

Ch. 16 Further Reading

Allan F. Moore's *Song Means: Analysing and Interpreting Recorded Popular Song* covers a number of relevant themes, touching on perceptions of authenticity among other important analytical issues. His framework for the analysis and interpretation of persona in recorded popular music was the most applicable in the case of Adele, but is, by no means, the only available option. Keith Negus's article 'Authorship and the Popular Song', deals with the idea of artistic agency in the way that Moore addresses persona, 'unbundling' the author as a collection of mediated, constructed and contested identities. Laura Ahonen explains the production, distribution and consumption of what she terms 'author images', presented, mediated and compiled, in *Constructing Authorship in Popular Music: Artists, Media, and Stardom*. Those interested in Adele as part of a British continuation of the 1990s female singer-songwriter movement, or wish to probe the gender politics of her music, could consult Ronald D. Lankford's *Women Singer-songwriters In Rock: a Populist Rebellion in the 1990s, Oh Boy! Masculinities and Popular Music* edited by Freya Jarman-Ivens, or *Sexing the Groove: Popular Music and Gender* edited by Sheila Whiteley.