

**University of East London School of Social Sciences, Cultural and Media Studies
Field 5: Cultural Studies and Creative Industries**

CC 3206

Music, Sound and the Body

2007

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Welcome to CC3206!

This module starts from a very basic question: what is it that distinguishes music from other media? It suggests that there is a simple answer to this question: music exists in the medium of sound, and sound has specific qualities because of the unique way that it acts on the body. We explore the issues raised by this observation from a number of different points of view.

In the process we will look at some very concrete questions and some very abstract ones. To explore some of these issues fully, one would have to go far into the abstract depths of continental philosophy. On the other hand, there are basically just two short essays that you need to try to get your head around to do well on this module: Richard Dyer's 'In Defence of Disco' and Susan McClary's 'Same as it Ever Was'. What and much you do beyond this is really up to you.

Format

The taught element of the course will normally consist of about 2 hours of lectures / screenings and a 1 hour seminar.

Reading

For a standard university module such as CC 3206 you are supposed to put in 200 hours of work. Assuming that you spend 30 hours in lectures and seminars and 1 hour in tutorials, that leaves 169 hours to spend on reading and completing assignments, the vast majority of which should be spent on reading. You will be expected to have read the equivalent of at least 6 whole books by the time this course is over: this is a *minimum* amount for someone who is a slow reader and worker. Please try to manage your time accordingly.

There have been a large number of books published in this field in recent years, and the library has copies of most of them. Each week there will be some set reading around a specific theme, which will relate to discussion in seminars and lectures. All of your set readings for the course are to be found in **The CC 3206 Module Reader**, which you should be able to get from the bookshop.

Each week there is some recommended further reading as well as the set reading, which is generally where you should start if you want to explore that week's topics in more detail. Beyond this, you should try to look at the books from which set and further readings are taken, as they nearly always contain a great deal of extra relevant material.

Listening

Pretty much every piece of music referred to in any your readings should be available either in the UEL CD collection or online (legally, of course...), so you will be expected to have listened to all of it...the importance of listening to as wide a range of music as possible for all students of music culture cannot be emphasised too strongly. Try to remember that the music that seems terribly important to students living in East London in 2006 is unlikely to seem particularly important to anyone else, and it is crucial to have a broad perspective even if only to appreciate just where the music that we love fits into the wider scheme of things. Having said this, you are strongly encouraged to think about the conceptual issues of the module in relation to the musics with which you personally are most familiar.

Online

I could give you a big list of web-sites, but I'm not sure how useful most of them would be. But one which is always worth looking at is www.jahsonic.com. Another is Simon Reynolds' <http://blissout.blogspot.com/>

Assessment

CW1 One **LONG ESSAY** (3500-4000 words) - 75% of module mark

PR1 One **JOINT SEMINAR PRESENTATION AND PORTFOLIO COMPRISING WRITTEN PLAN AND COMMENTARY** - 25% of module mark - a portfolio containing a written script or plan, copies of all materials used in the presentation, and a jointly-prepared critical commentary .

The deadline date for both pieces is Monday January 7th 2008.

The long essay will be an extended exploration of a central issue or area of research. We will be looking for a wide range of reading and research, an understanding of the ways in which readings relate to and impact upon each other (for example, the ability to compare and contrast theories of mass culture), engagement with and use of relevant course material and approaches, evidence of critical and independent thinking, ability to organise your work into a sustained line of argument. Suggested essay titles are to be found at the end of this Module Guide - students may formulate their own titles, but these must be negotiated with tutors before the work is embarked upon.

The seminar presentation is intended to test skills in communicating ideas to a group, and being responsible to that group of fellow students. Do bear in mind that a piece designed to be *heard* by fellow students requires a different approach and style from a paper meant to be read. There is much to be gained by thinking about structure, pace and selection.

For a presentation, students must:

1. Present a short talk on a topic negotiated with the tutor and relevant the module programme for that week (in groups of 2-3), using an imaginative selection of audio-visual aids and group-participation exercises as appropriate.
2. Present themes and ideas succinctly, pose relevant questions and identify problems, use quotations, illustrations etc. where appropriate.
3. Show an ability to listen and respond non-defensively to discussion within the group, while making efforts to ensure that all members of the group are engaging with the issues. Try to raise aspects of the debate that seem to be getting lost, while remaining flexible about the group's own interest and responses.
4. Use the time well - your hour must include time for your own presentation, group response and discussion, and some sort of brief review or summing up at the end.

There is no set formula for this. If you want to talk for 45 minutes, and you think you can do that and remain engaging and interesting, then that's fine. If you want to talk for 5 minutes before launching into a group discussion, then that's fine too. Please be aware that it is entirely up to you to promote discussion and participation amongst the whole group. If you talk for 20

minutes and then simply ask for questions, staring blankly at your audience as they stare blankly back at you, then the presentation will not be a great success.

After the presentation you must submit a portfolio which should include

- all materials (written or audio-visual) which you used in the actual presentation
- your plan, notes or script for the presentation itself
- a detailed description of your aims and objectives for the presentation
- an account of how you tried to achieve these
- an evaluation of the strengths *and* weaknesses both of the preparation process *and* of the presentation on the day.
- A commentary on what you would do to improve the presentation if you were doing it again.

This should amount to about 3-4,000 words, including preparation notes, scripts etc. but not including any source materials.

The whole group should participate in the preparation of the portfolio and should submit only ONE group assignment, not separate individual bits of work. The names of all the participants should appear on the mark sheet. All members of the group will normally receive the same mark, but there will be some modification of marks where students have clearly made greater or lesser individual contributions.

Ultimately you will be graded solely on the contents of the portfolio, as this is the only material that can be shown to external examiners, so it is crucial that you are as full, thoughtful and critical as possible in your description, reporting and assessment of the presentation.

Presentation topics should be negotiated with your tutor. If you're stuck for a topic then you can address one of the questions from the list of essay questions. Presentation topics don't have to simply map on to the topics of that weeks lectures and readings, but they should have some relevance to the module and its concerns.

PLEASE NOTE - All assessed work must be typed or word-processed, double-spaced with reasonable margins. The pages should be numbered and held together firmly. **All work, including seminar presentation commentaries, must be properly referenced** (see Study Skills guide for help if needed). Unreferenced work cannot receive a pass grade.

GRADING CRITERIA

For grades of 70 or above - clear evidence of command of the relevant historical and intellectual issues and literature and other sources; of independence of thought, such that complex arguments and concepts can be defended or questioned; a high level of skill in extended written expression or, in the case of seminar presentations, in the oral expression of ideas. Such a piece of work must normally combine wide-reading with critical reflection on sources and inventiveness in relating chosen material to themes of the module.

For grades 60-69 - clear evidence of engagement with the relevant issues and literature and other sources, in depth, and consistent attempts to elaborate ideas for her/himself; well-

developed skill in extended written expression, or, in the case of seminar presentations in the oral expression of ideas.

For grades 50-59 - evidence of the competent handling of the relevant intellectual issues and literature and other sources, and of some engagement with them; some ability to think for him/herself; clear expression of ideas in extended writing or short oral presentations.

For grades 40-49 - evidence of an elementary grasp of the relevant intellectual issues and a basic competence in extended written expression or in oral presentation of issues.

For grades 30-39 - evidence of only a rudimentary ability to conduct an extended argument in writing or to express ideas orally; elementary grasp of the relevant intellectual issues.

For grades below 30 - failing to meet any of the above criteria.

N.B. Consistent with these criteria, it is expected that work will develop in range, understanding and writing skill from year to year.

MARKING

Work is marked by your seminar tutor and is monitored by, in the first instance the module leader (or another tutor if your seminar tutor is the module leader), and then by an external examiner.

IMPORTANT Please Note: Plagiarism

Do not use unacknowledged quotations in written work and when paraphrasing, still cite your source. Plagiarism (defined as the submission for assessment of work written by or copied from another person, or of ideas directly taken from author source without acknowledgement) constitutes a breach of the University regulations and cases of alleged plagiarism will be investigated by a special assessment board. Anyone convicted by such a board would be required either to repeat the year's studies or to leave the course.

Sample Essay Questions

You are encouraged to devise your own questions, but any self-devised questions must be agreed in writing by your tutor.

Please note that all answers to the following or any other questions *must* make a substantial direct engagement with the module and its core concepts, themes and materials.

Are there such things as 'masculine' and 'feminine' music?

Does music work on the mind or the body?

'The simple consideration of 'grain' in music could lead to a different history of music from the one we know now.' - Roland Barthes. Discuss.

Can there be such a thing as 'black music'?

What makes music subversive? Discuss with reference to at least 2 examples.

What should a feminist look for in music?

Why have gay and / or lesbian audiences adopted specific types of music at specific times?

Discuss with reference to at least 2 examples.

Is rock a reactionary form of music?

What's more important in contemporary song: words or music?

'We have grown used to connecting machines and funkiness' – Andrew Goodwin. Discuss.

Discuss the aims, strengths and weaknesses of Afrofuturism as a cultural / political strategy

'The body has remained a conceptual blind spot in both mainstream Western philosophical thought and contemporary feminist theory.' – Elizabeth Grosz. What are the implications of overcoming this blind spot for thinking about music?

'What is Music *is* Sex?' – Suzanne B. Cuisick. Discuss.

Discuss what is specific about the spatial and corporeal experience of music within two contemporary music genres or 'scenes'.

How do you use music?

Discuss the effects of digitisation on the way in which music is experienced today.

Why has Afro-American music been such a potent force in modern culture?

‘Only when I’m dancing can I feel this free’ – Madonna. Discuss.

How is our experience of musical history changing, and how does this affect our wider perceptions of time and place?

Some pointers on answering essay questions:

- Always be aware that when addressing or discussing any social, cultural, or political phenomenon, you need to try to think about why *this particular thing* that you are writing about has happened (and why not some other thing?), and why it happens *when it happens* (and not at some other time).

-When a question asks ‘why’ something has happened, it is not asking you merely to tell the reader that that thing happened and when.

-‘Discuss’ does not merely mean ‘explain’.

-You don’t have to agree with the assumptions implied by the question. You can and should try to challenge those assumptions.

The Course

September 24th

The Sonic Body

What is specific about the experience of sound as distinct from other media? How do ideas about sound and music relate to ideas about the body?

Set Reading:

Paul Rodoway 'Auditory Geographies' from Sensual Geographies (Routledge)

Roland Barthes (1977) 'The Grain of the Voice' from Image-Music-Text (Fontana)

Further Reading:

Linda Phyllis Austern (ed.) (2002) Music, Sensation and Sensuality (Routledge)

Patrik Juslin and John Sloboda (2001) Music and emotion: theory and research (Oxford University Press) (especially chapters 5 & 6)

Erik Davis (1997) 'Acoustic Space' <http://www.techgnosis.com/acoustic.html>

M. McLuhan (1992) 'Visual & Acoustic Space' in The Global Village (Oxford University Press)

Michael Bull & Les Back (2004) The Auditory Cultures Reader (Berg)

Leonard B. Meyer (1956) Emotions and Meaning in Music (University of Chicago Press)

Jeremy Gilbert & Ewan Pearson (1999) 'Music, Meaning and Pleasure: From Plato to Disco' and 'The Metaphysics of Music' in Discographies (Routledge)

October 1st

The History of the Body...

What does it mean to think of 'the body' as something that has a history? How do different cultures at different times produce different experiences of the body

Set Reading:

Mariam Fraser and Monica Greco (2005) Introduction from Fraser & Greco (eds) The Body: A Reader (Routledge)

Elizabeth Grosz (1993) 'Refiguring Bodies' from Volatile Bodies (Indiana University Press)

Michel Foucault (1979) 'The Political Investment of the Body' from Discipline and Punish (Penguin)

Further Reading:

Ian Burkitt (1999) Bodies of Thought (Sage)

Alexandra Howson (2004) The Body in Society (Polity)

Featherstone, Mike et. al. (eds) (1991) The Body: Social Process and Cultural Theory (Sage)

Turner, Bryan S. (1996) The Body and Society: Explorations in Social Theory (Sage)

Janet Price and Margrit Shildrick (eds) Feminist Theory and the Body (Edinburgh University Press)

Judith Butler (1993) Bodies That Matter (Routledge)

Luther H. Martin et. al. (eds) (1988) Technologies of the Self: A Seminar with Michel Foucault (Tavistock)

Baruch Spinoza [1677] (1949) Ethics (Hafner) [this is the edition we have in the library, but various others are available]

Friedrich Nietzsche [1901] (1968) The Will to Power (Random House)

October 8th

The Politics of the Musical Body

In this session we look at two short but hugely important essays which are really at the heart of the module and its concerns. We will ask what issues they raise for wider questions of musical, cultural and political analysis.

Set Reading:

Susan McClary (1994) 'Same As It Ever Was: Youth Culture and Music' from Ross & Rose (eds) Microphone Fiends (Routledge)

Richard Dyer (1979) 'In Defence of Disco' from Frith & Goodwin (eds) On Record: Pop, Rock and the Written Word (Routledge)

Further Reading:

Tim Lawrence (2006) 'In Defence of Disco (again)' in *New Formations* 58 (you should be able to read this online or download it via the Library web-catalogue from a campus-based computer)

Robert Walser (1993) 'Beyond the Vocals: Towards the Analysis of Popular Musical Discourses' in Running With the Devil: Power Gender and Madness in Heavy Metal Music (Wesleyan University Press).

Brian Massumi (2002) 'The Autonomy of Affect' in Parables For the Virtual (Duke)

Jeremy Gilbert (2006) 'Dyer and Deleuze: Post-Structuralist Cultural Criticism' in *New Formations* 58 (you should be able read this online or download it via the Library web-catalogue from a campus-based computer)

Jeremy Gilbert (2004) 'Signifying Nothing: 'Culture', 'Discourse' And The Sociality Of Affect' @ <http://culturemachine.tees.ac.uk/Cmach/Backissues/j006/articles/gilbert.htm>

October 15th

Dancing, Listening, Distraction: The different modes of sonic experience

There are many different ways of relating to music and experiencing music, and in this session we will think about some of them.

Set Reading:

Michael Chanan (1994) 'Music Becomes a Commodity' from Musica Practica (Verso)

David Toop (1995) 'Memory' from Ocean of Sound (Serpents Tail)

Helen Thomas (2003) 'Dancing the Night Away: Rave/Club Culture' from The Body, Dance and Cultural Theory (Palgrave Macmillan)

Further Reading

J. Gil (2002) 'The Dancer's' in B. Massumi (ed) A Shock To Thought: Expression after Deleuze & Guattari (Routledge)

Tim Lawrence (2004) Love Saves the Day: A History of American Dance Music Culture, 1970-1979 (Duke)

Richard Middleton (1990) Studying Popular Music (Open University Press)

John Shepherd and Peter Wicke (1997) Music and Cultural Theory (Polity)

Robert W Witkin (1998) Adorno on Music (Routledge)

Gilles Deleuze & Félix Guattari (1988) *A Thousand Plateaus* (Athlone), especially pp. 3-25, 299-309, 310-351

Ronald Bogue (2001) 'Rhizomusicology' pp240-254 in Deleuze and Guattari, critical assessments of leading philosophers (Routledge)

Ronald Bogue (2001) 'Word, Image & Sound: the non-representational semiotics of Gilles Deleuze', pp81-99 in Deleuze and Guattari, critical assessments of leading philosophers (Routledge)

Ian Buchanan & M. Swiboda (eds.) (2004) Deleuze & Music (University of Edinburgh Press)

October 22nd

Reading Week

October 29th

Gender and Sexuality in Music

When thinking about the body in any way, it's impossible to avoid thinking about questions of gender and sexuality. Feminist musicology has been one of the most fruitful sites of investigation into these issues in recent times, and in this session we will consider some of its implications.

John Shepherd (1991) 'Music and Male Hegemony' from Music as Social Text (Polity)

Simon Reynolds and Joy Press (1995) 'Starsailing: Cosmic Rock' and 'Soft Boys' from The Sex Revolts: Gender, Rebellion and Rock 'n' Roll (Serpents Tail)

Jeremy Gilbert (1999) 'White Light / White Heat: *Jouissance* beyond gender in the Velvet Underground' from Andrew Blake (ed.) Living Through Pop (Routledge).

Further Reading

Susan McClary (1991) Feminine Endings: Music, Gender, and Sexuality (University of Minnesota)

Sheila Whiteley (ed.) (1997) Sexing the groove : popular music and gender (Routledge)

P. Brett et. al. (eds) (1994) Queering the Pitch: The New Gay and Lesbian Musicology (Routledge)

Jeremy Gilbert & Ewan Pearson (1999) 'Take Your Partner By the Hand' in Discographies (Routledge)

Jeremy Gilbert (2004) 'Becoming Music' in I. Buchanan & M. Swiboda (eds.) Deleuze & Music (Edinburgh University Press)

November 5th

Music and the Sexual Revolution

How has music fitted into the enormous transformation in sexual relationships that we've seen over the pasty 30 years?

Set Reading:

Leonard, Marion (1997) 'Feminism, 'subculture' and grrrl power' in Sheila Whiteley(ed.) Sexing the groove : popular music and gender (Routledge)

Reynolds, Simon (1999) 'Adult Hardcore' <http://www.garagemusic.co.uk/2step.html>

Rose, Tricia (1994) 'Bad Sistas: Black Women Rappers and Sexual Politics in Black Music' in *Black Noise* (Wesleyan University Press)

Waksman, Steve (1998) 'Kick out the Jams!' The MC5 and the Politics of Noise' in Andrew Herman (ed.) Mapping the Beat: popular music and contemporary theory (Blackwell)

November 12th

Black Bodies / White Bodies

'Race' is all about bodies, from one point of view: the meanings we give to physical differences, the forms of discipline to which different bodies are subject, the different ways in which people walk, move, and feel. The differences between 'black' and 'white' musics have consistently been understood in terms of the different types of physical experience that they induce (from the purely contemplative traditions of high orchestral music to the long legacy of 'funk'). We'll consider some of these issues here.

Set Reading:

Paul Gilroy (2000) 'After the Love Has Gone: Biopolitics and the Decay of the Black Public Sphere' from Between Camps (Penguin)

Alexander G. Weheliye (2005) 'Hearing Sonic Afro-Modernity' and 'I Am I Be' from Phonographies: Grooves in Sonic Afro-Modernity (Duke)

Further Reading

Tricia Rose (1994) 'Soul Sonic Forces: Technology, Orality, and Black Cultural Practice in Rap Music' in Black Noise: rap music and black culture in contemporary America (Wesleyan University Press)

Paul Gilroy (1993) "Jewels Brought From Bondage": Black Music and the Politics of Authenticity' in The Black Atlantic

Paul Gilroy 'Exer(or)cising Power: Black Bodies in the Black Public Sphere' in Helen Thomas (ed.) (1997) Dance in the City (Macmillan)

George Lipsitz (1994) 'Diasporic Noise: History, Hip-Hop and the Post-Colonial Politics of Sound' in Dangerous Crossroads (Verso)

Robert W Witkin (1998) Adorno on Music (Routledge) (especially the writing on jazz)

November 19th

Cyborgs in Outer Space: music and the technological body

Recent years have seen an explosion of interests in the potential of new technologies to extend and transform the capacities of the body, or to escape the limitations of the body altogether. Music culture is a central site for experimentation with these capacities, and we will look at some of the relevant developments here.

Set Reading:

Maria Pini (1997) 'Cyborgs, Nomads and the Raving Feminine' from Helen Thomas (ed.) Dance in the City (Macmillan)

John Corbett (1994) 'Brothers From Another Planet' from Extended Play (Duke)

Erik Davis (1996) 'Roots and Wires' @ <http://www.techgnosis.com/cyberconf.html>

Kodwo Eshun (1998) 'Transmaterializing the Breakbeat' and 'Sampladelia of the Breakbeat' from More Brilliant Than the Sun (Quartet)

Further Reading

Donna Haraway (1985) "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century," @ <http://www.stanford.edu/dept/HPS/Haraway/CyborgManifesto.html>

Donna Haraway (1991) Simians, Cyborgs and Women: The Reinvention of Nature (Routledge)

Chris Hables Gray (ed.) (1995) The Cyborg Handbook (Routledge)

Bruno Latour (2005) Reassembling the social : an introduction to actor-network-theory (Clarendon)

Robert Young (2002) (ed.) Undercurrents: the Hidden Wiring of Modern Music (Continuum)

Joanne Morra and Marquard Smith (eds) (2001) The Prosthetic Aesthetic (*New Formations* 46) (Lawrence & Wishart)

Jeremy Gilbert and Ewan Pearson (1999) 'Metal Machine Musics' in Discographies (Routledge)

For more on Afrofuturism See <http://www.afrofuturism.net/>

November 26th

Touching from a Distance: memory and (in)authenticity in the phonographic universe

Somebody once described music as ‘touching from a distance’. I think it was Louis B. Meyer, but whenever I try to google the phrase, all I get is references to a book by the widow of Ian Curtis. Never mind – it’s a good phrase. In this session we will think about the ways in which music culture in the era of recording has become a site for the invention and elaboration of communities and identities which have very little to do with people being in one place at one time. What does it mean that we can now listen to musics from times and places that we can never physically experience?

Set Reading:

Evan Eisenberg (2005) ‘Music Becomes a Thing’ and ‘Phonography’ from The Recording Angel (Yale University Press)

Further Reading:

Erik Davis (2002) ‘Recording Angels: The Esoteric Origins of the Phonograph’ in R. Young (ed.) Undercurrents (Continuum)

Paul Gilroy (1993) "Jewels Brought From Bondage": Black Music and the Politics of Authenticity' in The Black Atlantic

Bernard Stiegler (2003) ‘Our Ailing Educational Institutions’ @ http://culturemachine.tees.ac.uk/frm_fl.htm

December 3rd

The Materiality of the Medium: Recording, digitisation and synthesis

What about the devices and object which ‘embody’ music itself – the recording media, instruments and machines which actually produce and store sounds? What differences do they make to our sonic experience, and what role do they play in shaping sonic culture?

Set Reading:

Drew Hemment (2004) ‘Affect and Individuation in Popular Electronic Music’ from Buchanan and Swiboda (eds) Deleuze and Music (Edinburgh University Press)

Aden Evens (2005) ‘Sound and Digits’ from Sound Ideas: Music, Machines and Experience (Minnesota)

Further Reading:

Andrew Goodwin (1988) ‘Sample and Hold: Pop Music in the Digital Age of Reproduction’ in Frith & Goodwin (eds) (1990) On Record(Routledge)

K Cascone (2001) 'Deleuze and Contemporary Electronic Music' at <http://www.iisgp.ubc.ca/whatsnew/intersects/issues/dec01/cascone.htm>

Jonathan Sterne (2003) The Audible Past: cultural origins of sound reproduction (Duke)

Michael Chanan (1995) Repeated takes : a short history of recording and its effects on music (Verso) (especially chapter 8)

Brian Massumi (2003) 'The Superiority of the Analog' in Parables for the Virtual (Duke)

Jeremy Gilbert 'The Point of the Needle: Why ipods suck' (unpublished conference paper – I'll put this up on Web CT)

December 10th

Sonic Ecologies: Music and the Urban Environment

How do bodies, machines and music interact in an overall social and material context?

Set Reading:

Iain Chambers (1985) 'Living in a Modern World' and 'In the Realm of the Possible' from Urban Rhythms (Macmillan)

Further Reading:

R.M. Schaffer (1977) The Soundscape (Destiny Books)

David Toop (2004) Haunted Weather: Resonant Spaces, Silence & Memory (Serpents Tail)

More Potentially Useful Readings

- Anderson, Paul Allen (2001) Deep River: Music and Memory in Harlem Renaissance Thought (Duke University Press)
- Aparicio, Frances (1998) Listening to Salsa (Wesleyan University Press)
- Attali J. (1985) Noise: The Political Economy of Music (Manchester University Press)
- Austern, Linda Phyllis (2002) Music, Sensation, and Sensibility (Routledge)
- Barnard S. (1991) On the Radio (Open University Press)
- Barrow, Tony & Newby, Julian (1995) Inside the Music Business (Routledge)
- Barthes R. (1977) Image-Music-Text (Fontana)
- Bayton, Mavis (1998) Frock Rock: Women performing popular music (Oxford University Press)
- Beebe, Fulbrook, Roger Denise & Saunders, Ben (2002) Rock Over the Edge: Transformations in Popular Music Culture (Duke University Press)
- Bennett, Andy (2001) Cultures of popular music (Open University Press)
- Bennett, Andy (ed.) (2001) Guitar Cultures (Berg)
- Berger, Harris M Metal, Rock, and Jazz: Perception and the Phenomenology of Musical Experience (Wesleyan University Press)
- Blake A (1992) The Music Business (Batsford).
- Bobo, Jacqueline (ed.) (2000) Black Feminist Cultural Criticism (Blackwell)
- Borden, Ian (2001) Skateboarding, Space and the City: Architecture and the Body (Berg)
- Bourdieu, Pierre (1984) Distinction: A Social Critique of the Judgement of Taste (Routledge)
- Brett, P., Thomas, G., & Woods, E. (eds) (1994) Queering the Pitch: The New Gay and Lesbian Musicology (Routledge)
- Budd, Malcolm (1993) Music and the Emotions: The Philosophical Theories (Routledge)
- Burns, Lori & Lafrance, Melisse (2001) Disruptive Divas (Routledge)
- Chanan, Michael (1994) Musica Practica (Verso)
- Chanan, Michael (1995) Repeated Takes : A Short History of Recording and Its Effects on Music (Verso)
- Chapman, Robert (1992) Selling the Sixties: The Pirates and Pop Music Radio (Routledge)
- Clarke, Donald (1995) The Rise and Fall of Popular Music (Viking)
- Cloonan, Martin, & Reebee Garofalo (2002) Policing Pop (Temple University Press)
- Corbett , John (1994) Extended Play: Sounding Off from John Cage to Dr. Funkenstein (Duke University Press)
- Corbett, John Extended Play : Sounding Off from John Cage to Dr. Funkenstein (Duke University Press)
- Dancing in the Street
- Davis, Angela (1999) Blues Legacies and Black Feminism (Vintage)
- Deleuze, G & Guattari, F. (1988) A Thousand Plateaus: Capitalism and Scizophrenia (Athlone)
- DeNora, Tia (2000) Music in Everyday Life (Cambridge University Press)
- Dyson, Michael Eric (1997) Between God and gangsta' rap : bearing witness to black culture (Oxford University Press)
- Eliot, Marc (1993) Rockonomics (Citadel)
- Ennis, Philip H. The Seventh Stream: The Emergence of Rocknroll in American Popular Music (Wesleyan University Press)
- Eyerman, Ron & Jamison Andrew (1998) Music and Social Movements:

Fikentscher, Kai "You Better Work!" Underground Dance Music in New York (Wesleyan University Press)

Forman, Murray The 'Hood Comes First: Race, Space, and Place in Rap and Hip-Hop

Frith S. (ed.) (1989) World Music, Politics and Social Change (Manchester University Press)

Frith S. and Goodwin A. (eds) (1990) On Record (Routledge).

Frith, Simon, Straw, Will & Street, John (eds.) (2001) The Cambridge Companion to Pop and Rock (Cambridge University Press)

Gabbard, Krin (1995) Jazz Among the Discourses (Duke University Press)

Gabbard, Krin (1995) Representing Jazz (Duke University Press)

Gebesmair, Andreas & Smudits, Alfred (2002) Global Repertoires: Popular music within and beyond the transnational music industry (Ashgate)

Gelatt, Roland (1977) The Fabulous Phonograph 1877-1977 (Cassell)

Gelder K. and Thornton S.(eds) (1997) The Subcultures Reader (Routledge)

George , Nelson (2000) Hip Hop America (Penguin)

Giddens, Gary (1998) Visions of Jazz (Oxford University Press)

Gilroy P. (1993) The Black Atlantic (Verso)

Goodwin A. (1993) Dancing in the Distraction Factory (Routledge)

Gracyk, Theodore (1996) Rhythm and Noise: An Aesthetics of Rock (Duke University Press)

Greig C. (1989) Will You Still Love Me Tomorrow? Girl Groups in Pop (Virago)

Grossberg, Lawrence (1992) We Gotta Get out of this Place: Popular conservatism and postmodern culture (Routledge)

Haslam, Dave (1999) Manchester, England: The story of the popcult city (Serpents Tail)

Hatch D. and Millward S. (1987) From Blues to Rock (Manchester UP)

Hawkins, Stan (2002) Settling the Pop Score:

Hebdige D. (1979) Subculture the Meaning of Style (Methuen)

Hebdige, Dick (1987) Cut 'n' Mix: Culture, Identity and Caribbean Music (Routledge)

Helen Thomas (ed.) (1993) Dance, gender and culture (Routledge)

Hendy, David (2000) Radio in the Global Age (Polity)

Hendy, David (2000) Radio in the Global Age (Blackwell)

Herman, Andrew (ed.) (1998) Mapping the Beat: popular music and contemporary theory (Blackwell)

Hind J. and Rosco S. (1985) Rebel Radio (Pluto)

Hodkinson, Paul (2002) Goth: Identity, Style and Subculture (Berg)

Holm-Hudson, Kevin (ed.) (2001) Progressive Rock Reconsidered (Routledge)

Horner, Bruce & Swiss, Thomas (eds) (1999) Key Terms in Popular Music and Culture (Blackwell)

Ingrid Monson (ed.) (2001) The African Diaspora (Routledge)

Jones S. (1988) Black Culture White Youth (Macmillan)

Jones, Steve (2002) Pop Music and the Press (Temple University Press)

Kaplan E. (1978) Rocking Around the Clock (Routledge)

Kelly, Karen & McDonnell Evelyn (eds) (1999) Stars Don't Stand Still In The Sky: Music and Myth (Routledge)

Koshar, Rudy (ed.) (2002) Histories of Leisure: National Identity, Popular Culture and Everyday Life (Berg)

Krims, Adam (2000) Rap Music and the Poetics of Identity (Cambridge University Press)

Kuterberger, Richie Music USA: The Rough Guide

Laing D. (1985) One Chord Wonders: Power and Meaning in Punk Rock (Open University)

Larkin, Colin (1997) Virgin Encyclopedia of Seventies Music (Virgin)

Larkin, Colin (1998) Virgin Encyclopedia of R&B and Soul (Virgin)

Leppert R. and McClary S. (eds) (1987) Music and Society (Cambridge UP)

Lewis, Lisa A (ed.)(1992) The Adoring Audience: Fan Culture and Popular Media (Routledge)

Lipsitz G. (1994) Dangerous Crossroads (Verso)

Lloyd F. (ed)(1993) Deconstructing Madonna (Batsford)

Lochhead, Judy, Auner, Joseph (eds) Postmodern Music/Postmodern Thought (Routledge)

Lock, Graham (1999) Blutopia: Visions of the Future and Revisions of the Past in the Work of Sun Ra, Duke Ellington, and Anthony Braxton (Duke University Press)

Longhurst, Brian (1995) Popular Music and Society (Polity)

Madell, Geoffrey Philosophy, Music and Emotion (Edinburgh University Press)

Malm, Krister & Wallis, Roger (1993) Media Policy and Music Activity (Routledge)

Martin, Peter J (1999) Sounds and Society: Themes in the sociology of music (Manchester University Press)

McClary S. (1991) Feminine Endings: Music, Gender, and Sexuality (University of Minnesota)

McRobbie, Angela (1999) In the Culture Society: Art, Fashion and Popular Music (Routledge)

Mellers W. (1973) Twilight of the Gods: the Beatles in Retrospect (Faber)

Middleton Richard (1990) Studying Popular Music (Open University Press)

Middleton, Richard (2000) Reading Pop: Approaches to Textual Analysis in Popular Music (Oxford University Press)

Mitchell, Tony, (ed.) (2001) Global Noise: Rap and Hip Hop Outside the USA (Wesleyan University Press)

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Moore A (1993) Rock: The Primary Text (Open University Press)

Mowitz, John (2002) Percussion: Drumming, Beating, Striking (Duke University Press)

Mundy, John (1999) Popular Music on Screen (Manchester University Press)

Mundy, John (1999) Popular music on screen: From Hollywood musical to music video (Manchester University Press)

Neal, Mark Anthony What the Music Said: Black Popular Music and Black Public Culture (Routledge)

Negus K. (1992) Producing Pop (Edward Arnold)

Negus K. (1996) Popular Music and Theory (Polity)

Negus, Keith(1999) Music Genres and Corporate Cultures (Routledge)

Nelson, Alondra (2001) TechniColor: Race, Technology, and Everyday Life (New York University Press)

Norris C. (ed.) (1989) Music and the Politics of Culture (Lawrence & Wishart)

Oliver P. (ed) (1990) Black Music in Britain (Open UP)

Oliver, Paul (ed.) (1990) Black music in Britain (Open University Press)

Oskerby, Bill (2001) Playboys in Paradise: Masculinity, Youth and Leisure-Style in Modern America (Berg)

Perkins, William Eric (1995) Dropkin' Science: Critical Essays on Rap Music and Hip Hop Culture (Temple University Press)

Pop texts and identity politics (Ashgate)

Poschardt, Ulf (1998) DJ Culture (Quartet)

Powell, Aubrey & Thorgerson, Storm (1999) 100 Best Album Covers (Dorling Kindersley)

Quereshi, Regula Burckhardt (2002) Music and Marx (Routledge)

Redhead S. (1990) The End of the Century Party (Manchester UP)

Redhead S. (ed) (1993) Rave Off (Avebury)

Redhead, S. (1997) The Clubcultures reader (Blackwell)

Reising, Russell (2001) 'Every Sound There Is': The Beatles' Revolver and the transformation of rock and roll (Ashgate)

Reynolds S. and Press, J. (1995) The Sex Revolts: Gender, Rebellion and Rock'n'Roll (Serpent's Tail)

Roberts, John Storm (1999) The Latin Tinge (Oxford University Press)

Rose T. (1994) Black Noise (Wesleyan)

Sabin, Roger (ed.) (1999) Punk Rock: So What? (Routledge)

Savage J. (1991) England's Dreaming (Faber)

Schwarz, David (1997) Listening Subjects: Music, Psychoanalysis, Culture (Duke University Press)

Schwichtenberg C. (1992) The Madonna Connection (Westview)

Scott, Derek B. (ed.) (2000) Music, Culture, and Society: A Reader (Oxford University Press)

Sharma S., Hutnyk J. and Sharma A. (1996) Dis-Orienting Rhythms: The Politics of the New Asian Dance Music (Zed Books)

Shepherd J. and Wicke P. (1997) Music and Cultural Theory (Polity)

Shepherd, John (1992) Music as Social Text (Polity)

Shuker, Roy (1998) Key Concepts in Popular Music (Routledge)

Shuker, Roy Popular Music: The Key Concepts (Routledge)

Small, Christopher Music of the Common Tongue: Survival and Celebration in African American Music (Wesleyan University Press)

Smith, Jeff The Sounds of Commerce (Columbia University Press)

Smith, Suzanne E. (2001) Motown and the Cultural Politics of Detroit (Harvard University Press)

Marcus, Greil Dead Elvis: A Chronicle of a Cultural Obsession Harvard University Press

Steward S. and Garrett S. (1985) Signed, Sealed and Delivered. The Story of Women in Pop (Pluto)

Stokes, Martin (ed.) (1994) Ethnicity, Identity and Music

Stolzoff, Norman C. (2000) Wake the Town and Tell the People: Dancehall Culture in Jamaica (Duke University Press)

Taylor, T. (2001) Strange Sounds: Music, Technology and Culture (Routledge)

Taylor, Timothy Dean (1997) Global Pop: World Music, World Markets (Routledge)

The Musical Construction of Place (Berg)

Thornton S. (1995) Club Cultures (Polity)

Tichi, Cecelia (1998) Reading Country Music: Steel Guitars, Opry Stars, and Honky Tonk Bars (Duke University Press)

Toop, David (1997) Ocean of Sound (Serpents Tail)

Toop, David (1999) Exotica (Serpents Tail)

Toop, David (2000) Rap attack : African rap to global hip hop (third edition) (Serpents Tail)

- Toynbee, Jason (2000) Making Popular Music (Arnold)
- Van der Merwe P.(1991) Origins of the Popular Style (Cambridge UP)
- Veal, Michael E. (2000) Fela: The Life and Times of an African Musical Icon (Temple University Press)
- Waksman, Steve Instruments of Desire: The Electric Guitar and the Shaping of Musical Experience (Harvard University Press)
- Walser R. (1993) Running with the Devil (Wesleyan University Press)
- Ward, Brian (1998) Just My Soul Responding: Rhythm and Blues, Black Consciousness, and Race Relations (University College London)
- Warner, Timothy (2003) Pop Music : Technology and Creativity Trevor Horn and the Digital Revolution (Ashgate)
- Washabaugh, William (1996) Flamenco Passion, Politics and Popular Culture (Berg)
- Washabaugh, William (1998) The Passion of Music and Dance: Body, Gender and Sexuality (Berg)
- Waxe Lise (ed.)n (2002) Situating Salsa (Routledge)
- Whiteley, Sheila (2000) Women and Popular Music: Sexuality, Identity and Subjectivity (Routledge)
- Whiteley, Sheila (ed.) (1997) Sexing the groove : popular music and gender (Routledge)
- Witkin, Robert W. (1998) Adorno on Music (Routledge)
- Zak, Albin J., III (2001) The Poetics of Rock: Cutting Tracks, Making Records (University of California Press)

Module Specification

Module Title: Music, Sound and the Body	Module Code: CC 3206 Level: 3 Credit: 20	Module Leader: Jeremy Gilbert Additional Tutors: Tim Lawrence
Pre-requisite: None		Excluded Combination:
Main Aim(s) of the Module:		
To critically examine the differing approaches to the study of popular music culture.		
Main Topics of Study:		
<ul style="list-style-type: none"> • The specificity of music: what makes music different from other media? • How does sound affect the body? • The history and sociology of the body • Modes of sonic experience: dancing, listening, distraction. • The technological body • Musical machines - instruments, computers, and other devices • Feminist and queer musicology • Black bodies / white bodies • Cultures of recording • Sonic ecology –sound and the city 		

Learning Outcomes for the Module

At the end of this Module, students will:

Knowledge

- 1 Identify established and emergent themes in cultural theory relevant to the study of music in culture.
- 2 Identify established and emergent themes in cultures of music and of bodies
- 3 Understand the relevance of issues such as race, gender, sexuality, technology and corporeality to thinking through the dynamics of music culture

Thinking skills

- 4 Apply and synthesise a range of theoretical perspectives to the analysis of cultural attitudes to and the body and attitudes to and within music culture.
- 5 Evaluate the relative usefulness of such perspectives and syntheses thereof to that end
- 6 Apply theoretically politically sophisticated perspectives to the analysis of cultural formations in which music plays a central or incidental role.

Subject-based practical skills

- 7 Research, plan and deliver a group presentation on relevant issues.
- 8 Reflect critically on the success of such a group project
- 9 Independently plan, research prepare, and deliver in clear English a substantial piece of written work engaging with such issues.

Skills for life and work (general skills)

- 10 Organise and plan a piece of group research
- 11 Manage a wide-ranging group discussion
- 12 Write and talk on a wide range of issues with a high level of fluency

<p>Teaching/ learning methods/strategies used to enable the achievement of learning outcomes:</p> <p>Lectures Seminars focussed on group discussion Group seminar presentations by students to peers and tutor Individual research in preparation for written assessments</p>

<p>Assessment methods which enable student to demonstrate the learning outcomes for the Module:</p> <p>Group Presentation Portfolio (1,200 words per student) Essay (3500-4000 words)</p>	<p>Weighting:</p> <p>25% 75%</p>
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Indicative Reading for this Module:

Blake, A. (1999) Living Through Pop (Routledge).
Buchanan, I. and Swiboda, M. (eds.) (2004) Deleuze and Music (Edinburgh University Press)
Frith, S. and A. Goodwin (eds.) (1990) On Record (Routledge).
Gilbert, Jeremy & Pearson, Ewan (1999) Discographies: Dance Music, Culture, and the Politics of Sound (Routledge)
Lawrence, Tim (2004) Loves Saves the Day (Duke)
Middleton, R.(1990) Studying Popular Music (Open University Press)
Reynolds, S. and Press J.(1995)The Sex Revolts(Serpent's Tale)
Rose, T. and Ross. A (1994) Microphone Fiends (Routledge)
Walser, R. (1993) Running with the Devil: Power, Gender and Madness in Heavy Metal Music (Wesleyan University Press).

Indicative Teaching and Learning Time (10 hrs per credit):	Activity
Student/Tutor Contact Time: 22 Hours 11 hours	Activity: (e.g. lectures/seminars/tutorials/workshops/studio work etc) Lectures Seminars

Student Learning Time:	Activity: (e.g. seminar reading and preparation/assignment preparation/ background reading/ group work/portfolio/diary etc)
Background reading	55
Presentation Preparation	25
Presentation Portfolio preparation	20
Essay Preparation	67