**SONGS BIBLIOGRAPHY**

Bibliography and Discography

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Misc. Articles and Books

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Aubéry, Pierre. "Poésies et Chansons Populaires de la Commune." *Images of the Commune.* Ed. James A. Leith. Montreal: McGill-Queen's UP, 1978. 47-67.  
  
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Bloch, Maurice. "Introduction." *Political Language and Oratory in Traditional Society.* Ed. Maurice Bloch. New York: Academic, 1975. 1-28.

Repeats the main themes of Bloch (1974), that there are two communication codes--one formalized and one adaptive--which must be distinguished on several levels. The formalized code is linguistically impoverished, in that articulating choices are severely reduced; it is unsuited to discussion of specific events--and therefore can only be understood as illocutionary force, not as a report on events (as performative, not constative); and it signals and reinforces a hierarchical system of social control, but one that renders the formal speaker impotent too.

Bloch, Maurice. "Symbols, Song, Dance and Features of Articulation: Is Religion an Extreme Form of Traditional Authority?" *Archives Européennes de Sociologie* 15, No. 1 (1974): 55-81.

Ordinary language carries meaning through choices among articulating features: illustrations, style, arrangement, delivery. Formalized language is restricted, arthritic, in that choices are reduced or eliminated. Thus meaning is reduced (formalized language cannot represent reality, argue and contradict), one speech act implies another (and implies the response of another person), and is useful in traditional authority relationships. That is, propositional force and illocutionary force vary inversely along the continuum of ordinary to formalized language. Songs are extreme types of formalized language; apart from minor creative choices, the singer's expression is coerced. Thus songs are not propositional or explanatory, they communicate no argument or meaning, say nothing about the external world. "*You cannot argue with a song*" (p. 71). Dance, also, is an ossified, inferior form of bodily communication. Semantic meaning of ritual elements (words, gestures, objects) is ambiguous, dissociated from historical linguistics, sequential rather than logical; e.g., repetition is common in ritual, since emphasis is possible by making the prescribed statement again (it cannot be "explained"). Religion is then best understood not as a mode of explanation, but as an extreme form of power expressed through the formalization of communication.

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Argues that the verbal content of the Chewa pounding song is often an effort by the female singer to symbolize and influence the behaviors of husbands, mothers-in-law, and co-wives. Pounding songs serve the familiar function of coordinating and lightening work; Mvula asserts, without any evidence, that they also "can influence men's behaviour and the behaviour of other relations . . ." (p. 272).

Nha-Trang, Cong-Huyen-Ton-Nu. "The Functions of Folk Songs in Vietnam." *The Performing Arts: Music and Dance.* Ed. John Blacking and Joann W. Kealiinohomoku. The Hague: Mouton, 1979. 141-51.  
  
Nicoll, Janet I., and G. Douglas Nicoll. "Political Campaign Songs from Tippecanoe to '72." *PMS* 1 (Summer 1972): 193-209.  
  
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Rodnitzky, Jerome L. "Songs of Sisterhood: The Music of Women's Liberation." *PMS* 4, No. 2 (1975): 77-85.

Repeats the themes of Rodnitzky (1969), concerning the shift from social action songs to the introspection of folk-rock, adding that even overtly political songs may be mere "sublimations for involvement" (p. 21).

Rodnitzky, Jerome L. "The Decline of Contemporary Protest Music." *PMS* 1 (Fall 1971): 44-50.  
  
Rodnitzky, Jerome L. "The Evolution of the American Protest Song." *Journal of Popular Culture* 3 (Summer 1969): 35-45. Rev. as Chapter 1 (pp. 3-16) of Rodnitzky (1976).  
  
Rodnitzky, Jerome L. "Popular Music as a Radical Influence. 1945-1970." *Essays on Radicalism in Contemporary America.* Ed. Leon Borden Blair. The Walter Prescott Webb Memorial Lectures: VI. Austin: Univ. of Texas Press, 1972, pp. 3-31. Rev. as Chapter 3 (pp. 27-39) of Rodnitzky (1976).

Survey of union and protest songs from the Wobblies to the early 70s, arguing that the recent songs are more commercial and individualistic than those of the 30s and the civil rights movement. Rodnitzky's argument seems to be that popular music has always paralleled and expressed social action, rather than being the "radical influence" of his title.

Rodnitzky, Jerome L. "The Mythology of Woody Guthrie." *PMS* 2 (Spring 1973): 227-43.

Briefly surveys Negro spirituals, Wobbly songs (esp. those of Joe Hill, songs of the unions in the 30s and 40s, of Guthrie, of the Weavers and later folk groups, and the new protest movement of the early 60s, ending with the expressionist folk-rock material of Dylan and Simon. Argues that "protest" songs have ceased to attack concrete harms, and instead state vague preferences for an alienated lifestyle.

Rodnitzky, Jerome L. "The New Revivalism: American Protest Songs, 1945-1968." *South Atlantic Quarterly* 70 (Winter 1971): 13-21. Rev. as Chapter 2 (pp. 17-25) of Rodnitzky (1976).  
  
Rodnitzky, Jerome L. *Minstrels of the Dawn: The Folk-Protest Singer as a Cultural Hero.* Chicago: Nelson-Hall, 1976.  
  
Rosen, David M. *Protest Songs in America.* Westlake Village, CA: Aware, 1972.

Part One, "The Folk-Protest Mystique," consists of revised versions of Rodnitsky (1969, 1971, 1972). Part Two, "Folk Heroes--Links on the Chain," provides sketches of Guthrie, Ochs, Baez, and Dylan, presenting biographical information, surveys of main themes and activities, and critical reactions. A Coda, "The End of an Era," explains the decline of folk protest as the result of commercialism, disillusionment of leading singers such as Dylan and Collins, imitative adoption of the folk-rock style by other singers, the recalcitrance of social institutions in the face of movements for change, the decline of student activism, the fact that the "folk" revival had always had a strong cult or hero-worship component, and other factors. Includes a useful bibliography and discography.

Rosenbaum, J., and L. Prinsky. "Sex, Violence and Rock n' Roll: Youth's Perceptions of Popular Music." Paper presented at the Annual Meeting of the Western Society of Criminology, Newport Beach, CA, 1986. [Cited in Desmond (1987), p. 284.]  
  
Rosenstone, Robert A. "'The Times They Are A-Changin'': The Music of Protest." *The Annals of the American Academy of Political and Social Science* 382 (1969): 131-44.

Popular music is recognized now to be serious, either in its early-60s phase of social criticism or its later phase of exploring private experience. Popular songs deal with such themes as racial relations, traditional politics and esp. the Vietnam War, the central notion that even affluent, middle-class life is repressive, distorted attitudes toward sex and relationships, and the belief that a realistic response is to withdraw, perhaps with chemical assistance. Songs function, then, to diffuse a condemnation of social life, and to attack the "fragmentation" of individual life.

Rosenthal, R. "Social Movements, Protest, and Punk Rock." Unpubl. manuscript, Dept. of Communication, U of Hartford, 1985. [Cited in Desmond (1987), p. 284.]  
  
Sanger, Kerran L. "Slave Resistance and Rhetorical Self-Definition: Spirituals as a Strategy." *WJC* 59 (1995): 177-92.  
  
Sellnow, Deanna D. "Rhetorical Strategies of Continuity and Change in the Music of Popular Artists over Time." *CS* 47 (1996): 46-61.  
  
Sellnow, Deanna D., and Sellnow, T. L. "John Corigliano's 'Symphony No. 1' as a Communicative Medium for the AIDS Crisis." *CS* 44 (1993): 87-101.  
  
Thomas, C. I. "Look What They've Done to My Song, Ma': The Persuasiveness of Song." *SSCJ* 39 (1974): 260-68.  
  
Vail, Leroy, and Landeg White. "Forms of Resistance: Songs and Perceptions of Power in Colonial Mozambique." *American Historical Review* 88 (1983): 883-919.

The consciousness of African peoples under colonial rule is inadequately captured in categories such as "resistance" and "collaboration"; better are the insights provided by songs. In Mozambique, e.g., the songs of the Lomwe-Chuabo peoples complain of state-appointed chiefs and of the exploitation of the plantation system, lamenting the destruction of an independent, rural lifestyle; the songs of the Sena-Podzo peoples begin with a traditional *prazo* system and condemn the company's brutal application of authority relations; and the *migodo* performed by professional Chopi musicians reflect the less restricted form of colonial rule imposed on the Chopi but are dominated by the central concern for the continued identity and welfare of the Chopi community.

Vail, Leroy, and Landeg White. "Plantation Protest: The History of a Mozambican Song." *Journal of Southern African Studies* 5, No. 1 (1978): 1-25.

Traces the history of the *Paiva* song, a ribald denunciation of the oppression imposed on Mozambican workers by a European sugar company. The content of the song is sparse, so that it provides meagre evidence of the history of the plantation, and the repetitive form and widespread acceptability of the "protest," with its considerable obscenity, indicate that the song was not intended to be an act of rebellion. In fact, the only "practical effect" of the *Paiva* was, probably, as a work song, to make labor perform more efficiently (p. 20). Rather, the song should be understood as an affirmation of central values, of appreciation for the ordered, peaceful, secure village life before the arrival of the Europeans (pp. 19, 25).

Viglietti, Daniel. "Nueva Canción: Latin America's Song without Frontiers." UNESCO *Courier* April 1986: 9-11.

Brief review of the new song movement, arguing that it is a unifying factor in Latin America, and that it has common elements despite its diverse forms in Cuba, Brazil, Chile, and other countries.

Vokey, J. R., and D. Read. "Subliminal Messages: Between the Devil and the Media." *American Psychologist* 40 (1985): 1231-39.  
  
Warren, Roland L. "German *Parteilieder* and Christian Hymns as Instruments of Social Control." *Journal of Abnormal and Social Psychology* 38 (Jan. 1943): 96-100.

Nazi songs are best compared not to American war songs, whose origins are in ragtime and jazz, but to Christian hymns. Like the latter, Nazi songs display the dual goals of preparing for discursive communication by breaking down audience resistances, and of exercising a lasting influence through manipulation of significant symbols. Indeed, Nazi and Christian songs display such common symbols as loyalty, eternity, dead heroes, self-sacrifics, the leader, fredom, the fatherland, and others.

Watson, Ian. *Song and Democratic Culture in Britain: An Approach to Popular Culture in Social Movements.* London: Croom Helm, 1983.  
  
Weisman, E. "The Good Man Singing Well: Stevie Wonder as Noble Lover." *Critical Studies in Mass Communication* 2 (1985): 136-51.  
  
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Dissertations and Theses

Burns, Gary Curtis. "Utopia and Dystopia in Popular Song Lyrics: Rhetorical Vision in the United States, 1963-1972." Diss. Northwestern 1981.  
  
Kaye, Stephan Arnold. "The Rhetoric of Song: Singing Persuasion in Social-Action Movements." Diss. Oregon 1966. *DA* 28A: 314A.  
  
Reagon, Bernice Johnson. "Songs of the Civil Rights Movement: 1955-1965: A Study in Culture History." Diss. Howard 1975. *DAI* 36, No. 7 (Jan. 1976): 4681-A.  
  
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