

**London South Bank**  
University

# Module Guide

**Music Image Text**

AME\_5\_MIT

Faculty of Arts & Human Sciences

2013 - 14

Level 5 (Year 2)



“Representation against fear, repetition against harmony, compositions against normality. It is in this interplay of concepts that music invites us to enter, in its capacity as the herald of organizations and their overall political strategies - noise that destroys orders to structure a new order.”

[Attali, *Noise*, 1985: p 20]

# 1. MODULE DETAILS

**Module Title:** MUSIC IMAGE TEXT

**Module Level:** 5

**Module Reference Number:** AME\_5\_MIT

**Credit Value:** 20

**Student Study Hours:** 200

**Contact Hours:** 48

**Private Study Hours:** 152:

- Weekly preparation: 26 hours
- Presentation preparation: 8 hours
- Essay Research & Preparation: 60 hours
- Producing Essay: 58 hours

**Year and Semester** 2013-14, Semester 1

**Module Coordinator:** Dr Hillegonda Rietveld  
Tel 020 7815 5778  
[rietvehc@lsbu.ac.uk](mailto:rietvehc@lsbu.ac.uk)  
Br-402a

**Tutor:** Dr Jamie Hakim  
Tel 020 7815 5778

**Course:** BA (Hons) Sonic Media

**Department:** Arts & Media

**Faculty:** Arts & Human Sciences

**Summary of Assessment Method:** **2500-word Essay (100%)** *with Appendices*  
(see pages 5 and 6)

**Deadline:** Monday 13 January 2014

**External Examiner appointed for module:** Dr Julian Henriques, Reader  
Deputy Head, Dept of Media & Communications  
Director, TRU (Topology Research Unit)  
Goldsmiths College, University of London

## 2. SHORT DESCRIPTION

This conceptual module will address contextual issues in the understanding of sonic cultures, in terms of production, consumption, distribution and subjectivity. It will support creative student production work by critically analysing sound and music in specific media and cultural contexts. During the class sessions, we will address issues such as the walkman; narrative film music; remix; music genre as discourse; music and affect; performativity; the city; globalisation; music mediation (including journalism and digital distribution).

## 3. AIMS OF THE MODULE

This module aims to develop:

- An understanding of *meaning and representation* in the field of music and sonic media.
- An understanding of the semiotic interaction between *context* and sound productions.
- Appropriate and relevant academic communication skills.

## 4. LEARNING OUTCOMES

Students will be able to:

- Demonstrate knowledge of how sound and music make meaning in a variety of cultural and media contexts.
- Demonstrate awareness of both creative and social implications of such contexts.
- Apply appropriate conceptual frameworks to the analysis of cultural and media contexts in relationship to relevant sonic events.
- Generate a well-evidenced argument in an academic essay format.
- Communicate your ideas clearly and concisely in both verbal and a word-processed format.

## 5. ASSESSMENT OF THE MODULE

CW1: **2,500-word Essay** (100%) **plus Appendix**, containing:

- Key Text Summary
- Essay Plan (presented and attached)

Even though the actual mark will be given to the essay, in order to gain your full mark, **the Appendix must be attached at the back of the Essay**, containing BOTH Key Text Summary and Essay Plan (both presented, with prompt feedback comments)

Evidence of your research and development is based on the presentations of your key text summary and essay plan, which *must be attached to the essay*. These presentations enable timely feedback before you submit your final completed essay.

**Two copies** (one archive copy and one return copy for your final feedback) of your **Essay, with Appendices**, should be submitted in the required format before or on the final deadline, **Monday 13<sup>th</sup> of January 2014**, to the Faculty of Arts & Human Sciences, 2<sup>nd</sup> floor of Borough Road Building. Tel 020-7815 5741. Email [sicahs@lsbu.ac.uk](mailto:sicahs@lsbu.ac.uk)

IMPORTANT: ALWAYS KEEP COURSE WORK RECEIPTS, WITH COPIES OF COURSE WORK

### 1 - Key Text Summary

**In agreement with your tutor, present** a brief illustrated summary of just ONE chapter or academic article recommended in this Module Guide, in just **five Powerpoint slides** and a relevant **brief audio or video example** (2 minutes max). Although presenting to the class is not compulsory, this does enable students to share their insights and to receive all-important timely, **prompt feedback** on their academic progress. **Print out the presentation and attach to the back of your Essay, together with any comments** (the prompt feedback) you receive.

### 2 - Essay Plan

Presentations of your essay plans will take place in Weeks 11 and 12, when you have a final opportunity for **prompt feedback** and to exchange your essay ideas with your fellow students. Present a brief 5-minute essay plan (or summary of your drafted essay) on electronic version of a A4 (and provide hard copies for your peers) and please include a short (30-second) illustrative audio example where appropriate. **Print out the presentation and attach to the back of your Essay.**

### 3 - 2,500-word Essay (100% weighting)

Your essay will respond to a set essay question (**see Blackboard for list of essay questions**), in the following structure:

- Introduction*, including definitions of the question's keywords and summary of your approach.
- Main points of discussion; in *clear paragraphs* (each containing a well-developed discussion point) compare and contrast your argument, with reference to the academic sources and relevant sonic examples you have studied.
- Conclusion*, summarising how your essay has addressed the essay question and what you learned from the discussion of your sources.
- A list of *References*, in Harvard format (see Course Guide & library Help Sheets for advice).

## Your work will be assessed as follows:

### 1 - STRUCTURE

- Assignment Addressed
- Effective Introduction
- Clear Paragraphing
- Summarising Conclusion

### 2 - CONTENT

- Key Issues Identified
- Addressing Researched Sources
- Relevance of Material
- Appropriate Use of Language:
  - Present your case in clear, concise, carefully chosen, English.
  - *Avoid*: convoluted long complex sentences or, by contrast, a 'chatty' tone.
  - Let your *evidence* align itself with, or contradict, relevant research publications, but *avoid* taking the tone of an established well-published specialist (e.g. 'Y correctly states ...' ??)
  - Instead, use phrases such as:
    - According to Bull (2007) ...
    - Attali (1985) argues that ...
    - From the evidence, it seems that...

### 3 - ANALYSIS

- *Critical Analysis of Relevant Case Study*
- Demonstration of Debate(s)
- Articulated Viewpoint
- Development of Argument
- Effective Use of Evidence

### 4 - PRESENTATION

- Appendix included?
- Title Sheet (*see Course Guide*)
- Correct Title of Assessment
- Complete Acknowledgement of Sources
- Harvard Referencing
- Double Line Spacing
- 12 pt Font
- Correct Spelling
- English Sentence Structures
- *Appendix Included*

#### **TIP:**

**Frequent reading and studying of the recommended sources provides you with examples of good practice in writing.**

Further essay advice can be found on Blackboard (see 'How To...' section) and in the Course Guide (this also includes *instructions on format!*). You may also benefit from essay writing workshops offered by the university's Centre for Learning Support & Development:

<http://www.lsbu.ac.uk/php4-cgiwrap/clsdweb/workshop/eld/index.php>

## 6. FEEDBACK

Students receive **prompt feedback** on the development of their work during tutorials, reviews, crits, presentations and, in some cases, by email. Prompt feedback is often **verbal feedback** and part of the way students learn to develop a critical practice. It is an essential element of their academic studies so that course work benefits from staff experience. This **ongoing prompt feedback** is known as **formative** feedback, as it shapes, forms, knowledge of a subject.

University students are required to take an active role in this process and come prepared for tutorials etc. to get the most effective feedback in helping to improve course work. It is advised to form study groups with other students to assist in peer support and learning. Students may also seek external feedback from professionals in the industry when and wherever you can.

In addition, students receive **final summative feedback**, including a grade (summarising the final outcome), once course work has been submitted for assessment and has been assessed and (in the

case of Levels 5 and 6) double marked. The Course Administrator, Kate Marlow, will email students (on student LSBU mail accounts) when the final feedback is ready for collection.

If your course work for any of your Semester 1 modules has not been returned by February, it is important that you contact your module coordinator and the Course Administrator, Katherine Marlow: Email [marlowk2@lsbu.ac.uk](mailto:marlowk2@lsbu.ac.uk)

Final marks are not confirmed until after the External Examiner's visit and the meeting of the Award and Progression Board in the summer. You can also arrange to see the module coordinator or Course Director for further clarification and feedback if necessary once the written feedback has been collected.

All assessed work is given a percentage mark. This is equivalent to the following class of degree:

<b>Percentage</b>	<b>Quality</b>	<b>Classification</b>
80-100%	Outstanding	1 <sup>st</sup> (First)
70-79%	Excellent	1 <sup>st</sup> (First)
60-69%	Very good	2:1 (Higher Second)
50-59%	Good	2:2 (Lower Second)
40-49%	Basic	3 <sup>rd</sup> (Third)
30-39%	Weak	Fail
0-29%	Poor	Fail

*The pass mark for all course modules is 40%. To pass a module, students must achieve an average module mark of 40% or above with no element mark lower than 30%. Please note that *late work* will be capped to a maximum of 40% and work that arrives 14 days after the deadline will not be accepted (Fail).*

## 7. INTRODUCTION TO STUDYING THE MODULE

### 7.1 Overview of the Main Content

- 1 - Context and Meaning
- 2 - Narrative Cinema
- 3 - Deconstruction / Reconstruction: Remix
- 4 - Affect, The Body and Popular Music
- 5 - Embodied Performativity in the Digital Age
- 6 - Genre as Discourse
- 7 - Rhythms of the City
- 8 - Global Cultures
- 9 - Popular Music and the Media – old and new
- 10 – Digital Music Distribution
- 11 - Essay Presentations & Discussion
- 12 - Essay Presentations & Discussion

### 7.2 Overview of Types of Classes

The module will consist of weekly taught and student-led sessions, each centred on a specific '*topic of the week*', which we will delve into in some detail. This module *links with material you encounter throughout your degree* and provides materials and ideas towards the content of your essay as well as your production work and your research for Sonic Research (Semester 2) and the Dissertation (Level 6), so keep this Module Guide in a safe place! To get the most out of these intensely focussed sessions, ensure you follow the "private study tasks" as set out for each week, in the programme below.

Please remember that you are expected to be present 5 minutes before the class commences. The electronic tag system monitors attendance as follows: up to 15 minutes late is deemed a 'late' and **over 30 minutes late is deemed as 'absent' for funding purposes** (absence means that student funding *will* be cut – Registry is ruthless in this matter and demands relevant evidence during any Appeal process).

Tutorials are to be arranged between student and tutor; it is your responsibility to book, to prepare and to attend your tutorials at the agreed time. Tutorial times are normally on Wednesday afternoons and are posted, for your convenience, on the door of room B402a.

This is a good time to assess your **Study Skills**:

What are your Strengths and Weaknesses?

How can you improve and enhance your Skills?

For workshops and drop-in essay writing sessions, see:

<http://www.lsbu.ac.uk/clsd/events/index.shtml?tab=5>

## 7.3 Importance of Student Self-Managed Learning Time

For each module in Semester 1, you will need to independently manage 152 hours of study-time. You will be expected to read and listen widely and follow up relevant areas of interest. Plan your work carefully in your planner / diary, in small portions, each week.

An Assessment Map for Level 5 is provided below. It shows that with a total of 456 private study hours (3 modules @ 152 hours each) for this Semester alone, you need to manage your time very carefully in order to complete everything adequately before the final deadline. To manage your study time, create a work plan for all your study activities: **Use a study planner** for this (most diaries have one). Once you have listed all your assignments and study requirements, decide what and how you should prioritise *each study day of Semester 1* (for MSM students in Level 5, this is: 23 September 2013 - 13 January 2014).

SEMESTER 1		SEMESTER 2	
<b>Sound Design for Film:</b>	Sound Design (75%) Prod. Analysis (25%)	<b>Media Sound Design:</b>	Sound Design (75%) Prod. Analysis (25%)
<b>Remix:</b>	Remix (75%) Prod. Analysis (25%)	<b>Sonic Project:</b>	<i>Sonic Production</i> (75%) Prod. Analysis (25%)
<b>Music, Image, Text:</b>	Essay (100%) plus Appendix.	<b>Sonic Research:</b>	Research Report (100%) plus Appendix.

Weekly **private study tasks**, set out below in the teaching programme, will help you for this module, to keep up with the required work for a good essay and to receive timely, prompt, feedback. This will kick start your preparation for each topic of the week. The essay tasks continue throughout, and for the weekly topics you'll get the hang of how to do to prepare. **It is expected that you read at least the recommended key text in advance** of each session. To prepare your final Essay Plan **presentation** carefully, take three to four full study days.

In the **weekly reading lists**, the most important texts are highlighted with an asterisk (\*). Most of the recommended sources can be found in the library, online or as hardcopies. Where this is not possible, PDFs can be found online on Blackboard and some will be printed as part of a Reader. In the case of some journal articles, you may have to go to another library in London – ask the information desk at Perry Library for information on how to get access.

Remember: writing an essay requires a well-planned production process that is as time consuming as a film sound track, so start right from Week 1. To help you further in planning your study time for this semester, here is a break down of the way you can best spend your own study time for this module:

- **Weekly Preparation: 24 hours** (weekly reading and listening to prepare for discussion) – 24 hours means here: approximately 3 hours per week during the first 10 weeks.
- **Essay Plan Presentation: 24 hours** (reading, summary, analyse illustration, critique argument, create Powerpoint, edit a short sample to illustrate your plan) – 24 hours means here: 3 to 4 actual days.

- **Essay Research & Preparation: 50 hours** (finding sources, creating summaries, analysing recordings, identifying key points in your argument). 50 hours means here: 7 study days, spread over several weeks.
- **Producing Essay: 54 hours** (writing: 26, *and* editing: 28). Yes, that could take several weeks ...

## 7.4 Employability

This module provides critical concepts and analytical skills necessary for a career in a variety of music and media environments. The module's specific concepts will further support self-evaluation in creative sonic production.

## 7.5 Student Evaluation

We continually improve the course and our teaching materials. Your evaluations make an important contribution to this ongoing process. We invite you to contribute any suggestions to the Course Board. Near the end of this Semester, you will also be asked to complete a Module Evaluation Questionnaire, separately for each of your modules. Please return the completed form to your tutor.

## 8. THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

### Week 1 – Context and Meaning

After an introduction to the module and assessment, we will discuss the various environments and media contexts in which we encounter noise, sound and music. Bull's research of the walkman and ipod uses has shown that in selecting the (recorded) sound tracks to our everyday lives, we wish to control our sonic environment, and thereby our subjective experience of time and space. Stern has further shown that mobility and easy access are currently the dominant paradigms that steer the development and success of specific digital music files. Such issues raise our awareness that context and form interact to produce meaning, enabling us to address:

1. How do we *manage* our environments with recorded music?
2. How do our various environments *recontextualise* recorded music?
3. How do social needs produce specific sonic and music form(at)s?

Further reading:

- Jaques Attali (1985), *Noise: The Political Economy of Music*, Manchester: Manchester UP.
- \* M. Bull (2007) *Sound Moves: iPod Culture and Urban Experience*. London: Routledge.
- \* M. Bull (2000) *Sounding Out the City: Personal Stereos and the Management of Everyday Life*, Oxford, New York: Berg.
- \* I. Chambers (2004) 'The Aural Walk' in: Cox, C and Warner, D (Eds) (2004) *Audio Cultures: Readings in Modern Music*, London: Continuum. (Purchase this book, if you have not done so already)
- P. du Gay, et al (1997), *Doing Cultural Studies: The Story of the Sony Walkman* (Culture, Media & Identities, Vol. 1), London: Sage.
- \* Henri Lefebvre (2004) *Rhythmanalysis: Space, Time and Everyday Life*. London: Continuum.
- Jonathan Sterne (2012) *MP3: The Meaning of a Format*. Durham and London: Duke UP.
- David Toop (1995) *Ocean of Sound: Aether Talk, Ambient Sound, and Imaginary Worlds*, Serpent's Tail.

#### **Private study task** - Everyday Sounds and Mediated Meaning

- According to Lefebvre (2004), rhythms are the music of the city, a picture that listens to itself. Walk along your usual route in London, such as a run to the local shop, the local bus stop or tube station, or your walk into the university campus.
- Listen carefully to the development of its soundscape though time and *make notes* about the cyclical manner in which you hear your everyday *soundscape* of your *psycho-geographical journey*. You have just undertaken your first step towards urban Rhythm Analysis. Now imagine a camera moving close up across a computer circuit board. How could your urban soundscape make this miniature item seem like a cityscape and give it life with its specific idiosyncratic rhythms? What sounds would be essential to characterise certain spaces and landmarks?

(Ref: Henri Lefebvre (2004) *Rhythmanalysis: Space, Time and Everyday Life*. London: Continuum)

## Week 2 – Narrative Cinema

This week, we will address sound design in film, in terms of music, sound effects and dialogue. How do sounds and images combine to produce a convincing subjectivity, narrative temporal development and cinematic space? We will discuss narrative structures, diegetic sound and semiotic codes in cinematic music. In doing so, we will address the cultural code of music in *La Haine* and the tonality in Herrmann's compositions (such as *Psycho*). In the last section of this session, we will address the function of signature sound effects and of in/visible voice (acousmètre) in relation to the narrative space of cinema in *Donnie Darko*.

Group discussion - Sound Design concept development

In order to aid the development of your production proposal and analysis for the Sound Design for Film module, we will address your reflective practice as a sound designer.

Further reading:

- Kay Dickinson (Ed)(2003) *Movie music, the film reader*. London: Routledge.
- K.J. Donnelly (Ed)(2001) *Film music: critical approaches*. New York : Continuum.
- \* Simon Frith (1998) *Performing Rites: Evaluating Popular Music*. Oxford UP (Ch 5)
- Susan Hayward (2006) *Cinema studies* [electronic resource]: the key concepts. London: Routledge.
- \* Ralph Jordan (2009) 'The Visible Acousmètre: Voice, body and space across the two versions of Donnie Darko'. In: *Music, Sound, and the Moving Image*. V3/I1, Spring (pp 47 - 70)
- Theo van Leeuwen (1999) *Speech, Music, Sound*, Basingstoke: Macmillan.
- Pamela Robertson Wojcik and Arthur Knight (Eds)(2001) *Soundtrack Available: essays on film and popular music*. Durham, NC: Duke University Press.
- Jamie Sexton (Ed)(2007) *Music, Sound and Multimedia*. Edinburgh: Edinburgh UP.

### **Private study task 1** - Reconstructed Sound

Research for next week's discussion an example of recorded sound which has been reconstructed or utilised in a new context. The reconstruction can be a remix, but it can also be a sound design. If you choose a sound design, you could, for example, find out if (and how) copied sounds have been used for two different sound design works. Bring your example along to the Week 3 session.

### **Private study task 2** - Concept Development

In relation to your two **production modules**, initiate the development of a sonic Concept for your Sound Design and a sonic Concept for your Remix. To achieve your concept development, utilise any of the resources that recommended in the relevant module guides. Listen carefully to examples of excellence. What inspires you? You can also utilise any of the resources recommended during this module. During the semester, feel free to book a tutorial to discuss you conceptual ideas with your tutors.

## Week 3 – Deconstruction / Reconstruction: Remix

This week we will address the recorded music remix in terms of the various contexts in which it may be understood, in particular in terms of contexts of acoustic space, cultural space, creative reconstruction of sonic time and market requirements.

Group discussion:

In response to listening to *examples of reconstructed sound*, we will open a discussion about authorship, copyright and authenticity.

Key text:

- \*T. Schumacher (1995) 'This is a sampling sport: digital sampling, rap music and the law in cultural production', in *Media, Culture & Society*, V17.

Recommended:

- Barbara Bradby (1993), Sampling sexuality: gender, technology and the body in dance music, *Popular Music*, V12/2.
- Jacques Derrida (2002) *Positions*. London and New York: Continuum.
- Andrew Goodwin (1990) 'Sample & Hold', in Frith and Goodwin (Eds) *On Record*, London: Routledge.
- \* Antoine Hennion (1990) 'The Production of Success: An Anti-musicology of the Pop Song', in: S. Frith and A. Goodwin (Eds) *On Record: Rock, Pop & and Written Word*. London: Routledge.
- \* Simon Reynolds (1996) *Remixology*, in *Obsessive Eye*, V2.
- \* Hillegonda Rietveld (2011) *Disco's Revenge: House Music's Nomadic Memory*, in *Dancecult: Journal of Electronic Dance Music Culture*. 2 (1): 4–23.  
<http://dj.dancecult.net/index.php/journal/issue/view/3/showToc>
- M. Veal,(2007) *Dub: Soundscapes and Shattered Songs in Jamaican Reggae*. Hanover & London: Wesleyan University Press.
- t. van veen (2004) *Reconstruction & Rhythm Science: networks and properties of remix culture* (MA thesis). Department of Art History and Communication Studies, McGill University, Montréal:  
[http://www.quadrantcrossing.org/papers/ReconstructionRhythm\\_MA-tV.pdf](http://www.quadrantcrossing.org/papers/ReconstructionRhythm_MA-tV.pdf)

### Private study task 1 - Vocal Versions

In preparation for next week, Listen to Kanye West's 'Black Skinhead' (YouTube link on Blackboard). Write down how it makes you feel. Consider the following: Are these positive, negative or mixed feelings? Are these feelings strong or weak? Do these feelings change at different points in the song? Do these feelings change on repeat listens? Do these feelings change if you listen to the songs in different settings? What elements of the song triggered these feelings?

### Private study task 2 - Chapter synopsis (essay preparation)

- Collect from the library at least 3 *recommended texts* that are relevant to both your interests and the learning outcomes for this module. Browse and read their introductions. Which chapters are useful?
- Produce a summary from one of the chapters in one of the books you have collected: What is the main subject? What are the main points in the argument? Are there any contradictions? What evidence is presented to support the argument?

## Week 4 – Affect, The Body and Popular Music

Elvis Costello once said that 'writing about music is like dancing about architecture', suggesting that music cannot be interpreted like a language. If this is the case, how else might we analyse music aside from using semiotics and related theories? This week we will look at music not in terms of how we make sense of it but how it makes us feel: music as sensation, physical pleasure and intensity. In order to do this we will look at concepts developed by both Roland Barthes and Gilles Deleuze & Felix Guattari and look at case studies in different genres of dance music, particularly disco.

Further reading:

- Roland Barthes (1977) 'The Grain of the Voice', *Image, Music, Text*, London: Fontana
- Roland Barthes (1975) *The Pleasure of The Text*, New York: Hill and Wang
- Gilles Deleuze & Félix Guattari (1988) *A Thousand Plateaus*, London: Athlone
- Richard Dyer (1979) 'In Defence of Disco', Frith & Goodwin (eds) *On Record: Pop, Rock and the Written Word*, London: Routledge
- \* Jeremy Gilbert (2004) 'Signifying Nothing: 'Culture', 'Discourse' And The Sociality Of Affect' available at <http://www.culturemachine.net/index.php/cm/article/view/8/7>
- \* Jeremy Gilbert (2006) 'Dyer and Deleuze: Post-Structuralist Cultural Criticism' in *New Formations* 58: 109–127
- \* Drew Hemment (2004) 'Affect and Individuation in Popular Electronic Music', Ian Buchanan and Marcel Swiboda (Eds) *Deleuze and Music*. Edinburgh: Edinburgh University Press.
- Julian Henriques (2010) 'The Vibrations of Affect and their Propagation on a Night Out on Kingston's Dancehall Scene'. In: *Body Society*. March, vol. 16 no. 1: 57-89.
- Julian Henriques (2011) *Sonic Bodies: Reggae Sound Systems, Performance Techniques, and Ways of Knowing*. New York and London: Continuum.
- Desmond Hesmondhalgh (2013) 'Feeling and Flourishing' in *Why Music Matters* Chichester: Wiley
- Brian Massumi (2002) 'The Autonomy of Affect', *Parable for the virtual: movement, affect, sensation* Durham: Duke
- Tim Lawrence (2003) *Love Saves The Day: A History of American Dance Music Culture, 1970-1979* London: Duke University Press
- Tim Lawrence (2006) 'In Defence of Disco (Again)' *New Formations* 58: 128–146

**Private study task** - Creating summaries (working towards your essay)

Develop your work towards your essay further by creating summaries of several relevant chapters from the sources you have collected for this module. Establish what sources in turn they refer to and which you may wish to pursue for further exploration.

## Week 5 - Embodied Performativity in the Digital Age

This week, we will assess how music, space and the body meet in what Small calls the productive act of 'musicking', we will first look at dance as a subjective form of participation in the (re)production of power, in terms of spectacle and immersive experience. Next, we will address the issue of the DJ-producer: when performing with a laptop where is the body and what is the performance? And, to paraphrase the title of the 2008 issue of *Leonardo Music Journal (LMJ)* in the context of digitisation, why bother playing 'live' music at all?

### Key Text

- \* Pedro Peixoto Ferreira (2008) 'When Sound Meets Movement: Performance in Electronic Dance Music. In: *Leonardo Music Journal*. Special Issue: Why Live? Performance in the Age of Digital Reproduction, Vol. 18: 17–20. An electronic copy can be found on Blackboard and LSBU library also has a subscription:  
<http://0-www.mitpressjournals.org.lispac.lsbu.ac.uk/doi/abs/10.1162/lmj.2008.18.17>

### Recommended

- Jody Berland (2009) 'The Musicking Machine' in: *North of Empire: Essay on Cultural Technologies of Space*. Durham and London: Duke UP.
- Carolyn Birdsall and Anthony Enns (Eds) (2008) *Sonic Mediations: Body, Sound, Technology*. Cambridge Scholars.
- Kai Fikentscher (2000) "*You Better Work!*" *Underground Dance Music in New York City*. London: Westleyan UP.
- Steve Dixon (2007) *Digital Performance*. Cambridge MA: The MIT Press
- Michel Foucault (1977) *Discipline and Punish*. New York: Pantheon Books.
- Andrew Hugill (2008) *The Digital Musician: Creating Music with Digital Technology*, Routledge.
- Philip Auslander (2006) 'Liveness: Performance and the Anxiety of Simulation', in A. Bennet, B. Shank and J. Toynbee (ed) *The Popular Music Studies Reader*, London and New York: Routledge: 85-91
- \* Hillegonda Rietveld (2013) 'Journey to the Light? Immersion, Spectacle and Mediation', Bernardo Alexander Attias, Anna Gavanoas and Hillegonda C. Rietveld (Eds) *DJ Culture in the Mix: Power, Technology, and Social Change in Electronic Dance Music*. New York and London: Bloomsbury.
- Christopher Small (1998) *Musicking: the Meanings of Performing and Listening*. Hanover ; London : University Press of New England.
- Helen Thomas (2003) *The Body, Dance and Cultural Theory*. Basingstoke: Palgrave.

### **Private study task** - Main essay themes

Continue your studies for your essay through the creation of summaries from relevant studies. Make a list of the main issues you wish to discuss in order to address your chosen essay title and the Learning Outcomes for this module. Establish what additional sources will you need and make time to obtain these sources.

## Week 6 – Music Scenes, and Genre as Discourse

Music genres are useful in grouping and differentiating various musical styles. This makes it easier to talk about music, to have a discursive understanding of musical styles, and to associate certain demographics with musical formats. For marketing, distribution and retail, music genres are therefore very helpful. For this reason, music producers and remixers are employed by record companies to ensure that specific markets are addressed.

Musicians often see it differently, as they wish to creatively mix up their influences. Genres are developed from a mixture of various genres. Especially in our accelerated culture, in which music travels globally, such hybridisation means that any contemporary music genre has a complex genealogy (family tree). Plus, there is another problem when talking about genre and markets: Popular music research has demonstrated that a homology between genre and identity is difficult to maintain - instead, Straw (2004) argues, we *articulate* our tastes in scattered *music scenes*.

Group discussion – making rules, breaking rules?

Genre directly affects your sonic production work and your approach to music research. In what way do you follow unspoken genre rules, in what way do (wish to) break them and how could you contribute to new genre formations?

Further reading

- Fabian Holt (2007) *Genre in Popular Music*. Chicago: University Of Chicago Press.
- \* Bruce Horner (2000) 'Discourse', in: Bruce Horner and Thomas Swiss (Eds) *Key Terms in Popular Music and Culture*, Oxford: Blackwell.
- Keith Negus (1999) *Music Genres and Corporate Cultures*. London: Routledge.
- \* Will Straw (2004) 'Systems of articulation, logics of change: communities and scenes in popular music'. In: Simon Frith (Ed) (2004) *Critical Concepts in Media and Cultural Studies*. London: Routledge.
- Jason Toynbee (2000) *Making Popular Music*. Oxford UP. (*Chapter on Genre*)
- Rob Young (Ed)(2009) *The Wire Primers: A Guide to Modern Music*. London: Verso.

**Private study task 1** - Can you think of a specific musical form that is associated with a specific city? What does this music sound like? Engage with an iconic example of your chosen musical genre.

**Private study task 2** - Preparing your Essay

In preparation for the assessment of this module, find at least 3 publications in the library that will be relevant to your chosen essay title. Check the introduction, the content table and the index. Are they useful to the question? How will they provide you with a theoretical framework? Would they be useful in your development of a valid case study?

## Week 7 - Rhythms of the City

The modern city rapidly developed in the early 20th Century, around the same time as the introduction of cinema and, later, recorded music. These time-based media, with their potential for editing and multiple perspectives were embraced to represent a new subjectivity based on speed and simultaneity. Levebre has proposed that "the urban can be read, can be analysed, by a kind of phenomenology of rhythm, a phenomenology or psychoanalysis of the urban condition" (v Veen, 2009: web source), while DeCerteau (in Donald, 1995) talks about the city as both a 'concept city' (logistically rationalised) and a labyrinth (dark and unpredictable). In this session, we will explore sonic examples of ways in which the rhythms of the city are addressed.

Group discussion – City music, urban rhythm:

Attali (1985) has argued that music represents the state of society. Here we play the *examples you brought in* of a specific musical form that is associated with a specific city to assess the connection between music and place.

Further reading:

- Albiez, S. (2005) 'Post Soul Futurama: African American Cultural Politics and Early Detroit Techno' in: *European Journal of American Culture*, Vol. 24, No 2: 131-152.
- Giacomo Bottà (2009) 'The city that was creative and did not know: Manchester and popular music, 1976-97', in: *European Journal of Cultural Studies*, Vol 12, No 3: 349-365
- Mark J. Butler (2006) *Unlocking the Groove: Rhythm, Meter and Musical Design in Electronic Dance Music*. Bloomington & Indianapolis: Indiana UP.
- James Donald (1995), 'The City, The Cinema: Modern Spaces', in: Chris Jencks (ed) *Visual Culture*, Routledge.
- Julian Henriques (2011) *Sonic Bodies: Reggae Sound Systems, Performance Techniques, and Ways of Knowing*. New York and London: Continuum.
- \* Julian Henriques (2010) 'The Vibrations of Affect and their Propagation on a Night Out on Kingston's Dancehall Scene'. In: *Body Society*. March, vol. 16 no. 1 : 57-89
- Tricia Rose (1994) *Black Noise: Rap Music and Black Culture in Contemporary America*, Hanover and London: Wesleyan University Press.
- \* tobias v Veen (2009) 'the city: be the rhythm invisible (rhythm II)'. *fugitive philosophy: fleeing the disciplines*. Here is his excellent blog: <http://fugitive.quadrantcrossing.org/>

### Private study task - Structure your Essay

- What key concepts will you address?
- Which ideas are essential to your argument?
- What case study (or case studies) will you use to clarify your points?
- Establish what additional research will be required to achieve your main objectives
- Email your plan to: [Rietvehc@lsbu.ac.uk](mailto:Rietvehc@lsbu.ac.uk)

## Week 8 - Global Cultures

This important session will help you in your understanding of the processes of globalization as they relate to the media and music cultures. How would you characterise cultural globalization? Is there a one-way process of homogenisation at work, converging into a singular westernised Global Village, or does globalisation end up in a heterogeneous range of localised forms of music? Do the major music recording companies produce 'odourless' product, which can then be given local meanings? What is the impact of transnational music flows propelled by cultural diaspora, global media conglomerates and the accelerating development of transport and communication technologies? Are we now all cosmopolitans?

### Group discussion - Global sound

How does globalisation affect the way you produce, consume and experience sound and music? We will break this question into smaller portions to gain clarity. To support the discussion, you are welcome to bring in any examples of sound and music.

### Key text

- \* Tony Mitchell (2001) *Global Noise: Rap and Hip-Hop Outside the USA*, Wesleyan UP. (Introduction)

### Further reading

- John Connell and Chris Gibson (2003) *Sound Tracks: Popular Music, Identity and Place*. London: Routledge.
- Paul Gilroy (1993) *The Black Atlantic: Modernity and Double Consciousness*, London: Verso. (Chapter 3).
- Stuart Hall and Paul Du Gay (Eds) (1996) *Questions of Cultural Identity*. London: Sage Publications.
- Paul Hopper (2007) *Understanding Cultural Globalization*. Cambridge: Polity Press.
- Hillegonda C Rietveld (2010) 'Infinite Noise Spirals: The Musical Cosmopolitanism of Psytrance', in: Graham StJohn (ed) *Psytrance: Local Scenes and Global Culture*. New Delhi, New York, London: Routledge.
- John Tomlinson (1999) *Globalization and Culture*. Cambridge: Polity.

### **Private study task** - Paragraphing

Create distinct paragraphs as part of your essay. Each paragraph is like a subsection, with an introductory sentence and a main point. Highlight the main points you wish to make in your essay by reviewing the sources you have collected so far and by going through the summaries you have already made. An old-fashioned classic essay often comes in 5 parts: Introduction, three main paragraphs (often two sides of a debate and a reconciliation) and a Conclusion (based on your discussion - do not add new facts). You may need more than three paragraphs for your discussion, but ONLY if you really need these to clarify your argument.

## Week 9 - Popular Music and the Media – Old and New

This session will look at the relationship popular music has with the media. As long as record companies have recorded and distributed popular music for profit, the media has formed a fundamental part of their marketing strategies: from radio, newspapers and magazines in the 20th century to social networking sites and the internet today. This session will explore the following questions: what is at stake in the mediation of popular music? What is the history of the music press? How do different mediums represent, critique and promote popular music? What are the power relationships between the press, recording artists and record companies in the era of digital music?

### Further reading:

- Atton, C. (2010) 'Popular Music Fanzines: Genre, Aesthetics, and the "Democratic Conversation"', *Popular Music and Society* Vol. 33, No. 4, October 2010, pp. 517–531
- \* Brennan, M. (2006) 'The rough guide to critics: musicians discuss the role of the music press'. *Popular Music*, 25 (2): p221-234.
- Forde, E. (2006), 'Conflict and collaboration: the press officer/journalist nexus in the British music press of the late 1990s', *Popular Music History* 1 (3): 285–306.
- Harrison, A. and Arthur, C. (2011), 'Reading Billboard 1979–89: Exploring Rap Music's Emergence through the Music Industry's Most Influential Trade Publication', *Popular Music and Society*, 34 (3): 309–327
- Hill, S. (2006) 'Q and *The Face*: Narratives of consumption in the UK music press in the 1980s'. *Popular Music History* 1 (2): 189–212
- Jenkins, Henry (2006). *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press
- Laing, D (ed.) (2006) *Popular Music History* 1 (3) [Special issue on the music press].
- Melissa, A. et al. (2013) 'Making Monsters: Lady Gaga, Fan Identification and Social Media', *Popular Music and Society* 36 (3): 360–379
- \* McLeese, D. (2010) 'Straddling the Cultural Chasm: The Great Divide between Music Criticism and Popular Consumption'. *Popular Music and Society* 33 (4): 433–447

### Private study task – First Essay draft

Plan your essay work further, in terms of:

- Additional reading
- Critical analysis of a relevant case study
- Create a first full draft of your essay.

**Tip:** Do not write your full Essay Introduction until after you've produced the main body of your essay. Only then will you know what you are really introducing.

## Week 10 - Digital Networks & Copyright

Following on from notions of globalisation and mediation, this session will address the role of digital networking for music and sound producers. What are the limitations in freedom in consumption and production in social network sites? How can digital access to recorded music be sustained? This raises some important questions, such as: Who owns music? Who has power over what we will hear? How can music makers, sound designers and the copyright-based music industry earn a living from music in the digital age? By contrasting arguments put forwarded by McLeod (2005), who argues for open consumer access, and Hesmondhalgh (2009) who addresses the political implications of digital music distribution we will revisit the all-important issues of authorship, copyright and ownership of music culture.

### Recommended sources:

- M.D. Ayers (Ed) (2006) *Cybersounds: Essays on Virtual Music Cultures*. New York: Peter Lang.
- Patrick Burkart and Tom McCourt (2004). 'Infrastructure for the Celestial Jukebox', *Popular Music* 23(3): 349-362.
- W. Duckworth (2005) *Virtual Music: How the Web Got Wired for Sound*. London: Routledge.
- Murray Forman and Mark Anthony Neal (Eds) (2012) *That's the Joint! The Hip-Hop Studies Reader*. New York: Routledge.
- Simon Frith (1988), 'Copyright and the Music Business' in: *Popular Music*, Vol 7, No1: 57-75.
- \* D. Hesmondhalgh, D. (2009) 'The Digitalisation of Music', in Pratt, A.C. and Jeffcut, P. (eds), *Creativity and Innovation in the Cultural Economy*. Abingdon and New York: Routledge.
- G. P. Hull, Thomas Hutchison and R. Strasser. (2001) *The Music Business and Recording Industry: Delivering music in the 21st century*. New York: Routledge.
- S. Jones (2002). 'Music that moves: popular music, distribution and network technologies', *Cultural Studies* 16(2): 213-232.
- \* M. Katz (2005) *Capturing Sound*, L.A: Uni of California Press. (Chapter 8).
- S. Knopper (2009) *Appetite for Self-Destruction: The Spectacular Crash of the Record Industry in the Digital Age*. London: Simon & Schuster.
- \* K. McLeod. (2005). 'MP3s are Killing Home Taping: The Rise of Internet Distribution and its Challenge to the Major Label Music Monopoly', *Popular Music and Society* 28(4) (pp 521-531).
- K. McLeod (2005), 'Confessions of an Intellectual (Property): Danger Mouse, Mickey Mouse, Sonny Bono, and My Long and Winding Path as a Copyright Activist-Academic' in: *Popular Music and Society*, Vol. 28, No 1: 79-93.
- David Sanjek (2006) 'Ridiculing the 'White Bread Original' in: *Cultural Studies*, Vol 20, No 2: 262—281.
- \* Joseph G. Schloss (2004) *Making Beats: The Art of Sample-Based Hip-Hop (Music Culture)*. Hanover and London: Wesleyan University Press.
- \* T. Schumacher (1995) 'This is a sampling sport: digital sampling, rap music and the law in cultural production', in *Media, Culture & Society*, V17.
- Andrew Sparrow (2006) *Music Distribution and the Internet: A Legal Guide for the Music Business*. Aldershot: Gower.
- G. Rodman and C. Vanderdoct (2006). 'Music for Nothing or, I want my MP3', *Cultural Studies* 20:2, 245-261
- J. Williamson and M. Cloonan (2007). 'Rethinking the Music Industry', *Popular Music* 26(2): 305-322

### Private study task - Content & Analysis

Edit your essay in terms of content and analysis:

- What needs to added or omitted?
- Is all of the content of relevance to the title?
- Are you clear about your position in the debates you have researched?
- Will you be able to draw a satisfying conclusion?
- What are the strengths and weaknesses of your Essay?
- What remains to be addressed?

## Week 11 – Essay Plan Presentations & Discussion

Today the session will be student-led, in students have an opportunity to present and discuss their ideas regarding their essay with their peers and tutor.

Present a summary of your essay draft in just one electronic A4, plus a very brief illustrative audio example.

Ensure you include the following:

- Full essay title, keyword definitions and case study
- Relevant literature
- Key issues and main argument
- Tentative conclusion?

NOTE: The printed version of your Presentation will become a component of the *Appendix* to your Essay, to provide evidence of the research and development of your essay - the other component of the *Appendix* is your key text summary. These are ESSENTIAL.

In your presentation pay attention to:

### 1 - STRUCTURE

Introduction of Subject  
Clear Key points  
Summarising Conclusion

### 2 - CONTENT

Key Issues Identified  
Addressing Academic Sources  
Effective use of Example(s)

### 3 - ANALYSIS

*Critical Analysis of Relevant Case Study*  
Development of Argument  
Effective use of Evidence

### 4 - PRESENTATION

Timing (within set time limit)  
Clarity of Speech  
Use of Audio or Video Example(s)  
Acknowledgement of Sources

Helpful sources:

- \* Stella Cottrell (2005) *Critical Thinking Skills: Developing Effective Analysis and Argument*. London: Palgrave Macmillan (extracts provided)
- Stella Cottrell (2008) *The Study Skills Handbook*. London: Palgrave Macmillan.
- \* Noel R Williams (2004) *How To Get a 2:1 in Media, Communication and Cultural Studies*, London: Sage (extracts provided)

### **Private study task** - Structure of Argument

Review your essay on structure of argument: Ask a clever friend who is unfamiliar with your subject: does your Essay make sense to them? If so, you have managed to effectively communicate a complex set of ideas! Double check if your argument makes sense with the help of:

\*\* Stella Cottrell (2005) *Critical Thinking Skills: Developing Effective Analysis and Argument*. London: Palgrave Macmillan.

## Week 12 – Essay Presentations & Discussion

Today the session will also be student-led, giving a last opportunity for students to present and discuss their ideas regarding their essay with their peers and tutor. See advice and instructions in Week 11.

### **Private study task:** Sub-editing

- Copy edit your essay on spelling and grammar – After a thorough Spell Check on the word-processor, double check yourself: Is the grammar correct? Are all words spelled properly? In case there are choices in spelling for a particular word, look this up in a dictionary and decide on the correct spelling.
- Check if all references are in place and formatted according to the Harvard system, inside your text as well as in your list of references. Are all page numbers for your quotes in place?
- Is the correct full title of your chosen essay question placed at the start of the essay?
- Have you added a complete title page?
- Is the final work within the approximate word-count?

## Winter Break: 16 December 2013 – 5 January 2014

By planning your work well during the semester, you will now be able to take a well-deserved break. Some of this may be used to catch up on reading and some last editing but avoid having to start on your essay now, as it will exhaust you. You are free to submit your essay before the winter break, although I do recommend you leave some extra time for final edits, especially proper referencing can prove to be time-consuming. Enjoy!

## Week 13 – Essay Submission

Wednesday **13<sup>th</sup> of January 2014** is the very last day on which your Essay (*with the Appendix*) is accepted for a full mark. Work submitted after the deadline will NOT be accepted and will receive an automatic 'fail' mark.

If you are unable to submit the Essay by this date, please complete a *Late Submission* form (available online and from outside B266) to submit BEFORE the deadline. In addition, *contact the Course Director*, Hillegonda Rietveld, to discuss your options ([rietvehc@lsbu.ac.uk](mailto:rietvehc@lsbu.ac.uk)).

In some cases, such as illness or a serious family emergency, you may be able to present a request to the Faculty for *Extenuating Circumstances* (this requires formal evidence), asking to hand in your work late within the 14 days for a full mark or to defer the work for the September exam board for the full mark.

NOTE: Extenuating Circumstances are NOT accepted for technical failure, such as corrupted files or faulty computers. Please **ensure you back up your work regularly** or mail yourself updates of your essay drafts as you write and edit.

## 9. LEARNING RESOURCES

### 9.1 Core Materials

Bernardo Alexander Attias, Anna Gavanias and Hillegonda C. Rietveld (2013) (Eds) *DJ Culture in the Mix: Power, Technology, and Social Change in Electronic Dance Music*. New York and London: Bloomsbury.

Stella Cottrell (2005) *Critical Thinking Skills: Developing Effective Analysis and Argument*. London: Palgrave Macmillan.

Bruce Horner and Thomas Swiss (Eds) *Key Terms in Popular Music and Culture*, Oxford: Blackwell.

KEEP THIS  
MODULE GUIDE  
IN A SAFE PLACE:  
The listed publications are not  
only useful for this module, but  
also for your *Production  
Analyses* as well as your  
*Sonic Research Report* and, of  
course, your *Dissertation*

### 9.2 Recommended (see also individual lectures)

J. Alderman (2001) *Sonic Boom*, London: Fourth Estate.

M. K. Asante (2008) *It's Bigger Than Hip Hop: The Rise of the Post Hip Hop Generation*. Saint Martin's Press Inc.

Jaques Attali (1985), *Noise: The Political Economy of Music*, Manchester: Manchester UP.

M.D. Ayers (Ed) (2006) *Cybersounds: Essays on Virtual Music Cultures*. New York: Peter Lang.

Roland Barthes (1993) *Image, Music, Text*, (reissue of 1977 text) London: Fontana Press.

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

Andy Bennett (2000) *Popular Music and Youth Culture: Music, Identity and Place*, London: Macmillan.

Andy Bennett (2001), *Cultures of Popular Music*, Buckingham: Open University Press.

Daniel Bell (Ed)(2000) *The Cyber Cultures Reader*, London: Routledge.

Carolyn Birdsall and Anthony Enns (2008) *Sonic Mediations: Body, Sound, Technology*. Cambridge Scholars.

L. Bradley (2000) *Bass Culture: When Reggae was King*, London: Penguin.

Ian Buchanan and Marcel Swiboda (Eds)(2004) *Deleuze and Music*. Edinburgh: Edinburgh University Press.

Michael Bull (2007) *Sound Moves: iPod Culture and Urban Experience*. London: Routledge.

Michael Bull (2000) *Sounding Out the City: Personal Stereos and the Management of Everyday Life*, Oxford, New York: Berg.

Michael Bull and Les Back (Eds) (2003) *The Auditory Culture Reader*, New York: Berg.

- Mark J. Butler (2006) *Unlocking the Groove: Rhythm, Meter, and Musical Design in Electronic Dance Music*. Bloomington and Indianapolis: Indiana UP.
- Christoph Cox and Daniel Warner (Eds) (2004) *Audio Cultures: Readings in Modern Music*, London: Continuum.
- Helga de la Motte et al (2003) *Resonances*, Kehrer Verlag.
- Kay Dickinson (Ed)(2003) *Movie music, the film reader*. London : Routledge, 2003.
- K.J. Donnelly (Ed)(2001) *Film music: critical approaches*. New York : Continuum.
- Jim Drobnick (2004) *Aural Cultures: Soundart*, YYZ Books.
- William Duckworth (2005) *Virtual Music: How the Web Got Wired for Sound*. London: Routledge.
- Kodwo Eshun (1998) *More Brilliant Than The Sun: Adventures in Sonic Fiction*, London: Quartet Books.
- Simon Frith (Ed) (2004) *Critical Concepts in Media and Cultural Studies*. London: Routledge.
- P. du Gay, et al (1997), *Doing Cultural Studies: The Story of the Sony Walkman* (Culture, Media & Identities, Vol. 1), London: Sage.
- Gilbert, J. and Pierson, E. (1999), *Discographies: Dance Music, Culture and the Politics of Sound*, London: Routledge.
- C. Gilby (2000) *MP3 and the Definitive Digital Jukebox*, London: Steven Stories Press.
- Celeste Fraser Delgado and Jose Esteban Munoz (eds)(1997), *Everynight Life: Culture and Dance in Latin/o America*, Durham and London: Duke UP.
- Kai Fikentscher (2000) *You Better Work! Underground Dance Music in New York City*, Hanover and London: Wesleyan UP.
- Simon Frith (1998) *Performing Rites: Evaluating Popular Music*. Oxford UP.
- Simon Frith and Andrew Goodwin (Eds) (1990), *On Record: Rock, Pop and the Written Word*, London: Routledge. (a collection of Anglo American studies of popular music 1950 - 90)
- Simon Frith, Andrew Goodwin & Lawrence Grossberg (1993) *Sound and Vision: The Music Video Reader*. New York & London: Routledge.
- Susan Hayward (2006) *Cinema studies* [electronic resource]: the key concepts. London: Routledge.
- Keith Harris and S. Colgrave (2004) *Inside Music 2005*, Elbury Press.
- Julian Henriques (2011) *Sonic Bodies: Reggae Sound Systems, Performance Techniques, and Ways of Knowing*. New York and London: Continuum.
- Dick Hebdidge (1987) *Cut'n'Mix: Culture, Identity and Carribean Music*, London: Comedia/Routledge.
- David Hesmondhalgh and Keith Negus (Eds) (2002) *Popular Music Studies*, London: Edward Arnold.

- Fabian Holt (2007) *Genre in Popular Music*. Chicago: University Of Chicago Press.
- Bruce Horner and Thomas Swiss (Eds) (Eds) *Key Terms in Popular Music and Culture*, Oxford: Blackwell.
- Andrew Hugill (2008) *The Digital Musician: Creating Music with Digital Technology*, Routledge.
- Rupa Huq (2006) *Beyond Subculture*. London: Routledge.
- Steve Jones (Ed) (1994) *Cyber Society*. London: Sage.
- T. Lathrop and J. Pettigrew Jr (2002) *The Business of Music Marketing and Promotion*. New York: Billboard Books.
- Mark Katz (2004) *Capturing Sound: How Technology Has Changed Music*. Berkeley: University of California Press. (includes a demo CD)
- Chris Kempster (1996) *History of House*, London: Sanctuary
- Krims, (2000) *Rap Music and the Poetics of Identity*, Cambridge UP.
- Tim Lawrence (2004) *Loves Saves The Day: A History of American Dance Music Culture, 1970 – 1979*, Durham & London: Duke UP.
- Henri Lefebvre (2004) *Rhythmanalysis; Space, Time and Everyday Life*, London: Continuum.
- George McKay (Ed)(1998), *DiY Culture: Party and Protest in Nineties Britain*. London: Verso.
- Paul D Miller (2004) *Rhythm Science*, MIT (incl. CD), <http://www.rhythmscience.com/>
- Richard Middleton (2006) *Voicing The Popular*, London: Routledge.
- Richard Middleton (1990), *Studying Popular Music*, Milton Keynes: OUP.
- Tony Mitchell (2001) *Global Noise: Rap and Hip-Hop Outside the USA*, Wesleyan UP.
- Patrick Neate and Damian Platt (2006) *Culture is our Weapon: Afroreggae in the Favellas of Rio*. London: Latin American Bureau.
- N. Negroponte (1996), *Being Digital*, London: Coronet.
- Keith Negus (1992), *Producing Pop: Culture and Conflict in the Popular Music Industry*, London: Arnold.
- Keith Negus (1996), *Popular Music in Theory: An Introduction*, Cambridge: Polity Press.
- K. Negus (1999) *Music Genres and Corporate Cultures*. London: Routledge.
- Raph (2005) *Behind the Beat: Hip Hop Home Studios*. Corte Madera CA: Ginko Press. (great photographs)
- Hillegonda Rietveld (1998) *This Is Our House: House Music, Technologies and Cultural Spaces*, Ashgate.
- Pamela Robertson Wojcik and Arthur Knight (Eds)(2001) *Soundtrack Available: essays on film and popular music*. Durham, NC : Duke University Press.

- Tricia Rose (1994) *Black Noise: Rap Music and Black Culture in Contemporary America*, Hanover and London: Wesleyan University Press.
- Tricia Rose (2008) *The Hip-Hop Wars: What We Talk About When We Talk About Hip-hop and Why It Matters*. Basic Books
- Graham St John (Ed) *Rave and Religion*. London and New York: Routledge.
- Joseph G. Schloss (2004) *Making Beats: The Art of Sample-Based Hip-Hop (Music Culture)*. Hanover and London: Wesleyan University Press.
- Peter Shapiro (Ed)(2000) *Modulations: A History of Electronic Music*, New York: Caipirinha Productions.
- S. Sharma et al (1996) *Dis-Orienting Rhythms: The Politics of the New Asian Dance Music*, London: Zed Books.
- Roy Shuker (2001), *Understanding Popular Music*, (Second Edition), London: Routledge. (rock & global pop explained)
- Roy Shuker (1998), *Key Concepts in Popular Music*. London: Routledge. (reference guide from a rock fan and mass media perspective)
- Christopher Small (1998) *Musicking: The Meaning of Performing and Listening*. Hanover NH: Wesleyan UP.
- Jonathan Sterne (2012) *MP3: The Meaning of a Format*. Durham and London: Duke UP.
- Jonathan Sterne (2003) *The Audible Past: Cultural Origins of Sound Reproduction*, Duke University Press
- T. Swiss et al (Ed)(1998) *Mapping the Beat: Popular Music and Contemporary Theory*, Oxford: Blackwell.
- Paul Theberge (1999) Any Sound You Can Imagine: Making Music/Consuming Technology*, Hanover & London: Wesleyan UP.
- Helen Thomas (2003) *The Body, Dance and Cultural Theory*. Basingstoke: Palgrave.
- Sarah Thornton (1995) *Club Cultures*. Polity.
- David Toop (1995) *Ocean of Sound: Aether Talk, Ambient Sound, and Imaginary Worlds*. London: Serpent's Tail.
- David Toop (2004) *Haunted Weather: Music, Silence and Memory*, London: Serpent's Tail.
- David Toop (1998) *Exotica: Fabricated Soundscapes in the Real World*. Serpent's Tail
- Jason Toynbee (2000) *Making Popular Music: Musicians, Creativity and Institutions*. London: Arnold.
- Theo van Leeuwen (1999) *Speech, Music, Sound*, Basingstoke: Macmillan.
- M. E. Veal (2007) *Dub: Soundscapes and Shattered Songs in Jamaican Reggae*. Wesleyan University Press

Klive Walker (2005) *Dubwise: Reasoning from the Reggae Underground*, Toronto: Insomniac Press.

Alexander G. Weheliye (2005) *Phonographies: Grooves in Sonic Afro-Modernity*. Duke UP.

Sheila Whiteley (2003) *Too much too young: popular music, age, and gender*. London: New York: Routledge.

Sheila Whiteley (ed)(1997), *Sexing the Groove: Popular Music and Gender*, London: Routledge.

The Wire (Ed) (2002) *Undercurrents: The Hidden Wiring of Modern Music*, London: Continuum.

T. Wishart *On Sonic Art*, York, Imagineering Press.

Pamela Robertson Wojcik and Arthur Knight (Eds)(2001) *Soundtrack Available: essays on film and popular music*. Durham, NC: Duke University Press.

### 9.3 Additional Resources

**Blackboard** – Important announcements, the module guide and other relevant materials will be available through Blackboard, a web-based integrated teaching and learning environment, which is part of the University's Virtual Learning Environment (VLE). For this purpose, please weekly check out: AAM\_002: BA Music & Sonic Media

#### Academic Journals

- *Dancecult* (open access): <https://www104.griffith.edu.au/index.php/dancecult/index>
- *IASPM@Journal* (open access): <http://www.iaspmjournal.net/>
- *Journal of Popular Music Studies*
- *Leonardo Music Journal* (LMJ, electronic resources – special subscription):  
<http://encore.lsbu.ac.uk/iii/encore/record/C|Rb1348074|Sleonardo|P0%2C4|Orightresult|X5?lang=eng&suite=pearl>
- *Music, Sound, and the Moving Image (MSMI)*
- *Popular Music*
- *Popular Music and Society*
- *Women & Music - a journal of gender and culture* (MUSE, electronic resource):  
[http://muse.jhu.edu/journals/women\\_and\\_music/toc/wam.12.html](http://muse.jhu.edu/journals/women_and_music/toc/wam.12.html)

See also: <https://my.lsbu.ac.uk/page/ahs-resources-arts-media>

#### Plus:

- *The Wire*, innovative music magazine: <http://thewire.co.uk>  
From the library website, you can enter the electronic version (including archives) via:  
[http://encore.lsbu.ac.uk/iii/encore/record/C\\_Re1000287\\_Sthe%20wire\\_Orightresult\\_X5?lang=eng&suite=cobalt](http://encore.lsbu.ac.uk/iii/encore/record/C_Re1000287_Sthe%20wire_Orightresult_X5?lang=eng&suite=cobalt)
- tobias van Veen. Blog. *fugitive philosophy: fleeing the disciplines*:  
<http://fugitive.quadrantcrossing.org/>

## SUPPORT NOTES

Unless stated otherwise, **all classes will start at 10 AM**. Endeavour to turn up to each session well prepared and on time.

In case of any issues that would interfere with your studies, please contact your Course Director immediately: Gonnine Rietveld, [rietvehc@lsbu.ac.uk](mailto:rietvehc@lsbu.ac.uk), Tel 020 7815 5778.

Whatever your academic level, do take advantage of the short **study skills** courses are offered by the **Centre for Learning Support & Development (CLSD)**. These include the excellent Essay Workshops by friendly helpful staff. For support in academic writing skills and essays, contact our very own 'muso' tutor, **Graham Barton, ext 6188, bartonga@lsbu.ac.uk**.

- This Week's Events: <http://www.lsbu.ac.uk/clsd/events/index.shtml?tab=5>
- Work Shops timetable:  
<https://my.lsbu.ac.uk/assets/documents/csdt1314masteradmin140813corridor.nb.pdf>
- All Classes for Semester 1 (from 14 September): <https://my.lsbu.ac.uk/page/skillsforlearning>  
(Click on top bar - "Skills for Learning: *Communication Skills*")

The university provides services for **students with disabilities and dyslexia** at both the pre-entry stage and while studying at London South Bank University. Advice and support is available for all students with a Disability or Dyslexia to enable you to manage your specific academic and practical needs. This includes:

- An initial screening and full assessment if you think you may have dyslexia
- One to one advice and guidance
- Arrangements for examinations, assessments, and on course provision, (i.e. extra time in exams, possible extensions)
- Advice and training for staff
- Disability and dyslexia workshops
- One to one tutorials
- Student focus groups
- Disability access across campus
- Technical support and access
- Support worker service

If you are a student with a disability or dyslexia or think you might need to be assessed for dyslexia, please contact the **DDS (Disability and Dyslexia Support)** as soon as possible. The sooner any arrangements you need can be made, the better equipped you will be to succeed on your course.

More information: Tel 020 7815 6400 or <https://my.lsbu.ac.uk/page/disability-dyslexia-support>