NZSM431

Approaches to the Study of Music



Abbate, Carolyn. 'Music—Drastic or Gnostic?' Critical Inquiry 30, no. 3 (March 2004): 505–36. https://doi.org/10.1086/421160.

Abbate, Carolyn, Roger Parker, and Cornell Verdi-Wagner Conference. Analyzing Opera: Verdi and Wagner. Vol. California studies in 19th century music. Berkeley: University of California Press, 1989.

Agawu, Kofi. 'Analyzing Music under the New Musicological Regime'. The Journal of Musicology 15, no. 3 (July 1997): 297–307. https://doi.org/10.2307/763911.

Babbitt, Milton. 'Who Cares If You Listen?', n.d. http://www.palestrant.com/babbitt.html.

Barthes, Roland, and Stephen Heath. Image, Music, Text. New York, N.Y.: Noonday Press, 1988.

Barz, Gregory F., Cooley, Timothy J. Shadows in the Field. Oxford University Press, USA, 2008. http://site.ebrary.com/lib/vuw/reader.action?docID=10263700&ppg=97.

Beard, David, and Kenneth Gloag. Musicology: The Key Concepts. Abingdon, Oxfordshire: Routledge, 2005. http://www.loc.gov/catdir/toc/ecip0420/2004017044.html.

———. Musicology: The Key Concepts. Abingdon, Oxfordshire: Routledge, 2005. http://www.loc.gov/catdir/toc/ecip0420/2004017044.html.

'Benedict Anderson, "Imagined Communities", n.d. https://www2.bc.edu/marian-simion/th406/readings/0420anderson.pdf.

BERGER, KAROL. 'Musicology According to Don Giovanni, or: Should We Get Drastic?' Journal of Musicology 22, no. 3 (July 2005): 490–501. https://doi.org/10.1525/jm.2005.22.3.490.

Bohlman, Philip V., and Philip Vilas Bohlman. Focus: Music, Nationalism, and the Making of the New Europe. 2nd ed. Vol. Focus on world music. New York: Routledge, 2011.

Born, Georgina. 'For a Relational Musicology: Music and Interdisciplinarity, Beyond the Practice Turn'. Journal of the Royal Musical Association 135, no. 2 (November 2010): 205–43. https://doi.org/10.1080/02690403.2010.506265.

Botstein, Leon. 'Facing the Music: Scholarship and the Teaching of Music in the American University in the Era of Donald Trump'. The Musical Quarterly 99, no. 3-4 (2016): 281-85. https://doi.org/10.1093/musqtl/gdx013.

Brett, Philip. 'Piano Four-Hands: Schubert and the Performance of Gay Male Desire'. 19th-Century Music 21, no. 2 (October 1997): 149–76. https://doi.org/10.2307/746896.

Bujic, Bojan. Music in European Thought, 1851-1912. Vol. Cambridge readings in the literature of music. Cambridge, U.K.: Cambridge University Press, 1988.

Clayton, Martin, Trevor Herbert, and Richard Middleton. The Cultural Study of Music: A Critical Introduction. 2nd ed. New York: Routledge, 2012.

Cook, Nicholas, c1993. Beethoven, Symphony No. 9, n.d. http://quod.lib.umich.edu/cgi/t/text/pageviewer-idx?c=acls&cc=acls&idno=heb0 7594.0001.001&node=heb07594.0001.001%3A7&view=image&seq=103&size=100.

Cook, Nicholas, and Mark Everist. Rethinking Music. Oxford: Oxford University Press, 1999.

———. Rethinking Music. Oxford: Oxford University Press, 1999.

Cook, Nicholas, Mark Everist, and Suzanne Cusick. "Gender, Musicology and Feminism". In Rethinking Music. Oxford: Oxford University Press, 1999. https://rl.talis.com/3/victoria/items/255B8FA5-ABD4-C8CF-7362-B6DADD203A56.html.

Cusick, Suzanne. "Gender, Musicology and Feminism" - Chapter. In Rethinking Music. Oxford: Oxford University Press, 1999.

——. 'On Musical Performances of Gender and Sex - Chapter'. In Audible Traces: Gender, Identity, and Music. Zurich: Carciofoli, 1999.

Dahlhaus, Carl. Between Romanticism and Modernism: Four Studies in the Music of the Later Nineteenth Century. Vol. California studies in 19th century music. Berkeley: University of California Press, 1980.

Dahlhaus, Carl, c1983. Foundations of Music History, n.d. http://quod.lib.umich.edu/cgi/t/text/pageviewer-idx?c=acls;cc=acls;rgn=full%20text;idno=heb06253.0001.001;didno=heb06253.0001.001;view=image;seq=00000011;node=heb06253.0001.001%3A3.

Danaher, Geoff, Tony Schirato, and Jen Webb. 'Chapters 1 and 2'. In Understanding Foucault, 1–29. St. Leonards, N.S.W.: Allen & Unwin, 2000.

Derrida, Jacques. Writing and Difference. Chicago: University of Chicago Press, 1978.

Dreyfus, Laurence. 'Postscript'. In Baroque Music, Vol. Library of essays on music performance practice. Farnham, England: Ashgate Publishing Ltd, 2011.

Gabriel Solis. "A Unique Chunk of Jazz Reality": Authorship, Musical Work Concepts, and Thelonious Monk's Live Recordings from the Five Spot, 1958'. Ethnomusicology 48, no. 3 (2004): 315–47. http://www.jstor.org/stable/30046284?seq=1#page_scan_tab_contents.

Gloag, Kenneth. 'Canon Formation and the Postmodern Condition (in Section IV)'. In Critical Music Historiography: Probing Canons, Ideologies and Institutions. Routledge, n.d.

https://ebookcentral.proquest.com/lib/vuw/reader.action?docID=4442914.

Goehr, Lydia. '9 Werktreue: Confirmation and Challenge in Contemporary Movements'. In The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music. Oxford: Clarendon, 1992.

———. 'Musical Production Without the Work-Concept'. In The Imaginary Museum of Musical Works, 176–204. Oxford University Press, 1994. https://doi.org/10.1093/0198235410.003.0008.

Hepokoski, James. 'The Dahlhaus Project and Its Extra-Musicological Sources'. 19th-Century Music 14, no. 3 (April 1991): 221–46. https://doi.org/10.2307/746536.

Hokowhitu, Brendan. 'Haka: Colonized Physicality, Body-Logic, and Embodied Sovereignty'. In Performing Indigeneity, edited by Laura R. Graham and H. Glenn Penny. UNP - Nebraska, 2014. https://doi.org/10.2307/j.ctt1d9nmw6.

Howards End, by E. M. Forster, n.d. http://www.gutenberg.org/files/2946/2946-h/2946-h.htm#link2HCH0005.

'Introduction: The History of What?: Music from the Earliest Notations to the Sixteenth Century', n.d.

http://www.oxfordwesternmusic.com/view/Volume1/actrade-9780195384819-miscMatter-0 21008.xml.

Jim Samson. 'Canon (Iii)'. Grove Music Online, n.d. http://www.oxfordmusiconline.com/subscriber/article/grove/music/40598?q=canon&search=quick&pos=3& start=1#firsthit.

Joseph Kerman. 'How We Got into Analysis, and How to Get Out'. Critical Inquiry 7, no. 2 (1980): 311–31. http://www.jstor.org/stable/1343130?seq=1#page scan tab contents.

Kerman, Joseph, c1985. Contemplating Music: Challenges to Musicology, n.d. https://www.fulcrum.org/concern/monographs/mc87pq637.

Laurence Dreyfus. 'Early Music Defended against Its Devotees: A Theory of Historical Performance in the Twentieth Century'. The Musical Quarterly 69, no. 3 (1983): 297–322. http://www.jstor.org/stable/742175?seq=1#page scan tab contents.

Le Guin, Elisabeth, Le Guin, Elisabeth. Boccherini's Body: An Essay in Carnal Musicology (1). University of California Press, 2005. http://site.ebrary.com/lib/vuw/reader.action?docID=10106457&ppg=26.

Lodge, Martin. 'Chapter 6: Music Historiography as a Braided River: The Case of New Zealand'. In Critical Music Historiography: Probing Canons, Ideologies and Institutions, edited by Vesa Kurkela and Juha Markus Mantere. Farnham, Surrey: Ashgate, 2015. https://ebookcentral.proquest.com/lib/vuw/reader.action?docID=4442914&ppg=112.

Lydia Goehr, Reinhard Strohm. 'Chapters 6 ("Looking Back at Ourselves") and 11 ("The Problems of Dating")'. In The Musical Work: Reality or Invention?, edited by Michael Talbot, Vol. 1. Liverpool: Liverpool University Press, 2000. http://www.jstor.org/stable/10.2307/j.ctt5vjcnv.

Mak, Su. 'String Theory: An Ethnographic Study of a Professional Quartet in Hong Kong'. Integral: The Journal of Applied Musical Thought 30 (2016). https://doi.org/10.2979/.

McClary, Susan. 'A Material Girl in Bluebeard's Castle - Chapter'. In Feminine Endings: Music, Gender, and Sexuality, n.d.

http://quod.lib.umich.edu/cgi/t/text/pageviewer-idx?c=acls;cc=acls;rgn=full%20text;idno=heb06265.0001.001;didno=heb06265.0001.001;view=image;seq=00000023;node=heb06265.0001.001%3A4.

———. '"Feminine Endings at Twenty", Article'. TRANS - Revista Transcultural de Música - Transcultural Music Review, n.d.

http://www.sibetrans.com/trans/articulo/348/i-feminine-endings-i-at-twenty.

Moore, Allan F. Analyzing Popular Music. Cambridge University Press, 2003. http://site.ebrary.com/lib/vuw/reader.action?docID=10069911&ppg=28.

'Music and Sexuality'. Journal of the American Musicological Society 66, no. 3 (December 2013): 825–72. https://doi.org/10.1525/jams.2013.66.3.825.

Nettl, Bruno. '1 The Seminal Eighties: Historical Musicology and Ethnomusicology', n.d. https://www.jstor.org/stable/10.5406/j.ctt1xcm42.5?refreqid=excelsior:d21cd8b12168cc965a0e05bf3e9c8279&seq=1#metadata info tab contents.

———. '14 Riding the Warhorses: On the Ethnomusicology of Canons', n.d. https://www.jstor.org/stable/10.5406/j.ctt1xcm42.18?refreqid=excelsior:c3ac0e07b9505b0bc9460d7ff892c5a4&seq=10#metadata info tab contents.

Radano, Ronald Michael, and Philip V. Bohlman. Music and the Racial Imagination. Chicago: University of Chicago Press, 2000. http://catdir.loc.gov/catdir/toc/uchi051/00023672.html.

Randal, Don. "The Canons in the Musicological Toolbox". In Disciplining Music: Musicology and Its Canons. Chicago: University of Chicago Press, 1992.

Review by: Gary Tomlinson. 'Review: Monumental Musicology'. Journal of the Royal Musical Association 132, no. 2 (2007): 349–74. http://www.jstor.org/stable/30161411?seg=1#page scan tab contents.

Richard Taruskin. 'CLASSICAL VIEW; "Nationalism": Colonialism In Disguise?' The New York Times. n.d.

 $\label{lem:http://go.galegroup.com/ps/i.do?&id=GALE%7CA174676981&v=2.1&u=vuw&it=r&p=AONE&sw=w&authCount=1.$

——. 'Nationalism'. Grove Music Online, n.d. http://www.oxfordmusiconline.com/subscriber/article/grove/music/50846?q=nationalism&a mp;search=quick&pos=1& start=1#firsthit.

Rij, Inge van. '"Walking Backwards into the Future": Music, Museum Culture, and the New Zealand and South Seas Exhibition (1889–1890)'. Music and Letters 99, no. 2 (1 May 2018): 224–59. https://doi.org/10.1093/ml/gcy038.

Scruton, Roger. 'Ontology'. In The Aesthetics of Music, 97–117. Oxford University Press,

1999. https://doi.org/10.1093/019816727X.003.0004.

Stobart, Henry, Baily, John, Bigenho, Michelle. Europea: Ethnomusicologies and Modernities: The New (Ethno)Musicologies. Scarecrow Press, 2008. http://site.ebrary.com/lib/vuw/reader.action?docID=10639605&ppg=4.

Tomlinson, Gary. 'Cultural Dialogics and Jazz: A White Historian Signifies'. Black Music Research Journal 22 (2002). https://doi.org/10.2307/1519944.

——. Music in Renaissance Magic: Toward a Historiography of Others. Chicago: University of Chicago Press, 1993. http://www.loc.gov/catdir/enhancements/fy0608/92017755-t.html.

Vincent Duckles. 'Musicology, §I: The Nature of Musicology'. Grove Music Online, n.d. http://www.oxfordmusiconline.com/subscriber/article/grove/music/46710pg1#S46710.1.

Volgsten, Ulrik. 'Work, Form and Phonogram: On the Significance of the Concept of Communication for the Modern Western Concept of Music'. International Review of the Aesthetics and Sociology of Music 46, no. 2 (2015): 207–32. https://doi.org/10.1017/.

Waksman, Steve. 'Imagining an Interdisciplinary Canon'. Journal of Popular Music Studies 22, no. 1 (2010). https://doi.org/10.1111/.

Waldo S. Pratt. 'On Behalf of Musicology'. The Musical Quarterly 1, no. 1 (1915): 1–16. http://www.jstor.org/stable/738038?seq=1#page scan tab contents.

Walls, Peter. History, Imagination, and the Performance of Music. Woodbridge, Suffolk: Boydell Press, 2003.

Weber, William. 'History of Musical Canons'. In Rethinking Music. Oxford: Oxford University Press, 1999.

Yoshihara, Mari and ProQuest (Firm). Musicians from a Different Shore: Asians and Asian Americans in Classical Music. Philadelphia: Temple University Press, 2007. http://ebookcentral.proquest.com/lib/vuw/detail.action?docID=346038.