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



[1]

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

[2]

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

[3]

R. F. Schwartz, 'The Rock Island Line', in How Britain Got the Blues: The Transmission and Reception of American Blues Style in the United Kingdom, vol. Ashgate popular and folk music series, Aldershot: Ashgate, 2007 [Online]. Available: https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=438913

[4]

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

[5]

E. Wald, '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, 2009 [Online]. Available:

https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=431354

[6]

E. Wald, The Blues: A Very Short Introduction. Oxford: Oxford University Press, 2010.

[7]

E. Wald, 'Blues and Country', in The Blues: A Very Short Introduction, vol. Very short introductions, New York: Oxford University Press, 2010 [Online]. Available: https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=544496

[8]

D. Calvert, 'Similar Hats on Similar Heads: Uniformity and Alienation at the Rat Pack's Summit Conference of Cool', Popular Music, vol. 34, no. 01, pp. 1–21, 2015, doi: 10.1017/S0261143014000701.

[9]

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

[10]

D. Wild, '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 &, 2007, pp. 37–44 [Online]. Available:

https://www-dawsonera-com.ezproxy01.rhul.ac.uk/abstract/9781580467025

[11]

K. Keightley, "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), 1996 [Online]. Available: http://spectrum.library.concordia.ca/221/1/NQ25911.pdf

[12]

M. Nelson, 'Ol' Red, White, and Blue Eyes: Frank Sinatra and the American Presidency', Popular Music and Society, vol. 24, no. 4, pp. 79–102, 2000, doi: 10.1080/03007760008591786.

[13]

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

[14]

'Sinatra: All or Nothing at All (Series 2, Episode 2) | Box of Broadcasts'. BBC4, 2016 [Online]. Available:

https://learningonscreen.ac.uk/ondemand/index.php/prog/0BA5422B?bcast=120778881

[15]

'Sinatra: All or Nothing at All (Series 2, Episode 1) | Box of Broadcasts'. BBC4, 2015 [Online]. Available:

https://learningonscreen.ac.uk/ondemand/index.php/prog/0BA3CF35?bcast=120773817

[16]

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

[17]

U. Adelt, 'Trying to Find an Identity: Eric Clapton's Changing Conception of "Blackness"', Popular Music and Society, vol. 31, no. 4, pp. 433-452, 2008, doi: 10.1080/03007760802052809.

[18]

J. E. Braziel, "Bye, Bye Baby": Race, Bisexuality, and the Blues in the Music of Bessie Smith and Janis Joplin', Popular Music and Society, vol. 27, no. 1, pp. 3–26, 2004, doi: 10.1080/0300776032000144896.

[19]

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

[20]

Cambridge Companions Complete Collection, The Cambridge Companion to the Beatles, vol. Cambridge Companions to Music. Cambridge: Cambridge University Press, 2009 [Online]. Available:

http://ezproxy01.rhul.ac.uk/login?url=http://dx.doi.org/10.1017/CCOL9780521869652

[21]

P. Lambert, 'Brian Wilson's Pet Sounds', Twentieth-Century Music, vol. 5, no. 01, pp. 109–133, 2008, doi: 10.1017/S1478572208000625.

[22]

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

[23]

L. Tunbridge, 'Rebirth, Pop Song Cycles', in The Song Cycle, vol. Cambridge introductions to music, Cambridge: Cambridge University Press, 2010, pp. 169–186.

[24]

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

[25]

E. Wald, '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, 2009 [Online]. Available:

https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=431354

[26]

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

[27]

K. J. H. Dettmar, Ed., The Cambridge Companion to Bob Dylan. Cambridge: Cambridge University Press, 2009 [Online]. Available: http://ezproxy01.rhul.ac.uk/login?url=http://dx.doi.org/10.1017/CCOL9780521886949

[28]

J. Fitzgerald, 'Motown Crossover Hits 1963–1966 and the Creative Process', Popular Music, vol. 14, no. 01, pp. 1–11, 1995, doi: 10.1017/S0261143000007601.

[29]

J. Fitzgerald, '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, vol. 27, no. 2, pp. 97–140, 2007 [Online]. Available: https://www.jstor.org/stable/25433786

[30]

J. A. Flory, 'I Hear a Symphony: Making Music at Motown, 1959–1979'. 2006 [Online]. Available:

http://search.proquest.com.ezproxy01.rhul.ac.uk/docview/305295268?accountid=11455

[31]

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

[32]

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

[33]

E. Wald, '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, 2009 [Online]. Available:

https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=431354

[34]

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

[35]

'Standing in the Shadows of Motown: Storyville | Box of Broadcasts'. BBC4, 2009 [Online]. Available: https://learningonscreen.ac.uk/ondemand/index.php/prog/004E1978

[36]

R. Bowman, 'The Stax Sound: A Musicological Analysis', Popular Music, vol. 14, no. 03, 1995, doi: 10.1017/S0261143000007753.

[37]

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

[38]

A. Danielsen, Presence and Pleasure: The Funk Grooves of James Brown and Parliament. Middletown, CT: Wesleyan University Press, 2006 [Online]. Available: http://hdl.handle.net/2027/heb.31678

[39]

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

[40]

N. Hubbs, '"I Will Survive": Musical Mappings of Queer Social Space in a Disco Anthem', Popular Music, vol. 26, no. 02, 2007, doi: 10.1017/S0261143007001250.

[41]

T. Lawrence, Love Saves the Day: A History of American Dance Music Culture, 1970-1979. Durham: Duke University Press, 2003.

[42]

T. Lawrence, Love Saves the Day: A History of American Dance Music Culture, 1970-1979. Durham: Duke University Press, 2003 [Online]. Available: https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=1167908

[43]

A. Stewart, 'Funky Drummer: New Orleans, James Brown and the Rhythmic Transformation of American Popular Music', Popular Music, vol. 19, no. 3, pp. 293–318, 2000 [Online]. Available: https://www.jstor.org/stable/853638

[44]

W. Straw, 'Dance Music', in The Cambridge Companion to Pop and Rock, Cambridge: Cambridge University Press, 2001, pp. 158–175.

[45]

W. Straw, 'Dance Music', in The Cambridge Companion to Pop and Rock, vol. Cambridge Companions to Music, S. Frith, W. Straw, and J. Street, Eds. Cambridge: Cambridge University Press, 2001, pp. 158–175 [Online]. Available: http://universitypublishingonline.org/ref/id/companions/CBO9781139002240A016

[46]

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

[47]

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

[48]

Kevin Holm-Hudson, Progressive Rock Reconsidered. Routledge, 2001 [Online]. Available: https://www-dawsonera-com.ezproxy01.rhul.ac.uk/abstract/9781315054230

[49]

J. Keister and J. L. Smith, 'Musical Ambition, Cultural Accreditation and the Nasty Side of Progressive Rock', Popular Music, vol. 27, no. 03, 2008, doi: 10.1017/S0261143008102227.

[50]

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

[51]

B. Martin, Music of Yes: Structure and Vision in Progressive Rock, vol. Feedback. Chicago, Ill: Open Court, 1996.

[52]

J. R. Palmer, 'Yes, "Awaken", and the Progressive Rock Style', Popular Music, vol. 20, no. 02, 2001, doi: 10.1017/S026114300100143X.

[53]

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

[54]

C. Anderton, 'A Many-Headed Beast: Progressive Rock as European Meta-Genre', Popular Music, vol. 29, no. 03, pp. 417–435, 2010, doi: 10.1017/S0261143010000450.

[55]

S. Albiez, 'Know History!: John Lydon, Cultural Capital and the Prog/punk Dialectic', Popular Music, vol. 22, no. 3, pp. 357–374, 2003, doi: 10.1017/S0261143003003234.

[56]

M. Glaros and M. Laffey, 'Situating The Residents', Journal of Film and Video, vol. 64, no. 1–2, 2012, doi: 10.5406/jfilmvideo.64.1-2.0072.

[57]

R. Adams, 'The Englishness of English Punk: Sex Pistols, Subcultures, and Nostalgia', Popular Music and Society, vol. 31, no. 4, pp. 469–488, 2008, doi: 10.1080/03007760802053104.

[58]

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

[59]

A. Bennett, 'Punk and Punk Rock', in Cultures of Popular Music, Buckingham: Open University Press, 2001 [Online]. Available: https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=6212021

[60]

D. Laing, One Chord Wonders: Power and Meaning in Punk Rock, New and Expanded edition. Oakland: PM Press, 2015.

[61]

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

[62]

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

[63]

C. O'Meara, 'The Raincoats: Breaking Down Punk Rock's Masculinities', Popular Music, vol. 22, no. 3, pp. 299–313, 2003, doi: 10.1017/S0261143003003209.

[64]

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

[65]

D. Simonelli, 'Anarchy, Pop and Violence: Punk Rock Subculture and the Rhetoric of Class, 1976-78', Contemporary British History, vol. 16, no. 2, pp. 121–144, 2002, doi: 10.1080/713999447.

[66]

M. Worley, 'Oi! Oi! Oi!: Class, Locality, and British Punk', Twentieth Century British History, vol. 24, no. 4, pp. 606–636, 2013, doi: 10.1093/tcbh/hwt001.

[67]

'Punk Britannia Episode 1 | Box of Broadcasts'. BBC4, 2012 [Online]. Available: https://learningonscreen.ac.uk/ondemand/index.php/prog/029B8637?bcast=85798437

[68]

'Punk Britannia Episode 2 | Box of Broadcasts'. BBC4, 2012 [Online]. Available: https://learningonscreen.ac.uk/ondemand/index.php/prog/029F5AA0?bcast=92702054

[69]

'Punk Britannia Episode 3 | Box of Broadcasts'. BBC4, 2012 [Online]. Available: https://learningonscreen.ac.uk/ondemand/index.php/prog/02E7155F?bcast=92706875

[70]

S. Stalcup, 'Noise Noise Noise: Punk Rock's History Since 1965', Studies in Popular Culture, vol. 23, no. 3, 2001 [Online]. Available: https://www.jstor.org/stable/23414589

[71]

A. Goodwin, 'Rationalization and Democratization in the New Technologies of Popular Music', in Popular music and communication, 2nd ed., vol. 89, Newbury Park: Sage Publications, 1992, pp. 147–168.

[72]

J. Auner, '"Sing it for Me": Posthuman Ventriloquism in Recent Popular Music', Journal of the Royal Musical Association, vol. 128, no. 1, pp. 98–122, 2003, doi: 10.1093/jrma/fkg004.

[73]

R. Fink, 'The Story of ORCH5, Or, the Classical Ghost in the Hip-Hop Machine', Popular Music, vol. 24, no. 03, 2005, doi: 10.1017/S0261143005000553.

[74]

A. Goodwin, 'Sample and Hold: Pop Music in the Digital Age of Reproduction', Critical Quarterly, vol. 30, no. 3, pp. 34–49, 1988, doi: 10.1111/j.1467-8705.1988.tb00315.x.

[75]

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

[76]

G. Rodger, 'Drag, Camp and Gender Subversion in the Music and Videos of Annie Lennox', Popular Music, vol. 23, no. 1, pp. 17–29, 2004, doi: 10.1017/S026114300400066.

[77]

T. Pinch and F. Trocco, 'The Social Construction of the Early Electronic Music Synthesizer', Icon, vol. 4, pp. 9–31, 1998 [Online]. Available: https://www.jstor.org/stable/23785956

[78]

T. Cateforis, '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, 2011, pp. 45–71.

[79]

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

[80]

M. Cloonan, 'State of the Nation: "Englishness," Pop, and Politics in the Mid-1990s', Popular Music and Society, vol. 21, no. 2, pp. 47–70, 1997, doi: 10.1080/03007769708591667.

[81]

A. Blake, Living Through Pop. Routledge, 1999.

[82]

N. Dibben, 'Representations of Femininity in Popular Music', Popular Music, vol. 18, no. 03, 1999, doi: 10.1017/S0261143000008904.

[83]

R. C. Hains, 'The Significance of Chronology in Commodity Feminism: Audience Interpretations of Girl Power Music', Popular Music and Society, vol. 37, no. 1, pp. 33–47, 2014, doi: 10.1080/03007766.2012.726033.

[84]

A. Bennett and J. Stratton, Britpop and the English Music Tradition, vol. Ashgate popular and folk music series. Farnham, Surrey, England: Ashgate, 2010.

[85]

A. Bennett and J. Stratton, Britpop and the English Music Tradition. Farnham, Surrey, England: Ashgate, 2010 [Online]. Available: https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=5640 95

[86]

E. E. Leach, 'Vicars of "Wannabe": Authenticity and the Spice Girls', Popular Music, vol. 20, no. 02, 2001, doi: 10.1017/S0261143001001386.

[87]

D. Lemish, 'Spice World: Constructing Femininity the Popular Way', Popular Music and Society, vol. 26, no. 1, pp. 17–29, 2003, doi: 10.1080/0300776032000076360.

[88]

D. Railton, 'The Gendered Carnival of Pop', Popular Music, vol. 20, no. 03, 2001, doi: 10.1017/S0261143001001520.

[89]

M. Duffett, 'Multiple Damnations: Deconstructing the Critical Response to Boy Band Phenomena', Popular Music History, vol. 7, no. 2, pp. 185–197, 2012.

[90]

L. Burns, A. Woods, and M. Lafrance, 'The Genealogy of a Song: Lady Gaga's Musical Intertexts on The Fame Monster (2009)', Twentieth-Century Music, vol. 12, no. 01, pp. 3–35, 2015, doi: 10.1017/S1478572214000176.

[91]

J. Williams, '"Same DNA, but Born this Way": Lady Gaga and the Possibilities of Postessentialist Feminisms', Journal of Popular Music Studies, vol. 26, no. 1, pp. 28–46, 2014, doi: 10.1111/jpms.12058.

[92]

M. A. Click, H. Lee, and H. W. Holladay, 'Making Monsters: Lady Gaga, Fan Identification, and Social Media', Popular Music and Society, vol. 36, no. 3, pp. 360–379, 2013, doi: 10.1080/03007766.2013.798546.

[93]

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

[94]

C. Vernallis, 'Beyoncé's Video Phone', in Unruly Media: YouTube, Music Video, and the New Digital Cinema, 2013 [Online]. Available: https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=1389072

[95]

A. Kumari, '"You and I": Identity and the Performance of Self in Lady Gaga and Beyoncé',

The Journal of Popular Culture, vol. 49, no. 2, pp. 403–416, 2016, doi: 10.1111/jpcu.12405. [Online]. Available: https://onlinelibrary.wiley.com/doi/full/10.1111/jpcu.12405

[96]

A. Brown, '"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, vol. 5, no. 1, 2012 [Online]. Available: http://ojs.meccsa.org.uk/index.php/netknow/article/view/252

[97]

J. Dubler, 'Shit White People Say About Beyoncé', Soundings: An Interdisciplinary Journal, vol. 97, no. 3, 2014, doi: 10.5325/soundings.97.3.0385.

[98]

P. Macrossan, 'Intimacy, Authenticity and "Worlding" in Beyoncé's Star Project', in Popular Music, Stars and Stardom, ANU Press, 2018, pp. 137–152 [Online]. Available: https://www.jstor.org/stable/j.ctv301dk8.12?Search=yes&resultItemClick=true& searchText=Macrossan%2C&searchText=%27Intimacy%2C&searchText=Authe nticity&searchText=and&searchText=%22Worlding%22&searchUri=%2Faction%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