

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

View Online



1.

Laing, D. Anglo-American Music Journalism: Texts and Context. in The Popular Music Studies Reader 333–339 (Routledge, 2006).

2.

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

3.

Schwartz, R. F. 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 (Ashgate, 2007).

4.

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

5.

Wald, E. Twisting Girls Change the World. in How the Beatles Destroyed Rock 'N' Roll: An Alternative History of American Popular Music (Oxford University Press, 2009).

6.

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

7.

Wald, E. *Blues and Country*. in *The Blues: A Very Short Introduction* vol. *Very short introductions* (Oxford University Press, 2010).

8.

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

9.

Fuchs, J. & Prigozy, R. *Frank Sinatra: The Man, the Music, the Legend*. (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*. in *Frank Sinatra: The Man, the Music, the Legend* 37–44 (University of Rochester Press/Hofstra University ;, Boydell &, 2007).

11.

Keightley, K. *'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).

12.

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

13.

Sinatra, F. *What's This About Races?* in *Frank Sinatra and Popular Culture: Essays on an*

American Icon (Praeger, 1998).

14.

Sinatra: All or Nothing at All (Series 2, Episode 2) | Box of Broadcasts. (2016).

15.

Sinatra: All or Nothing at All (Series 2, Episode 1) | Box of Broadcasts. (2015).

16.

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

17.

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

18.

Brazier, J. E. "Bye, Bye Baby": Race, Bisexuality, and the Blues in the Music of Bessie Smith  
and Janis Joplin. Popular Music and Society **27**, 3–26 (2004).

19.

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

20.

Cambridge Companions Complete Collection. The Cambridge Companion to the Beatles.  
vol. Cambridge Companions to Music (Cambridge University Press, 2009).

21.

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

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. in *The Song Cycle* vol. Cambridge introductions to music 169–186 (Cambridge University Press, 2010).

24.

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

25.

Wald, E. Twisting Girls Change the World. in *How the Beatles Destroyed Rock 'N' Roll: An Alternative History of American Popular Music* (Oxford University Press, 2009).

26.

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

27.

*The Cambridge Companion to Bob Dylan*. (Cambridge University Press, 2009).

28.

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

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* **27**, 97–140 (2007).

30.

Flory, J. A. *I Hear a Symphony: Making Music at Motown, 1959–1979*. (2006).

31.

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

32.

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

33.

Wald, E. *Twisting Girls Change the World*. in *How the Beatles Destroyed Rock 'N' Roll: An Alternative History of American Popular Music* (Oxford University Press, 2009).

34.

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

35.

*Standing in the Shadows of Motown: Storyville | Box of Broadcasts*. (2009).

36.

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

37.

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

38.

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

39.

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

40.

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

41.

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

42.

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

43.

Stewart, A. Funky Drummer: New Orleans, James Brown and the Rhythmic Transformation of American Popular Music. *Popular Music* **19**, 293–318 (2000).

44.

Straw, W. Dance Music. in *The Cambridge Companion to Pop and Rock* 158–175 (Cambridge University Press, 2001).

45.

Straw, W. Dance Music. in *The Cambridge Companion to Pop and Rock* (eds. Frith, S., Straw, W. & Street, J.) vol. *Cambridge Companions to Music* 158–175 (Cambridge University Press, 2001).

46.

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

47.

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

48.

Kevin Holm-Hudson. *Progressive Rock Reconsidered*. (Routledge, 2001).

49.

Keister, J. & Smith, J. L. Musical Ambition, Cultural Accreditation and the Nasty Side of Progressive Rock. *Popular Music* **27**, (2008).

50.

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

51.

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

52.

Palmer, J. R. Yes, 'Awaken', and the Progressive Rock Style. *Popular Music* **20**, (2001).

53.

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

54.

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

55.

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

56.

Glaros, M. & Laffey, M. Situating The Residents. *Journal of Film and Video* **64**, (2012).

57.

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

58.

Bennett, A. *Cultures of Popular Music*. (Open University Press, 2001).

59.

Bennett, A. Punk and Punk Rock. in *Cultures of Popular Music* (Open University Press,



2001).

60.

Laing, D. One Chord Wonders: Power and Meaning in Punk Rock. (PM Press, 2015).

61.

Laing, D. Formation. in One Chord Wonders: Power and Meaning in Punk Rock (PM Press, 2015).

62.

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

63.

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

64.

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

65.

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

66.

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

67.

Punk Britannia Episode 1 | Box of Broadcasts. (2012).

68.

Punk Britannia Episode 2 | Box of Broadcasts. (2012).

69.

Punk Britannia Episode 3 | Box of Broadcasts. (2012).

70.

Stalcup, S. Noise Noise Noise: Punk Rock's History Since 1965. *Studies in Popular Culture* **23**, (2001).

71.

Goodwin, A. Rationalization and Democratization in the New Technologies of Popular Music. in *Popular music and communication* vol. 89 147–168 (Sage Publications, 1992).

72.

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

73.

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

74.

Goodwin, A. Sample and Hold: Pop Music in the Digital Age of Reproduction. *Critical Quarterly* **30**, 34–49 (1988).

75.

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

76.

Rodger, G. Drag, Camp and Gender Subversion in the Music and Videos of Annie Lennox. *Popular Music* **23**, 17-29 (2004).

77.

Pinch, T. & Trocco, F. The Social Construction of the Early Electronic Music Synthesizer. *Icon* **4**, 9-31 (1998).

78.

Cateforis, T. Chapter 2: 'The Second British Invasion and its Aftermath: From New Pop to Modern Rock'. in *Are We Not New Wave?* 45-71 (University of Michigan Press, 2011).

79.

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

80.

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

81.

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

82.

Dibben, N. Representations of Femininity in Popular Music. *Popular Music* **18**, (1999).

83.

Hains, R. C. The Significance of Chronology in Commodity Feminism: Audience Interpretations of Girl Power Music. *Popular Music and Society* **37**, 33–47 (2014).

84.

Bennett, A. & Stratton, J. *Britpop and the English Music Tradition*. vol. Ashgate popular and folk music series (Ashgate, 2010).

85.

Bennett, A. & Stratton, J. *Britpop and the English Music Tradition*. (Ashgate, 2010).

86.

Leach, E. E. Vicars of 'Wannabe': Authenticity and the Spice Girls. *Popular Music* **20**, (2001).

87.

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

88.

Railton, D. The Gendered Carnival of Pop. *Popular Music* **20**, (2001).

89.

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

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* **12**, 3–35 (2015).

91.

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

92.

Click, M. A., Lee, H. & Holladay, H. W. Making Monsters: Lady Gaga, Fan Identification, and Social Media. *Popular Music and Society* **36**, 360–379 (2013).

93.

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

94.

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

95.

Kumari, A. "Yoü and I": Identity and the Performance of Self in Lady Gaga and Beyoncé. *The Journal of Popular Culture* **49**, 403–416 (2016).

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* **5**, (2012).

97.

Dubler, J. Shit White People Say About Beyoncé. *Soundings: An Interdisciplinary Journal* **97**,

(2014).

98.

Macrossan, P. Intimacy, Authenticity and 'Worlding' in Beyoncé's Star Project. in *Popular Music, Stars and Stardom* 137–152 (ANU Press, 2018).