

Interplays between British and America pop music, from 1960 to the present

Start date 27 October 2019 **End date** 27 October 2019

Venue Madingley Hall Madingley
Cambridge
CB23 8AQ

Tutor Dr Alex Jeffery **Course code** 1920NDX003

Director of ISP and LL Sarah Ormrod

For further information on this course, please contact the Lifelong Learning team Zara Kuckelhaus, Fleur Kerrecoe
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To book See: www.ice.cam.ac.uk or telephone 01223 746262

Tutor biography

Dr. Alex Jeffery completed his PhD *The Narrascope of Gorillaz' 'Plastic Beach': an interdisciplinary case study in musical transmedia* at City University in 2016. He has lectured extensively on popular music at City University, BIMM London and the University of Cambridge, and has a research specialism in storytelling within popular music. He is currently working on a pair of books for Bloomsbury, one titled 'Popular Music and Narrativity', the other on Donna Summer's album *Once Upon A Time* for the 33 1/3 series.

Course programme

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|---------------|--|
| 09:30 | Terrace bar open for pre-course tea/coffee |
| 10:00 – 11:15 | Session 1: Deconstructing the ‘British Invasions’ |
| 11:15 | Coffee |
| 11:45 – 13:00 | Session 2: The Beat Explosion: ‘indigenizing’ the beat in the 1960s |
| 13:00 | Lunch |
| 14:00 – 15:15 | Session 3: How Britpop failed to successfully recycle the first British invasion of America |
| 15:15 | Tea |
| 15:45 – 17:00 | Session 4: Blackface/blackvoice – problematizing the soul of Adele and Amy Winehouse |
| 17:00 | Day-school ends |

Course syllabus

Aims:

The course aims to build on students' existing knowledge of British popular music in order to understand how an intricate cultural exchange has been ongoing between Britain and America over the past sixty years. It will utilize techniques of musical analysis to demonstrate how this cultural exchange is embedded within the songs of familiar music acts, and encourage students to carry out their own analysis. It also aims to introduce and develop a range of issues through which to approach British popular music (and popular music in general) more critically.

Content:

The course will cover the interplay between British and American popular music from the 1960s to the present, unpicking the mutual influence across the Atlantic. We will begin in the 1960s by investigating the so-called first British invasion and deconstructing 'invasions' in subsequent decades (i.e. the early 1980s) and the cultural and economic factors for their success. We will also investigate the (perceived) failure to make their mark of British musical movements such as Britpop, pinpointing the reasons why certain musical movements translate better to Americans than others. There will be a particular focus within the 1960s on the music itself, and how Beat groups like The Beatles or the Dave Clark Five simplified the rhythm and blues arriving from America into a streamlined, more melodic form that proved accessible to both British and white American audiences. We will then extend this musical analysis to that of the voice in a more recent era of British female 'blue-eyed soul' artists like Adele and Amy Winehouse, and problematize their success through an intersection of issues around race and gender.

Presentation of the course:

Teaching methods in each session will include presentations and class discussion, with analysis exercises set for small groups in the last three sessions.

As a result of the course, within the constraints of the time available, students should be able to:

- Critically discuss British popular music from a number of perspectives, including those relating to gender, race and class;
- Differentiate several eras of British popular music by the technologies prevalent at the time (i.e. transport, communication, media production and consumption);
- Carry out basic musical and lyrical analysis of a piece of 1960s music.

Reading and resources list

Listed below are texts that might be of interest should you wish to supplement your learning on the course. Any essential reading is marked with an asterisk *

| Author | Title | Publisher and date |
|------------------|--|--------------------|
| Brookes, Daphne | "This voice which is not one": Amy Winehouse sings the ballad of sonic blue(s) face culture." <i>Women & Performance: a journal of feminist theory</i> 20.1, pp. 37-6 | 2014 |
| *Edgar, A.N | Blackvoice and Adele's racialized musical performance: Blackness, whiteness, and discursive authenticity. <i>Critical Studies in Media Communication</i> , 31(3), pp.167-181 | 2016 |
| Laing, Dave | Music Hall and the Commercialization of English Pop Music, In <i>Britpop and the English Music Tradition</i> , pp.11-26 | 2010, Routledge |
| *Stratton, John | 'Englishing popular music in the 1960s' In <i>Britpop and the English Music Tradition</i> (pp. 57-70) | 2010, Routledge |
| Scott, Derek, B. | The Britpop Sound, in <i>Britpop and the English Music Tradition</i> (pp. 103-122) | 2010, Routledge |

Website addresses

Soul Britannia documentary <https://www.youtube.com/watch?v=adFVkJFv6oGE>

Additional information

Venue

Details of how to find Madingley Hall can be found on our website:
<http://www.ice.cam.ac.uk/who-we-are/how-to-find-the-institute>

Refreshments

Tea and coffee and lunch will be provided. If you have any specific dietary requirements or allergies and have not already advised us, please inform our Admissions Team on ice.admissions@ice.cam.ac.uk or +44 (0)1223 746262.

Note Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

Information correct as of: 23 September 2019