

MU2339: Popular Music and Musicians in Post-War Britain & North America

[View Online](#)

Adams, R. (2008) 'The Englishness of English Punk: Sex Pistols, Subcultures, and Nostalgia', *Popular Music and Society*, 31(4), pp. 469–488. Available at: <https://doi.org/10.1080/03007760802053104>.

Adelt, U. (2008) 'Trying to Find an Identity: Eric Clapton's Changing Conception of "Blackness"', *Popular Music and Society*, 31(4), pp. 433–452. Available at: <https://doi.org/10.1080/03007760802052809>.

Albiez, S. (2003) 'Know History!: John Lydon, Cultural Capital and the Prog/punk Dialectic', *Popular Music*, 22(3), pp. 357–374. Available at: <https://doi.org/10.1017/S0261143003003234>.

Anderton, C. (2010) 'A Many-Headed Beast: Progressive Rock as European Meta-Genre', *Popular Music*, 29(03), pp. 417–435. Available at: <https://doi.org/10.1017/S0261143010000450>.

Auner, J. (2003) '"Sing it for Me": Posthuman Ventriloquism in Recent Popular Music', *Journal of the Royal Musical Association*, 128(1), pp. 98–122. Available at: <https://doi.org/10.1093/jrma/fkg004>.

Bennett, A. (2001a) *Cultures of Popular Music*. Buckingham [England]: Open University Press.

Bennett, A. (2001b) 'Punk and Punk Rock', in *Cultures of Popular Music*. Buckingham: Open University Press. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=6212021>.

Bennett, A. and Stratton, J. (2010a) *Britpop and the English Music Tradition*. Farnham, Surrey, England: Ashgate.

Bennett, A. and Stratton, J. (2010b) *Britpop and the English Music Tradition* [electronic resource]. Farnham, Surrey, England: Ashgate. Available at: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=564095>.

Blake, A. (1999) *Living Through Pop*. Routledge.

Bowman, R. (1995) 'The Stax Sound: A Musicological Analysis', *Popular Music*, 14(03). Available at: <https://doi.org/10.1017/S0261143000007753>.

Brazier, J.E. (2004) "'Bye, Bye Baby': Race, Bisexuality, and the Blues in the Music of Bessie Smith and Janis Joplin', *Popular Music and Society*, 27(1), pp. 3–26. Available at: <https://doi.org/10.1080/0300776032000144896>.

Brown, A. (2012) "'She Isn't Whoring Herself Out Like a Lot of Other Girls We See": Identification and "Authentic" American Girlhood on Taylor Swift Fan Forums', *Networking Knowledge: Journal of the MeCCSA Postgraduate Network*, 5(1). Available at: <http://ojs.meccsa.org.uk/index.php/netknow/article/view/252>.

Burns, L., Woods, A. and Lafrance, M. (2015) 'The Genealogy of a Song: Lady Gaga's Musical Intertexts on The Fame Monster (2009)', *Twentieth-Century Music*, 12(01), pp. 3–35. Available at: <https://doi.org/10.1017/S1478572214000176>.

Calvert, D. (2015) 'Similar Hats on Similar Heads: Uniformity and Alienation at the Rat Pack's Summit Conference of Cool', *Popular Music*, 34(01), pp. 1–21. Available at: <https://doi.org/10.1017/S0261143014000701>.

Cambridge Companions Complete Collection (2009) *The Cambridge Companion to the Beatles* [electronic book]. Edited by K. Womack. Cambridge: Cambridge University Press. Available at: <http://ezproxy01.rhul.ac.uk/login?url=http://dx.doi.org/10.1017/CCOL9780521869652>.

Cateforis, T. (2011) 'Chapter 2: "The Second British Invasion and its Aftermath: From New Pop to Modern Rock"', in *Are We Not New Wave?* University of Michigan Press, pp. 45–71. Click, M.A., Lee, H. and Holladay, H.W. (2013) 'Making Monsters: Lady Gaga, Fan Identification, and Social Media', *Popular Music and Society*, 36(3), pp. 360–379. Available at: <https://doi.org/10.1080/03007766.2013.798546>.

Cloonan, M. (1997) 'State of the Nation: "Englishness," Pop, and Politics in the Mid-1990s', *Popular Music and Society*, 21(2), pp. 47–70. Available at: <https://doi.org/10.1080/03007769708591667>.

Covach, J. (1997) 'Progressive Rock, "Close to the Edge" and the Boundaries of Style', in *Understanding Rock: Essays in Musical Analysis*. New York: Oxford University Press, pp. 3–32.

Cunningham, D. (2010) 'Kraftwerk and the Image of the Modern', in *Kraftwerk: music non-stop*. New York: Continuum, pp. 44–62.

Danielsen, A. (2006a) *Presence and Pleasure: The Funk Grooves of James Brown and Parliament*. Middletown, Conn: Wesleyan University Press.

Danielsen, A. (2006b) *Presence and Pleasure: The Funk Grooves of James Brown and Parliament* [electronic resource]. Middletown, CT: Wesleyan University Press. Available at: <http://hdl.handle.net/2027/heb.31678>.

Dettmar, K.J.H. (2009a) *The Cambridge Companion to Bob Dylan*. Cambridge: Cambridge University Press.

Dettmar, K.J.H. (ed.) (2009b) *The Cambridge Companion to Bob Dylan* [electronic book]. Cambridge: Cambridge University Press. Available at:

<http://ezproxy01.rhul.ac.uk/login?url=http://dx.doi.org/10.1017/CCOL9780521886949>.

Dibben, N. (1999) 'Representations of Femininity in Popular Music', *Popular Music*, 18(03). Available at: <https://doi.org/10.1017/S0261143000008904>.

Dubler, J. (2014) 'Shit White People Say About Beyoncé', *Soundings: An Interdisciplinary Journal*, 97(3). Available at: <https://doi.org/10.5325/soundings.97.3.0385>.

Duffett, M. (2012) 'Multiple Damnations: Deconstructing the Critical Response to Boy Band Phenomena', *Popular Music History*, 7(2), pp. 185–197.

Echols, A. (2011) *Hot Stuff*. New York: W.W. Norton & Company.

Fink, R. (2005) 'The Story of ORCH5, Or, the Classical Ghost in the Hip-Hop Machine', *Popular Music*, 24(03). Available at: <https://doi.org/10.1017/S0261143005000553>.

Fitzgerald, J. (1995) 'Motown Crossover Hits 1963–1966 and the Creative Process', *Popular Music*, 14(01), pp. 1–11. Available at: <https://doi.org/10.1017/S0261143000007601>.

Fitzgerald, J. (2007) 'Black Pop Songwriting 1963–1966: An Analysis of U.S. Top Forty Hits by Cooke, Mayfield, Stevenson, Robinson, and Holland-Dozier-Holland', *Black Music Research Journal*, 27(2), pp. 97–140. Available at: <https://www.jstor.org/stable/25433786>.

Flory, J.A. (2006) 'I Hear a Symphony: Making Music at Motown, 1959–1979'. Available at: <http://search.proquest.com.ezproxy01.rhul.ac.uk/docview/305295268?accountid=11455>.

Freund Schwartz, R. (2016) *How Britain Got the Blues: The Transmission and Reception of American Blues Style in the United Kingdom*.

Fuchs, J. and Prigozy, R. (2007) *Frank Sinatra: The Man, the Music, the Legend*. Rochester, NY: University of Rochester Press.

Glaros, M. and Laffey, M. (2012) 'Situating The Residents', *Journal of Film and Video*, 64(1–2). Available at: <https://doi.org/10.5406/jfilmvideo.64.1-2.0072>.

Goodwin, A. (1988) 'Sample and Hold: Pop Music in the Digital Age of Reproduction', *Critical Quarterly*, 30(3), pp. 34–49. Available at: <https://doi.org/10.1111/j.1467-8705.1988.tb00315.x>.

Goodwin, A. (1992) 'Rationalization and Democratization in the New Technologies of Popular Music', in *Popular music and communication*. 2nd ed. Newbury Park: Sage Publications, pp. 147–168.

Goodwin, A. (2006) 'Rationalization and Democratization in the New Technologies of Popular Music', in *The Popular Music Studies Reader*. London: Routledge, pp. 276–282.

Hains, R.C. (2014) 'The Significance of Chronology in Commodity Feminism: Audience Interpretations of Girl Power Music', *Popular Music and Society*, 37(1), pp. 33–47. Available at: <https://doi.org/10.1080/03007766.2012.726033>.

Holm-Hudson, K. (2002) *Progressive Rock Reconsidered*. New York: Routledge.

Hubbs, N. (2007) "'I Will Survive": Musical Mappings of Queer Social Space in a Disco

Anthem', *Popular Music*, 26(02). Available at:
<https://doi.org/10.1017/S0261143007001250>.

Keightley, K. (1996) "'Frank Sinatra As Adult Performer" and "The Production of the Capitol Sinatra"', in *Frank Sinatra, Hi-Fi, and the Formations of Adult Culture: Gender, Technology, and Celebrity, 1948–1962* (PhD Dissertation, Concordia University, 1996). Available at:
<http://spectrum.library.concordia.ca/221/1/NQ25911.pdf>.

Keister, J. and Smith, J.L. (2008) 'Musical Ambition, Cultural Accreditation and the Nasty Side of Progressive Rock', *Popular Music*, 27(03). Available at:
<https://doi.org/10.1017/S0261143008102227>.

Kevin Holm-Hudson (2001) *Progressive Rock Reconsidered* [electronic resource]. Routledge. Available at:
<https://www-dawsonera-com.ezproxy01.rhul.ac.uk/abstract/9781315054230>.

Kumari, A. (2016) "'You and I': Identity and the Performance of Self in Lady Gaga and Beyoncé", *The Journal of Popular Culture*, 49(2), pp. 403–416. Available at:
<https://doi.org/10.1111/jpcu.12405>.

Laing, D. (2006) 'Anglo-American Music Journalism: Texts and Context', in *The Popular Music Studies Reader*. London: Routledge, pp. 333–339. Available at:
<https://moodle.royalholloway.ac.uk/mod/resource/view.php?id=261869>.

Laing, D. (2015a) 'Formation', in *One Chord Wonders: Power and Meaning in Punk Rock*. New and expanded edition. Oakland: PM Press. Available at:
<https://ezproxy01.rhul.ac.uk/login?url=http://www.vlebooks.com/vleweb/product/openreader?id=Holloway&isbn=9781629630571&uid=^u>.

Laing, D. (2015b) *One Chord Wonders: Power and Meaning in Punk Rock*. New and expanded edition. Oakland: PM Press.

Lambert, P. (2008) 'Brian Wilson's Pet Sounds', *Twentieth-Century Music*, 5(01), pp. 109–133. Available at: <https://doi.org/10.1017/S1478572208000625>.

Lawrence, T. (2003a) *Love Saves the Day: A History of American Dance Music Culture, 1970–1979*. Durham: Duke University Press.

Lawrence, T. (2003b) *Love Saves the Day: A History of American Dance Music Culture, 1970–1979* [electronic resource]. Durham: Duke University Press. Available at:
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1167908>.

Leach, E.E. (2001) 'Vicars of "Wannabe": Authenticity and the Spice Girls', *Popular Music*, 20(02). Available at: <https://doi.org/10.1017/S0261143001001386>.

Lemish, D. (2003) 'Spice World: Constructing Femininity the Popular Way', *Popular Music and Society*, 26(1), pp. 17–29. Available at:
<https://doi.org/10.1080/0300776032000076360>.

Lynskey, D. (2012) 'The Clash "White Riot"', in *33 Revolutions per Minute: A History of Protest Songs*. London: Faber and Faber, pp. 337–358.

Macan, E. (1997) 'The Music', in *Rocking the Classics: English Progressive Rock and the Counterculture*. New York: Oxford University Press, pp. 30–56.

Macrossan, P. (2018) 'Intimacy, Authenticity and "Worlding" in Beyoncé's Star Project', in *Popular Music, Stars and Stardom*. ANU Press, pp. 137–152. Available at: https://www.jstor.org/stable/j.ctv301dk8.12?Search=yes&resultItemClick=true&searchText=Macrossan%2C&searchText=%27Intimacy%2C&searchText=Authenticity&searchText=and&searchText=%22Worlding%22&searchUri=%2Fac tion%2FdoBasicSearch%3FQuery%3DMacrossan%252C%2B%25E2%2580%2598Intimacy%252C%2BAuthenticity%2Band%2B%25E2%2580%259CWorlding%25E2%2580%259D%2B%26amp%3Bfilter%3D&refreqid=search%3Ad91897d1aeb6860e5a88703e26c76724&seq=1#metadata_info_tab_contents.

Martin, B. (1996) *Music of Yes: Structure and Vision in Progressive Rock*. Chicago, Ill: Open Court.

Nelson, M. (2000) 'Ol' Red, White, and Blue Eyes: Frank Sinatra and the American Presidency', *Popular Music and Society*, 24(4), pp. 79–102. Available at: <https://doi.org/10.1080/03007760008591786>.

O'Meara, C. (2003) 'The Raincoats: Breaking Down Punk Rock's Masculinities', *Popular Music*, 22(3), pp. 299–313. Available at: <https://doi.org/10.1017/S0261143003003209>.

Palmer, J.R. (2001) 'Yes, "Awaken", and the Progressive Rock Style', *Popular Music*, 20(02). Available at: <https://doi.org/10.1017/S026114300100143X>.

Pinch, T. and Trocco, F. (1998) 'The Social Construction of the Early Electronic Music Synthesizer', *Icon*, 4, pp. 9–31. Available at: <https://www.jstor.org/stable/23785956>.

'Punk Britannia Episode 1 | Box of Broadcasts' (2012). BBC4. Available at: <https://learningonscreen.ac.uk/ondemand/index.php/prog/029B8637?bcast=85798437>.

'Punk Britannia Episode 2 | Box of Broadcasts' (2012). BBC4. Available at: <https://learningonscreen.ac.uk/ondemand/index.php/prog/029F5AA0?bcast=92702054>.

'Punk Britannia Episode 3 | Box of Broadcasts' (2012). BBC4. Available at: <https://learningonscreen.ac.uk/ondemand/index.php/prog/02E7155F?bcast=92706875>.

Railton, D. (2001) 'The Gendered Carnival of Pop', *Popular Music*, 20(03). Available at: <https://doi.org/10.1017/S0261143001001520>.

Rodger, G. (2004) 'Drag, Camp and Gender Subversion in the Music and Videos of Annie Lennox', *Popular Music*, 23(1), pp. 17–29. Available at: <https://doi.org/10.1017/S0261143004000066>.

Rose, P. (1995) 'Which One's Pink? - Towards an Analysis of the Concept Albums of Roger Waters and Pink Floyd'. Available at: <https://macsphere.mcmaster.ca/bitstream/11375/11030/1/fulltext.pdf>.

Savage, J. (1991) *England's Dreaming: Sex Pistols and Punk Rock*. London: Faber.

Schwartz, R.F. (2007a) *How Britain Got the Blues: The Transmission and Reception of American Blues Style in the United Kingdom*. Aldershot, England: Ashgate.

Schwartz, R.F. (2007b) 'The Rock Island Line', in *How Britain Got the Blues: The Transmission and Reception of American Blues Style in the United Kingdom*. Aldershot: Ashgate. Available at:
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=438913>.

Simonelli, D. (2002) 'Anarchy, Pop and Violence: Punk Rock Subculture and the Rhetoric of Class, 1976-78', *Contemporary British History*, 16(2), pp. 121-144. Available at:
<https://doi.org/10.1080/713999447>.

'Sinatra: All or Nothing at All (Series 2, Episode 1) | Box of Broadcasts' (2015). BBC4. Available at:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0BA3CF35?bcast=120773817>.

'Sinatra: All or Nothing at All (Series 2, Episode 2) | Box of Broadcasts' (2016). BBC4. Available at:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0BA5422B?bcast=120778881>.

Sinatra, F. (1998) 'What's This About Races?', in *Frank Sinatra and Popular Culture: Essays on an American Icon*. Westport, Conn: Praeger.

Smith, S.E. (1999) *Dancing in the Street: Motown and the Cultural Politics of Detroit*. Cambridge, Mass: Harvard University Press.

Stalcup, S. (2001) 'Noise Noise Noise: Punk Rock's History Since 1965', *Studies in Popular Culture*, 23(3). Available at: <https://www.jstor.org/stable/23414589>.

'Standing in the Shadows of Motown: Storyville | Box of Broadcasts' (2009). BBC4. Available at: <https://learningonscreen.ac.uk/ondemand/index.php/prog/004E1978>.

Stewart, A. (2000) 'Funky Drummer: New Orleans, James Brown and the Rhythmic Transformation of American Popular Music', *Popular Music*, 19(3), pp. 293-318. Available at: <https://www.jstor.org/stable/853638>.

Straw, W. (2001a) 'Dance Music', in *The Cambridge Companion to Pop and Rock*. Cambridge: Cambridge University Press, pp. 158-175.

Straw, W. (2001b) 'Dance Music', in S. Frith, W. Straw, and J. Street (eds) *The Cambridge Companion to Pop and Rock*. Cambridge: Cambridge University Press, pp. 158-175. Available at: <https://doi.org/10.1017/CCOL9780521553698.010>.

Taraborrelli, J.R. (1997) *Sinatra: The Man Behind the Myth*. Edinburgh: Mainstream.

Tunbridge, L. (2010) 'Rebirth, Pop Song Cycles', in *The Song Cycle*. Cambridge: Cambridge University Press, pp. 169-186.

Vernallis, C. (2013a) 'Beyoncé's Video Phone', in *Unruly Media: YouTube, Music Video, and the New Digital Cinema*. Available at:
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1389072>.

Vernallis, C. (2013b) *Unruly Media: YouTube, Music Video, and the New Digital Cinema*. New York: Oxford University Press.

Wald, E. (2009a) 'Twisting Girls Change the World', in *How the Beatles Destroyed Rock 'N' Roll: An Alternative History of American Popular Music*. New York, New York: Oxford University Press. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=431354>.

Wald, E. (2009b) 'Twisting Girls Change the World', in *How the Beatles Destroyed Rock 'N' Roll: An Alternative History of American Popular Music*. New York, New York: Oxford University Press. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=431354>.

Wald, E. (2009c) 'Twisting Girls Change the World', in *How the Beatles Destroyed Rock 'N' Roll: An Alternative History of American Popular Music*. New York, New York: Oxford University Press. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=431354>.

Wald, E. (2010a) 'Blues and Country', in *The Blues: A Very Short Introduction*. New York: Oxford University Press. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=544496>.

Wald, E. (2010b) *The Blues: A Very Short Introduction*. Oxford: Oxford University Press.

Wald, E. (2011a) *How the Beatles Destroyed Rock 'N' Roll: An Alternative History of American Popular Music*. New York: Oxford University Press.

Wald, E. (2011b) *How the Beatles Destroyed Rock 'N' Roll: An Alternative History of American Popular Music*. New York: Oxford University Press.

Wald, E. (2011c) *How the Beatles Destroyed Rock 'N' Roll: An Alternative History of American Popular Music*. New York: Oxford University Press.

Ward, B. (1998) *Just My Soul Responding: Rhythm and Blues, Black Consciousness, and Race Relations*. Berkeley [Calif.]: University of California Press.

Wild, D. (2007) 'They Can't Take That Away from Me: Frank Sinatra and His Curious but Close Relationship with the Rock "n" Roll Generation', in *Frank Sinatra: The Man, the Music, the Legend*. University of Rochester Press/Hofstra University ;, Boydell &, pp. 37-44. Available at: <https://www-dawsonera-com.ezproxy01.rhul.ac.uk/abstract/9781580467025>.

Williams, J. (2014) '"Same DNA, but Born this Way": Lady Gaga and the Possibilities of Postessentialist Feminisms', *Journal of Popular Music Studies*, 26(1), pp. 28-46. Available at: <https://doi.org/10.1111/jpms.12058>.

Womack, K. (2009) *The Cambridge Companion to the Beatles*. Cambridge: Cambridge University Press.

Worley, M. (2013) 'Oi! Oi! Oi!: Class, Locality, and British Punk', *Twentieth Century British History*, 24(4), pp. 606-636. Available at: <https://doi.org/10.1093/tcbh/hwt001>.