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Welcome to MUS 235 Critical Studies Seminar! Our first ...

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Posted on:

Mar 29, 2019 at 6:01pm

MUSIC 235 SEM A: CRITICAL STUDIES (04782)

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MUS 235, Critical Studies in Music, Spring 2019

University of California, Irvine

Course meets: Fridays 11am-1:50 pm, AITR 190

Instructor: Michael Dessen

Office hours: Fridays 2pm-3pm and by appointment

Email: mdessen@uci.edu (<mailto:mdessen@uci.edu>)

About this course

In this seminar, we will explore diverse questions about music through reading and writing assignments as well as in-class discussions. Instead of focusing on a single methodology, topic or intellectual discipline, we will study a variety of theoretically-oriented work by scholars representing contrasting fields and perspectives. The goal is to help us expand and complicate the questions we are asking about music and culture, while also providing opportunities to improve our reading, writing and thinking skills. In addition to class meetings, coursework includes weekly readings, weekly writing and peer review assignments, and two book essay assignments.

Coursework details

Weekly reading and class discussion

The weekly readings and discussions are the core of this seminar. You are expected to carefully read the articles and take notes in preparation for each class. When you have trouble understanding some aspect of an article, you should note what you find confusing, including specific quotes with page numbers, so that you


can ask precise questions. Everyone is required to participate in all discussions, but your participation grade reflects how much your comments are informed by careful preparation, not how much you talk. Listening is also an important aspect of participation, and we are all responsible for maintaining a respectful atmosphere in our discussions.

In the first half of every class, we will examine the assigned articles as objectively as possible. Here, the focus will be on clarifying what each author is saying, not on our personal opinions. In the second half of class, we'll discuss our subjective responses to the readings. In this discussion, your individual reactions are not only welcome but required.

Weekly writing and peer review assignments

Each week, I will provide one or more options (detailed in a Canvas [Assignment](#)) for a short writing exercise in connection with the readings. Typically the options will alternate between 500-700 word responses (either to a question I provide, or open to your choice) and a 200-word abstract for one of the two readings. These writing assignments must be submitted by 12pm noon on Wednesdays. After that deadline, Canvas will automatically assign you 2 submissions by other students to review. Please do your best to provide constructive feedback and suggestions on both content and writing quality.

Two book essay assignments

Each of these assignments will involve reading a book you will choose from a list with many options, and then writing a short essay (1200-1500 words). Details are in the [book assignment instructions PDF](#) , in the Files section of Canvas. You should submit the essay via the corresponding Canvas [Assignment](#). These assignments will not be peer-reviewed.

Study expectations and suggestions

Many of the readings in this course are specialized, and at times you may not be able to reach a truly comprehensive understanding of an article, because of the background study this would require. However, we can often gain unique benefits from grappling directly with sources even when they are "above our head" in certain ways. At times you may need to briefly look up a key concept in order to follow an author's argument, but as much as possible, I ask that you minimize the use of outside sources and do your best to study the texts directly. In addition, please consider that unlike some courses that focus on a particular topic, one of my goals in this seminar is to explore a diverse range of lenses that scholars bring to the subject of music, and to contrast the values, assumptions and investments that shape their work. What questions is each author asking about musical experiences - or alternately, what questions are they using musical experiences to ask?

In addition to our class meetings, I expect you to spend 8 to 9 hours per week on work outside of class. I suggest the following way of prioritizing your time: 4-5 hours reading and taking notes on the 2 weekly articles; 2 hours on the weekly writing assignment and peer reviews; and 2 hours of ongoing work each week on the book assignments. You'll need to complete the weekly reading and writing by noon each Wednesday, and you must also find time for the peer reviews (I suggest around 30 minutes) sometime between noon Wednesday and our class time on Friday. If you find yourself unable to complete the work in that time frame,

please speak with me and I'll offer suggestions.

This is an intensive reading/writing seminar and I have chosen not to add listening and viewing assignments to your workload. However, for some readings (specifically Davis, Redmond, Kassabian, Cleage, Feld, Kassabian, Iyer and Ritchie), I hope you might find time to briefly seek out relevant recordings and videos for context, even though it is not required.

Guidelines for abstracts

As noted above, some of the week's options for writing assignments will include writing an abstract (maximum 200 words) for one of the articles. An abstract is a concise summary. Scientific articles are accompanied by abstracts so that researchers can quickly glean the results of an experiment, and abstracts are also used in the humanities and social sciences to sum up an author's thesis and method. The challenge of abstract writing is to capture the essence of the article as fully as possible within the word limit. Writing a good abstract takes careful revision, since every word literally counts.

Required materials

All weekly readings are provided as PDFs in the [Files](#) section of Canvas. For the book assignments, it is your responsibility to plan ahead so that you can acquire your chosen books in time. Many of the books on the list are in Langson Library, but for some, you may need to plan far ahead to recall it or get it through Interlibrary Loan.

Grades and evaluation

I will not be assigning specific grades to your individual writing assignments or discussion participation, but I will give you feedback on all your writing submissions, and will communicate with you at any time that your work overall falls below what I consider to be a "B" grade, since this is the minimum grade for graduate course requirements at UCI. At the end of the quarter, I will determine your course grade by considering these three categories of work, equally-weighted:

- Informed participation in class discussion
- Weekly writing assignments and peer reviews
- Book assignments

For all writing assignments, I expect you to submit work that reflects the following: careful revision for both content and quality; your best effort (within the time expectations described above) in closely reading of the source materials; thoughtful engagement with the specified questions; and original thinking where called for. For my criteria in evaluating your participation, see the comments above under "Weekly reading and class discussion."

In addition, by Friday of finals week, you must submit a one-paragraph explanation of the course grade that you think you have earned and why.

Academic integrity and citation guidelines

I value collaboration highly, including the collective thinking we do in our weekly class meetings, but all writing assignments (and peer reviews) in this seminar must be entirely your own work, and you may not collaborate with other students on them.

As noted above, I also ask that you minimize as much as possible the time you spend consulting published sources by other authors or reference sources. That said, there may be moments when you decide it is important to seek information on a concept, or on the context for an article or book. In such cases, you must provide full citations for all references, using any standard bibliographic style. Please note that using direct quotes from any source, published or unpublished, always requires quotation marks and a proper citation. If you use text written by another person without citing it clearly, thus implying that the words are your own, this is plagiarism and is a violation of UCI's [Academic Integrity Policy](https://aisc.uci.edu/policies/academic-integrity/index.php). (<https://aisc.uci.edu/policies/academic-integrity/index.php>) If you have questions about that policy or any doubts about when or how to cite sources, you should ask me. Violations of academic honesty policies will be taken very seriously and will be reported.

Late/absence policies

I expect you to attend all classes and submit all assignments on time. Late assignments will not "count" in my evaluation of the assignment category of your grade, and I will not provide feedback on them nor will you receive peer reviews. Our class discussions are also a crucial part of the work we are doing in this course, so aside from genuine illness, severe emergencies or any other reasons you clear with me in advance, any absences will significantly lower your participation grade. Even in the case of excused absences, missing more than two classes will most likely result in a failing grade for the course, since our weekly discussions are a central part of the coursework.


Special accommodations and getting help

If you have any trouble with the course, it is important to seek help as early as possible. To set up a meeting, either visit my office hour, or send me your available times. If you have a disability that affects your performance in this course, you should document it through the Disabilities Services Office and have them contact me with a contract by the end of the first week of the quarter.

Schedule of Readings and Assignments



Weekly readings listed below will also appear as events in the Canvas Calendar on the day they are due. Weekly writing assignments (and corresponding peer reviews) as well as the two Book Assignments can be found under [Assignments](#) in Canvas.

April 5: Introduction



Please read the [Syllabus](#) and [Book Assignment Instructions](#)  before this first class. There are no reading/writing assignments due this class but I suggest you to use week 1 to get started on the readings

due in week 2, and on the first book assignment. We will use the entire class meeting time this day for several in-class exercises and discussions.




April 12: Model Introspections

1. Koskoff, Ellen. "[What Do We Want to Teach When We Teach Music? One Apology, Two Short Trips, Three Ethical Dilemmas, and Eighty-Two Questions](#) .
2. Cusick, Suzanne G. "[Toward a Lesbian Relation to Music: A Serious Effort Not to Think Straight](#) .

April 19: Unsettling Histories



1. Subotnik, Rose Rosengard. "[Individualism in Western Art Music and Its Cultural Costs](#) .
2. Lewis, George E. "[Improvised Music after 1950: Afrological and Eurological Perspectives](#) .

April 26: Representation and Freedom



1. Davis, Angela Y. "[I Used to Be Your Sweet Mama: Ideology, Sexuality and Domesticity](#) .
2. Redmond, Shana. "[Bandung Holograms: The Black Voice as Movement Technology](#) .
3. Cleage, Pearl. "[Mad at Miles](#) .

(There are 3 readings this week because two are relatively short.)

May 3: Global Distribution



1. Feld, Steven. "[A Sweet Lullaby for World Music](#) .
2. Kassabian, Anahid. "[Would You Like Some World Music with Your Latte?: Starbucks, Putumayo, and Distributed Tourism](#) .

May 10: Schooling Our Selves



1. Green, Lucy. "[Gender Identity, Musical Experience and Schooling](#) .
2. Born, Georgina and Devine, Kyle. "[Music Technology, Gender, and Class: Digitization, Educational and Social Change in Britain](#) .

Note: Book Assignment #1 is due by 9am on Monday, May 6.



May 17: Improvising Communities

1. Nicholls, Tracey. "[Speaking Justice, Performing Reconciliation: Twin Challenges for a Postcolonial Ethics](#).  *Critical Studies in Improvisation / Études critiques en improvisation*, vol. 6, num. 1, 2010.
2. Iyer, Vijay. "[On Improvisation, Temporality and Embodied Experience](#).  *Sound/Unbound*, ed. Paul D. Miller, MIT Press, 2008, pp. 273-292.



May 24: Empathy And Surveillance

1. Clarke, Eric; Denora, Tia; Vuoskoski, Jonna. "[Music, empathy and cultural understanding](#).  *Physics of Life Reviews*, vol. 15, 2015, pp. 61-88.
2. Drott, Eric. "[Music as a Technology of Surveillance](#).  *Journal of the Society for American Music*, vol. 12, num. 3, 2018, pp. 233–267.

May 31: Performance as Ritual

1. Wong, Deborah. "[Listening to Local Practices: Performance and Identity Politics in Riverside, California](#).  *Speak It Louder: Asian Americans Making Music*, Routledge, 2004, pp. 139-158.
2. Small, Christopher. "[Introduction and Chapter 2, on the Ritual of Performance](#).  *Music of the Common Tongue: Survival and Celebration in African American Music*, University Press of New England, 1998, pp. 1-16 and 49-80.





June 7: Neoliberal Fantasies

1. Ritchey, Marianna. "['Amazing Together': Mason Bates, Classical Music, and Neoliberal Values](#).  *Music and Politics*, vol. 11, num. 2, 2017.
2. Moore, Andrea. "[Neoliberalism and the Musical Entrepreneur](#).  *Journal of the Society for American Music*, vol. 10, num. 1, 2016, pp. 33–53.





Exam week

- Class will not meet during exam week
- Book Assignment #2 is due by 9am on Thursday, June 13
- As noted on the Syllabus, you must also submit by Friday, June 14, a one-paragraph explanation of the course grade you think you have earned and why.

Course Summary:

Date	Details	
Fri Apr 5, 2019	 For April 5 (https://canvas.eee.uci.edu/calendar?event_id=131221&include_contexts=course_16814)	12am
Wed Apr 10, 2019	 Writing Assignment 1 (Koskoff and Cusick) (https://canvas.eee.uci.edu/courses/16814/assignments/313250)	due by 12pm
Fri Apr 12, 2019	 Readings for April 12 (https://canvas.eee.uci.edu/calendar?event_id=131222&include_contexts=course_16814)	12am
Wed Apr 17, 2019	 Writing Assignment 2 (Subotnick and Lewis)	due by 12pm

Date	Details	
	https://canvas.eee.uci.edu/courses/16814/assignments/315431	
Fri Apr 19, 2019	 Readings for April 19 (https://canvas.eee.uci.edu/calendar?event_id=131223&include_contexts=course_16814)	12am
Wed Apr 24, 2019	 Writing Assignment 3 (Davis, Redmond, Cleage) (https://canvas.eee.uci.edu/courses/16814/assignments/315430)	due by 12pm
Fri Apr 26, 2019	 Readings for April 26 (https://canvas.eee.uci.edu/calendar?event_id=131224&include_contexts=course_16814)	12am
Wed May 1, 2019	 Writing Assignment 4 (Feld and Kassabian) (https://canvas.eee.uci.edu/courses/16814/assignments/315432)	due by 12pm
Fri May 3, 2019	 Readings for May 3 (https://canvas.eee.uci.edu/calendar?event_id=131225&include_contexts=course_16814)	12am
Mon May 6, 2019	 Book Assignment #1 (https://canvas.eee.uci.edu/courses/16814/assignments/313244)	due by 9am
Wed May 8, 2019	 Writing Assignment 5 (Green and Born/Devine) (https://canvas.eee.uci.edu/courses/16814/assignments/315433)	due by 12pm
Fri May 10, 2019	 Readings for May 10 (https://canvas.eee.uci.edu/calendar?event_id=131226&include_contexts=course_16814)	12am
Wed May 15, 2019	 Writing Assignment 6 (Nicholls and Iyer) (https://canvas.eee.uci.edu/courses/16814/assignments/315434)	due by 12pm
Fri May 17, 2019	 Readings for May 17 (https://canvas.eee.uci.edu/calendar?event_id=131228&include_contexts=course_16814)	12am
Wed May 22, 2019	 Writing Assignment 7 (Clarke, DeNora and Vuoskoski) (https://canvas.eee.uci.edu/courses/16814/assignments/315435)	due by 12pm
Fri May 24, 2019	 Readings for May 24 (https://canvas.eee.uci.edu/calendar?event_id=131227&include_contexts=course_16814)	12am
Wed May 29, 2019	 Writing Assignment 8 (Wong and Small) (https://canvas.eee.uci.edu/courses/16814/assignments/315436)	due by 12pm
Fri May 31, 2019	 Readings for May 31 (https://canvas.eee.uci.edu/calendar?event_id=131229&include_contexts=course_16814)	12am

Date	Details	
Wed Jun 5, 2019	 Writing Assignment 9 (Ritchie and Moore) https://canvas.eee.uci.edu/courses/16814/assignments/315437	due by 12pm
Fri Jun 7, 2019	 Readings for June 7 https://canvas.eee.uci.edu/calendar?event_id=131230&include_contexts=course_16814	12am
Thu Jun 13, 2019	 Book Assignment #2 https://canvas.eee.uci.edu/courses/16814/assignments/313246	due by 9am
Fri Jun 14, 2019	 Final self-eval https://canvas.eee.uci.edu/courses/16814/assignments/315908	due by 11:59pm

MUS 235, Spring 2019, UCI, Dessen

Book assignment instructions

Due dates

Book assignment #1: 9am Monday, May 6 (beginning of week 6)

Book assignment #2: 9am Thursday, June 13 (exam week)

Instructions

For each of these assignments, choose a (different) book from the list below, read it carefully, and compose an essay of roughly 1,200 to 1,500 words in response to the following two groups of questions:

1. What is the author's main argument/question, and how do they support/investigate it? In addition to articulating their central ideas (using your own words as much as possible), you should also discuss their methodology, including how they build their argument and the sources and methods they use. Do they conduct interviews or other fieldwork? Do archival research? Analyze media/reception? Analyze musical scores? Analyze musical sounds via recordings or performances? Analyze published work by other authors? How do they structure the book to support their overall argument?
2. How do the author's ideas relate to your own understanding of the topic, or in cases where you knew nothing about the topic previously, to your understanding of music more generally? Rather than simply stating whether you agree or disagree with the author, try to relate the author's ideas to your own experiences and perspectives on music.

About choosing a book

Some articles assigned for class are from books on this list; please do not pick those for *both* book assignments. If you'd like suggestions based on your interests, I'm happy to help. I also suggest that for at least one of the assignments, you consider a book that falls well outside your area of specialization. Please choose books in advance so you can locate them in time.

About citation and collaboration

As stated on the syllabus, you should not collaborate with other students on this assignment. It is critical that you fully and properly cite any sources you consult in writing your paper. You are not required to consult sources, and should *not* depend on published reviews to inform your work, but if you do consult anyone else's work you must cite it. Please read the section on academic integrity policies on the course syllabus before starting this assignment, and consult with me at any time if you have questions about citation practices.

List of book options:

* UCI faculty

Agawu, V. Kofi. Representing African Music: Postcolonial Notes, Queries, Positions. New York: Routledge, 2003.

Aparicio, Frances R. Listening to Salsa : Gender, Latin Popular Music, and Puerto Rican Cultures. Hanover, NH ; London: University Press of New England for Wesleyan University Press, 1998.

*Balance, Christine Bacareza. Tropical Renditions: Making Musical Scenes in Filipino America. Durham: Duke University Press, 2016.

*Bauer, Amy. Ligeti's Laments: Nostalgia, Exoticism and the Absolute. Burlington: Ashgate Press, 2011.

Becker, Judith. Deep Listeners Music, Emotion, and Trancing. 2004. Indiana University Press.

Berliner, Paul. Thinking in Jazz: The Infinite Art of Improvisation. Chicago: University of Chicago Press, 1994.

Borgo, David. Sync or Swarm : Musical Improvisation in a Complex Age. London: Continuum, 2007.

Born, Georgina. Rationalizing Culture : Ircam, Boulez, and the Institutionalization of the Musical Avant-Garde. Berkeley: University of California Press, 1995.

Brett, Philip, and George E. Haggerty. Music and Sexuality in Britten : Selected Essays. Berkeley: University of California Press, 2006.

Brinner, Benjamin. Playing across a Divide : Israeli-Palestinian Musical Encounters. Oxford: Oxford University Press, 2009.

*Brodbeck, David. Defining Deutschtum: Political Ideology, German Identity and Music-Critical Discourse in Liberal Vienna. Oxford: Oxford University Press, 2015.

Chapman, Dale. The Jazz Bubble: Neoclassical Jazz in Neoliberal Culture. Berkeley: University of California Press, 2018.

Cheng, William. Just Vibrations: The Purpose of Sounding Good. Ann Arbor: University of Michigan Press, 2016.

Chernoff, John Miller. African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms. Chicago: University of Chicago Press, 1981.

- Chion, Michel, translated by James Steintrager*. Sound: An Acoulogical Treatise. Durham: Duke University Press, 2016.
- Cox, Christoph. Sonic Flux: Sound, Art and Metaphysics. Chicago: University of Chicago Press, 2018.
- Daughtry, J. Martin. Listening to War: Sound, Music, Trauma, and Survival in Wartime Iraq. Oxford: Oxford University Press, 2015.
- Davis, Angela. Blues Legacies and Black Feminism: Gertrude "Ma" Rainey, Bessie Smith and Billie Holiday. New York: Pantheon Books, 1998.
- DeNora, Tia. Music in Everyday Life. Cambridge ; New York: Cambridge University Press, 2000.
- DeVeaux, Scott. The Birth of Bebop: A Social and Musical History. Berkeley: University of California Press, 1997.
- Eidsheim, Nina Sun. The Race of Sound: Listening, Timbre and Vocality in African American Music. Durham and London: Duke University Press, 2019.
- Ella Jaji, Tsitsi. Africa in Stereo: Modernism, Music, and Pan-African Solidarity. Oxford: Oxford University Press, 2014.
- Fink, Robert. Repeating Ourselves: American Minimal Music as Cultural Practice. Berkeley: University of California Press, 2005.
- Feldman, Martha. The Castrato: Reflections on Natures and Kinds. Berkeley: University of California Press, 2016.
- Frith, Simon. Performing Rites : On the Value of Popular Music. Cambridge: Harvard University Press, 1996.
- Goehr, Lydia. The Imaginary Museum of Musical Works an Essay in the Philosophy of Music. Oxford: Oxford University Press, 1994.
- Griffin, Farah Jasmine. If You Can't Be Free, Be a Mystery: In Search of Billie Holiday. New York: Free Press, 2001.
- *Grimes, Nicole. Brahms's Elegies: The Poetics of Loss in Nineteenth-Century German Culture. Cambridge: Cambridge University Press, 2019.
- Gaunt, Kyra Danielle. The Games Black Girls Play : Learning the Ropes from Double-Dutch to Hip-Hop. New York: New York University Press, 2006.
- Hisama, Ellie M. Gendering Musical Modernism : The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon. Cambridge ; New York: Cambridge University Press, 2001.
- Kajikawa, Loren. Sounding Race in Rap Songs. Berkeley: University of California Press, 2015.
- Keil, Charles, and Steven Feld. Music Grooves : Essays and Dialogues. Chicago: University of Chicago Press, 1994.
- Kelley, Robin D.G. Africa Speaks, America Answers: Modern Jazz in Revolutionary Times. Cambridge: Harvard University Press, 2012.
- Kingsbury, Henry. Music Talent, and Performance : A Conservatory Cultural System. Philadelphia: Temple University Press, 1988.
- Kramer, Lawrence. Music as Cultural Practice, 1800-1900. Berkeley, CA: University of California Press, 1990.
- *Krapp, Peter. Noise Channels: Glitch and Error in Digital Culture. Minneapolis: University of Minnesota Press, 2011.
- Lewis, George E. Power Stronger Than Itself: The AACM and American Experimental Music. Chicago: University of Chicago Press, 2008.
- Le Guin, Elisabeth. The Tonadilla in Performance: Lyric Comedy in Enlightenment Spain. Berkeley: University of California Press, 2015.
- *LeVine, Mark. Heavy Metal Islam : Rock, Resistance, and the Struggle for the Soul of Islam. New York: Three Rivers Press, 2008.
- Manabe, Noriko. The Revolution Will Not Be Televised: Protest Music After Fukushima. Oxford: Oxford University Press, 2015.
- Manovich, Lev. The Language of New Media. Cambridge: MIT Press, 2001.
- McClary, Susan. Conventional Wisdom : The Content of Musical Form. Berkeley: University of California Press, 2000.
- Monson, Ingrid T. Saying Something: Jazz Improvisation and Interaction. Chicago: University of Chicago Press, 1996.
- Nettl, Bruno. Heartland Excursions : Ethnomusicological Reflections on Schools of Music. Urbana: University of Illinois Press, 1995.
- Ochoa, Ana María Gautier. Aurality: Listening and Knowledge in Nineteenth Century Columbia. Duke University Press, 2014.
- Oja, Carol. Bernstein Meets Broadway: Collaborative Art in a Time of War. Oxford: Oxford University Press, 2014.
- Omojola, Bode. Yorùbá Music in the Twentieth Century: Identity, Agency, and Performance Practice. Rochester: University of Rochester Press, 2014.
- Pasler, Jann. Writing through Music : Essay on Music, Culture, and Politics. Oxford: Oxford University Press, 2008.
- Patel, Aniruddh D. Music, Language, and the Brain. Oxford, England ; New York: Oxford University Press, 2008.
- Perlman, Marc. Unplayed Melodies : Javanese Gamelan and the Genesis of Music Theory. Berkeley: University of California Press, 2004.
- Piekut, Ben. Experimentalism Otherwise: The New York Avant-Garde and Its Limits. Berkeley: University of California Press, 2011.
- Porter, Eric. What Is This Thing Called Jazz?: African American Musicians as Artists, Critics, and Activists. Berkeley, Calif.: University of California Press, 2002.
- *Reardon, Colleen. A Sociable Moment: Opera and Festive Culture in Baroque Siena. Forthcoming from Oxford University

- Press, 2016 (I will get you a copy to read if you choose this book).
- Revell Carr, James. Hawaiian Music in Motion: Mariners, Missionaries, and Minstrels. Champaign: University of Illinois Press, 2014.
- Rose, Tricia. Black Noise: Rap Music and Black Culture in Contemporary America. Wesleyan University Press: Published by University Press of New England, 1994.
- Saul, Scott. Freedom Is, Freedom Ain't: Jazz and the Making of the Sixties. Cambridge: Harvard University Press, 2005.
- Scherzinger, Martin. Music in Contemporary Philosophy. New York: Routledge, 2014.
- Small, Christopher. Musicking : The Meanings of Performing and Listening. Music/Culture. Hanover: University Press of New England [for] Wesleyan University Press, 1998.
- Solie, Ruth A. Music in Other Words : Victorian Conversations. Los Angeles: University of California Press, 2004.
- Sterne, Jonathan. MP3: The Meaning of a Format. Durham: Duke University Press, 2012.
- Stoeber, Jennifer Lynn. The Sonic Color-Line: Race and the Cultural Politics of Listening. New York: New York University Press, 2016.
- Subotnik, Rose Rosengard. Developing Variations : Style and Ideology in Western Music. Minneapolis: University of Minnesota Press, 1991.
- Sundardi, Christina. Stunning Males and Powerful Females: Gender and Tradition in East Javanese Dance. Champaign: University of Illinois Press, 2015.
- Taylor, Timothy. Beyond Exoticism: Western Music and the World. Durham: Duke University Press, 2007.
- Thornton, Sarah. Club Cultures : Music, Media, and Subcultural Capital. Hanover: University Press of New England, 1996.
- Tucker, Sherrie. Swing Shift: "All-Girl" Bands of the 1940s. Durham: Duke University Press, 2000.
- Walser, Robert. Running with the Devil : Power, Gender, and Madness in Heavy Metal Music. Music/Culture. Hannover, NH: University Press of New England, 1993.
- Waxer, Lise. The City of Musical Memory : Salsa, Record Grooves, and Popular Culture in Cali, Colombia. Middletown, Conn.: Wesleyan University Press, 2002.
- Wong, Deborah Anne. Speak It Louder : Asian Americans Making Music. New York: Routledge, 2004.
- Young, Miriam. Singing the Body Electric: The Human Voice and Sound Technology. Burlington: Ashgate, 2015.