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



1

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

2.

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

3.

Schwartz RF. The Rock Island Line. How Britain Got the Blues: The Transmission and Reception of American Blues Style in the United Kingdom [Internet]. Aldershot: Ashgate; 2007. Available from:

https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=438913

4.

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

5.

Wald E. Twisting Girls Change the World. How the Beatles Destroyed Rock 'N' Roll: An Alternative History of American Popular Music [Internet]. New York, New York: Oxford University Press; 2009. Available from:

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

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

7.

Wald E. Blues and Country. The Blues: A Very Short Introduction [Internet]. New York: Oxford University Press; 2010. Available from: https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=544496

8.

Calvert D. Similar Hats on Similar Heads: Uniformity and Alienation at the Rat Pack's Summit Conference of Cool. Popular Music. 2015;34(01):1–21.

9.

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

10.

Wild D. They Can't Take That Away from Me: Frank Sinatra and His Curious but Close Relationship with the Rock 'n' Roll Generation. Frank Sinatra: The Man, the Music, the Legend [Internet]. University of Rochester Press/Hofstra University;,Boydell &; 2007. p. 37–44. Available from:

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

11.

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

Nelson M. Ol' Red, White, and Blue Eyes: Frank Sinatra and the American Presidency. Popular Music and Society. 2000;24(4):79–102.

13.

Sinatra F. What's This About Races? 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 [Internet]. BBC4; 2016. Available from:

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 [Internet]. BBC4; 2015. Available from:

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

16.

Taraborrelli JR. Sinatra: The Man Behind the Myth. Edinburgh: Mainstream; 1997.

17.

Adelt U. Trying to Find an Identity: Eric Clapton's Changing Conception of "Blackness". Popular Music and Society. 2008;31(4):433–452.

18.

Braziel JE. "Bye, Bye Baby": Race, Bisexuality, and the Blues in the Music of Bessie Smith and Janis Joplin. Popular Music and Society. 2004;27(1):3–26.

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

20.

Cambridge Companions Complete Collection. The Cambridge Companion to the Beatles [Internet]. Womack K, editor. Cambridge: Cambridge University Press; 2009. Available from:

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

21.

Lambert P. Brian Wilson's Pet Sounds. Twentieth-Century Music. 2008;5(01):109–133.

22.

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

23.

Tunbridge L. Rebirth, Pop Song Cycles. The Song Cycle. Cambridge: Cambridge University Press; 2010. p. 169–186.

24.

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

25

Wald E. Twisting Girls Change the World. How the Beatles Destroyed Rock 'N' Roll: An Alternative History of American Popular Music [Internet]. New York, New York: Oxford University Press; 2009. Available from:

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

Dettmar KJH. The Cambridge Companion to Bob Dylan. Cambridge: Cambridge University Press; 2009.

27.

Dettmar KJH, editor. The Cambridge Companion to Bob Dylan [Internet]. Cambridge: Cambridge University Press; 2009. Available from: http://ezproxy01.rhul.ac.uk/login?url=http://dx.doi.org/10.1017/CCOL9780521886949

28.

Fitzgerald J. Motown Crossover Hits 1963–1966 and the Creative Process. Popular Music. 1995;14(01):1–11.

29.

Fitzgerald J. 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 [Internet]. Center for Black Music Research - Columbia College ChicagoUniversity of Illinois PressCenter for Black Music Research - Columbia College Chicago; 2007;27(2):97–140. Available from: https://www.jstor.org/stable/25433786

30.

Flory JA. I Hear a Symphony: Making Music at Motown, 1959–1979 [Internet]. 2006. Available from:

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

31

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

32.

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

Wald E. Twisting Girls Change the World. How the Beatles Destroyed Rock 'N' Roll: An Alternative History of American Popular Music [Internet]. New York, New York: Oxford University Press; 2009. Available from:

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

34.

Ward B. 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 [Internet]. BBC4; 2009. Available from: https://learningonscreen.ac.uk/ondemand/index.php/prog/004E1978

36.

Bowman R. The Stax Sound: A Musicological Analysis. Popular Music. 1995;14(03).

37.

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

38.

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

39.

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

Hubbs N. 'I Will Survive': Musical Mappings of Queer Social Space in a Disco Anthem. Popular Music. 2007;26(02).

41.

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

42.

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

43.

Stewart A. Funky Drummer: New Orleans, James Brown and the Rhythmic Transformation of American Popular Music. Popular Music [Internet]. 2000;19(3):293–318. Available from: https://www.jstor.org/stable/853638

44.

Straw W. Dance Music. The Cambridge Companion to Pop and Rock. Cambridge: Cambridge University Press; 2001. p. 158–175.

45.

Straw W. Dance Music. In: Frith S, Straw W, Street J, editors. The Cambridge Companion to Pop and Rock [Internet]. Cambridge: Cambridge University Press; 2001. p. 158–175. Available from:

http://universitypublishingonline.org/ref/id/companions/CBO9781139002240A016

46.

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

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

48.

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

49.

Keister J, Smith JL. Musical Ambition, Cultural Accreditation and the Nasty Side of Progressive Rock. Popular Music. 2008;27(03).

50.

Macan E. The Music. Rocking the Classics: English Progressive Rock and the Counterculture. New York: Oxford University Press; 1997. p. 30–56.

51.

Martin B. Music of Yes: Structure and Vision in Progressive Rock. Chicago, III: Open Court; 1996.

52.

Palmer JR. Yes, 'Awaken', and the Progressive Rock Style. Popular Music. 2001;20(02).

53.

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

Anderton C. A Many-Headed Beast: Progressive Rock as European Meta-Genre. Popular Music. 2010;29(03):417–435.

55.

Albiez S. Know History!: John Lydon, Cultural Capital and the Prog/punk Dialectic. Popular Music. 2003;22(3):357–374.

56.

Glaros M, Laffey M. Situating The Residents. Journal of Film and Video. 2012;64(1-2).

57.

Adams R. The Englishness of English Punk: Sex Pistols, Subcultures, and Nostalgia. Popular Music and Society. 2008;31(4):469–488.

58.

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

59.

Bennett A. Punk and Punk Rock. Cultures of Popular Music [Internet]. Buckingham: Open University Press; 2001. Available from: https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=6212021

60.

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

61.

Laing D. Formation. One Chord Wonders: Power and Meaning in Punk Rock [Internet]. New and expanded edition. Oakland: PM Press; 2015. Available from:

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

62.

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

63.

O'Meara C. The Raincoats: Breaking Down Punk Rock's Masculinities. Popular Music. 2003;22(3):299–313.

64.

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

65.

Simonelli D. Anarchy, Pop and Violence: Punk Rock Subculture and the Rhetoric of Class, 1976-78. Contemporary British History. 2002;16(2):121–144.

66.

Worley M. Oi! Oi!: Class, Locality, and British Punk. Twentieth Century British History. 2013;24(4):606–636.

67.

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

68.

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

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

70.

Stalcup S. Noise Noise Punk Rock's History Since 1965. Studies in Popular Culture [Internet]. Popular Culture Association in the South; 2001;23(3). Available from: https://www.jstor.org/stable/23414589

71

Goodwin A. Rationalization and Democratization in the New Technologies of Popular Music. Popular music and communication. 2nd ed. Newbury Park: Sage Publications; 1992. p. 147–168.

72.

Auner J. 'Sing it for Me': Posthuman Ventriloquism in Recent Popular Music. Journal of the Royal Musical Association. 2003;128(1):98–122.

73.

Fink R. The Story of ORCH5, Or, the Classical Ghost in the Hip-Hop Machine. Popular Music. 2005;24(03).

74

Goodwin A. Sample and Hold: Pop Music in the Digital Age of Reproduction. Critical Quarterly. 1988;30(3):34-49.

75.

Cunningham D. Kraftwerk and the Image of the Modern. Kraftwerk: music non-stop. New York: Continuum; 2010. p. 44–62.

Rodger G. Drag, Camp and Gender Subversion in the Music and Videos of Annie Lennox. Popular Music. 2004;23(1):17–29.

77.

Pinch T, Trocco F. The Social Construction of the Early Electronic Music Synthesizer. Icon [Internet]. 1998;4:9–31. Available from: https://www.jstor.org/stable/23785956

78.

Cateforis T. Chapter 2: 'The Second British Invasion and its Aftermath: From New Pop to Modern Rock'. Are We Not New Wave? University of Michigan Press; 2011. p. 45–71.

79.

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

80.

Cloonan M. State of the Nation: "Englishness," Pop, and Politics in the Mid-1990s. Popular Music and Society. 1997;21(2):47–70.

81.

Blake A. Living Through Pop. Routledge; 1999.

82.

Dibben N. Representations of Femininity in Popular Music. Popular Music. 1999;18(03).

83.

Hains RC. The Significance of Chronology in Commodity Feminism: Audience

Interpretations of Girl Power Music. Popular Music and Society. 2014;37(1):33-47.

84.

Bennett A, Stratton J. Britpop and the English Music Tradition. Farnham, Surrey, England: Ashgate; 2010.

85.

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

95

86.

Leach EE. Vicars of 'Wannabe': Authenticity and the Spice Girls. Popular Music. 2001;20(02).

87.

Lemish D. Spice World: Constructing Femininity the Popular Way. Popular Music and Society. 2003;26(1):17–29.

88.

Railton D. The Gendered Carnival of Pop. Popular Music. 2001;20(03).

89.

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

90.

Burns L, Woods A, Lafrance M. The Genealogy of a Song: Lady Gaga's Musical Intertexts on The Fame Monster (2009). Twentieth-Century Music. 2015;12(01):3–35.

Williams J. "Same DNA, but Born this Way": Lady Gaga and the Possibilities of Postessentialist Feminisms. Journal of Popular Music Studies. 2014;26(1):28–46.

92.

Click MA, Lee H, Holladay HW. Making Monsters: Lady Gaga, Fan Identification, and Social Media. Popular Music and Society. 2013;36(3):360–379.

93.

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

94.

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

95.

Kumari A. "Yoü and I": Identity and the Performance of Self in Lady Gaga and Beyoncé. The Journal of Popular Culture [Internet]. 2016;49(2):403-416. Available from: https://onlinelibrary.wiley.com/doi/full/10.1111/jpcu.12405

96

Brown A. '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 [Internet]. 2012;5(1). Available from: http://ojs.meccsa.org.uk/index.php/netknow/article/view/252

97.

Dubler J. Shit White People Say About Beyoncé. Soundings: An Interdisciplinary Journal.

2014;97(3).

98.

Macrossan P. Intimacy, Authenticity and 'Worlding' in Beyoncé's Star Project. Popular Music, Stars and Stardom [Internet]. ANU Press; 2018. p. 137–152. Available from: 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