



Course	The Globalisation of Musical Analysis - Between Meisterwerk-Ästhetik and Textual Studies
Class Time	July 16, 2012 - Aug. 10, 2012 Mon, Wed: 9-10.30 am and 11-12.30 pm Thu: 1.30-3 pm and 3.30-4.15 pm
ECTS	4
Course Level	Undergraduate Students
Instructor	Markus H. Wyrwich (BA / MA)
Course related department/ faculty	Music and Media Department

Course Description

In the beginning, the course will debate traditional methods to analyse classical music. The main emphasis throughout the course, however, will be on popular music. With a diachronic approach, we are going to retrace from the second half of the 20th century onwards early research attempts of what was problematically understood as “low music”. Furthermore, we will discuss the origins of an academic field called Pop Musicology as well as Popular Music Studies. With a synchronic approach, we will develop a very basic overview about current academic tools how to deal with lyrics in pop songs, music videos and music in films. Furthermore, questions will be raised towards music and politics (especially concerning the city of Berlin) and the politics of representation in popular music examples of the 21th century.

Overall, the course includes thematically correlative excursions that will take place by the end of the first three weeks. The last two working days will be reserved for papers given by the students.

Course Objective

See above

Required Textbook

All participants will get a book with all readings at the beginning of the course

Reading(s)/ Reference(s)

See references in class schedule below

Course Requirements/ Assessment Components

Attendance / Participation / Group Papers

Class Schedule

Week I	Traditional Musicology
July 16th, Monday 9.00-10.30	Official Welcome for all Students of the Summer University
11.00-12.30	Introduction and Course Outline: Topics, requirements, excursions, logistics etc.
July 18th, Wednesday 9.00-10.30	Traditional Methods of Music Analysis
	Required Reading: Mann, William (2011). "What Songs the Beatles Sang". In: http://www.beatlesbible.com/1963/12/27/the-times-what-songs-the-beatles-sang-by-william-mann/ (Last access: 11.12.11).
11.00-12.30	Between Score and Records – what do we analyse? Warner, Timothy (2009). "Approaches to Analysing Recordings of Popular Music". In: Derek Scott (ed.). The Ashgate Research Companion to Popular Musicology. Aldershot: Ashgate: 131-47.
July 19th, Thursday 13.30 - ca. 15.45	Excursion: Berlin Musical Instrument Museum
Week II	Pop-Musicology and Popular Music Studies
July 23th, Monday 9.00-10.30	From Musicology to Popular Music Studies I
	Required Reading: Middleton, Richard (2000). "Introduction". In: idem (ed.). Reading Pop: Approaches to Textual Analysis in Popular Music. Oxford: Oxford University Press: 1-20.
11.00-12.30	From Musicology to Popular Music Studies II
	Required Reading: Cloonan, Martin (2005). "What is Popular Music Studies? Some observations". In: British Journal of Music Education, 22/1: 77-93
July 25th, Wednesday 9.00-10.30	Analysis of Music and Place

	<p>Required Reading: Articles: "Germany", "Berlin", "Frankfurt am Main", "Hamburg", "Köln", "München". (2003) In: Continuum Encyclopedia of Popular Music of the World, Volume VII. In: John Shepherd / David Horn / Dave Laing / Peter Wicke (eds.). Europe, London, New York: Continuum: 188-202.</p>
11.00-12.30	<p>Popular Music and Nations</p> <p>Required Reading: Cloonan, Martin (1999). "Popular Music and The Nation-State: Towards A Theorisation". Popular Music, 193-207.</p>
18/2:	
July 26th, Thursday	
13.30 - ca. 15.30	Excursion: FRITZ RBB Musictour
Week III	Popular Music: Lyrics and Moving Images
July 30th, Monday	
9.00-10.30	<p>Popular Music and Lyrics Analysis</p> <p>Required Reading: Frith, Simon (1989). "Why do songs have words?". In: idem (ed.). Music for Pleasure. Essays in the Sociology of Rock. Cambridge: Cambridge University Press: 105-128.</p>
11.00-12.30	<p>Music Video Analysis</p> <p>Required Reading: Gabrielli, Giulia (2010). "An Analysis of the Relation between Music and Image". In: Keazor, Henry & Thorsten Wübbena (eds.). Rewind, Play, Fast Forward - The Past, Present and Future of the Music Video. Bielefeld: Transcript: 89-110.</p>
August 1st, Wednesday	
9.00-10.30	Film: Run Lola Run (1998)
11.00-12.30	<p>Functions of Film Music in Run Lola Run (1998)</p> <p>Required Reading: Flinn, Caryl (2004). "The music that Lola ran to". In: Sound Matters: Essays on the Acoustics of Modern German Culture. In: Nora M. Alter & Lutz Koepnick (eds.). New York and Oxford: Berghan Books: 197-211.</p>
August 2nd,	

Thursday 13.30 - ca. 15.30	Excursion: Television and Film Museum
Week IV	Popular Music and Politics of Representation
August 6th, Monday 9.00-10.30	<p>Orientalism and Popular Music</p> <p>Suggested Reading: Bloechl, Olivia (2005). "Orientalism and Hyperreality in 'Desert Rose'". In: <i>Journal of Popular Music Studies</i>. 17/2: 133-161.</p>
11.00-12.30	<p>Migration and HipHop</p> <p>Required Reading: Elflein, Dietmar (1998). "From Krauts with attitudes to Turks with attitudes: some aspects of hip-hop history in Germany". In: <i>Popular Music</i>, 17/3: 255-265.</p>
August 8th, Wednesday 9.00-10.30	Paper Session I
11.00-12.30	Paper Session II
August 9th, Thursday 13.30 - ca. 15.30	Paper Session III