value' in *Popular Music Studies*. London: Arnold, pp.1-10.
- Laing, Dave (1985). *One Chord Wonders: Power and Meaning in Punk Rock*. Milton Keynes: Open University Press.
- McClary, Susan (2003). 'Bessie Smith: "Thinking Blues"' in *The Auditory Culture Reader*, eds. Michael Bull and Les Back. Oxford: Berg, pp.427-34.

- Middleton, Richard (1990). "From Me to You": Popular Music as Message' in *Studying Popular Music*. Milton Keynes: Open University Press, pp.172-246.
- Shuker, Roy (1998). *Key Concepts in Popular Music*. London: Routledge.
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- Tagg, Philip (2000). 'Analysing Popular Music: Theory, Method and Practice' in *Reading Pop: Approaches to Textual Analysis in Popular Music*, ed. Richard Middleton. Oxford: Oxford University Press, pp.71-103.
- Toynbee, Jason (2000). 'Genre-Cultures' in *Making Popular Music: Musicians, Creativity and Institutions*. London: Arnold, pp.102-29.
- Van Leeuwen, Theo (1999). *Speech, Music, Sound*. London: Macmillan.
- Walser, Robert (1993). *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music*. Wesleyan University Press.
- Warner, Simon (1996). 'Doing Things in Style: The Genres of Rock' in *Rockspeak: The Language of Rock and Pop*. London: Blandford.

Week 3 Instrumentation and production techniques in popular music

[see also week 2]

- Bennett, Andy and Kevin Dawe (2001). *Guitar Cultures*. Berg.
- Frith, Simon, Will Straw and John Street (2001). *The Cambridge Companion to Pop and Rock*. Cambridge: Cambridge University Press.
- Horner, Bruce and Thomas Swiss (1999). *Key Terms in Popular Music and Culture*. Oxford: Blackwell.
- Middleton, Richard ed. (2000). *Reading Pop*. Oxford: Oxford University Press.
- Moore, Allan (2001). *Rock: The Primary Text*. Aldershot: Ashgate [part. chapter 4; pp.33-63; pp.120-26]
- Moore, Allan F. (2003). *Analyzing Popular Music*. Cambridge: Cambridge University Press. [available as ebook]
- Shuker, Roy (1998). *Key Concepts in Popular Music*. London: Routledge.
- Shuker, Roy (2001). *Understanding Popular Music*. London: Routledge.
- Stewart, Dave (2000). *Inside the Music*. UK: Backbeat [part. chapters 4-8]
- Van Leeuwen, Theo (1999). *Speech, Music, Sound*. London: Macmillan.

Week 4 Form and structure in popular music

[Same readings as in previous weeks.]

Week 6 The voice in popular music

[see also weeks 2 and 3]

- Bradby, Barbara (1990). 'Do-Talk and Don't Talk: The Division of the Subject in Girl-Group Music' in *On Record: Rock, Pop, and the Written Word*, eds. Simon Frith and Andrew Goodwin. New York: Pantheon, pp.341-205.
- Denski, Stan (1992). 'Music, Musicians and Communication: The Personal Voice in a Common Language' in *Popular Music and Communication* (2nd ed.), ed. James Lull. Newbury Park, CA: Sage, pp.33-48.
- Frith, Simon (1988). 'Why Do Songs Have Words?' in *Music for Pleasure: Essays in the Sociology of Pop*. Cambridge: Polity Press, pp.105-28.
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pp.326-40.

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Week 8 The cultural study of pop music. Music and Identity

Adorno, Theodor (1990). 'On Popular Music' in *On Popular Music: Rock, Pop and the Written Word*. Eds. Simon Frith and Andrew Goodwin. London: Routledge, pp.301-14.

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Clayton, Martin, Trevor Herbert and Richard Middleton, eds. 2003. *The cultural study of music: a critical introduction*. Routledge: New York .

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Hebdidge, Dick (1979). *Subculture: The Meaning of Style*. London: Routledge.

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MacDonald, Raymond A. R., David J. Hargreaves and Dorothy Miell, eds. 2002. *Musical identities*. Oxford University Press: Oxford.

Martin, Peter J. (1995). *Sounds and society*. Manchester: Manchester University Press.

McCloone, Martin (1994). 'From Dublin to Sandy Row: Van Morrison and Cultural Identity in Northern Ireland' in *Causeway* (summer), pp.39-44.

McCloone, Martin (2004). 'Punk Music in Northern Ireland: The Political Power of "What Might Have Been"' in *Irish Studies Review* 12(1), pp.29-38.

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Scott, Derek (2000). *Music, Culture and Society*. Oxford: OUP.

Shepherd, John and Peter Wicke (1997). *Music and Cultural Theory*. Cambridge: Polity Press. [particularly pp.7-27]

Storey, John (1996). *Cultural Studies and the Study of Popular Culture: Theories and Methods*. Edinburgh: Edinburgh University Press.

Storey, John (1998). 'Rockin' Hegemony: West Coast Rock and Amerika's War in Vietnam' in *Cultural Theory and Popular Culture: A Reader* (2nd ed.), ed. John Storey. London: Prentice Hall.

Strinati, Dominic (1995). *An Introduction to the Theories of Popular Culture*. London.

Thornton, Sarah (1995). *Club Cultures: Music, Media and Subcultural Capital*. Cambridge: Polity.

Week 9 Pop music analysis I: Gender and sexuality in popular music

Bannister, Matthew. 2006. *White boys, white noise: masculinities and 1980s indie guitar rock*. Ashgate: Aldershot.

- Boretz, Benjamin (1999) *Music, consciousness, gender*, eds. Elaine Barkin and Lydia R. Hamessley *Audible traces: gender, identity, and music*. Carciofoli,: Zürich Los Angeles.
- Brett, Philip, Elizabeth Wood and Gary C. Thomas eds. (1994). *Queering the pitch: the new gay and lesbian musicology*.Routledge New York.
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- Whiteley, Sheila and Jennifer Rycenga, eds. 2006. *Queering the popular pitch*. Routledge: New York NY; London.

Week 10 Pop music analysis II: Race and ethnicity in popular music

[refer also to the readings on the 'visual dimension' in pop music video listed in last week]

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