

UNIVERZITA PALACKÉHO V OLMOUCI

PEDAGOGICKÁ FAKULTA

Katedra anglického jazyka

Bakalářská práce

Klára Šindelková

The Bands of the British Invasion and Their Significance in the
Development of Rock Music

Čestně prohlašuji, že jsem bakalářskou práci vypracovala samostatně a pouze za využití pramenů zmíněných v závěru práce.

V Olomouci dne 20.6. 2022

Klára Šindelková

I would like to thank my supervisor Mgr. Ivan Čipkár, Ph.D. for the help, advice, and feedback that he provided during the process of writing this thesis.

Contents

Introduction	9
Dictionary	11
British Invasion	13
Political and social background in the United Kingdom	14
Political and social background in the United States of America	15
American music of the 1960s.....	17
Before the 1950s.....	17
Rock'n'Roll	17
Changes in music during the 1960s	18
British bands.....	19
The Beatles	19
The Rolling Stones	21
The Dave Clark Five and other bands	23
The Kinks	24
American bands before and during the British Invasion.....	25
The Crickets and Buddy Holly	25
The Beach Boys.....	25
The Byrds	26
Billboard charts	27
Bands of the British Invasion on the Billboard music charts	27
Billboard charts analysis	36
Analysis of selected songs.....	36
He'll Have to Go ¹ – Jim Reeves	37
I Want to Hold Your Hand ² – The Beatles	38
She Loves You ³ – The Beatles.....	39
Hello, Dolly! ⁴ – Louis Armstrong	40
We'll Sing in the Sunshine ⁵ – Gale Garnett.....	41
Wooly Bully ⁶ – Sam the Sham & The Pharaohs.....	42
I Can't Help Myself (Sugar Pie Honey Bunch) ⁷ – Four Tops	43
(I Can't Get No) Satisfaction ⁸ – The Rolling Stones.....	44
The Ballad Of the Green Berets ⁹ – Sgt. Barry Sadler.....	45
We Can Work It Out ¹⁰ – The Beatles	46
To Sir with Love ¹¹ – Lulu.....	47
Come Back When You Grow Up ¹² – Bobby Vee & The Strangers	48

Hey Jude ¹³ – The Beatles	49
Honey ¹⁴ – Bobby Goldsboro.....	50
Grazing in the Grass ¹⁵ – Hugh Masekela.....	51
Sugar, Sugar ¹⁶ – The Archies.....	52
Honky Tonk Women ¹⁷ – The Rolling Stones	53
Bridge Over Troubled Water ¹⁸ – Simon & Garfunkel	54
American Woman / No Sugar Tonight ¹⁹ – Guess Who	55
Let It Be ²⁰ – The Beatles.....	56
Results of the analysis	57
Comparison of the artists and their music	58
Conclusion.....	67
Bibliography.....	68
Résumé	75
Anotace.....	76

Abstract

The British Invasion is said to be a shift in the style of music that was popular in the 1960s in the United States. The aim of this thesis was to define the British Invasion, select the most important music groups that were part of the British Invasion and identify the influence of them on the rock music development. To investigate this, charts from “Billboard Top 100” from the years 1960, 1964, 1965, 1966, 1967, 1968, 1969 and 1970 were taken and reduced to twenty best-selling songs. These songs included songs from American, British authors, and authors of other nationalities as well. They were analysed and compared to detect similarities and differences between one another. The research has shown that British groups were most popular in years 1964 and 1965 and caused the wave of new boybands and bands in general, mainly The Beatles were influential among the youth. However, they only fastened the process of music development that was inevitable and did not cause a drastic change, because other genres and solo performers from the United States remained the same popularity despite the British Invasion.

Introduction

This bachelor's thesis aims to investigate the bands of the British Invasion, whether they had an influence on rock music and if so, what were the changes in music and culture throughout the 1960s in America, where the British Invasion happened.

“When shooting a film in the US, Adam Faith said he felt that British artists had begun to attract attention, while the American teenage magazine Sixteen asked whether Cliff Richard could become the next Elvis. The massive success of the first Beatles gig in the US in 1964 consolidated this development. Beatles wigs were sold in New York, members of the group were manhandled by guests at an official welcome party at the British Embassy, and the British music press left its readers in no doubt that American crowds were going berserk. Manager Brian Epstein compared the crowd in front of the balcony of their hotel in Melbourne with that which had assembled for the Queen's coronation in 1953.” (Fuhg, 2021, p. 208)

A great part of English education is learning about the culture of English-speaking countries. The British Invasion was not only music but also clothing, style of speaking and behaviour that was being adapted from Great Britain by American citizens. This event was therefore very important from the cultural point of view and the point of view of relations between these two countries. Consequently, it is an important topic in the cultural studies of English-speaking countries.

The theme of this thesis is not completely new to me, because music has been my hobby since childhood and currently, it is also my field of study at the Palacky University and Evangelical Academy Conservatory. The British invasion is a significant part of music history and is taught in subjects related to music. However, from my experience, the subject of English does not include the British Invasion neither in elementary school, nor in grammar school and the university English department only mentions its existence, not its influence. In my opinion, this is not enough, and this thesis should highlight the influence British Invasion had not only on music but on the whole American culture.

The rock music aspect is included for multiple reasons. The first one is the fact, that during the 1960s, rock music started to develop and therefore it is inevitably connected to the British Invasion. The second reason is my passion for rock and especially metal music. Practically all the metal bands active today were influenced by the very bands that created rock music in the

1960s and learning about the role models of my idols is very interesting and it enables me to understand their music even more.

The first part will define the British Invasion, select the most significant bands that were amongst the first to manage becoming successful in the United States and then describe the process. It is very important to describe the current economic, political, and sociological background of Great Britain and the United States to fully understand the reason the British Invasion happened. Another objective will be a brief characteristic of the history of music in the 20th century, its development and how the technical progress influenced the music change in the 1960s.

The practical part will be focused on the popular songs from 1960 to 1970 taken from the Billboard music chart of each year and their analytics. The purpose of analysing the songs will be to find some progress in music, compare the sound of British and American artists and then find differences and similarities among them. Then it will be concluded if the British Invasion had such influence on the American culture as it is said to have, or if it was just an interesting historical event leaving no greater effect.

Dictionary

The Beatles – a British band that started the British invasion with their first American tour in 1964 and changed the music trends of the 1960s

Beatlemania – *“a name given to describe the ecstatic, female-led fan culture surrounding the Beatles between 1963 and 1966. The term first circulated throughout British media in late 1963 and was used in order to capture the teenage excitement that followed the Liverpool band as they toured the UK”* (Feldman-Barrett, n.d.)

Beat music – *“A style of British pop music developed in the early 1960s; it was significant as the first time musicians of that country had created their own sound, rather than imitating the US originals”* (Sadie, pgs. 24-25)

Berlin blockade – *“The Berlin Blockade was an attempt in 1948 by the Soviet Union to limit the ability of the United States, Great Britain and France to travel to their sectors of Berlin, which lay within Russian-occupied East Germany.”* (History.com Editors, 2010)

British Invasion - a phenomenon that occurred in the mid-1960s in the United States of America; it refers to the increase of the popularity of British culture and music in the US

bubblegum pop – *“pop music contrived and marketed to appeal to pre-teens; pop music produced in an assembly line process driven by producers and using faceless singers; pop music with that intangible, upbeat "bubblegum" sound.”*

Civil Rights Movement – *“a struggle for social justice that took place mainly during the 1950s and 1960s for Black Americans to gain equal rights under the law in the United States. The Civil War had officially abolished slavery, but it didn't end discrimination against Black people...”* (History.com Editors, 2009)

Cuban Missile Crisis – a situation with the threat of possibly starting a nuclear war in which the Soviet Union planted nuclear missiles on Cuba and the United States placed a naval blockade around the island; resolved peacefully (John F. Kennedy Presidential Library and Museum, n.d.)

Cold War – *“an ongoing political rivalry between the United States and the Soviet Union and their respective allies that developed after World War II. This hostility between the two superpowers was first given its name by George Orwell in an article published in 1945”* (The Editors of Encyclopaedia Britannica, 1998)

Rock music – a genre of music using electric guitars, stress on the first and the third beat; developed from Rock'n'Roll

R'n'B (Rhythm&Blues) – a genre of music; that originated in America, strongly influenced by the music of African American citizens such as blues, jazz, gospel; common instruments were piano, drums, electric guitar, bass, brass

Rock'n'Roll – a genre of music that originated in America, evolved from Rhythm&Blues

The Rolling Stones – a British rock band parallel to The Beatles; part of the British invasion

Rockabilly – a genre predating pop music with a strong beat and melody (Matzner, Poledňák, Wasserberger, 1983, p.331), combines country acoustic instruments like acoustic guitars or double bass with Rock'n'Roll

Skiffle – a genre of British music played on homemade instruments; The Beatles started as a skiffle band and were heavily influenced by it

United Nations – *“The United Nations is an international organization founded in 1945 after the Second World War by 51 countries committed to maintaining international peace and security, developing friendly relations among nations and promoting social progress, better living standards and human rights.”* (United Nations, n.d.)

Waltz – *“a ballroom dance in 3/4 time with strong accent on the first beat and a basic pattern of step-step-close; music for a waltz or a concert composition in 3/4 time”* (Merriam-Webster.com dictionary, n.d.)

British Invasion

The term “British Invasion” refers to music groups from the United Kingdom that gained popularity outside of their country, especially in the United States. Members of these bands were generally young men with a typical short haircut who used electric guitars. *“Stylistically, there is a broad range of music within the British invasion, so while the term is useful as a general stylistic marker (these bands did have a few things in common musically), it is most useful in terms of marketing and image.”* (Covach and Flory, 2015, p. 171). Before the arrival of British bands, individual artists were very popular, such as Elvis Presley. The Beatles started this invasion with their first American tour in 1964 and the British-invasion bands that followed, gained a large portion of their audience from the American youth, that preferred the new sound of musical groups rather than individual artists. (Covach and Flory, 2015, p.171)

After The Beatles, there were other similarly built British bands that were admired by foreign countries. The Dave Clark Five had sold 70 million records worldwide, which makes them the second most popular British music group of their time. (Parke Puterbaugh, 1988) Not even the Rolling Stones, the band that toured around the world even in 2018, achieved that number of sales in the 1960s. According to Covach and Flory in their book *What’s that sound?* (2015, pgs. 170-171) Many groups could be divided into two categories from the perspective of their sound. Those inspired by blues music that are similar to the Rolling Stones and those rather pop-oriented bands similar in style to The Beatles. Further groups that are important to mention are Gerry and the Peacemakers, the Animals, and the Yardbirds. There were a lot more British bands influencing American culture but those mentioned above were the first ones.

Many new bands (including The Beatles) started as “Skiffle” bands. This type of music was originally purely American until the innovation from Lonnie Donegan, a British musician. The idea of a skiffle is informal music that anyone could play. The instruments were cheap and often homemade, and the repertoire was traditional country music, which was not very popular at that time. (Stratton, 2010, pgs. 32-33) The fact that bands of the British invasion played American music in their beginnings, caused outrage among American artists, and contributed to the short-term prohibition of their performances in the United States. (Šedo, 2013, p.107)

During the time of the invasion, the era of solo singers was ending, and British boybands were spreading into the world. London became the centre of culture, music, and fashion with many companies for production, and people from all around Britain moved to London to become the next big hit. (Šedo, 2013, pgs.102,108)

Political and social background in the United Kingdom

The Second World War caused Britain to lose its remaining colonies and thus lowered its influence over global matters. In the 1950s, England's economy was thriving with the launch of revolutionary technological devices such as refrigerator, washing machine or telephone. Brits could suddenly spend more money not only on technology but also on vacations and leisure activities. Televisions quickly became popular and affordable; BBC started its television channel and later launched a radio broadcasting and one of the established channels consisted solely of pop music. (Maydon, 2020)

The 1960s were almost 20 years after the Second World War which meant that children born after 1945 were starting to be able to vote. This generation was seen as an enormous number of new voters and therefore, the youth of Britain became a high priority for politicians. The same year as The Beatles conquered America, James Harold Wilson became Prime Minister. He cooperated with contemporary popular bands (such as The Beatles that were already mentioned or the Dave Clark Five), but he was not the only one concentrating on teenagers. Political parties were trying to make politics more appealing to young people and speculated about lowering the required age of voting from 21 to 18 years old. (Fuhg, 2021, pgs. 25-26)

Great Britain is placed between America and Russia, which caused fear among its citizens when the Cold War started. The threat of nuclear war was so intimidating that R. M. Whitfield, The Director of Civil Defence of Whales wrote a letter to a Regional Director, a part of the letter reads as follows:

“Dear Regional Director,

The local ‘Peace Action Group’ in Cambridge have announced their intention of staging a march on 25th February 1967 to the vicinity of the former R.S.G. premises with a view to holding a meeting there ... a protest against preparations for nuclear war. The date is believed to be that on which a Polaris submarine is to be launched at Birkenhead.” (Whitfield, 1967)

It can be assumed that Great Britain was polarized in the matter of its involvement in the Cold War, but most of the public, including musicians, was strictly against it. An example of that is the song *“Give Peace a Chance”* written by John Lennon and Yoko Ono that describes the pointlessness of the war in Vietnam (which was a part of the Cold War) and criticizes it. (Watson, n.d.)

Political and social background in the United States of America

Even though the United States joined the Second World War three years after its beginning, they were the main force to draw the war closer to the end. American soldiers, together with Russian ones, freed Europe from the Nazi occupation and ended the war in 1945. The war supported the economic prosperity of the US with the quick development of technology. The website History.com describes the situation accurately:

“The United States was the world’s strongest military power. Its economy was booming, and the fruits of this prosperity—new cars, suburban houses and other consumer goods—were available to more people than ever before.” (History.com Editors, 2010)

This improvement in lifestyle mainly affected white people, which led to the Civil Rights Movement. The first significant action against racial segregation was the Montgomery bus boycott in 1955. Rosa Parks, a woman of colour, refused to give her seat to a white person and was arrested. (Encyclopaedia Britannica, 2013) This action started a large fight for equality led by a famous activist Martin Luther King Jr., whose famous speech *“I have a dream”* encouraged justice and equality for all people.

The problem of racism was not the only one threatening America. Another threat was endangering the world since the end of the Second World War. The Soviet Union extended its influence on western Europe and was trying to push communism in Korea. The fights between democratic and communist parts of the county, which started in 1950, represented the war between the United States accompanied by European United Nations, the Soviet Union, and China and even though the Korean war lasted only three years, it was the beginning of the Cold War, which continued for thirty-five years. (Shapell, Willen, 2013) John Fitzgerald Kennedy, 35th president of the United States, led the country through many conflicts, including the Cuban crisis, the Berlin blockade and the Vietnam war, all parts of the Cold War. In 1963 his three-year-long presidency was ended by an assassination that shook not only people in America but all over the world. (The White House, n.d.) According to Bill Harry (2004), America needed something “to put a smile on its face” and The Beatles were exactly the ones that managed to do so, first by their appearance on American television and later in 1964 at Kennedy’s airport at the beginning of their first American tour.

American music of the 1960s

The development of music genres is a very long and subtle process in which it cannot be said when any style started exactly and when it changed into another one. That is why the beginning of the twentieth century must be mentioned. The origins of the music that invaded America from Great Britain paradoxically came there from the United States.

Before the 1950s

Rhythm'n'Blues was a music style played by black American artists. In contrast to large ensembles playing swing music (big bands) that were influenced by rather "European" classical music and were exclusively white, musicians of the black community played very distinctive, loud, and rhythmical music in pubs in blacks-only districts. A radio disc jockey Alan Freed started a new radio programme in June 1951 called *Moondog's Rock'n'Roll Party* as a response to the high demand for black people's records. (Millar, 1982) This was also the first use of the term Rock'n'Roll to describe this music genre. (Dorůžka, 1981, pgs. 146-147) That kind of energy was very attractive to the new young, and surprisingly, white audience. American audience adored country and folk and according to Britannica (1998), it was slowly mixed with Rhythm'n'Blues and under the black and white cultural influence created Rock'n'Roll.

Rock'n'Roll

Rock'n'Roll enabled black musicians to be legally played on the radio, before that, only versions of white interprets were allowed. Dorůžka (1981) also states, that the purpose of Rock'n'Roll was to rebel against the music and values of the older generation, which was expressed by artificiality and extravagance. That might be an even better definition of Rock'n'Roll than the merge of Rhythm'n'Blues with country and western music, according to Dorůžka.

Elvis Presley was a big name in Rock'n'Roll in the middle of the 1950s even though he did not compose, he mastered song interpretation and in 1956 appeared on the Ed Sullivan's show. (Covach and Flory, 2015, pgs. 96-99) When he returned from his two years long military service, the popularity of the genre he was known for was diminishing. Therefore, he took inspiration from Italian singers, but also from drugs and alcohol. He died alone in his villa at 42 years old. (Dorůžka, 1981, pgs. 148-150)

Changes in music during the 1960s

A great change in the music industry was the number of bands that appeared on the scene. The cult of the lead singer and his band was exhausted. Listeners needed something closer and more relatable, and they saw that in the new boy bands, that not only sang the songs but also composed them and arranged them. (Dorůžka, 1981)

The technology for playing, recording, and listening to music was improving rapidly. Electric guitar effects started being used, which allowed guitarists to experiment with the sound. The recording studios were using technology advanced to the ones in Great Britain and that also caused the differences in the sound of the bands. In the United States they began recording individual instruments separately and editing the tracks in postproduction (as is mostly done today), whereas, in Great Britain, the bands were still recording all the songs together, which might be an important aspect of the “British sound.” (Rob B, 2016)

For rock music, the distorted sound of guitars is typical. There are several opinions on who invented this sound first, starting with Johnny Burnette's Rock 'n Roll Trio in 1956 with an accident where a valve in an amplifier was loosened, and then it was done on purpose. (Wikipedia, 2021) Two years later Link Wray made a hole in his amplifier to get a rougher sound (McCabe, 2014). The website *Thalia* (2020) mentions the British band The Kinks as the band that popularized the distorted guitar sound.

British bands

Not all the bands that formed in Great Britain became popular in America at the same time. The small group of bands that were the first ones to appear on the music charts in the United States consisted of a few bands, among which there are the names such as The Beatles, the Rolling Stones, the Dave Clark Five, and Gerry and the Pacemakers.

The Beatles

The Beatles were a British early rock band, active from 1960 to 1970. Through the 60s they became a phenomenon that changed the music industry forever. Leoš Šedo in his 2013s book says that American citizens needed such a band with a fresh and cheerful image. After the assassination of J. F. Kennedy, American society was depressed, and The Beatles were a breath of a fresh air. Their success was one of the reasons for a ban of British bands to perform in America for a short period. The music genre that The Beatles became famous for was named beat music in Britain. In the United States, a more known term was used – Rock'n'Roll. (Dorůžka, 1981, p. 145)

The Beatles were the starting point of the British Invasion and a significant element of the change in American culture in the 1960s. This cultural shift started with the band formation in 1960 in the city of Liverpool. The band was started by Paul McCartney and John Lennon who performed together since 1957 and the other two members, who completed the formation were George Harrison and Ringo Starr.

This action of performing together was fuelled by the waves of Rock'n'Roll and later R&B (Rhythm and Blues) coming from the United States. British radio stations were not prominent and therefore were not setting trends in music. The Beatles were not a unique phenomenon, many other teenagers of England's working class played Rock'n'Roll in bands. According to the music magazine *Melody Maker*, in early 1963, there were between two hundred and three hundred groups in Liverpool only. (Schaffner, 1982, p.13).

In 1963 The Beatles went on their first English tour as one of the few support bands of the headlining Helen Shapiro, a young singer from London. Until the 13th of October 1963, The Beatles were quite popular in the United Kingdom, but after their appearance on a TV show called *Val Parnel's Sunday Night* at the London Palladium, the word "Beatlemania" appeared in the headlines of the national dailies and suddenly everyone knew and adored those four young gentlemen. According to Schaffner (1952), they were the first band to break the class, gender, and age barriers, connecting everyone through their original sound and vital energy.

The year 1964 was crucial for the British Invasion. After finishing the British tour, The Beatles started their first world tour with stops in Europe, one in Hong Kong - Asia, and Australia. On 7th February, The Beatles landed at New York's Kennedy airport, where thousands of young fans awaited their arrival. (Gilmore, 2009) The American tour took place in February and was started by an interview on the *Ed Sullivan Show* that was seen by 73 million people, which was about 40% of the American population. This enormous number has not been outdone to this day (Inglis, 2000, p.42). Leonard (2014) mentions in his book that when Elvis Presley appeared on the show, 65% of American households had a television. However, 7 years forward and The Beatles could be seen in 90% of homes. This quick technical development soon enabled young music fans to listen to The Beatles on the go.

After two more years of actively touring, writing songs, and publishing albums, the majority of the band (Lennon, Harrison, and Starr) decided they did not want to continue performing live. Paul McCartney wanted the band to continue, and the members met after a few months to make another album. This event was the beginning of their end. In 1967, their manager Brian Epstein was found dead in his apartment. McCartney was the one active member that believed Epstein's death was not the end of the band and worked on a movie *Magical Mystery Tour* which was harshly criticized. Furthermore, The Beatles launched their own record label *Apple Corps*. John Lennon's relationship with artist Yoko Ono further damaged the group relationships, mainly Lennon's and Harrison's, who temporarily quit in 1969. The Beatles were losing money which was supposed to be changed by Allen Klein according to Lennon or Lee Eastman and John Eastman (according to McCartney). Even though Klein was favoured by everybody except McCartney, he could not help them function again and on the 20th of September, John Lennon announced to his ex-friends that he did not want to be a part of The Beatles anymore. Paul was shocked at first but after some time he started a solo career and on the last day of 1969 he successfully sued to dissolve The Beatles. (Gilmore, 2009)

The Rolling Stones

The Rolling Stones are a band formed in London around the same time as The Beatles. The name “The Rolling Stones” was taken from a song “*The Rollin’ Stones*” written by Muddy Waters. Their music has deep roots in blues, which was because of the former member of a band preceding The Rolling Stones, Brian Jones, who deeply studied blues and the culture around it and even had a band called Blues Incorporated. (Šedo, 2013, p.174) Other former members that joined Brian and pianist Ian Stewart to form a band were Mick Jagger and Keith Richards. Brian, Mick, and Keith were long-time friends and were living together in an apartment in London, where they were trying to break through. The real The Rolling Stones formed when bass player Bill Wyman and right after him Charlie Watts became members and they started actively playing together. Brian was a problematic member, hiding the money earned and keeping it to himself after one show. He was overall quite an unstable person. (Dalton and Farren, 1985, pgs. 17-20)

The band struggled to play beyond the borders of London, even though they were very famous within the city. In 1971 Keith Richards said: “*I know that with Beatles it was the same. One read about that “Beatlemania”. The power of screaming was the thing, everything was judged about, in terms of concerts.*” Suddenly they were stopping concerts after a few songs because of the number of people and fans trying to reach the stage. (Dalton and Farren, 1985, pgs. 22-25)

A book “*Hrajte to nahlas*” by L. Šedo from 2013 describes how a young manager Andrew L. Oldham signed a contract with the band and made a lot of changes, such as forbidding them to smile to look more “villainy”, edited Keith’s last name or even changed Wyman’s age. They started composing instead of covering Rhythm’n’Blues hits and in 1964, their first album had been number one on music charts for 12 weeks. (Šedo, 2013, p.177)

After their first trip to America, The Rolling Stones were then recording their music there, and in 1965 they published their first internationally known hit “*(I Can’t Get No) Satisfaction*”, where Keith used a distortion effect for his guitar, which caused further influence on rock music. (Šedo, 2013, p.178). Like The Beatles, The Rolling Stones also appeared on the Ed Sullivan show in 1965. Unfortunately, their fans were making it very difficult for them to perform at any show due to violence and overall chaos, hence Sullivan’s comment about them not returning. This was luckily not the case, and it took only two years for The Rolling Stones to appear on the show again. (Covach and Flory, 2015, pgs. 177-179) Mick Taylor replaced Brian Jones in 1969 but stayed with the band for only 5 years and guitarist Ron Wood took his place before a tour in 1975. (Rees, Crampton, Lazell, 1989, pgs. 427-428) Since then there were no personal changes until the death of Charlie Watts in 2021.

The Dave Clark Five and other bands

This band was created by David “Dave” Clark in 1962 after he bought a drum set and learnt how to play. Other members of the band were Mike Smith playing the organ, guitarist Lenny Davidson, bass guitarist Rick Huxley and Denis Payton playing saxophone and harmonica. Their positioning on the stage was unusual because of the drums being put to the front. This was because Dave Clark was not only the band’s creator but also the leader in the sense of management, composing, and music production. (Šedo, 2013, p. 116) It may seem that during the 1960s, this band was as successful in America as The Beatles with their total number of seven appearances in “Top 40 American hits” in 1964 and almost as much a year later. (Covach and Flory, 2015, p. 171) Fifteen of their recordings were also in America’s top 10. They were not as popular in Britain, but they were favoured by the American audience. The Dave Clark Five was invited to Sullivan’s TV show eighteen times, which is the most of all British bands. The sound of this group was unique thanks to the organ, saxophone, harmonica, and higher number of vocalists. This sound was sometimes named as “Tottenham sound” because of the fact, that Dave Clark was born and grew up in Tottenham. Opposite to this type of sound should be Mersey Sound, (more often Merseybeat or simply Beat music.) (Šedo, 2013, pgs. 116-117)

Gerry and the Pacemakers were never as popular in the United States as they were in Britain, where they achieved the same popularity as The Beatles. This band also had number one hits on British charts and even seven Top 40 hits in America just two years after Dave Clark Five. Some of the other bands successful in the United States in 1964 were the Searchers and Billy J. Kramer and the Dakotas, both having their songs in the Top 40. (Covach and Flory, 2015, p. 171)

The Animals were a band from Newcastle, England. In 1960, keyboardist Ian Price reached out to Eric Burdon and after the rest of the members joined the band, their original name “The Alan Price Combo” was changed to the Animals. (Buckley, 2003, p. 31) In 1962, the band signed a contract with a starting producer Mickie Most and recorded their first single “*Baby Let Me Take You Home.*” This was a success but only after the recording of “*The House of the Rising Sun*” (which was allegedly recorded on the first try), they gained massive popularity. In September 1964, the Animals were the second British band (after The Beatles) to take the first place on the American music charts. At the end of the same year, they appeared in a movie “*Get Yourself a College Girl*” together with Dave Clark Five. Problems, which started appearing in 1965, led

to the exit of some members and long litigations about money. After that, the Animals appeared a couple of times, each time with different musicians.

The Yardbirds were formed in 1961 in London. They played British Rhythm'n'Blues and when the Rolling Stones (which had a similar sound) achieved success, the Yardbirds soon joined them. From 1962 until 1965, blues guitarist Eric Clapton was part of the band. This man is said to be one of the most influential and skilled guitarists of his day and was also a member of the band Cream. After their relatively fast success, the band started struggling and after the departure of their bass player, they hired a session player Jimmy Page. In 1968 he formed the New Yardbirds which later became Led Zeppelin. (Buckley, 2003, pgs. 198-200, 1198-1199)

The Kinks

Brothers Ray and Dave Davies were playing from a young age with their friend Pete Quaife and Mick Avory. This band from London played under the recording agency Pye Records with the help of the producer Shel Talmy and after a few replaces of drummers, they found Mick Avory, their fourth member. Their first two albums had no success, because of the agency pushing them to copy The Beatles' style. After Talmy arranged more freedom for the band, the first hit was composed. In the song "*You Really Got Me*" (1964), the guitar amplifier had a cut in the speaker which created a very rough distorted sound which was later said to be the first inspiration for hard rock and heavy metal. (Šedo, 2013, 119-121) "*You Really Got Me*" reached the first place on music charts in the United Kingdom and number seven in the United States in the autumn of 1964. (Covach, Flory, 2015, p. 182)

In January 1965 the band went on tour in Australia, New Zealand, and India with Manfred Mann and then performed in Britain with the Yardbirds. The fight that happened during the concert in Cardiff in May between Dave and Avory caused the band to lose the chance to be an official part of the British Invasion and perform in the United States until 1969. The Kinks were successful throughout the 70s, experimented with theatre and opera, and recorded albums in their own studio in London. The relationships between members were not ideal and with many solo projects of each member, The Kinks stopped performing in the 80s. (Šedo, 2013, pgs. 123-124)

American bands before and during the British Invasion

As mentioned before, music in America before the British Invasion was focused on solo performers and singers, such as Elvis Presley, Ray Charles, or Chuck Berry. The band around the famous musician was not important and was easily replaceable. That changed, in some cases thanks to the British bands, in other cases it was a natural development of music.

The Crickets and Buddy Holly

Buddy Holly formed the band when he finished high school and after meeting Elvis Presley, the Crickets switched from country to Rock'n'Roll. (Biography.com, 2014) The Crickets were in the public eye for only year and a half (1957-1959) but their success was already noticeable with seven Top 40 hits. Buddy's singing was melodic and, in some cases, accompanied with background vocals. The band's harmonic arrangement was wider than the traditional Rhythm'n'Blues chord progression. As an author of his own songs, Buddy Holly was an inspiration to next generations of artists, including The Beatles. Some of his solo works were clearly inspired by the Elvis' style and is much closer to pop music than to Rock'n'Roll. (Covach and Flory, 2015, pgs. 103-105) Buddy Holly passed away on the third of February, 1959 with two other great musicians, Ritchie Valens and J.P. Richardson and their pilot Roger Peterson in a plane crash. This day has been known as "The Day the Music Died" since the first use of this phrase in the song "*American Pie*" by Don McLean from 1971. (Biography.com, 2019)

The Beach Boys

This band from Los Angeles was composed of three brothers, their cousin, and a high school friend. As their name suggests, the topics of their songs were rather light, with themes like girls, love, fun, summer, or beach and even the whole genre was called "surf music". After their single "*Surfin'*" brought them success on the regional level, they were gaining popularity and at the beginning of the British Invasion in 1964, they released a song that reached the first place on the charts "*I Get Around*". (Covach and Flory, 2015, p. 143)

The image of The Beach Boys and their music style was like the British bands. This boy band with uniforms and similar hairstyles was already popular in the United States when the Beatles first arrived there, so it is possible that the music shift that happened during the 60s was not primarily caused by the British Invasion but was rather a natural change. The Beach Boys are close to The Beatles in other ways as well. Their careers started roughly at the same time and

as The Beatles were more popular in America than in their homeland, The Beach Boys achieved more success in Great Britain. (Šedo, 2013, pgs. 217-221) Even though some of the members passed away, the band is still active to this day.

The Byrds

This band consisting of Jim McGuinn (later changed his name to Roger), David Crosby, Chris Hillman, Gene Clark, and Michael Clark started as a folk band in 1964 and was highly influenced by The Beatles. The reason why Roger McGuinn started to use a twelve-string guitar was the fact, that George Harrison was using it in "*A Hard Day's Night*". That guitar was the second twelve-string guitar ever made. The sound of the twelve-string guitar became their signature. This can be heard in the introduction of their first great hit "*Mr. Tambourine Man*" released in 1964 that was written by the most prominent American songwriter Bob Dylan. The band made covers of some other songs of his as well, which led to Dylan performing with The Byrds live on a couple of occasions. (Covach and Flory, 2015, pgs. 194-195; Šedo, 2013, pgs. 222-225)

Billboard charts

Billboard is an American weekly magazine focused on trades. *The Encyclopedia of New York City: Second Edition* describes it as follows:

“It was originally a journal for the billposting and advertising business when it began publication in 1894; eventually it became best known for its “charts,” which measure the sales of recorded music and are highly influential in the popular-music business... Billboard began to cover other forms of digital and mobile entertainment as well as music. It continues to be published weekly, and Billboard.com, launched in 1995 as Billboard online, attracts four million visitors a month as one of the top music Web sites.” (Gutfreund, 2011, pg.125)

Before streaming songs became possible, buying vinyl, cassettes, or CDs was required for listening to music. *Billboard’s* charts were displaying the number of sales of songs, which showed, how many people were listening to certain songs and therefore how popular the music was.

Bands of the British Invasion on the Billboard music charts

In this chapter, several tables of the twenty most favourite songs in America are shown, as written in *Billboard’s* 100 Top Hits of each particular year. It demonstrates the process of the British bands slowly becoming more popular in the United States and displacing some of the American authors from the music charts.

Billboard charts were chosen as a source of information about songs that were popular during the 1960s, because at that time, there were no streaming platforms. Because of that, the only ways to enjoy the artist’s music were to see their live performance, listen to the radio or buy a record. The third form was the easiest to measure and therefore there was a lot of data about numbers of purchases. The disadvantage that emerges from this source choice is that it does not consider bands and artists, that could have more hits released in one year, but all of them were below the top twenty hits, even though the total number of purchases might be higher. Consumers at that time also often bought the recordings without knowing, how they sound and relied on the good name of the artist. This fact might also slightly misrepresent the data.

In table number one there is a list of the twenty most popular songs in the United States in 1960. None of the artists on the list are British. Most mentioned artists are solo performers, only two out of twenty are groups. One of them is The Everly Brothers that appeared in the table with their song “Cathy’s Clown” and started their career with country music. Later they shared a genre with Elvis Presley, called rockabilly, that made him famous. (Coven and Flory, 2015, p.138) An example of that is Elvis Presley and his performance of “*Hound Dog*” at Ed Sullivan’s Show in 1956. He is in this table with two of his songs – “*It’s Now or Never*” and “*Stuck on You.*” The second group was Hollywood Argyles, musicians that were assembled for studio recording purposes. (The Hollywood Argyles, 2022)

*The bands from Britain are written in blue
 **The band from America are written in grey
 ***Every other nationality is written in green

Table n.1

1960	Song	Author
1.	Theme From "A Summer Place"	Percy Faith
2.	He'll Have To Go¹	Jim Reeves
3.	Cathy's Clown	Everly Brothers
4.	Running Bear	Johnny Preston
5.	Teen Angel	Mark Dinning
6.	I'm Sorry	Brenda Lee
7.	It's Now or Never	Elvis Presley
8.	Handy Man	Jimmy Jones
9.	Stuck on You	Elvis Presley
10.	The Twist	Chubby Checker
11.	Everybody's Somebody's Fool	Connie Francis
12.	Wild One	Bobby Rydell
13.	Greenfields	Brothers Four
14.	What In the World's Come Over You	Jack Scott
15.	El Paso	Marty Robbins
16.	Alley-oop	Hollywood Argyles
17.	My Heart Has A Mind Of Its Own	Connie Francis
18.	Sweet Nothin's	Brenda Lee
19.	Itsy Bitsy Teenie Weenie Yellow Polkadot Bikini	Brian Hyland
20.	Only The Lonely	Roy Orbison

The information is from Billboard Year-End Hot 100 chart for 1960. (Internet Archive, n.d.)

Table number two shows the first twenty songs that were popular in the United States in 1964. This year was chosen because of the American tour of The Beatles that happened that year and began the British Invasion, as described in “The Beatles” chapter. In contrast with 1960 (Table n.1), there are seven songs written and recorded by British bands and five of those are from The Beatles. Their two songs “*I Want to Hold Your Hand*” and “*She Loves You*” were the first and the second most sold in 1964.

*The bands from Britain are written in blue
 **The band from America are written in grey
 ***Every other nationality is written in green

Table n.2

1964	Song	Author
1.	I Want to Hold Your Hand²	The Beatles
2.	She Loves You³	The Beatles
3.	Hello, Dolly!⁴	Louis Armstrong
4.	Oh, Pretty Woman	Roy Orbison
5.	I Get Around	The Beach Boys
6.	Everybody Loves Somebody	Dean Martin
7.	My Guy	Mary Wells
8.	We'll Sing in the Sunshine⁵	Gale Garnett
9.	Last Kiss	J. Frank Wilson & The Cavaliers
10.	Where Did Our Love Go	The The Supremes
11.	People	Barbra Streisand
12.	Java	Al Hirt
13.	A Hard Day's Night	The Beatles
14.	Love Me Do	The Beatles
15.	Do Wah Diddy Diddy	Manfred Mann
16.	Please Please Me	The Beatles
17.	Dancing In the Street	Martha and The Vandellas
18.	Little Children	Billy J. Kramer & The Dakotas
19.	Love Me with All Your Heart	Ray Charles Singers
20.	Under the Boardwalk	The Drifters

The information is from Billboard Year-End Hot 100 chart for 1964. (Internet Archive, n.d.)

The third table shows the bestselling music during 1965. The Beatles are still present in the seventh place with their song “*Help!*” but many other British bands followed their example and focused on the United States, where they became as popular as their American colleagues. Some of them are the Rolling Stones with their hit “*(I Can’t Get No) Satisfaction*” or Herman’s Hermits with two songs – “*Can’t You Hear My Heartbeat*” and “*Mrs. Brown You’ve Got A Lovely Daughter.*” Petula Clark is an actor and a singer and after having success in Europe, she starred in several musicals in the United States. (Petula Clark, n.d.)

*The bands from Britain are written in blue
 **The band from America are written in grey
 ***Every other nationality is written in green

Table n.3

1965	Song	Author
1.	Wooly Bully ⁶	Sam the Sham & The Pharaohs
2.	I Can’t Help Myself (Sugar Pie Honey Bunch) ⁷	Four Tops
3.	(I Can’t Get No) Satisfaction⁸	The Rolling Stones
4.	You Were On My Mind	We Five
5.	You’ve Lost That Lovin’ Feelin’	Righteous Brothers
6.	Downtown	Petula Clark
7.	Help!	The Beatles
8.	Can’t You Hear My Heartbeat	Herman’s Hermits
9.	Crying In The Chapel	Elvis Presley
10.	My Girl	Temptations
11.	Help Me, Rhonda	The Beach Boys
12.	King Of The Road	Roger Miller
13.	The Birds And The Bees	Jewel Aikens
14.	Hold Me, Thrill Me, Kiss Me	Mel Carter
15.	Shotgun	Jr. Walker & The All Stars
16.	I Got You Babe	Sonny & Cher
17.	This Diamond Ring	Gary Lewis & The Playboys
18.	The “In” Crowd	Ramsey Lewis Trio
19.	Mrs. Brown You’ve Got A Lovely Daughter	Herman’s Hermits
20.	Stop! In The Name Of Love	The Supremes

The information is from Billboard Year-End Hot 100 chart for 1965. (Internet Archive, n.d.)

In the year 1966, American bands started to appear on the music charts to a greater extent. British music groups were still very popular in the United States but were a minority. The Beatles' *"We Can Work It Out"* is in the Table number four in sixteenth place, however, it is still the highest of all the British artists. That year there also appeared a famous solo singer Frank Sinatra and his daughter Nancy Sinatra. The song that was in the twenty-first place on the Billboard table was the famous *"Paint it Black"* song written by the The Rolling Stones.

*The bands from Britain are written in blue
 **The band from America are written in grey
 ***Every other nationality is written in green

Table n.4

1966	Song	Author
1.	The Ballad Of the Green Berets⁹	Sgt. Barry Sadler
2.	Cherish	The Association
3.	(You're My) Soul And Inspiration	Righteous Brothers
4.	Reach Out I'll Be There	Four Tops
5.	96 Tears	? & The Mysterians
6.	Last Train To Clarksville	The Monkees
7.	Monday, Monday	Mama's & The Papa's
8.	You Can't Hurry Love	The Supremes
9.	Poor Side Of Town	Johnny Rivers
10.	California Dreamin'	Mama's & The Papa's
11.	Summer In The City	Lovin' Spoonful
12.	Born Free	Roger Williams
13.	These Boots Are Made For Walkin'	Nancy Sinatra
14.	What Becomes Of The Brokenhearted	Jimmy Ruffin
15.	Strangers In The Night	Frank Sinatra
16.	We Can Work It Out¹⁰	The Beatles
17.	Good Lovin'	Young Rascals
18.	Winchester Cathedral	New Vaudeville Band
19.	Hanky Panky	Tommy James & The Shondells
20.	When A Man Loves A Woman	Percy Sledge

The information is from Billboard Year-End Hot 100 chart for 1966. (Internet Archive, n.d.)

The year 1967 is the first year The Beatles were not present in the first twenty most favourite songs in the United States and more importantly, no British bands were placed within the first twenty most selling songs of 1967. However, in the first place there is a song “*To Sir with Love*” that was sung by Lulu, a Scottish singer. An American singer Bobby Vee with the band The Strangers may be compared to The Beatles musically, live performances were played by the band The Shadows, which may be compared to the Beatles also visually. Therefore their single “*Come Back When you Grow Up*” is included in the analysis. As can be seen, bands still take a great part of the table, but the number of solo singers is also quite large. Some of them are still active to this day.

*The bands from Britain are written in blue
 **The band from America are written in grey
 ***Every other nationality is written in green

Table n.5

1967	Song	Author
1.	To Sir with Love¹¹	Lulu
2.	The Letter	Box Tops
3.	Ode To Billie Joe	Bobbie Gentry
4.	Windy	The Association
5.	I'm A Believer	The Monkees
6.	Light My Fire	The Doors
7.	Somethin' Stupid	Nancy Sinatra & Frank Sinatra
8.	Happy Together	The Turtles
9.	Groovin'	The Young Rascals
10.	Can't Take My Eyes Off You	Frankie Valli
11.	Little Bit O' Soul	The Music Explosion
12.	I Think We're Alone Now	Tommy James & The Shondells
13.	Respect	Aretha Franklin
14.	I Was Made To Love Her	Stevie Wonder
15.	Come Back When You Grow Up¹²	Bobby Vee & The Strangers
16.	Kind Of A Drag	The Buckingham
17.	Sweet Soul Music	Arthur Conley
18.	Expressway To Your Heart	Soul Survivors
19.	Soul Man	Sam & Dave
20.	Never My Love	The Association

The information is from Billboard Year-End Hot 100 chart for 1967. (Internet Archive, n.d.)

Chart number six shows The Beatles appearing in the first place with the song “*Hey Jude*” and this year also Cream, Box Tops, and Gary Puckett & The Union Gap are placed within the first twenty places. In the year 1968 there were two performers from outside of the United States and the United Kingdom. First was Paul Mauriat, a French conductor and composer. (Wikipedia, 2022) The other artist was Hugh Masekela, composer, multiinstrumentalist and the so-called “father of the African jazz”. (Wikipedia, 2022) Also, the band The Rascals was the same band as The Young Rascals (Table n.5), only re-named.

*The bands from Britain are written in blue
 **The band from America are written in grey
 ***Every other nationality is written in green

Table n.6

1968	Song	Author
1.	Hey Jude¹³	The Beatles
2.	Love Is Blue	Paul Mauriat
3.	Honey ¹⁴	Bobby Goldsboro
4.	(Sittin’ On) The Dock Of The Bay	Otis Redding
5.	People Got To Be Free	The Rascals
6.	Sunshine Of Your Love	Cream
7.	This Guy’s In Love With You	Herb Alpert
8.	The Good, The Bad And The Ugly	Hugo Montenegro
9.	Mrs. Robinson	Simon & Garfunkel
10.	Tighten Up	Archie Bell & The Drells
11.	Harper Valley P.T.A.	Jeannie C. Riley
12.	Little Green Apples	O.C. Smith
13.	Mony, Mony	Tommy James & The Shondells
14.	Hello, I Love You	The Doors
15.	Young Girl	Gary Puckett & The Union Gap
16.	Cry Like A Baby	Box Tops
17.	Stoned Soul Picnic	Fifth Dimension
18.	Grazing in the Grass ¹⁵	Hugh Masekela
19.	Midnight Confessions	Grass Roots
20.	Dance To The Music	Sly & The Family Stone

The information is from Billboard Year-End Hot 100 chart for 1968. (Internet Archive, n.d.)

Table number seven shows the artists prominent in America in 1969. The Rolling Stones are in the fourth place with the song “*Honky Tonk Women*” and the other two British artists are in the eighth and ninth place. The trend of the bands from Great Britain vanished in contrast with 1964 and 1965, but the British bands still had a fixed place on the American music charts.

*The bands from Britain are written in blue
 **The band from America are written in grey
 ***Every other nationality is written in green

Table n.7

1969	Song	Author
1.	Sugar, Sugar¹⁶	The Archies
2.	Aquarius / Let The Sunshine In	The Fifth Dimension
3.	I Can't Get Next To You	The Temptations
4.	Honky Tonk Women¹⁷	The Rolling Stones
5.	Everyday People	Sly & The Family Stone
6.	Dizzy	Tommy Roe
7.	Hot Fun In The Summertime	Sly & The Family Stone
8.	I'll Never Fall In Love Again	Tom Jones
9.	Build Me Up Buttercup	The Foundations
10.	One	Tommy James & The Shondells
11.	Crystal Blue Persuasion	Three Dog Night
12.	Hair	Tommy James & The Shondells
13.	Too Busy Thinking About My Baby	The Cowsills
14.	Love Theme From Romeo And Juliet	Marvin Gaye
15.	Get Together	Henry Mancini & His Orch.
16.	Grazin' In The Grass	The Youngbloods
17.	Suspicious Minds	Friends Of Distinction
18.	Proud Mary	Elvis Presley
19.	What Does It Take (To Win Your Love)	Creedence Clearwater Revival
20.	It's Your Thing	Jr. Walker & The All Stars

The information is from Billboard Year-End Hot 100 chart for 1969. (Internet Archive, n.d.)

In the last 100 Top Hits chart mentioned (Table n.8) there are only three places taken by British artists. One of them is still The Beatles with their hit “*Let It Be*” which is one of their greatest hits to this day. Eric Burdon did not represent his band Animals anymore but joined the American band War and recorded the song “*Spill the Wine*” with them. Vanity Fair (some sources write the name as Vanity Fare) is a band formed in 1968 named after a book written by William Makepeace Thackeray. According to their webpage, “*Hitchin’ A Ride*” became very popular in the Hippies community and was their number one hit.

*The bands from Britain are written in blue
 **The band from America are written in grey
 ***Every other nationality is written in green

Table n.8

1970	Song	Author
1.	Bridge Over Troubled Water¹⁸	Simon & Garfunkel
2.	(They Long To Be) Close To You	Carpenters
3.	American Woman / No Sugar Tonight¹⁹	Guess Who
4.	Raindrops Keep Fallin' On My Head	B.J. Thomas
5.	War	Edwin Starr
6.	Ain't No Mountain High Enough	Diana Ross
7.	I'll Be There	Jackson 5
8.	Get Ready	Rare Earth
9.	Let It Be²⁰	The Beatles
10.	Band Of Gold	Freda Payne
11.	Mama Told Me (Not To Come)	Three Dog Night
12.	Everything Is Beautiful	Ray Stevens
13.	Make It With You	Bread
14.	Hitchin' A Ride	Vanity Fair
15.	ABC	Jackson 5
16.	The Love You Save / I Found That Girl	Jackson 5
17.	Cracklin' Rose	Neil Diamond
18.	Candida	Dawn
19.	Thank You (Fallettin Me Be Mice Elf Again) / Everybody Is A Star	Sly & The Family Stone
20.	Spill The Wine	Eric Burdon & War

The information is from Billboard Year-End Hot 100 chart for 1970. (Internet Archive, n.d.)

Billboard charts analysis

Tables number one to number eight show how the music trends evolved from 1964 to 1970. The Beatles first arrived in the United States in 1964, which opened door to other British musicians as well. Before that, there were mainly solo singers, rarely American bands, and no bands from outside of the United States at all. (Table n.1). Because The Beatles were the first, they also had the most songs placed on the Billboard music chart of that year. This year had also had the highest number of places taken by artists other than American ones in the first twenty. (Table n.2)

Table number three has the second-highest number of places taken by British bands in the Billboard music charts and it also contains the greatest number of British bands in general. The quantity of American bands increased in comparison to previous years and this tendency continues.

In 1967 (Table n.5) there was a 50/50 ratio between bands and solo singers. In table number five can also be seen that the percentage of British bands is low, which does not change in later years either. However, there is some representation of British bands on the Billboard music charts each year.

In conclusion, The Beatles brought their music to America where it became popular in a short amount of time and even though the number of British bands in the first twenty places lowered after two years, the American audience was now open to music from Great Britain and its artists.

In the next part of the thesis, the selected songs from the first places of the tables of each year will be analysed and then compared to one another.

Analysis of selected songs

In the next part of the thesis, the selected songs from the first places of the tables of each year will be analysed and then compared to one another. The selection of the songs is based on the band's overall relevancy and no movie soundtrack was chosen for the analysis. The focus of the comparison is to point out the differences between the British music that became popular in the United States and the music that was popular during and after that time and to determine, if and how exactly was the American music of the 1960s affected by the British Invasion.

He'll Have to Go¹ – Jim Reeves

Country: The United States

Billboard appearance year: 1960

Length: 2 minutes and 20 seconds

Genre: country, pop

Used instruments: piano, acoustic guitar, vibraphone, drums, bass, female background vocals

Structure: There are three verses, each verse is composed of 16 bars. Between the second and third verse, there is a bridge consisting of 8 bars. The third verse is the same as the first one.

Theme: The song describes a man talking on the phone with a woman he is in love with. The woman is sitting in a bar with another man and the protagonist wants the woman to say if she loves him, or to reject the other man. The mood of the song implies that the woman does not want to date the protagonist anymore and she left him for another man.

The song is slow in 3/4 time signature in C# major key. This type of love song is quite common in country music, with the theme of a man indirectly talking to a woman that is not his partner anymore. The voice of Jim Reeves is very low, which also adds to the depth of the song and is a bit similar to the singing style of Elvis Presley.

I Want to Hold Your Hand² – The Beatles

Country: Great Britain

Billboard appearance year: 1964

Length: 2 minutes and 24 seconds

Genre: Rock'n'Roll, pop, beat

Used instruments: two electric guitars, drums, bass

Structure: The song starts with a chorus that repeats three times throughout the song. After the first chorus, there is a verse of which the second half has a similar melody and text as the chorus. After that follows the bridge which appears for the second time after the second chorus. The song is finished with a third chorus with the last line repeated.

Theme: *“I Want to Hold Your Hand”* is a song describing a boy trying to persuade a girl to hold his hand and start dating him, the story has no conclusion.

The song is in G major with a 4/4 time signature. It puts stress on the second and fourth beat, which is called “Mersey Beat”. (Covach, Flory, 2015, p. 167) The guitar rhythms and style of playing still resemble the Rock'n'Roll style. *“I Want to Hold Your Hand”* is very cheerful and fast with very simple lyrics that repeat several times and therefore it is very easy to remember and sing along to. However, the harmony in guitars is quite unusual for its time, with more than just a three-chord progression. The chorus and verses share the same chords, but slightly different arrangements and the bridge contains different chords to change the mood of that passage. The bridge evolves, the first time it appears it is sung as one melody, and the second time it is a duet. It is also their first American hit ever.

She Loves You³ – The Beatles

Country: Great Britain

Billboard appearance year: 1964

Length: 2 minutes and 18 seconds

Genre: Rock'n'Roll, pop

Used instruments: two electric guitars, drums, bass

Structure: The song starts with a part of a chorus in which the phrase “She loves you, yeah, yeah, yeah” repeats three times. Then comes the first verse that tells a story, followed by a bridge and after that, there is a second verse. After the second verse there is the bridge for the second time and finally, the first complete chorus, in which the earlier mentioned phrase repeats only two times and is followed by “With a love like that, you know you should be glad”. After it there is a third verse, third bridge, and the last chorus, that repeats the second phrase several times.

Theme: The Beatles are singing about meeting a man that was in a conflict with his girlfriend. Luckily for him, she told them, that she still loves him even though he hurt her and therefore they advise the young man to return to her and apologize.

This song is in 4/4 time signature with chorus in e minor and verses in G major. It is more complex in a sense of structure than “*I Want to Hold Your Hand*” and has three sets of chords that change according to the current part of the song, verse, bridge or chorus. The overall mood of the song is quite happy even though the chorus are in minor, which is caused by a faster tempo and the vocal fillings such as “Yeah” that are part of chorus or high-pitched “ooh” which appears right before each chorus.

Hello, Dolly!⁴ – Louis Armstrong

Country: The United States

Billboard appearance year: 1964

Length: 2 minutes and 27 seconds

Genre: jazz, pop

Used instruments: banjo, bass, drums, trumpet, clarinet, trombone

Structure: The song starts with an instrumental introduction, followed by two verses. After the second verse, there is a long instrumental interlude with a trumpet solo. The last verse starts with the same text as the second verse: “I feel the room swayin' while the band's playin' one of our old favorite songs from way back when...” and also ends with the same phrase as the second verse: “Dolly, never go away again.”

Theme: The singer introduces his past female colleague to his friends/colleagues and reminisces about their past. He pays her lots of compliments and wishes she would never leave their group again. (London, 2021)

“*Hello, Dolly!*” is one of the last typical examples of R’n’B music that was popular in the United States before the era of Rock’n’Roll. It is in 4/4 time signature with a very specific rhythm in drums, typical for swing music. The song was written by Jerry Herman, an author of a musical of the same name, from which the song was taken. (London, 2021) The ending of the song consists of a chord progression very common for old-school jazz music.

We'll Sing in the Sunshine⁵ – Gale Garnett

Country: New Zealand/Canada

Billboard appearance year: 1964

Length: 2 minutes and 54 seconds

Genre: folk

Used instruments: acoustic guitar, bass, harmonica, flutes, vocals

Structure: This song consists of 5 chorus that are harmonically the same as the 4 verses that come after each chorus except for the last one.

Theme: The female protagonist talks to a man about their relationship. She describes it as a very happy relationship full of happiness, but she also emphasizes the fact, that she will not love him, will not be attached to him, and will probably leave one day.

This slow song is in 4/4 time signature and in B major. The harmonies that are sung by multiple voices appearing in chorus are resembling girl bands popular before during the 1940s and 1950s, such as The Chordettes. In "*We'll Sing in the Sunshine*" the first line of each chorus is different according to what part of the song it is. In the first chorus she sings "We'll Sing in the Sunshine" but then the story progresses and at the end, there is "We sang in the sunshine." The whole mood of the song is also close to the sound of the Hippies era.

Wooly Bully⁶ – Sam the Sham & The Pharaohs

Country: The United States

Billboard appearance year: 1965

Length: 2 minutes and 21 seconds

Genre: Rock'n'Roll

Used instruments: drums, bass, electric guitar, saxophone

Structure: After an instrumental introduction of three chords that repeat throughout the whole song there starts the first of three verses. Verses are only two lines each and between them, there is a chorus consisting of a repetition of the words Wooly Bully. Between the second chorus and third verse, there is a saxophone solo.

Theme: The song describes a conversation between Matty and Hatty about what she saw earlier. It was assumed by the public that the subject of the conversation was inappropriate and therefore the song was banned on many radio stations. (Zollo, 2021)

“Wooly Bully” is in 4/4 time signature and in G major key. The chord progression used in this song is the standard 12-bar progression used in blues music. The song is not very fast, but thanks to the main singer’s vocal fillings and screams it sounds quite wildly. In the beginning and at the end of the songs there are sharp stops on one chord in every instrument to make the song more interesting.

I Can't Help Myself (Sugar Pie Honey Bunch)⁷ – Four Tops

Country: The United States

Billboard appearance year: 1965

Length: 2 minutes and 46 seconds

Genre: soul, pop

Used instruments: drums, bass, electric guitar, piano, strings, vibraphone/marimba, background vocals (others differ in different versions, for example saxophone or trumpets)

Structure: There are 6 verses of 2 different lengths. The longer verses always start with the words “Sugar pie honey bunch” and the shorter ones are set after them with no text in common. At the end of the song, there are three short verses, each starting with “Sugar pie honey bunch” and the very last one copies the first three lines of the first verse of the song. After the first short verse, there is a saxophone solo.

Theme: The protagonist is talking to a woman he is in love with and describes how much she means to him and how he feels.

This song is in 4/4 time signature and in C major. The guitar puts stress on the second beat, which is later very frequently used in the reggae genre. The sound of this song is very full and deep thanks to the string orchestra and backing female vocals. The bass line is the same throughout the whole song.

(I Can't Get No) Satisfaction⁸ – The Rolling Stones

Country: Great Britain

Billboard appearance year: 1965

Length: 3 minutes and 45 seconds

Genre: hard rock

Used instruments: drums, bass, electric guitar, acoustic guitar

Structure: This song can be divided into 3 parts that graduate similarly, starting with low pitched “I can’t get no satisfaction” and ending with high pitched “I can't get no, I can't get no.” The song ends with a fade-out on the same words.

Theme: The band is complaining about how the life and world around them does not give them enough satisfaction.

This song is in 4/4 time signature and is in E major. “*(I Can't Get No) Satisfaction*” starts with a very distinct guitar melody that repeats in the second half of each part to make it fuller and more chorus-like combined with the high-pitched singing and vocal fillings such as “yeah yeah yeah”. The electric guitar bears the melody, and the acoustic guitar keeps playing chords.

The Ballad Of the Green Berets⁹ – Sgt. Barry Sadler

Country: The United States

Billboard appearance year: 1966

Length: 2 minutes and 27 seconds

Genre: country, folk, pop

Used instruments: acoustic guitar, snare drum, bass, background vocals, strings/electric organ (depending on the version), brass

Structure: There are six verses that are melodically the same, but with each verse, more arrangement is added.

Theme: The lyrics describe the braveness and tragic fates of American soldiers fighting in the Vietnam war.

This patriotic song is in 4/4 time signature and in C major. It was written at the time of the war in Vietnam and was sung by a soldier Barry Sadler. The snare drum played in the background and later also the brass instruments resemble military bands that play at army parades. “*The Ballad Of the Green Berets*” starts silently with only guitar and singing and with every new verse, new instruments and vocals are added. This resolves into a very big ending with many layers of sound.

We Can Work It Out¹⁰ – The Beatles

Country: Great Britain

Billboard appearance year: 1966

Length: 2 minutes and 15 seconds

Genre: folk-rock

Used instruments: electric guitar, bass, drums, tambourine, organ

Structure: Two verses are followed by a chorus that without any gap continues to the third verse. After the third verse, there is a second chorus, which is attached to the last verse in the same way. The song ends with the verse.

Theme: The lyrics describe a monologue of a person talking to his significant other. They are pleading for them to try and think about things from the other person's point of view, so they would not have to go through another conflict.

"We Can Work It Out" is a very interesting song from a harmonic and rhythmic perspective. Verses are in D major and in 4/4 time signature. Each verse ends with the words "We can work it out, we can work it out." When the chorus comes, the key changes to b minor. The first half is in the same tempo and time signature as the verses, the second half changes to 3/4 and the tempo is much slower. This 3/4 part with tambourine has the sound that evokes a circus because of the waltz rhythm. The outro is also in 3/4 but this time back in D major. This song also contains vocal harmonies, which is very common for The Beatles.

To Sir with Love¹¹ – Lulu

Country: Scotland

Billboard appearance year: 1967

Length: 2 minutes and 47 seconds

Genre: pop

Used instruments: electric guitar, bass, drums, strings

Structure: The structure is very simple. There are two parts of the song, each half has a verse, bridge, and a chorus starting with the words “If you wanted the ...”, each continuing differently and at the end of the chorus there is a phrase “To sir, with love.”

Theme: In this song, the protagonist finished school and is writing a letter to the “sir” (probably her teacher) that is grateful and rather romantic.

The key of this song is A major and it is in the 4/4 time signature. “*To Sir with Love*” does not follow the predictable four-chord progression and it also changes the key in bridges to c# minor and returns to the original key on chorus. The main vocal melody is ornamented and not very easy to sing for a common listener.

Come Back When You Grow Up¹² – Bobby Vee & The Strangers

Country: Great Britain/The United States

Billboard appearance year: 1967

Length: 2 minutes and 15 seconds

Genre: pop

Used instruments: electric guitar, bass, drums, electric organ

Structure: There are 4 chorus and 3 verses with the same melody.

Theme: The protagonist talks to a girl he likes, but she is still too young and innocent for him. He, therefore, tells her to return when she is grown up.

This song in G major and in 4/4 time signature is very simple. The melody of singing and chords are the same in verses and chorus, the sound of the electric guitar is mild in contrast with the harsh rock guitar sound. All chorus and two out of three verses end with a phrase “Come back, baby, when you grow up.” The main singing melody is accompanied by a second vocal melody.

Hey Jude¹³ – The Beatles

Country: Great Britain

Billboard appearance year: 1968

Length: 7 minutes and 11 seconds

Genre: pop rock

Used instruments: acoustic guitar, bass, drums, keyboard, piano

Structure: Two verses are followed by a bridge, which appears two times. The second bridge is right after the third verse, which is connected to a chorus, that is formed by only “Na na na, hey Jude” sung in a very catchy melody that repeats until the end of the song.

Theme: The lyrics encourage a woman named Jude to compose songs and make them better.

This song is in F major, for the bridges, it transposes to Bb major and is in 4/4 time signature. Verses of this song always start with “Hey Jude,” and then follow with a piece of advice or encouragement and the endings are either “Then you can start to make it better” or “Then you begin to make it better.” However, the most important part is the second half of the song which continues for almost three minutes. The melody and lyrics are very easy to remember and were composed to make the audience sing along with the band to create a very warm and friendly atmosphere.

Honey¹⁴ – Bobby Goldsboro

Country: The United States

Billboard appearance year: 1968

Length: 3 minutes and 55 seconds

Genre: pop, country

Used instruments: piano, acoustic guitar, bass, drums, strings, background vocals

Structure: There are four long verses and two short parts saying “and honey, I miss you and I'm bein' good, and I'd love to be with you if only I could” that could be taken as a chorus. The ending of the song is the second half of the first verse.

Theme: The text describes a man reminiscing about his wife that passed away.

“*Honey*” is in 4/4 time signature and in C major. The song does not have a strong melody and there are no changes in harmony throughout the song. The important is the story told by the singer about a passed loved one, which is supported by a string orchestra that is uplifting the song and grows the intensity until the last verse, which becomes quiet again.

Grazing in the Grass¹⁵ – Hugh Masekela

Country: The Union of South Africa (today's Republic of South Africa)

Billboard appearance year: 1968

Length: 2 minutes and 55 seconds

Genre: jazz, soul

Used instruments: piano, drums, bass, trumpet

Structure: The beginning and the end are the same melodies played on the trumpet, in the middle of the song there is a trumpet solo.

Theme: -

This song is instrumental, in 4/4 time signature and in F major. The whole song consists of only 4 chords that are repeated until the end, the focus is on the trumpet melody. Quite distinctive is a cowbell that is played in the pauses between the trumpet melodies.

Sugar, Sugar¹⁶ – The Archies

Country: The United States

Billboard appearance year: 1969

Length: 2 minutes and 48 seconds

Genre: bubblegum pop

Used instruments: bass, keyboard, drums, acoustic guitar

Structure: The song starts with a chorus that is divided into two parts. The first one goes as follows: “Sugar, Oh, honey, honey, you are my candy girl and you got me wanting you” and the second part simply exchanges the word sugar with honey. There are also two verses on the same melody and the finale of this song ends with the chorus slightly altered.

Theme: The song is about kissing and the sweet feeling while doing it, about summer and having fun.

The song “*Sugar, Sugar*” is in D major and 4/4 time signature. The band was only fictional, based on the comic series. The mood of the song is very cheerful, the melody is not complicated, and it is the same in verses and chorus, so it is quite easy to sing along to.

Honky Tonk Women¹⁷ – The Rolling Stones

Country: Great Britain

Billboard appearance year: 1969

Length: 3 minutes and 3 seconds

Genre: hard rock, Rock'n'Roll

Used instruments: drums, electric guitar, bass guitar, saxophones

Structure: The first verse starts with a short instrumental introduction, after it there is a chorus, a second verse, and the second chorus there is an interlude and two more chorus.

Theme: This song is about women, alcohol, and blues.

This song is in G# major and 4/4 time signature. The song starts with a cowbell followed by drums and a simple guitar riff. The first two verses have a lot of silent space thanks to the lack of bass under the singing. The bass starts to play at chorus and keeps playing through the interlude with a saxophone solo. This song does not have a strong catchy melody, but it is very easy to listen to because of the Rhythm'n'Blues style.

Bridge Over Troubled Water¹⁸ – Simon & Garfunkel

Country: The United States

Billboard appearance year: 1970

Length: 4 minutes and 55 seconds

Genre: pop rock, gospel

Used instruments: piano, drums, strings, bass

Structure: There are three verses, after each one there is a chorus.

Theme: The lyrics of this song are words of encouragement and support for a girl that struggles with life hardships.

This song is in Eb major and in 4/4 time signature. It starts with a piano introduction, and more than half of the song is accompanied only by piano. In the last verse, other instruments and vocal harmonies are added, so the song escalates on the last chorus and ends with an instrumental outro. The echo that is added to the voice of the singer adds depth to the song and resembles church songs.

American Woman / No Sugar Tonight¹⁹ – Guess Who

Country: Canada

Billboard appearance year: 1970

Length: American Woman - 5 minutes 9 seconds, No Sugar Tonight - 2 minutes and 4 seconds

Genre: blues rock, psychedelic rock, Rock'n'Roll

Used instruments: drums, bass, electric guitar, acoustic guitar (No Sugar Tonight – background vocals)

Structure: These are two songs published on one vinyl, both very popular.

“*American Woman*” starts with a vocal introduction repeating the phrase “American woman, I’m gonna mess your mind” accompanied by acoustic guitar. The song does not have any chorus but divides the verses with short instrumental solos and has one longer guitar solo between the second and third verse.

“*No Sugar Tonight*” starts with an instrumental introduction. After that, there is the first verse and chorus followed by “dum dum dah dah” on the same melody. The second verse and chorus follow in the same way, repeating the vocal melody while fading out.

Theme: “*American Woman*” is about a man that has lost interest in a woman and tells her to leave him alone.

“*No Sugar Tonight*” is about love as well. The protagonist misses his significant other and suffers from loneliness.

Both songs are in 4/4 time signature. “*American Woman*” is in E major. Its introduction has blues elements, the rest of the song is somewhere between blues and Rock'n'Roll. The style of singing and instrumental is very similar to the Rolling Stones. “*No Sugar Tonight*” in F# major is calmer and much closer to rock than to blues or Rock'n'Roll. The chorus are sung in harmony.

Let It Be²⁰ – The Beatles

Country: Great Britain

Billboard appearance year: 1970

Length: 3 minutes and 50 seconds

Genre: rock

Used instruments: piano, drums, bass, electric guitar, keyboard, background vocals

Structure: There are always two verses connected, followed by a chorus. The first time the chorus appears, it does not repeat. After the second set of verses, the chorus repeats, then there is a solo and one more chorus. After the last set of verses, the last chorus is repeated.

Theme: This song is religiously set. Every verse describes a saint talking to the protagonist and gives him a piece of advice to “let it be” anytime life is difficult, and the person is struggling.

This song is in C major and 4/4 time signature. The first part is sung only with a piano, after the first chorus other instruments are added. Chorus are supported with background vocals. The melody of the song is easy to remember and therefore the listener can sing along if they want to. The escalating intensity of the song resembles gospel songs performed in church.

Results of the analysis

The music of the bands of the British Invasion was revolutionary. It was surely inspired by the music of American Rock'n'Roll stars but raised to a different level. The combination of Rock'n'Roll and European musical tradition in richer harmony and melody can be easily recognized in the songs of The Beatles. "*I Want to Hold Your Hand*²" or "*She Loves You*³" are songs composed of more than just three chords with a very predictable composition, these pieces have a more complex melody and unusual harmonical transitions. Also, the Rolling Stones can be described the same way, even though their sound is closer to the old Rock'n'Roll classics and they as a band are rather rascals than good boys, as The Beatles were portrayed.

However, the bands of the British Invasion were a sensation for only a few years, mainly in the years 1964 and 1965 and after that, only a few of them remained present on the Billboard charts. The British Invasion opened the doors to America for artists of other nationalities as well (Tables n. 2, 5, 6, and 8.)

The Invasion did not mean that other genres stopped being popular. Examples of that are jazz songs "*Grazing in the Grass*¹" and "*Hello, Dolly!*⁴" or a folk song "*We'll Sing in the Sunshine*⁵" and even The Beatles became a proof of this with their fusion of two or more genres, which became very common for almost every artist.

All of the songs above are in 4/4 time signature which is the most used signature to this day, except for the song "*He'll Have to Go*¹" which is in 3/4. The song "*We Can Work It Out*¹⁰" by The Beatles switches to 3/4 time signature to make the song sound unusual. However, the rhythm used in these short passages is typical for waltz and is not extraordinary by itself and the originality is achieved by the right combination of music styles that are common when standing alone, but sound original when merged. The Beatles used this in a gentle way, creating pop rock, The Rolling Stones turned Rock'n'Roll into rock and hard rock, as can be heard in "*(I Can't Get No) Satisfaction*⁸" where they use a harsh guitar sound and a singing style very close to screaming.

Almost every song analysed was in major key. The songs in major key tend to sound happier than those in minor key. Later rock music aims for an angry and hard sound which is supported with minor key; thus, it can be said that the rock music of the British Invasion in the 1960s was still very different from the rock music that was yet to come in the 1970s. The themes of the songs are often the same, love is present in more than a half of the analysed songs, other themes are women, hardships of life, friendships, or war.

Comparison of the artists and their music

In this chapter, all the artists included in the previous chapters will be compared to one another. The songs will be compared not only from a purely musical sense, such as harmonies, melodies, rhythms, and instruments, but also from a point of view of culture, language, or fashion. The aim is to point out the differences between the songs and determine, whether British culture and music caused such a noticeable shift in the American culture.

The American singer Jim Reeves's *He'll Have to Go* recorded in 1959 is a slow song very typical for the era before the British Invasion with the singer as the centre of attention. Reeves's deep calming voice is complemented with female vocalists. The range of the melody is wide, with the lowest note being F2 and highest being B3 it is very difficult to sing, especially for people not musically trained. The accompaniment is composed of four very easily memorable chords that go in the same progression through the whole song except for the bridge, where the same chords are played in a different order. His deep voice has a similar sound to Presley's deep voice, nonetheless, their fashion styles differ. Jim Reeves during his performances wore suit and a tie, and his short hair was combed to the side, which gave him very neat look. Elvis Presley was much younger and thus it was clear that his fashion was more extravagant and wilder. Elvis wore suits as well, but his energetic movements and longer hair styled up were attractive to a younger audience.

The Gale Garnett's song *We'll Sing in the Sunshine* was written only four years later than *He'll Have to Go* but has a noticeably different sound. The melody sung by Garnett, a Canadian singer born in the New Zealand, is much easier to sing even for average listeners. The vocalists are as important as the main singer from the sound perspective. This song also has only four chords, but their progression alternates in verses and chorus. This piece puts a highlight on the lyrics rather than including a vocal virtuosity, which allows people to interpret it on their own. Garnett was not sharing stage with other musicians and the spotlight was on her gently swinging her body to the music while wearing classy dress, which was enough to look at and therefore she did not need any other performers around her. Garnett was a solo artist, but in the song *We'll Sing in the Sunshine* she uses additional vocalists to create harmonies for choruses. Such technique was also used by The Beatles. The verses were either sung by only one person, or by more people in the same melody and their voices then split to create harmonies in choruses.

Songs *I Want to Hold Your Hand* and *She Loves You* by The Beatles were both released in 1964. Both are very energetic, contain distinguished vocal harmonies and instruments, that are typical for a rock band to this day: electric guitar, bass guitar and drums. A piano or **an organ** are common for rock bands of that era, but these instruments disappeared in some cases as the music evolved. Visually, The Beatles were very interesting and fun to look at. Their matching suits and hairstyles gave the impression of sweet and good-mannered boys. Their positioning and acting on stage were visually pleasing as well; Paul McCartney was standing on the left side playing a left-handed bass guitar, George Harrison with an electric guitar was standing in the middle and John Lennon with another electric guitar was on standing on the right side. The guitar necks pointing opposite directions was creating a feeling of symmetry with Ringo Starr playing drums behind them on a raised pedestal. All members were able to sing while playing and move around cheerfully, which was very attractive mainly to their female audience. However, the appearance of The Beatles in the American music charts did not significantly influence American music in top twenty places (analysed in previous chapters), because there were still mainly solo singers influenced by the figures like Elvis Presley, Ray Charles, or Louis Armstrong (all of them were still active at that time).

American artist Louis Armstrong's performance of the song *Hello, Dolly!* in 1964 was a remnant of jazz culture in the United States. Its casting of instruments and structure is highly distinct from all the included songs because of the fact, that it was taken from a musical and was not composed as a separate hit.

Four Tops were active since 1950s and were an American boy band making songs of a similar style as the girl band The Supremes and others. The song *I Can't Help Myself (Sugar Pie Honey Bunch)* from 1965 has a similar structure as Armstrong's *Hello, Dolly* due to its repetitive melody and a saxophone solo in the middle of the song. However, the music genre is different. *Sugar Pie Honey Bunch* has an orchestral and vocal accompaniment, which is an element typical for the solo singers of that time. The brass and guitar rhythm, which is putting stress on the second beat indicates a genre that has not yet occurred in American charts, reggae. Their stage performance was very lively and entertaining. The members in matching outfits were moving around, clapping, dancing and overall looked very cheerful. This type of vocal groups was a genre on its own and figured in American music before, during and after the Invasion. This song does not show any characteristics of the British Invasion and instead takes its inspiration from American popular music and reggae music with origins in Jamaica.

In 1965, that is, a year after the first The Beatles appearance in Billboard music charts, Sam the Sham & The Pharaohs were the first American band (from the performers that were included in the analysis) being marked in the first place in Billboard's charts. Paradoxically, their song *Wooly Bully* was a typical Rock'n'Roll hit based on a standard 12-bar blues progression and was not influenced by the music of the British Invasion at all. Sam's band usually wore matching shirts and it truly let Sam the Sham to stand out in his extravagant middle eastern outfit. The verses of *Wooly Bully* are not carrying any meaningful story, they are short and simple, use slang phrases and copy the style, how people might talk to one another on the streets at that time.

The Rolling Stones achieved success in American music charts in 1965 with their hit (*I Can't Get No) Satisfaction*. The appearance of a distinguish melody played on the electric guitar may resemble *Sugar Pie Honey Bunch* by American Four Tops, with the melodic phrase repeating itself throughout the whole song, however, the Rolling Stones were heavily influenced by Rock'n'Roll with a very little of melody in vocals, unlike the Four Tops that were depending on their melodic vocal arrangements. This song was certainly something that had never appeared in American music before, but no music included in the tables were noticeably influenced by their music. The arrival of the Rolling Stones had very similar effect to popularization of classical jazz in America several decades before. The younger generation welcomed the rebellion against proper middle-class citizens and consumerism. (Chilton, 2021) In 1969, the Rolling Stones had their second song among the first twenty songs in the Billboard music charts. Their *Honky Tonk Women* start in the same manner as the instrumental jazz song from 1968, *Grazing in the Grass* by Hugh Masekela – with a rhythmic cowbell.

The music was very lively and aggressive in contrast to the music listened by older generation. As described in the Rolling Stones chapter, even their clothing and acting looked tough and untidy. Their performances were filled with fans feeling the aggressive energy and incidents were inevitable. Understandably, the older generation did not approve of this style of music, same as at the time of jazz music. Elvis Presley was an icon and even though he first started his career playing rock'n'roll hits, his style evolved in a different direction than what can be seen and heard from the Rolling Stones. His extravagant robes were not designed to look tough; his smooth voice was ideal for ballads and his shows were calm. This cult of Elvis, however, was not replaced by the Rolling Stones, because their style is too different, but by similar cult around The Beatles called Beatlemania.

American musician Sgt. Barry Sadler's *The Ballad of the Green Berets* from 1966 has again very easily memorable melody which is repeated throughout the whole song. This song is composed of only three chords with one progression and the only thing changes is the instrumentation, which becomes louder and wider with each verse. The vocal performance of the solo singer was less artistic and cultivated than in the song *He'll Have to Go*. So far it can be noticed that over time, the importance of the musicality of the main singer was becoming lesser and focus was put on the memorability and accessibility for the audience, as could be noticed in the song *We'll Sing in the Sunshine* as well. In this case, the purpose of the song is to commemorate and honour American soldiers. It would seem pointless and even counterproductive to take any inspiration from British culture to celebrate national heroes and therefore there is no influence of the British Invasion.

The singer Lulu was Scottish and therefore was not directly part of the British Invasion, however she was very popular in the United States in 1967. The reason for this might be the similar complexity in harmony as in the music created by The Beatles. Lulu's *To Sir with Love* is composed with more than just four chords looping, as can be usually heard in pop songs to this day. The key of the song even changes in choruses and then returns to the original key for verses. The Beatles were very skilled in these unusual chord variations too. *She Loves You* and *We Can Work It Out* are good examples of using untypical chords and their progression. In Lulu's song however, the unusual harmony is mainly created by an orchestra. The melody of *To Sir with Love* is sophisticated and complex, which resembles the performance style of Elvis or Reeves.

American singer Bobby Vee's *Come Back When You Grow Up* is the first song the vocals of which sound like The Beatles. The band playing this song live was The Shadows, however the recording was made with the band The Strangers. These musicians were playing with Merle Haggard, an American country singer. (TheAudioDB, 2022) The verses are sung by Bobby, on chorus other vocalist joins, first in unisono and the end of each chorus is always sung in harmony. Vee's voice and style of singing is very close to those of McCartney's and Lennon's. Even though the instruments are the same as in The Beatles' songs, they are being used differently. The Beatles' instrumental background is more intense, and overall is not just a background, but has the same importance as the vocals, which does not seem to be the case in this Bobby Vee's song. From the point of view of language, there are not any patterns that would specifically connect lyrics writing style of Bobby Vee and The Beatles.

Hey Jude from 1968 is different from the previous The Beatles' songs included in this analysis. As was mentioned before, The Beatles' musical skills were more developed in their later songs, including *Hey Jude*, especially in their instrumental complexity. The sharp piano sound present in *Hey Jude* is common in Rock'n'Roll genre, but overall, this kind of music with such a characteristic sound did not appear in any other band than The Beatles. Their specific voice timbres combined with their British accent were not the only reasons of their uniqueness. At the first listening, their songs are very simple, with verses repeating and distinct melody, but the details consisting of slight rhythm changes, chord progressions or key changes made them into a source of inspiration for future generations. Various drummers state that Ringo Starr was their idol, even though his technique was mediocre, he had his own style that fitted The Beatles perfectly. Rafael Polcaro describes an interview with Bob Dylan for Rolling Stone magazine from 2007, where Dylan states:

“Lennon, to this day, it’s hard to find a better singer than Lennon was, or than McCartney was and still is. I’m in awe of McCartney. He’s about the only one that I am in awe of. He can do it all. And he’s never let up.”

“He’s got the gift for melody, he’s got the rhythm, he can play any instrument. He can scream and shout as good as anybody, and he can sing a ballad as good as anybody. Also his melodies are effortless, that’s what you have to be in awe of. He’s just so damn effortless. I just wish he’d quit [laughs]. Everything that comes out of his mouth is just framed in melody.”

Therefore, it may be assumed that after Dylan first inspired The Beatles, their music became enough sophisticated to affect the famous author of protest songs, Dylan. (2021)

Honey by an American singer Bobby Goldsboro reached no. three in the Billboard charts in 1968, which was four years after the first appearance of The Beatles in the United States. This sad song is another of the American soloist music with orchestra and vocalist creating the depth and atmosphere of the song, which has been detected in many songs by solo performers mentioned earlier and again, there are no signs of the British Invasion elements. This ballad is not intended to be sung by the audience, but its melody is not very complicated and the part that should be noticed is the text. It is written as a story Goldsboro tells the listeners about his relationship with his wife. The verses are very long, composed of sentences that strongly resemble spoken English as can be read in a following example: “*Then the first snow came and she ran out to brush the snow away, so it wouldn't die. Came runnin' in all excited, slipped and almost hurt herself and I laughed till I cried.*” Thanks to this type of writing, the audience feels more empathy for the author, because it makes them feel like they knew the couple personally. Another aspect worth mentioning is the use of contractions such as in the word “*runnin'*”. This appears in Rock'n'Roll or in lyrics that replicate speech. Another song replicating everyday speech was Wooly Bully by Sam The Sham and The Pharaos, with words such as “*get 'cha*”. The Rolling Stones also use contractions. In *American Woman* they use a phrase “*hangin' 'round*” or “*knockin'*” and in *(I Cant Get No) Satisfaction* there is used “*I'm ridin' 'round*”. The important fact is that these songs are rather cheerful with a faster pace and the only tragic song using contractions in such way is just *Honey*.

The Hugh Masekela's song *Grazing in the Grass* from 1968 has no lyrics at all. It is cheerful, is focused exclusively on the instrumental virtuosity and it may be seen as an example of jazz music that was popular in the United States before the boom of Rock'n'Roll.

The year 1969 brought a hit *Sugar, Sugar* by the American band Archies. This pop band and this exact song have some similarities to The Beatles. The instruments, such as electric guitar and bass guitar, drums and the keyboard are used by The Beatles as well, nevertheless, these instruments have been common for bands to use since the first appearance of electric guitars. Another connection is the multi-vocal singing style combined with solo parts. The originality of this band stems in the fact that it is animated, and its music videos resemble children shows from TV. The lyrics of this song are very simple, composed of very short phrases repeating throughout the whole song, also fitting the children music category. However, for the older audience, the sexual undertone is obvious and therefore it was popular among adults as well. An example of that could be these lyrics: “*Oh-oh-oh-oh, sugar, pour a little sugar on it, honey, pour a little sugar on it, baby, make your life so sweet, yeah, yeah, yeah.*” Sexual themes often occurred in Rock’n’Roll and were not often present in slowly emerging pop music.

Other artists in this analysis are composing in pop music genre, so the Rolling Stones with their Rock’n’Roll and later rock direction are conspicuous among their pop-focused musical colleagues. The only band creating music in similar style are Guess Who releasing their songs *American Woman* and *No Sugar Tonight* a year later.

American Woman and *No Sugar Tonight* appearing in the Billboard charts in 1970 was composed by the Canadian band Guess Who. These songs were released simultaneously on one vinyl, but both have completely different feeling. The song *American Woman* is clearly inspired by the music of the Rolling Stones with the instrumental style. By using acoustic and electric guitar playing one main simple riff that does not change in the whole song and adding a minimalistic guitar solo, their sound resembles the Rolling Stones. On the top of that, high-pitched vocals are characteristic for the Rolling Stones and using them in *American Woman* surely made the song even more similar. On the other hand, the singing in harmonies and use of instruments in *No Sugar Tonight* is very close to The Beatles. The acoustic guitar in the background complemented with the bass guitar sounds like the first recordings of The Beatles with its apparent simplicity. However, the harmonic vocals in choruses are the element that resembles The Beatles the most. Consequently, it can be said that Guess Who was influenced by the British Invasion.

The song *Bridge Over Troubled Water* by American musicians Simon and Garfunkel was released in January 1970. It is quite difficult to sing due to wide voice range, however the melody is very memorable, so it is possible for fans to sing along the chorus during a concert. It is a bit like The Beatles' song *Let It Be*, because of the piano as the main instrument and one male singer delivering the melody. Both songs grow in intensity with every chorus, however *Let It Be* ends with a completely different passage from the rest of the song, and *Bridge Over Troubled Water* ends with a chorus accompanied by the whole orchestra and various sound-effects. *Let It Be* was published in May 1970, which is about five months after Simon's and Garfunkel's song. The similarity between these songs could be caused by The Beatles taking an inspiration from Simon and Garfunkel. The one of the most famous songs by The Beatles was released close to the end of their music career and fittingly ends this chapter as well. The guitar solo appearing in the middle of the song is quite unusual in comparison to the other songs from the Billboard's 100 Top Hits, the rest of the song sounds like their earlier song *Hey Jude*. The first part of this song is only composed of piano and solo singing, which is also the case of *Bridge Over Troubled Water*. Lyrically, these two songs are very similar. Both songs are used as a reassurance. *Let it Be* speaks in first person about hope that could be found in God. The lines are short and the phrase "let it be" repeat in every verse and chorus. Lyrics of *Bridge Over Troubled Water* soothe the listener and assure him, that everything will be alright. In this case, the assurance is a person, not God.

In summary, The Beatles were a band of great importance for the development of music not only in the United States, but in the whole world. The summary showed that there were also musical influences of the Rolling Stones on some bands, but the idea of the bands of the British Invasion causing a drastic change in a music market and appropriate the places in the American music charts is false. The bands were taking inspiration from one another, regardless their nationalities.

Conclusion

This bachelor's thesis aimed to define the British Invasion, select the most important music groups that were part of the British Invasion and identify the influence of them on the rock music development. These goals were achieved partially.

The history and reasoning behind the British Invasion were included in the theoretical part and therefore the goal of the definition of the British Invasion was met. The most important band of the British invasion was The Beatles who were the first British artists achieving first places on the American music charts. The findings of the practical part show that the music in the United States indeed changed during the British Invasion, but the analysis does not provide any proof of it to be exclusively caused by the British Invasion as it seems to be a natural evolvement of music connected to technical development and sociological situation of that time. Main aspect of the demonstrable influence of the British Invasion was the mass creation of boybands and bands in general in the United States. These bands were mostly rock'n'roll and rock bands in the first half of the 1960s, in the second half, first pop bands appeared. Pop music remained dominated by solo performers throughout the whole decade. No major shift could be found in the lyrics and themes of the songs either. A noticeable difference in clothing and stage presence was caused by The Beatles. They introduced the idea of matching outfits and hairstyles to the American musicians, who took the inspiration and started to copy their style of fashion. The Rolling Stones also influenced fashion of youth in America with their "bad guy" personas gaining massive popularity. Even though these bands were revolutionary and brought something new into the music industry, they were only a part of the gradual music evolution that was happening before, during and after the British Invasion.

Methodological complication met while writing this thesis was the unexpected broadness of the topic. Ten years of music are very difficult to summarize into a bachelor's thesis, but the information needed for recognising the development of music would be problematic to get from a shorter period.

The text is a comprehensive summary of the British Invasion and what preceded it, thus it could be used for educational purposes in music or English lessons, as well as in CLIL methodology. For the information to be complete, further research of music and culture before the Invasion and after it must be done to provide the ability to fully compare the songs, analyse the progress in music and evaluate the influence of the British Invasion.

Bibliography

ALLISON, Joe and ALLISON, Audrey. *He'll Have to Go*. Vinyl. Jim Reeves. US: RCA Victor, 1959.

AllMusic.com, n.d. The Four Tops. In: *AllMusic.com* [online]. [cit. 1.6. 2022]. Available from: <https://www.allmusic.com/artist/the-four-tops-mn0000071812/biography?1651752742349>

The Beatles, 2016. *The Beatles - I Want to Hold Your Hand - Performed Live On The Ed Sullivan Show 2/9/64* [online]. 7.4. [cit. 15.4. 2022]. Available at: <https://www.youtube.com/watch?v=jenWdyITzs>

BIOGRAPHY, *Petula Clark* [online]. n.d. [cit. 23.3. 2022]. Available at: <https://www.petulaclark.net/pages/biography.html>

Biography.com, 2017. Buddy Holly. In: *Biography.com* [online]. 27.4. [cit. 31.5. 2022]. Available from: <https://www.biography.com/musician/buddy-holly>

BUCKLEY, Peter. *The Rough Guide to Rock*. Third Edition. London: Rough Guides Ltd, 2003. ISBN 1-85828-457-0.

CHILTON, Martin. How The Rolling Stones Changed Rock'N'Roll. In: *uDiscovermusic.com* [online]. 22.6. 2021 [cit. 6.6. 2022]. Available from: <https://www.udiscovermusic.com/stories/the-rolling-stones-rock-influence/>

CUMMINGS, Burton and BACHMAN, Randy. *No Sugar Tonight*. Vinyl. the Guess Who. US: RCA Victor, 1969.

CUMMINGS, Burton, PETERSON, Garry, KALE, Jim and BACHMAN, Randy. *American Woman*. Vinyl. the Guess Who. US: RCA Victor, 1969.

DALTON, David and FARREN, Mick. *Rolling Stones*. In *Their Own Words*. Bratislava: Champagne avantgarde, 1993. Jejich vlastními slovy; sv. 4. ISBN 8071500828

Ed Sullivan's Show, 2020. *Elvis Presley "Hound Dog" (October 28, 1956) on The Ed Sullivan Show*. [online]. [cit. 3.3. 2022] Available at: <https://www.youtube.com/watch?v=aNYW113IWhY>

Encyclopaedia Britannica. Cold War. In: *Britannica* [online]. 20.7.1998. Edited: 1.3. 2022 [cit.11.4. 2022]. Available at: <https://www.britannica.com/event/Cold-War>

Encyclopaedia Britannica. Martin Luther King, Jr. In: *Britannica* [online]. 20.7.1998. Edited: 11.1. 2022 [cit. 25.2. 2022]. Available at: <https://www.britannica.com/biography/Martin-Luther-King-Jr>

Encyclopaedia Britannica. Rock and roll. In: *Britannica* [online]. 20.7.1998. Edited: 26.9.2020. [cit. 3.3. 2022]. Available at: <https://www.britannica.com/art/rock-and-roll-early-style-of-rock-music>

Encyclopaedia Britannica. Rosa Parks. In: *Britannica* [online]. 4.5.1999. Edited 31.1. 2022 [cit. 25.2. 2022]. Available at: <https://www.britannica.com/biography/Rosa-Parks/additional-info#history>

Fabio Vargas, 2013. *LuLu (To Sir with Love)* [online]. 20.2. [cit. 15.4. 2022]. Available at: <https://www.youtube.com/watch?v=yTapoA5RQyo>

FELDMAN-BARRET, Christine. The Rise of Beatlemania. In: *Museum of Youth Culture* [online]. n.d. [cit. 11.4. 2022]. Available at: <https://museumofyouthculture.com/beatlemania/>

FUHG, Felix, 2021. *London's Working-Class Youth and the Making of Post-Victorian Britain, 1958-1971*. Cham: Springer Nature Switzerland AG, 2021. ISBN 978-3-030-68968-1

GARNETT, Gale. *We'll Sing in the Sunshine*. Vinyl. RCA Records, 1964.

GILMORE, Mikal, 2009. Why The Beatles Broke Up. In: *Rolling Stone* [online]. 3.9. [cit. 4.1. 2022]. Available at: <https://www.rollingstone.com/music/music-features/why-the-beatles-broke-up-113403/>

GUTFREUND, Owen D., 2010. Billboard. In: JACKSON, Kenneth T. *The Encyclopedia of New York City*. Second Edition. New York: Yale University Press. ISBN 978-0-300-11465-2.

HERMAN, Jerry. *Hello, Dolly!* Vinyl. Louis Armstrong. New York: Kapp, 1963.

History.com. Berlin Blockade. In: *History* [online]. 7.6.2010. 5.2. 2022 [cit. 11.4. 2022]. Available at: <https://www.history.com/topics/cold-war/berlin-blockade>

History.com. The 1950s. In: *History* [online]. 17.6.2010. 17.4.2020 [cit. 25.2. 2022]. Available at: <https://www.history.com/topics/cold-war/1950s>

Holland-Dozier-Holland. *I Can't Help Myself (Sugar Pie Honey Bunch)*. Vinyl. Four Tops. Detroit: Motown, 1965.

HOLLY, Buddy and PETTY, Norman. *Everyday*. Vinyl. Buddy Holly and the Crickets. Coral records, 1957.

HOU, Philemon. *Grazing in the Grass*. Vinyl. Hugh Masekela. US: Uni, 1968.

INGLIS, Ian. *The Beatles, Popular Music and Society*. A Thousand Voices. MacMillan Press LTD, 2000. ISBN 978-0-333-73205-2

JAGGER, Mick and RICHARDS, Keith. *(I Can't Get No) Satisfaction*. Vinyl. the Rolling Stones. California: London Recordings, 1965.

JAGGER, Mick and RICHARDS, Keith. *Honky Tonk Women*. Vinyl. the Rolling Stones. California: London Recordings, 1969.

John F. Kennedy, Presidential Library and Museum. Cuban Missile Crisis [online]. n.d. [cit. 11.4. 2022]. Available from: <https://www.jfklibrary.org/learn/about-jfk/jfk-in-history/cuban-missile-crisis>

KIM, Andy and BARRY, Jeff. *Sugar, Sugar*. Vinyl. the Archies. US: Kirshner label, 1969 (re-released).

LENNON, John and MCCARTNEY, Paul. *Hey Jude*. Vinyl. The Beatles. UK: Apple, 1968.

LENNON, John and MCCARTNEY, Paul. *I Want to Hold Your Hand*. Vinyl. The Beatles. UK: Capitol, 1963.

LENNON, John and MCCARTNEY, Paul. *Let It Be*. Vinyl. The Beatles. UK: Apple, 1970.

LENNON, John and MCCARTNEY, Paul. *She Loves You*. Vinyl. The Beatles. UK: Capitol, 1963.

LENNON, John and MCCARTNEY, Paul. *We Can Work It Out*. Vinyl. The Beatles. London: Capitol, 1965.

LONDON, Amanda, 2021. Louis Armstrong's "Hello, Dolly!". In: *Song Meanings + Facts* [online]. 11.6. [cit. 30.3. 2022]. Available at: <https://www.songmeaningsandfacts.com/louis-armstrongs-hello-dolly/>

LONDON, Mark. *To Sir with Love*. Vinyl. Lulu. Epic, 1967.

The Longbored Surfer. Longbored Surfer – Charts. Billboard Top 100 – 1960. In: *The Wayback Machine* [online]. n.d. [cit. 16.3. 2022]. Available at: <https://web.archive.org/web/20140102011048/http://longboredsurfer.com/charts/1960.php>

The Longbored Surfer. Longbored Surfer – Charts. Billboard Top 100 – 1964. In: *The Wayback Machine* [online]. n.d. [cit. 16.3. 2022]. Available at: <https://web.archive.org/web/20131231231916/http://longboredsurfer.com/charts/1964.php>

The Longbored Surfer. Longbored Surfer – Charts. Billboard Top 100 – 1965. In: *The Wayback Machine* [online]. n.d. [cit. 16.3. 2022]. Available at: <https://web.archive.org/web/20131231181451/http://longboredsurfer.com/charts/1965.php>

The Longbored Surfer. Longbored Surfer – Charts. Billboard Top 100 – 1966. In: *The Wayback Machine* [online]. n.d. [cit. 17.3. 2022]. Available at: <https://web.archive.org/web/20131231181454/http://longboredsurfer.com/charts/1966.php>

The Longbored Surfer. Longbored Surfer – Charts. Billboard Top 100 – 1967. In: *The Wayback Machine* [online]. n.d. [cit. 19.3. 2022]. Available at: <https://web.archive.org/web/20140102011046/http://longboredsurfer.com/charts/1967.php>

The Longbored Surfer. Longbored Surfer – Charts. Billboard Top 100 – 1968. In: *The Wayback Machine* [online]. n.d. [cit. 22.3. 2022]. Available at: <https://web.archive.org/web/20140102011043/http://longboredsurfer.com/charts/1968.php>

The Longbored Surfer. Longbored Surfer – Charts. Billboard Top 100 – 1969. In: *The Wayback Machine* [online]. n.d. [cit. 22.3. 2022]. Available at: <https://web.archive.org/web/20140102011049/http://longboredsurfer.com/charts/1969.php>

The Longbored Surfer. Longbored Surfer – Charts. Billboard Top 100 – 1970. In: *The Wayback Machine* [online]. n.d. [cit. 22.3. 2022]. Available at: <https://web.archive.org/web/20131231172210/http://longboredsurfer.com/charts/1970.php>

MAYDON, Kathy. 10 Key Cultural Changes in 1960s Britain. In: *History Hit* [online]. 23.1.2020 [cit. 21.2. 2022]. Available at: <https://www.historyhit.com/1960s-britain-change/>

MCCABE, Allyson. 'Voices Within The Music': A Brief History Of Guitar Effects. In: *KRVS Radio Acadie* [online]. 13.12. 2014 [cit. 9.3. 2022] Available at: <https://www.krvs.org/npr-music/2014-12-13/voices-within-the-music-a-brief-history-of-guitar-effects>

MEAD, Wendy. The Day the Music Died: Rock's Great Tragedy. In: *Biography.com* [online]. 2.1. 2019. [cit. 31.5. 2022]. Available from: <https://www.biography.com/news/the-day-the-music-died--plane-crash>

Merriam-Webster. Waltz. In: *Merriam-Webster.com dictionary* [online]. n.d. [cit. 13.4. 2022]. Available at: <https://www.merriam-webster.com/dictionary/waltz>

MILLAR, Bill. Alan Freed: Mr Rock'n'Roll. *TEACHROCK* [online]. 1982 [cit. 16.3. 2022]. Available at: <https://teachrock.org/article/alan-freed-mr-rocknroll/>

POLCARO, Rafael. What is Bob Dylan's opinion on The Beatles. In: *Rock And Roll Garage* [online]. 10.8. 2021 [cit. 12.6. 2022]. Available from: <http://rockandrollgarage.com/what-is-bob-dylan-opinion-on-the-beatles/>

PUTERBAUGH, Parke, 1988. The British Invasion: From The Beatles to the Stones, The Sixties Belonged to Britain. In: *Rolling Stone* [online]. 14.7. 1988 [cit. 3.1. 2022]. Available at: <https://www.rollingstone.com/feature/the-british-invasion-from-the-beatles-to-the-stones-the-sixties-belonged-to-britain-244870/>

REES, Dafydd, CRAMPTON, Luke and LAZELL, Barry. *Guinness book of rock stars: an A to Z the people who made rock happen*. Enfield: Guinness Publishing, 1989. ISBN 0851128726

REEVES, Jim, 1992. He'll Have to Go. *My Greatest Songs* [online]. [cit. 15.4. 2022]. Available at: <https://open.spotify.com/track/7DH5dXVuQaqcKf9oTy9oUN?si=e9057bb71bf34a6e>

Rob B. The Sound of a Decade - 1960s. In: *The Audio Hunt* [online]. 30.6.2016 [cit. 9.3. 2022]. Available at: <https://www.theaudiohunt.com/blog/the-sound-of-a-decade-the-60s>

RUSSELL, Bobby. *Honey*. Vinyl. Bobby Goldsboro. US: United Artists, 1968.

SADIE, Stanley. *The New Grove Dictionary of Music and Musicians*. Volume Three. Executive Editor: John Tyrrell. London: Macmillan Publishers Limited, 2001. Second edition. ISBN: 0-333-60800-3

SADLER, Barry and MOORE, Robin. *The Ballad Of the Green Berets*. Vinyl. Staff Sgt. Barry Sadler. US: RCA Victor, 1965.

SAMUDIO, Domingo. *Wooly Bully*. Vinyl. Sam the Sham and the Pharaohs. Memphis: XL 906, 1964.

SCHAFFNER, Nicholas, 1983. USA: Straight Arrow Publishers, Inc. First Mc-Graw-Hill Edition. ISBN 0-07-055089-1

ŠEDO, Leoš. *Hrajte to nahlas: aneb 50 let Love Me Do*. Praha: Galén, 2013. ISBN 978-80-7262-951-0.

SHAPELL, Benjamin and WILLEN, Sara. The Korean War Armistice. In: *Shapell* [online]. 27.7.2013 [cit. 28.2. 2022]. Available at: <https://www.shapell.org/historical-perspectives/between-the-lines/korean-war-armistice/>

SHARP, Martha. *Come Back When You Grow Up*. Vinyl. Bobby Vee and The Strangers. US: Liberty Records, 1967.

SHUTLER, Ali. The Beach Boys confirm second UK show for summer 2022. In: *NME* [online]. 31.1. 2022 [cit. 16.3. 2022]. Available at: <https://www.nme.com/news/music/the-beach-boys-confirm-second-uk-show-for-summer-2022-3150499>

STRATTON, Jon. Skiffle, Variety and Englishness. In: BENNET, Andy. *Britpop and the English Music Tradition*. Farnham: Ashgate Publishing Limited, 2010. pgs. 32-33. ISBN 978-0-7546-6805-3

Thalia. The Kinks: How Dave Davies' Slashed Amp Created Rock Distortion. In: *Thalia* [online]. 9.8. 2020 [cit. 16.3. 2022]. Available at: <https://www.thaliacapos.com/blogs/blog/the-kinks-how-dave-davies-slashed-amp-created-rock-distortion>

TheAudioDB.com, 2022. Merle Haggard and The Strangers. In: *TheAudioDB.com* [online]. [cit. 6.6. 2022]. Available from: <https://www.theaudiodb.com/artist/154521>

Vanity Fare, 2016. Biography. In: *Vanity Fare* [online]. n.d. [cit. 22.3. 2022]. Available at: <http://www.vanityfare.co.uk/biography.html>

WATSON, Kimberly. The 1960s The Decade that Shook Britain. In: *Historic UK* [online]. n.d. [cit. 24.2. 2022]. Available at: <https://www.historic-uk.com/CultureUK/The-1960s-The-Decade-that-Shook-Britain/>

The White House. John F. Kennedy. In: *The White House* [online]. Washington, DC, n.d. [cit. 28.2. 2022]. Available at: <https://www.whitehouse.gov/about-the-white-house/presidents/john-f-kennedy/>

WHITFIELD, R. M. 1967. Anti-war demonstrations. HO 322/651. The National Archives, Richmond. Available at: <https://www.nationalarchives.gov.uk/education/resources/sixties-britain/anti-war-demonstrations/>

Wikipedia, 2021. Johnny Burnette and the Rock 'n Roll Trio. In: *Wikipedia* [online]. Edited: 2.6. [cit. 16.3. 2022] Available at: https://en.wikipedia.org/wiki/Johnny_Burnette_and_the_Rock_%27n_Roll_Trio#cite_note-10

Wikipedia, 2022. Hugh Masekela. In: *Wikipedia* [online]. Edited: 19.3. [cit. 30.3. 2022]. Available at: https://en.wikipedia.org/wiki/Hugh_Masekela

Wikipedia, 2022. The Hollywood Argyles. In: *Wikipedia* [online]. Edited: 23.1. [cit.16.3. 2022]. Available at: https://en.wikipedia.org/wiki/The_Hollywood_Argyles

ZOLLO, Paul, 2021. Behind the Song: “Wooly Bully” by Sam the Sham & The Pharoahs. *American Songwriter* [online]. n.d. [cit. 31.3. 2022]. Available at: <https://americansongwriter.com/behind-the-song-wooly-bully-by-sam-the-sham-the-pharoahs/>

Résumé

Britská invaze bývá považována za příčinu změny směru, kterým se v 60. letech dvacátého století ubírala americká populární hudba. Cílem této práce bylo definovat britskou invazi, vybrat její nejprominentnější zastupitele a určit, zda měli významný vliv na vývoj rockové hudby. Aby toho bylo dosaženo, tabulky “Billboard Top 100” byly zredukovány na dvacet nejprodávanějších písní v letech 1960, 1964, 1965, 1966, 1967, 1968, 1969 a 1970. Autoři těchto písní byli převážně americké a britské národnosti, ale v několika případech i jiné. Analýza těchto skladeb ukázala, že britské hudební skupiny byly nejpoblárnější v letech 1964 a 1965 a způsobily velký nárůst vzniku nových amerických hudebních skupin. Nejvlivnější skupinou byli Beatles, kteří invazi započali, ale nezpůsobili skrze ni žádné drastické změny v amerických hudebních žebříčcích, jelikož zůstaly populární jak ostatní žánry, tak i sóloví umělci ze Spojených Států navzdory britské invazi.

Anotace

Jméno a příjmení:	Klára Šindelková
Katedra nebo ústav:	Ústav cizích jazyků
Vedoucí práce:	Mgr. Ivan Čipkár, Ph.D.
Rok obhajoby:	2022

Název práce:	Hudební skupiny britské invaze a jejich vliv na vývoj rockové hudby
Název práce v angličtině:	The Bands of the British Invasion and Their Significance in the Development of Rock Music
Anotace práce:	<p>Tato práce má za cíl definovat předmět britské invaze, vybrat její nejdůležitější hudební skupiny a odhalit jejich vliv na americkou hudbu v době britské invaze. Je rozdělena na teoretickou a praktickou část. V teoretické části je vymezen pojem britské invaze, stručně popsána hudební historie a socio-ekonomická situace v obou zemích před britskou invazí. Praktická část obsahuje rozbor tabulek Billboard „Top 100“ zredukovaných na dvacet nejprodávanějších písní let 1960-1970 a jejich následný rozbor a porovnání, které ukazuje rozdíly mezi skupinami britské invaze a americkými interprety.</p>
Klíčová slova:	Beatles, Billboard, britská invaze, Rock'n'Roll, rocková hudba, Rolling Stones
Anotace práce v angličtině	This thesis has the aim to define the concept of the British Invasion, select the most important bands that were part of this phenomenon and evaluate their influence on the contemporary American music. It is

	<p>divided into theoretical and practical part.</p> <p>The theoretical part contains the definition of the British invasion, short description of the music history and socio-economic situation of both countries before the British Invasion. The practical part includes the analyses of the Billboard “Top 100” songs reduced to top twenty most-selling songs of the years from 1960 to 1970 and their comparison. This analysis shows the differences between the bands of the British Invasion and American artists.</p>
Klíčová slova v angličtině:	The Beatles, Billboard, British Invasion, rock music, Rock’n’Roll, The Rolling Stones
Přílohy vázané v práci:	-
Rozsah práce:	77
Jazyk práce:	AN