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



Adams, Ruth, 'The Englishness of English Punk: Sex Pistols, Subcultures, and Nostalgia', Popular Music and Society, 31.4 (2008), pp. 469–88, doi:10.1080/03007760802053104

Adelt, Ulrich, 'Trying to Find an Identity: Eric Clapton's Changing Conception of "Blackness"', Popular Music and Society, 31.4 (2008), pp. 433–52, doi:10.1080/03007760802052809

Albiez, Sean, 'Know History!: John Lydon, Cultural Capital and the Prog/Punk Dialectic', Popular Music, 22.3 (2003), pp. 357–74, doi:10.1017/S0261143003003234

Anderton, Chris, 'A Many-Headed Beast: Progressive Rock as European Meta-Genre', Popular Music, 29.03 (2010), pp. 417–35, doi:10.1017/S0261143010000450

Auner, Joseph, "Sing It for Me": Posthuman Ventriloquism in Recent Popular Music', Journal of the Royal Musical Association, 128.1 (2003), pp. 98–122, doi:10.1093/jrma/fkg004

Bennett, Andy, Cultures of Popular Music (Open University Press, 2001)

——, 'Punk and Punk Rock', in Cultures of Popular Music (Open University Press, 2001) https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=6212021

——, and Jon Stratton, Britpop and the English Music Tradition (Ashgate, 2010), Ashgate popular and folk music series

——, and Jon Stratton, Britpop and the English Music Tradition (Ashgate, 2010) https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=564095>

Blake, Andrew, Living Through Pop (Routledge, 1999)

Bowman, Rob, 'The Stax Sound: A Musicological Analysis', Popular Music, 14.03 (1995), doi:10.1017/S0261143000007753

Braziel, Jana Evans, "Bye, Bye Baby": Race, Bisexuality, and the Blues in the Music of Bessie Smith and Janis Joplin', Popular Music and Society, 27.1 (2004), pp. 3–26, doi:10.1080/0300776032000144896

Brown, Adriane, '"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 (2012)

http://ojs.meccsa.org.uk/index.php/netknow/article/view/252

Burns, Lori, Alyssa Woods, and Marc Lafrance, 'The Genealogy of a Song: Lady Gaga's Musical Intertexts on The Fame Monster (2009)', Twentieth-Century Music, 12.01 (2015), pp. 3–35, doi:10.1017/S1478572214000176

Calvert, Dave, 'Similar Hats on Similar Heads: Uniformity and Alienation at the Rat Pack's Summit Conference of Cool', Popular Music, 34.01 (2015), pp. 1–21, doi:10.1017/S0261143014000701

Cambridge Companions Complete Collection, The Cambridge Companion to the Beatles, ed. by Kenneth Womack (Cambridge University Press, 2009), Cambridge Companions to Music

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

Click, Melissa A., Hyunji Lee, and Holly Willson Holladay, 'Making Monsters: Lady Gaga, Fan Identification, and Social Media', Popular Music and Society, 36.3 (2013), pp. 360–79, doi:10.1080/03007766.2013.798546

Cloonan, Martin, 'State of the Nation: "Englishness," Pop, and Politics in the Mid-1990s', Popular Music and Society, 21.2 (1997), pp. 47–70, doi:10.1080/03007769708591667

Covach, John, 'Progressive Rock, "Close to the Edge" and the Boundaries of Style', in Understanding Rock: Essays in Musical Analysis (Oxford University Press, 1997), pp. 3–32 Cunningham, David, 'Kraftwerk and the Image of the Modern', in Kraftwerk: Music Non-Stop (Continuum, 2010), pp. 44–62

Danielsen, Anne, Presence and Pleasure: The Funk Grooves of James Brown and Parliament (Wesleyan University Press, 2006)

——, Presence and Pleasure: The Funk Grooves of James Brown and Parliament (Wesleyan University Press, 2006) http://hdl.handle.net/2027/heb.31678

Dettmar, Kevin J. H., The Cambridge Companion to Bob Dylan (Cambridge University Press, 2009)

—— (ed.), The Cambridge Companion to Bob Dylan (Cambridge University Press, 2009) http://ezproxy01.rhul.ac.uk/login?url=http://dx.doi.org/10.1017/CCOL9780521886949 Dibben, Nicola, 'Representations of Femininity in Popular Music', Popular Music, 18.03 (1999), doi:10.1017/S0261143000008904

Dubler, Joshua, 'Shit White People Say About Beyoncé', Soundings: An Interdisciplinary Journal, 97.3 (2014), doi:10.5325/soundings.97.3.0385

Duffett, Mark, 'Multiple Damnations: Deconstructing the Critical Response to Boy Band Phenomena', Popular Music History, 7.2 (2012), pp. 185–97

Echols, Alice, Hot Stuff (W.W. Norton & Company, 2011)

Fink, Robert, 'The Story of ORCH5, Or, the Classical Ghost in the Hip-Hop Machine', Popular Music, 24.03 (2005), doi:10.1017/S0261143005000553

Fitzgerald, Jon, '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 (2007), pp. 97–140 https://www.jstor.org/stable/25433786

——, 'Motown Crossover Hits 1963–1966 and the Creative Process', Popular Music, 14.01 (1995), pp. 1–11, doi:10.1017/S0261143000007601

Flory, Jonathan Andrew, I Hear a Symphony: Making Music at Motown, 1959–1979, 2006 http://search.proquest.com.ezproxy01.rhul.ac.uk/docview/305295268?accountid=11455

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

Fuchs, Jeanne, and Ruth Prigozy, Frank Sinatra: The Man, the Music, the Legend (University of Rochester Press, 2007)

Glaros, Michelle, and Michael Laffey, 'Situating The Residents', Journal of Film and Video, 64.1–2 (2012), doi:10.5406/jfilmvideo.64.1–2.0072

Goodwin, Andrew, 'Rationalization and Democratization in the New Technologies of Popular Music', in Popular Music and Communication, 2nd ed (Sage Publications, 1992), lxxxix, pp. 147–68

——, 'Rationalization and Democratization in the New Technologies of Popular Music', in The Popular Music Studies Reader (Routledge, 2006), pp. 276–82

——, 'Sample and Hold: Pop Music in the Digital Age of Reproduction', Critical Quarterly, 30.3 (1988), pp. 34–49, doi:10.1111/j.1467-8705.1988.tb00315.x

Hains, Rebecca C., 'The Significance of Chronology in Commodity Feminism: Audience Interpretations of Girl Power Music', Popular Music and Society, 37.1 (2014), pp. 33–47, doi:10.1080/03007766.2012.726033

Holm-Hudson, Kevin, Progressive Rock Reconsidered (Routledge, 2002)

Hubbs, Nadine, '"I Will Survive": Musical Mappings of Queer Social Space in a Disco Anthem', Popular Music, 26.02 (2007), doi:10.1017/S0261143007001250

Keightley, Keir, "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) http://spectrum.library.concordia.ca/221/1/NQ25911.pdf

Keister, Jay, and Jeremy L. Smith, 'Musical Ambition, Cultural Accreditation and the Nasty Side of Progressive Rock', Popular Music, 27.03 (2008), doi:10.1017/S0261143008102227

Kevin Holm-Hudson, Progressive Rock Reconsidered (Routledge, 2001) https://www-dawsonera-com.ezproxy01.rhul.ac.uk/abstract/9781315054230

Kumari, Ashanka, '"Yoü and I": Identity and the Performance of Self in Lady Gaga and Beyoncé', The Journal of Popular Culture, 49.2 (2016), pp. 403–16, doi:10.1111/jpcu.12405

Laing, Dave, 'Anglo-American Music Journalism: Texts and Context', in The Popular Music Studies Reader (Routledge, 2006), pp. 333–39

https://moodle.royalholloway.ac.uk/mod/resource/view.php?id=261869

——, 'Formation', in One Chord Wonders: Power and Meaning in Punk Rock, New and expanded edition (PM Press, 2015)

 $< https://ezproxy01.rhul.ac.uk/login?url=http://www.vlebooks.com/vleweb/product/openreader?id=Holloway&isbn=9781629630571\&uid=^u>$

——, One Chord Wonders: Power and Meaning in Punk Rock, New and expanded edition (PM Press, 2015)

Lambert, Philip, 'Brian Wilson's Pet Sounds', Twentieth-Century Music, 5.01 (2008), pp. 109–33, doi:10.1017/S1478572208000625

Lawrence, Tim, Love Saves the Day: A History of American Dance Music Culture, 1970-1979 (Duke University Press, 2003)

——, Love Saves the Day: A History of American Dance Music Culture, 1970-1979 (Duke University Press, 2003)

https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=1167908

Leach, Elizabeth Eva, 'Vicars of "Wannabe": Authenticity and the Spice Girls', Popular Music, 20.02 (2001), doi:10.1017/S0261143001001386

Lemish, Dafna, 'Spice World: Constructing Femininity the Popular Way', Popular Music and Society, 26.1 (2003), pp. 17–29, doi:10.1080/0300776032000076360

Lynskey, Dorian, 'The Clash 'White Riot', in 33 Revolutions per Minute: A History of Protest Songs (Faber and Faber, 2012), pp. 337–58

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

Macrossan, Phoebe, 'Intimacy, Authenticity and "Worlding" in Beyoncé's Star Project', in Popular Music, Stars and Stardom (ANU Press, 2018), pp. 137–52

Martin, Bill, Music of Yes: Structure and Vision in Progressive Rock (Open Court, 1996), Feedback

Nelson, Michael, 'Ol' Red, White, and Blue Eyes: Frank Sinatra and the American Presidency', Popular Music and Society, 24.4 (2000), pp. 79–102, doi:10.1080/03007760008591786

O'Meara, Caroline, 'The Raincoats: Breaking Down Punk Rock's Masculinities', Popular Music, 22.3 (2003), pp. 299–313, doi:10.1017/S0261143003003209

Palmer, John R., 'Yes, "Awaken", and the Progressive Rock Style', Popular Music, 20.02 (2001), doi:10.1017/S026114300100143X

Pinch, Trevor, and Frank Trocco, 'The Social Construction of the Early Electronic Music Synthesizer', Icon, 4 (1998), pp. 9–31 https://www.jstor.org/stable/23785956

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

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

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

Railton, Diane, 'The Gendered Carnival of Pop', Popular Music, 20.03 (2001), doi:10.1017/S0261143001001520

Rodger, Gillian, 'Drag, Camp and Gender Subversion in the Music and Videos of Annie Lennox', Popular Music, 23.1 (2004), pp. 17–29, doi:10.1017/S0261143004000066

Rose, Philip, Which One's Pink? - Towards an Analysis of the Concept Albums of Roger Waters and Pink Floyd, 1995

https://macsphere.mcmaster.ca/bitstream/11375/11030/1/fulltext.pdf

Savage, Jon, England's Dreaming: Sex Pistols and Punk Rock (Faber, 1991)

Schwartz, Roberta Freund, How Britain Got the Blues: The Transmission and Reception of American Blues Style in the United Kingdom (Ashgate, 2007)

——, 'The Rock Island Line', in How Britain Got the Blues: The Transmission and Reception of American Blues Style in the United Kingdom (Ashgate, 2007), Ashgate popular and folk music series https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=438913>

Simonelli, D., 'Anarchy, Pop and Violence: Punk Rock Subculture and the Rhetoric of Class, 1976-78', Contemporary British History, 16.2 (2002), pp. 121-44, doi:10.1080/713999447

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

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

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

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

Stalcup, Scott, 'Noise Noise Noise: Punk Rock's History Since 1965', Studies in Popular Culture, 23.3 (2001) https://www.jstor.org/stable/23414589

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

Stewart, Alexander, 'Funky Drummer: New Orleans, James Brown and the Rhythmic Transformation of American Popular Music', Popular Music, 19.3 (2000), pp. 293–318 https://www.jstor.org/stable/853638

Straw, Will, 'Dance Music', in The Cambridge Companion to Pop and Rock (Cambridge University Press, 2001), pp. 158–75

——, 'Dance Music', in The Cambridge Companion to Pop and Rock, ed. by Simon Frith, Will Straw, and John Street (Cambridge University Press, 2001), Cambridge Companions to Music, pp. 158–75, doi:10.1017/CCOL9780521553698.010

Taraborrelli, J. Randall, Sinatra: The Man Behind the Myth (Mainstream, 1997)

Tunbridge, Laura, 'Rebirth, Pop Song Cycles', in The Song Cycle (Cambridge University Press, 2010), Cambridge introductions to music, pp. 169–86

Vernallis, Carol, 'Beyoncé's Video Phone', in Unruly Media: YouTube, Music Video, and the New Digital Cinema (2013)

https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=1389072

——, Unruly Media: YouTube, Music Video, and the New Digital Cinema (Oxford University Press, 2013)

Wald, Elijah, 'Blues and Country', in The Blues: A Very Short Introduction (Oxford University Press, 2010), Very short introductions https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=544496

- ——, How the Beatles Destroyed Rock 'N' Roll: An Alternative History of American Popular Music (Oxford University Press, 2011)
- ——, How the Beatles Destroyed Rock 'N' Roll: An Alternative History of American Popular



Ward, Brian, Just My Soul Responding: Rhythm and Blues, Black Consciousness, and Race Relations (University of California Press, 1998)

Wild, David, '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 https://www-dawsonera-com.ezproxy01.rhul.ac.uk/abstract/9781580467025

Williams, Juliet, '"Same DNA, but Born This Way": Lady Gaga and the Possibilities of Postessentialist Feminisms', Journal of Popular Music Studies, 26.1 (2014), pp. 28–46, doi:10.1111/jpms.12058

Womack, Kenneth, The Cambridge Companion to the Beatles (Cambridge University Press, 2009)

Worley, M., 'Oi! Oi! Oi!: Class, Locality, and British Punk', Twentieth Century British History, 24.4 (2013), pp. 606–36, doi:10.1093/tcbh/hwt001