Music, Theatre and Performance - (DRA020N233S)



[1]

Burger, A., 'Wicked and Wonderful Witches: Narrative and Gender Negotiations from The Wizard of Oz to Wicked', in Beyond adaptation: essays on radical transformations of original works, Jefferson, N.C.: McFarland & Co, 2010, pp. 123–132.

[2]

Laird, Paul, R., '"It Couldn't Happen Here in Oz": Wicked and the creation of a "critic-proof" musical', Studies in Musical Theatre, vol. 5, no. 1, pp. 35–47, 2011, doi: 10.1386/smt.5.1.35 1.

[3]

Wolf, Stacy, 'It's all about popular: Wicked divas and internet girl fans', in Changed for good: a feminist history of the Broadway musical, New York: Oxford University Press, 2011, pp. 219–236.

[4]

W. A. Everett and P. R. Laird, Eds., 'The creation of a Broadway musical: Stephen Schwartz, Winnie Holzman, and Wicked', in The Cambridge companion to the musical, Third edition., [Cambridge, U.K.]: Cambridge University Press, pp. 340–352.

[5]

Ellis, Sarah, T., '"No day but today": Queer temporality in Rent', Studies in Musical Theatre, vol. 5, no. 2, pp. 195–207, 2011, doi: 10.1386/smt.5.2.195 1.

[6]

W. A. Everett and P. R. Laird, Eds., 'From Hair to Rent: is â€~rockâ€TM a four-letter word on Broadway?', in The Cambridge companion to the musical, Third edition., [Cambridge, U.K.]: Cambridge University Press, pp. 235–249.

[7]

Wolf, Stacy Ellen, "Defying Gravity": Queer Conventions in the Musical Wicked, Theatre Journal, vol. 60, no. 1, pp. 1–21, 2008, doi: 10.1353/tj.2008.0075.

[8]

Lehman, Engel and Kissel, Howard, 'Romance', in Words with music, New ed., New York: Roundhouse [distributor], 2004, pp. 106–119 [Online]. Available: https://roe.idm.oclc.org/login?url=https://ebookcentral.proquest.com/lib/roehampton-ebooks/detail.action?docID=1753156

[9]

Isherwood, Charles, 'On This Rock, Build a Future for Musicals'. p. Sec. AR-5, Jun. 24, 2007.

[10]

McNulty, C, "Spring Awakening" is all about the strife'. latimes, Los Angeles, Nov. 01, 2008.

[11]

Vandevender, Bryan M, 'A substitute for love: the performance of sex in "Spring Awakening", Studies in Musical Theatre, vol. 3, no. 3, pp. 293–302, 2009, doi: 10.1386/smt.3.3.293/1.

[12]

Gelles, Barrie, 'Glee and the "Ghosting" of the Musical Theatre Canon', Popular Entertainment Studies, vol. 2, no. 2, pp. 89–111, 2011.

[13]

Lodge, Mary Jo, 'Beyond 'Jumping the Shark": the new television musical', Studies in Musical Theatre, vol. 1, no. 3, pp. 293–305, 2007, doi: 10.1386/smt.1.3.293_1.

[14]

Alston, Joshua, 'NBC's Smash can be the next Glee – by not being the next Glee: Guardian TV and Radio Blog'. guardian.co.uk, London, Feb. 07, 2012.

[15]

'Glee - Season 4 [DVD]'. [Online]. Available: http://www.amazon.co.uk/Glee-Season-DVD-Lea-Michele/dp/B0083UEVNQ/ref=sr_1_1?ie=UTF8&qid=1380794937&sr=8-1&keywords=glee+season+4

[16]

Auslander, Philip, 'Performance Analysis and Popular Music: A Manifesto', Contemporary Theatre Review, vol. 14, no. 1, pp. 1–13, 2004, doi: 10.1080/1026716032000128674.

[17]

Meizel, Katherine, 'Making the Dream a Reality (Show): The Celebration of Failure in American Idol', Popular Music and Society, vol. 32, no. 4, pp. 475–488, 2009.

[18]

Moore, Tracey, 'Teaching the Broadway singing style in the era of American Idol', Studies in Musical Theatre, vol. 1, no. 1, pp. 85–95, 2006, doi: 10.1386/smt.1.1.85 1.

[19]

Prece, Paul and E. William A., 'The megamusical: the creation, internationalisation and impact of a genre', in The Cambridge Companion to the Musical, vol. Cambridge Companions to Music, Cambridge: Cambridge University Press, 2008, pp. 250–269 [Online]. Available: http://dx.doi.org/10.1017/CCOL9780521862387

[20]

Siropoulos, Vagelis, 'Cats, Postdramatic Blockbuster Aesthetics and the Triumph of the Megamusical', Image & Narrative, vol. 11, no. 3, pp. 128–145, 2010.

[21]

Sternfeld, Jessica, "To Love Another Person Is to See the Face of God" Les Misérables', in The megamusical, vol. Profiles in popular music, Bloomington: Indiana University Press, 2006, pp. 175–225 [Online]. Available:

https://roe.idm.oclc.org/login?url=https://ebookcentral.proquest.com/lib/roehampton-ebooks/detail.action?docID=312916

[22]

Siropoulos, Vagelis, 'The Bohemian Iconoclast and the Corporate Giant: Julie Taymor's Staging of Disney's The Lion King, or The Portrait of the Avant-Garde Artist as a Corporate Employee', Gramma: Journal of Theory and Criticism, vol. 10, pp. 137–150, 2010.

[23]

Siropoulos, Vagelis, 'Megamusicals, spectacle and the postdramatic aesthetics of late capitalism', Studies in Musical Theatre, vol. 5, no. 1, pp. 13–34, 2011, doi: 10.1386/smt.5.1.13_1.

[24]

Wollman, Elizabeth and Sternfeld, Jessica, 'Musical theatre and the almighty dollar: What a tangled web they weave', Studies in Musical Theatre, vol. 5, no. 1, pp. 3–12, 2011, doi: 10.1386/smt.5.1.3 2.

[25]

Rebellato, Dan, 'Does the mega-musical boom mean theatre's bust?: Guardian Theatre Blog', guardian.co.uk, London, Jan. 18, 2011.

[26]

Banfield, S, 'Company', in Sondheim's Broadway musicals, vol. The Michigan American music series, Ann Arbor, Mich: University of Michigan Press, 1996, pp. 147–176.

[27]

Draper, Natalie, 'Concept meets narrative in Sondheim's "Company": Metadrama as a method of analysis', Studies in Musical Theatre, vol. 4, no. 2, pp. 171–183, 2010, doi: 10.1386/smt.4.2.171_1.

[28]

Young-Gerber, Christine, '"Attention must be paid", cried the balladeer: The concept musical defined', Studies in Musical Theatre, vol. 4, no. 3, pp. 331–342, 2010, doi: 10.1386/smt.4.3.331_1.

[29]

Auslander, Philip, Performing glam rock: gender and theatricality in popular music. Ann Arbor, [Mich.]: University of Michigan Press, 2006.

[30]

Bannister, Matthew and ebrary, Inc, White boys, white noise: masculinities and 1980s indie guitar rock, vol. Ashgate popular and folk music series. Aldershot, England: Ashgate, 2006.

[31]

Bennett, Andy, Remembering Woodstock. Aldershot: Ashgate, 2004.

[32]

Brecht, Bertolt and Willett, John, Brecht on theatre: the development of an aesthetic. London: Eyre Methuen, 1974.

[33]

Cohen, Sara, Decline, Renewal and the City in Popular Music Culture: Beyond the Beatles. Aldershot: Ashgate, 2007.

[34]

Collins, Karen, From Pac-Man to Pop Music: Interactive Audio in Games and New Media. Aldershot: Ashgate, 2008.

[35]

Fetterman, William, John Cage's theatre pieces. Amsterdam, Netherlands: Harwood Academic Publishers, 1997.

[36]

Fouz-Hernandez, Santiago, Madonna's Drowned Worlds. Aldershot: Ashgate Publishing, 2004.

[37]

Hawkins, Stan, Settling the pop score: pop texts and identity politics, vol. Ashgate popular and folk music series. Aldershot: Ashgate, 2002.

[38]

Inglis, Ian and ebrary, Inc, Performance and popular music: history, place and time, vol. Ashgate popular and folk music series. Aldershot, Hants, England: Ashgate, 2006.

[39]

Jones, Carys Wyn, The rock canon: canonical values in the reception of rock albums, vol. Ashgate popular and folk music series. Aldershot, Hants: Ashgate, 2008.

[40]

Lamb, Andrew, 150 years of popular musical theatre. New Haven [Conn.]: Yale University Press, 2000.

[41]

Leonard, Marion, Gender in the Music Industry: Rock, Discourse and Girl Power. Aldershot: Ashgate, 2007.

[42]

Miller, Scott, Strike up the band: a new history of musical theatre. Portsmouth, NH: Heinemann, 2007.

[43]

Moore, Allan F., Rock, the primary text: developing a musicology of rock, 2nd ed., vol. Ashgate popular and folk music series. Aldershot: Ashgate, 2001.

[44]

Peddie, Ian, The Resisting Muse. Aldershot: Ashgate, 2006.

[45]

Reising, Russell, Speak To Me. Aldershot: Ashgate, 2006.

[46]

J. Sternfeld, The megamusical. Bloomington, Ind: Indiana University Press, 2007 [Online]. Available:

https://roe.idm.oclc.org/login?url=https://ebookcentral.proquest.com/lib/roehampton-ebooks/detail.action?doclD=312916

[47]

Tate, Joseph, Music and Art of Radiohead. Aldershot: Ashgate, 2005.

[48]

Whiteley, Sheila, Bennett, Andy, and Hawkins, Stan, Music, space and place: popular music and cultural identity, vol. Ashgate popular and folk music series. Aldershot: Ashgate, 2004.

[49]

E. Wollman, The theater will rock: a history of the rock musical, from Hair to Hedwig. Ann Arbor, Mich: University of Michigan Press, 2010 [Online]. Available: http://site.ebrary.com/lib/roehampton/Doc?id=10395622

[50]

Swayne, Steve and ebrary, Inc, How Sondheim found his sound, 1st ed. Ann Arbor [Mich.]: University of Michigan Press, 2007 [Online]. Available: https://roe.idm.oclc.org/login?url=https://www.jstor.org/stable/10.3998/mpub.99247

[51]

Whedon, Joss, Once more with feeling: Buffy the Vampire Slayer script book, vol. Buffy the Vampire Slayer. London: Pocket, 2002.

[52]

Sondheim, Stephen and Furth, George, Company. London: Nick Hern, 1996.

[53]

McMillin, Scott, The musical as drama: a study of the principles and conventions behind musical shows from Kern to Sondheim. Oxford: Princeton University Press, 2006 [Online]. Available: http://site.ebrary.com/lib/roehampton/Doc?id=10961871

[54]

Woll, Allen, Black musical theatre: from Coontown to Dreamgirls. Baton Rouge: Louisiana State University Press, 1989.

[55]

Lundskaer-Nielsen, Miranda, Directors and the New Musical Drama. Palgrave Macmillan, 2008 [Online]. Available:

 $https://roe.idm.oclc.org/login?url=http://www.vlebooks.com/vleweb/product/openreader?id=Roehampton\&isbn=9780230611245\&uid=^u$

[56]

Greif, Michael and Warren, Michael John, 'Rent'. Sony Pictures Home Ent, [UK], 2009.

[57]

Garland, Judy, Baum, L. Frank, and Fleming, Victor, 'The wizard of Oz'. Warner Home Video, [U.K.], 2001.

[58]

S. Sondheim and J. Doyle, 'Company: a musical comedy'. Image Entertainment, 2007.

[59]

Mendes, Sam, 'Company', vol. Performance. BBC, London, 1997.

[60]

Attenborough, Richard and Dante, Nicholas, 'A chorus line'. Optimum Home Entertainment, [UK], 2008.

[61]

Rapaport, Pola and Held, Wolfgang, 'Hair: Let the sun shine in: the musical that transformed a generation'. Alive Mind, New York, 2007.

[62]

Price, Lonny, 'Sondheim: The birthday concert: the birthday concert'. Decca, 2011.

[63]

'The Stephen Sondheim Collection'. Bmg, 2008.

[64]

'Buffy the vampire slayer: Season 6'. 20th Century Fox Home Entertainment, 2006.

[65]

'Phantom of the opera: behind the mask'. BBC 2, London, 2006.

[66]

Sondheim, Stephen and Burton, Tim, 'Sweeney Todd: the demon barber of Fleet Street'. Warner Home Video, [UK], 2008.

[67]

'Glee - Season 1 [DVD]'. [Online]. Available: http://www.amazon.co.uk/Glee-Season-DVD-Lea-Michele/dp/B003O85FAU/ref=sr_1_4?s=dv d&ie=UTF8&qid=1358162938&sr=1-4

[68]

'Glee - Season 2 [DVD]'. [Online]. Available: http://www.amazon.co.uk/Glee-Season-DVD-Lea-Michele/dp/B00519H2S8/ref=sr_1_9?s=dvd&ie=UTF8&qid=1358162970&sr=1-9

[69]

'Glee: Season 3'. 20th Century Fox Home Ent, [UK], 2012.

[70]

'Smash - Season 1 [DVD]'. [Online]. Available: http://www.amazon.co.uk/Smash-Season-DVD-Debra-Messing/dp/B0072CM1SI/ref=sr_1_1?

s=dvd&ie=UTF8&qid=1358163078&sr=1-1

[71]

A. Del Deo and J. D. Stern, 'Every little step: the journey of "A Chorus Line". Sony Pictures, U.S.A., 2008.

[72]

'The Sondheim review', vol. International Bibliography of Theatre&Dance with Full Text, 1994.

[73]

Atypon Systems, 'Studies in Musical Theatre', vol. Atypon Link.