Instructor Manual for

Joe Stuessy & Scott Lipscomb’s
Rock and roll:
Its history and stylistic development

(edited for use with the 7th edition text)

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Preface

The purpose of this Instructor Manual is to facilitate the process of designing and teaching a rock history course using the text *Rock music: Its history and stylistic development* (7th edition, Prentice-Hall). In addition, the following pages provide significant food for thought, both for beginning instructors and for those who are quite experienced in teaching such a course. The following pages provide much more than a simple synopsis of the textbook content, though that forms an important component of the material. Rather, the Instructor Manual contains many innovative ideas to stimulate students – both inside and outside the classroom – and to help them develop an intimate understanding of the genre of music that, arguably, has had the greatest musical, cultural, and sociological impact during the twentieth and twenty-first century.

With the exception of the Introduction, which provides a general set of teaching tips and suggests a means of structuring the course content, each chapter of the present text is subdivided into a consistent set of sections. The *chapter overview* provides a detailed outline of the content of each chapter, highlighting some of the most significant points addressed and, at times, providing supplemental information that will be of interest to students and instructors. The *spotlight sections* focus on topics related to the time period, artists, or musical styles presented in the chapter. *Did you know?* lists significant events that occurred during the time period covered by the chapter, helping students to place musical developments within a broader historical context. The *suggested activities* section provides stimulating ideas for enhancing student learning by integrating multiple pedagogical techniques. The instructor may choose to incorporate some of these ideas into the classroom while using others as the basis for homework assignments. The *sample test questions* section provides several examples of true-false, short answer, and multiple choice questions related to the content covered in that chapter. Finally, the *suggested listening* lists provide a detailed set of musical examples that constitute representative samples of the musical styles discussed.

In addition to the Instructor Manual, this rock history text has been significantly enhanced by the availability of music downloads from the iTunes Store and other online sources. All of the “required” and “recommended” listening examples cited are available as iTunes Playlists and can be downloaded for only $.99 per song. The selection process was a difficult one and was determined, in some cases, by availability rather than author preferences. The continuing absence of recordings by some of the top artists in rock history, for example, is a consequence of living in this transitional period during which the distribution model for recordings is being transformed. Thankfully, since the 6th edition of this text, many additional artists (including the Beatles and Michael Jackson) have added their catalogs to those available. Still, some of the songs that might have been included are not yet available for download, so could not be included in the playlists. We believe we have reached a useful balance of preference and compromise in the resulting lists. As more songs do become available, however, these lists will be updated.
To access the playlists associated with *Rock and roll: Its history and stylistic development* (7th edition), simply follow the steps below:

1. Make sure that a current version (version 10 or later) of iTunes is installed on your computer.
   [This free program is available for both the Macintosh and Windows platforms from: http://www.apple.com/itunes/]
2. Start iTunes by selecting it from the “Start” menu (Windows) or from the dock (Macintosh).
3. Navigate to the iTunes Store home page by selecting iTunes Store from the vertical navigation menu on the left side of the iTunes window.
4. Click on “Music” – the first item in the horizontal list near the top of the iTunes window.
5. From the Music category list that now appears as a vertical navigation menu on the right side of the iTunes window, click on “Ping Playlists” to open the Playlist search page.
6. Type “Stuessy” into the “Search Store” textbox at the top right of this search page, then click on the magnifying glass icon or hit the ENTER (Windows)/RETURN (Mac) key.
7. In the lower left area of the iTunes Store window, you will see a list of Playlists for *Rock and roll: Its history and stylistic development*, by Joe Stuessy & Scott Lipscomb.
8. Select either the “Required” or “Recommended” list. You can listen to brief excerpts from any of the songs, download individual items, or download the entire set with a single click. [In order to purchase songs, you will need to create an iTunes account; creating an account is free of charge but does require a credit card number or PayPal account.]

The names of the lists are as follows and contains a note stating that these are “the only ‘author-sanctioned’ list of … songs associated with” the text:

*Required recordings:*
Stuessy & Lipscomb - required

*Recommended recordings:*
Stuessy & Lipscomb – recommended

In closing, I would like to express publicly my sincere appreciation to both Jay Dorfman and Natalie Zelensky for the incredible work they have done in the process of developing this Instructor Manual. Their innovative ideas, diligent work, and unbridled energy have resulted in what I believe is a truly unique and highly effective set of instructional materials that served as the basis for the first edition of this Instructor Manual. Their assistance in preparing the present revised version of the text was equally invaluable. Second, having reviewed the entire content of the textbook during this process, I remain in awe of the significant contribution to the field of popular music made by my co-author, Joe Stuessy, who was solely responsible for the first two editions of this groundbreaking text. It has been a pleasure to collaborate with him during this past decade on the three editions published since that time. Finally, I would like to acknowledge the significant level of assistance provided by the staff at Prentice-Hall. Our editor, Richard Karlins has contributed significantly to improvements made to each subsequent edition. Richard Kessel is deserves our gratitude for compiling our listening examples into a format that could be uploaded to iTunes and made readily available to readers.

I hope that you enjoy using these materials and, as always, your comments and suggestions are welcome and appreciated.

Scott D. Lipscomb
Minneapolis, MN
February 2012

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1 With each update to iTunes, these steps have changed slightly (e.g., what are now referred to as “Playlists” used to be called “iMixes”). The instructions above should provide the basic steps needed to access the required and recommended listening examples; however, they may need to be modified slightly as future updates to iTunes are released and installed.
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Introduction

Teaching Tips

Teaching a class about the history of music is a challenging undertaking, and the idiosyncrasies of the rock and roll genre only add to the demand. In order to provide an enriching and enjoyable learning experience for the students (and the instructor!), we suggest the following as general dispositions toward teaching this subject:

1. Listening is key

Music is an aural art form and should therefore be approached from an aural perspective. Students gain a better understanding of a particular style, piece, era, or artist from listening critically and analytically than they do from reading and discussion. Remember that anyone can hear, but listening is a learned skill, one through which you should guide your students. We recommend that students should spend about as much time in assigned, guided listening as they do in actual class sessions.

2. Encourage the experience of rock and roll

In addition to listening, the experience of rock and roll is about cultures, beliefs, attitudes, fashions, and trends. You should encourage your students to be observant of these forces. Album and concert reviews are two constructive and creative assignments that can relate the material learned in class to the real world. Likewise, a class outing to a concert can bring to life the material studied in the course. Attending concerts, reading rock and roll-related publications (such as Rolling Stone, Spin and others), and becoming part of immersive activities will help your students understand the evolutionary – and revolutionary – nature of rock and roll.

3. Vary your teaching approach

Research supports the fact that some students learn better in certain ways than others do. We can enhance learning by exposing students to various ways of presenting information. Lectures are good for communicating factual information. But interactive discussions, demonstrations, student presentations, student-run activities, guided listening activities, and many other methods of instruction are desirable to reach the varied types of learning preferences that students bring to your classes.

4. Encourage creativity

Rock and roll, by its very nature, is an expression of creative freedom. From Liverpool to Seattle, the history of rock and roll is marked by its rebellious nature, and the ability of its greatest artists to express that rebellion creatively. The subject matter of a course in rock and roll history
matches well with activities and classes that are designed for students to express their creativity. Especially in a class in which many students come from outside of the music or fine arts departments, you should provide the opportunity for your students to participate in creative activities. These creative moments can be structured, sequenced, and guided so that students feel the necessary level of comfort.

You may wish to provide performance opportunities for students in the classroom, or to encourage students to attend outside performances given by their classmates. Seek out students who are involved in performing rock and roll and invite them to share their talents with the class.

5. Be open to new ideas, especially those that challenge your preconceptions

As the instructor, you come to the history of rock and roll with your own preferences: “Black Sabbath is just not my cup of tea,” or “No song writer has been as influential as John Lennon.” Though your opinions may be based on experience and/or research, remember that they are opinions. Rock and roll is a controversial art form, some of which is intended to stir up conflict. The importance of an informed opinion should be stressed throughout the course. Whether in writing or as a part of class discussion, students should be able to articulate what it is in the music that elicits a particular response. You should be willing to accept the ideas of your students; do not allow for inaccurate facts, but taste is an individual’s right.

6. Relate the lesser-known past to the familiar present

According to Beloit College’s annual Mindset List (http://www.beloit.edu/mindset/2015/), students in the freshman class entering universities in Fall 2011 are younger than the internet. Scrolling through the list for a given class of students will provide instructors a good sense of generational differences to be considered. While today’s media and music production is fast and furious, be aware that the vast majority of the history of rock and roll that you may discuss in your class is part of a very different world, a world with which your students may have trouble identifying. An advisable approach is to relate this abstract past to a recent entity that may be more familiar. Can the influence of Elvis Presley be heard in the music of a more recent artist? Does the protest music of the 1960s mirror any of the sentiments of today’s music? How is Woodstock like or unlike Lolapalooza? Use examples in the service of understanding history within a context that is familiar to students.
Planning the Course

Use the chapters of the text to divide your course into units:

- **Unit 1** — Chapters 1-5 (Introduction, The Roots of Rock, The Emergence of Rock and Roll, Rock and Roll: Fifties Style, and Transition: The Early 1960s)
- **Unit 2** — Chapters 6-9 (The Beatles, The British Invasion, Folk Music and Folk Rock, Soul and Motown)
- **Unit 3** — Chapters 10-13 (San Francisco, Jazz Rock, Art Rock, Mainstream Rock)
- **Unit 4** — Chapters 14-19 (The Continuing Fragmentation of Rock, Heavy Metal, Dance Music, Rap and Hip-Hop, Alternative Styles, An Overview and an Editorial)

Depending on the length of your course, you will need to decide how many classes should address each unit. For a typical 15-week semester, you may wish to use the following course calendar:

- **Week 1** — course introduction and music fundamentals
- **Weeks 2-5** — Unit 1
- **Weeks 6-8** — Unit 2
- **Weeks 9-11** — Unit 3
- **Weeks 12-14** — Unit 4
- **Week 15** — student presentations of final projects/assignments

In your syllabus, include a detailed list of the listening examples for which the students will be responsible. You may want to list these examples by class meeting, by week, or by unit. Be certain that your students have direct access to these recordings. Consult with the media librarian on your campus to make these arrangements. Be aware that copyright guidelines restrict the rights of instructors; you cannot make copies of CDs and distribute them to your students, or post music files on a server for students to download. For information on the legality of access to listening examples, consult your institution’s legal department, and the following references:


Determine an appropriate system for grading. Keep in mind that the calculation of final “letter” grades may be determined by an institutional scale. Components of grades may include the following:

- Scores on tests for each unit
- Evaluations of presentations (either individual or in groups)
- Class participation and attendance
- Evaluations and completeness of journals about assigned listening examples
- Other creative assignments such as compositions, reviews, or papers
Chapter 2 – The Roots of Rock

Chapter Outline

I. Overview: The Early Fifties
   A. The General Society
   B. The Fifties were a prosperous decade compared to previous decades
      1. Important cultural issues
         a. McCarthy hearings
         b. 1954 Supreme Court “separate but equal” decision
      2. Fascination with television
      3. Music was unthreatening and expressed a desire for joy of life
      4. “Pop” music was a continuation of popular styles of previous decades.
   C. Primary subcultures associated with the emergence of rock during the early to mid-50s
      1. Middle & upper classes, primarily white listeners during this era
         a. Pop was the musical style most listened to
      2. Black culture
         a. Distinct from white culture due to segregation of the period
         b. Rhythm & Blues (R&B) was the dominant form of popular music
      3. Country and Western (C&W)
         a. Appealed primarily to poor whites in the South, Midwest, and Southwest

II. Pop Music
   A. Tin Pan Alley
      1. Area of New York City known for music publishing
      2. Songs were relatively simple with a focus on beautiful, memorable melodies
   B. The Majors
      a. RCA Victor, Columbia, Capitol, Mercury, Decca
      b. Held many artists under contract
      c. National markets and well-developed distribution networks
      d. Music was adult oriented; teens listened to adult music
      e. Almost exclusively white performers and audience

III. Musical Close-Up: The Elements of Music
   A. Rhythm
   B. Melody
   C. Harmony & Tonality
   D. Timbre
   E. Texture
   F. Loudness
   G. Form
   H. Lyrics
IV. Country and Western
   A. Small, regionally defined audience
   B. Importance of radio shows like the Grand Ole Opry in Nashville
   C. Importance of independent record labels (“indies”)
   D. Lyrics were often love-oriented, often about heartbreak
   E. Harmonies and melodies were simple as compared to R&B
      1. Largely avoided drums until the mid-1950s
   F. Distinct timbre from steel guitar, nasal vocal quality, and yodel

V. Musical Close-Up: Instrumentation in Rock and Roll
   A. Typical rock instrumentation from the 1950s to the 1980s: electric guitars (lead and rhythm), voice, drums, keyboards, and saxophone

VI. Rhythm and Blues
   A. Performers and audience (until the early 1950s) were generally black
   B. Market spread as southern population migrated north
   C. Characteristics of music
      1. Largely based on 12-bar blues
      2. Rarely notated
      3. Allowed for improvisation
      4. Most songs were original, created by the performer
      5. Strong, insistent rhythm
      6. Personally expressive lyrics
      7. “Shouting” vocal style, in contrast to the Pop “crooners”

VII. Musical Close-Up: The Twelve-Bar Blues
   A. Definition of “blues”
   B. Musical characteristics
      1. Form
      2. Beats
      3. Key scheme
      4. Phrases
      5. Text

Spotlight on “The Majors”

RCA Victor Records was founded in 1901. As a radio broadcast company, RCA was involved in some landmark broadcasts such as presidential addresses. AT&T and General Electric eventually purchased the company. RCA Victor was responsible for producing and distributing the first 33 1/3 RPM2 records, then the first 45 RPM records. The company was equally involved in the development of color television standards throughout the 1960s. In its current incarnation, RCA Records is a unit of Sony Music Entertainment, along with other well-known divisions such as Arista, Columbia, Jive, and Epic.

Columbia Records is the music branch of the CBS network, known in radio for the infamous “War of the Worlds” broadcast in 1938. Columbia is the oldest brand name in the recording industry, and was the original distributor for Thomas Edison’s phonograph recordings.

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2 RPM stands for the number of “rotations per minute” and refers to the number of times the vinyl disc rotates on the record player within a 60-second period of time.
Some of the early rock and roll artists to sign with Columbia included Bessie Smith, Tony Bennett, The Four Lads, Rosemary Clooney and Johnny Mathis.

The needle-topped home of Capitol Records is a Los Angeles landmark. The company’s founding in the 1940s provided an alternative to the established competitors. Among artists who recorded for Capitol was Paul Whiteman, leader of an acclaimed jazz orchestra that included George Gershwin. During the 1950s, Capitol focused on popular music by artists such as Peggy Lee, Dean Martin and Frank Sinatra.

Though founded in Chicago as opposed to the musical centers of New York and Los Angeles, Mercury Records also challenged the competition. Its original location allowed Mercury to focus on distributing jazz and blues records by artists from the Chicago and Mississippi Delta regions. Its distribution base peaked in the 1960s and 1970s thanks to an exchange agreement with Deutsche Grammaphone and its focus on both disco and hard rock recordings.

Decca, the only one of the five majors no longer in existence, came to the United States from Great Britain in 1934. Among the company’s more successful acts were the Andrews Sisters, Little Richard, the Everly Brothers, Roy Orbison, Tom Jones, Perry Como, and Bing Crosby. Through a merger with RCA in 1953, Decca shared a portion of the distribution of Elvis Presley’s records.

References:
http://rcavictor.com
http://www.answers.com/topic/columbia-records
http://history.acusd.edu/gen/recording/studios2.html
http://microgroove.jp/mercury/
http://kokomo.ca/cd_review/press/decca_records_history.htm

**Did you know?**
The “tin” in Tin Pan Alley comes from the sound produced by the pianos that were stuffed with newspaper to muffle the sound.

In 1955…

- Polio shots were given in schools for the first time
- Rosa Parks refused to give up her seat on the bus to a white man
- Martin Luther King, Jr. led a 381-day boycott of the Montgomery bus system
- The first microwave ovens appeared on the market (cost: $1300!)
- The Davy Crockett rage endangered the raccoon population with coonskin cap sales
- Marian Anderson was the first African-American singer to perform at the Met
- *On the Waterfront* won Best Picture
- Disneyland opened in Anaheim, California
- James Dean died at 26 and Albert Einstein died at 76

**Suggested Activities**
1. Ask students to research the cost of recording, manufacturing and distributing a recording. Arrange students in teams that represent the interests of artists, producers, engineers, record company employees, manufacturers, and retailers and ask them to articulate their concerns
about the process. Track the costs and profits produced by the product through the course of this activity. If possible, contact an artist who has been through the process and ask for information about how the financial side of the business works. Books about the record industry often provide detailed accounts regarding the roles of these people, so you should consider providing supplemental readings prior to this activity. This activity might also include researching online sources for music distribution, which may use far different financial models than do traditional retail outlets.

You may wish to consult the following sources, or others like them, for information on the recording business:


Businesses that are involved in recording, manufacturing and distributing CDs can often be located in the Yellow Pages (under Music) or through classified ads in magazines such as Electronic Musician and Mix.

2. Composition/performance activity

Provide students with a sheet of paper that has 16 boxes on each of four lines:

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Each box represents a beat. Provide students with a tempo—the tempo indicates how long each box will last. They should use their own method of notation to create a series of rhythmic patterns. Once they have completed their composition, they should practice performing it. They should switch compositions with a classmate to see if their method of notation is usable and clear. They should also perform their composition along with a classmate’s composition.

3. Rhythm – Play “We Will Rock You” by Queen to demonstrate the importance of rhythm in rock and roll. Discuss the affect that the song’s rhythm has on the body.

4. Demonstrate different tempos by dividing the class into three sections. Have the first group clap a constant beat at a slow tempo, then have the second group clap the same pattern but
twice as fast, and finally the third group clap twice as fast as the second group. Then, have the groups stop, one at a time, beginning with the third group.

5. Demonstrate examples of extreme melodic ranges by playing Barry White’s “You’re the First, the Last, My Everything” and Prince’s “Kiss.” Discuss the different mood evoked and the masculine/feminine quality exemplified in each case.

6. Use audio editing software to have students assemble sections of a song. This activity will help to reinforce the sectional nature of rock and roll songs. A free, cross-platform audio editing application called Audacity can be downloaded from http://audacity.sourceforge.net/. Choose a song that has clear sectional divisions and break it into several files. If you have access to a computer lab (and armed with knowledge regarding the “Fair Use” provision of U.S. Copyright law), you may wish to make these files available to students in this lab context so they can use the program to reconstruct the song in its original sequence. They can also experiment with assembling the song elements in different orders to examine the effect this has on the cohesiveness of the song.

7. Throughout the history of Western music, much emphasis has been placed on the relationship between music and text. The ancient Greek modes (collections of pitches), for example, were associated with specific moods. As 21st-century listeners, we have come to associate certain sounds with particular emotions and images. Play accompaniment tracks (vocal melody not present) for three songs and provide handouts of the missing texts. Mix and match the texts and songs to show the extent to which we associate various moods with particular sounds. [Note: As you search for accompaniment tracks, there are many “karaoke” versions of popular songs available for legal download from iTunes and other online sources.]

8. Use the computer program Instruments from Sibelius Software or other online resources for students to see pictures of each instrument and hear an associated sound clip.

9. Demonstrate a typical blues song by showing the chord progression, structure, phrases, and text of Bessie Smith’s “Downhearted Blues” for students as it plays.

Sample Test Questions

True/False

1. Pop songs of the early 1950s typically had offensive lyrics about rebellion. (F)
2. The separation of R&B music from the Pop music market was partially a result of the racial segregation that existed in American society at large. (T)
3. Pop music has always been marketed toward teenagers. (F)
4. The R&B market of the 1950s had no influence on the development of rock and roll in later decades. (F)

Multiple Choice

1. C&W did not use the following instrument until the 1950s:
   a. steel guitar
   b. DRUM SET
2. The musical genre that had the most influence in the creation of rock and roll was:
   a. RHYTHM & BLUES
   b. country and western
   c. pop music
   d. classical music

3. Which of the following was not considered one of the five major record companies in the 1950s rock and roll industry:
   a. Capitol
   b. RCA Victor
   c. WARNER BROTHERS
   d. Decca

4. The center of Country & Western music in the 1950s was:
   a. Houston
   b. Chicago
   c. Abilene
   d. NASHVILLE

Short Answer

1. Cover Songs – Play 2 versions of one song (Pop, R/B, C/W). Name the genre of each version and 2 musical elements in each version that make it a typical example of that particular tradition.

Supplemental Material


Suggested Listening

Chapter 1 – Introduction

Civil War and Post-WWI Developments
Amazing Grace (New Bethel Baptist Church)
Amazing Grace (Fellowship Independent Baptist Church)
Mississippi State Penitentiary (“Rosie”)

The Blues
Robert Johnson “Me and the Devil”
Elvis Presley “Hound Dog” (12-bar blues form)
Big Joe Turner’s “Piney Brown Blues”
Ruth Brown “Mama, He Treats Your Daughter Mean”
Urban Blues
Muddy Waters’ “Hoochie Coochie Man”

Chapter 2

Pop Music
Tony Bennett’s “Because of You”
Perry Como’s “Dream Along With Me”
Frank Sinatra’s “That Old Black Magic”
Nat “King” Cole’s “Fascination”
Johnny Ray’s “Cry”

Country and Western
Eddy Arnold’s “Bouquet of Roses”
Eddy Arnold’s “Anytime”
Kitty Well’s “There’s Poison in Your Heart”
Hank Williams’ “Your Cheatin’ Heart”

Rhythm and Blues
Bessie Smith’s “Mean Old Bedbug Blues”
Elmore James’ “Sunnyland”
Memphis Slim’s “All By Myself”
Joe Turner and Pete Johnson’s “Roll ‘em Pete”
B.B. King’s “Sweet Sixteen”
Big Mama Thornton’s “Hound Dog”
Elvis Presley’s “Hound Dog”
Chapter 3 – The Emergence of Rock and Roll

Chapter Outline

I. Overview: Crossovers and Covers
   A. Crossover = record that is recorded for one market and succeeds commercially in another
   B. Cover = an original recording is re-recorded in a revised version by a different artist, sometimes in a very different style
      1. During the period of rock’s emergence, record companies frequently recorded covers of many successful R&B songs intended for success in the Pop market
   C. Mid-1950s
      1. Teenagers – now with expendable cash, typically received as an “allowance” from their parents – begin to spend money on music and movies (e.g., Rebel Without a Cause, Blackboard Jungle, etc.)
      2. A new, independent youth identity emerges

II. Bill Haley and the Comets
   A. Originally identified with C&W due to instrumentation
   B. Covered “Rock Around the Clock” in 1954; became wildly popular the following year, when it was used as the title music for Blackboard Jungle
   C. Sparked real interest in crossover artists; representative of early rock and roll performers

III. Elvis Presley
   A. Presley’s Life and Career
      1. Born in 1935 in Tupelo, Mississippi
         a. Grew up in a mixed black and white culture
      2. Influenced by a wide range of musical genres: R&B, white and black gospel, C&W, bluegrass, Western swing, and Pop
      3. Unremarkable as a youth, though recognized for singing ability
      4. Discovered by Sam Phillips, owner of Sun Records in Memphis
         a. released five singles for Sun
      5. Acquires manager, “Colonel” Tom Parker
         a. in 1956, Parker negotiates a record deal which establishes the path to Presley’s biggest hits
         b. Continued covering C&W and R&B songs
      6. Inducted into the Army in 1960
      7. Starrred in numerous second-rate films throughout the 1960s
      8. Deteriorated due to personal and health issues
         a. died at home (Graceland) in Memphis on August 16, 1977
   B. The Importance of Presley
      1. Personification of rock and roll
      2. Multifaceted and versatile
      3. Overwhelming commercial success
IV. Three Basic Trends Emerge

A. Mainstream Rock
   1. 1950s rock is primarily rooted in R&B
      a. based on blues forms (12-bar, 16-bar, and extended)
      b. shouting vocal performance style
      c. Not typically notated
      d. Similar arpeggiated bass lines and rhythmic features
      e. Heavy and strong beats played by drums and emphasized by piano and guitars
         i. Tempos become faster
         ii. Backbeats emphasized
   2. Rockabilly
      a. Sun Records (Memphis) as center of new movement
      b. Style exemplified by Sun recording artists
         i. Carl Perkins, Johnny Cash, Jerry Lee Lewis, Elvis Presley, the Everly Brothers, and Rick Nelson
      c. Lighter rhythmic feel than mainstream rock
         i. early groups relied on slapped acoustic rather than electric bass, but drums were present (unlike C&W)
   3. Soft Rock
      a. Some question the inclusion of recordings of this style as a subcategory of rock music
      b. Two distinct types
         i. White soft rock (e.g., Pat Boone)
         ii. Style established by Elvis
         iii. Black soft rock; doo-wop (see below)
      c. Commercial success resulted in the emergence of more artists:
         i. Paul Anka, Frankie Avalon, Bobby Rydell, Bobby Vee, Bobby Darin, Tommy Sands, Connie Francis, Brenda Lee
      d. Doo-wop was a group vocal style that incorporated the use of nonsense syllabus like “boop-she-bop” and tight choreography
            1. notice how many of these groups chose to name themselves after cars or birds
      e. The Platters and The Coasters were among the most successful of the doo-wop groups

Spotlight on Rebel Without a Cause

The 1955 film Rebel Without a Cause has attained iconic status as representative of 1950s teen angst. In the film, directed by Nicholas Ray, James Dean plays Jim Stark, a teen who moves to Southern California and whose superficially “perfect” life is deeply marred by the tension between himself and his parents and the trouble he encounters in his new high school. Of particular importance is the relationship between Jim and his father, as well as his redemptive relationship with Judy, played by Natalie Wood. The legacy of the film is enormous: all three of
its stars, Dean, Natalie Wood and Sal Mineo died tragic deaths at young ages. Wood and Mineo both won Supporting Actor/Actress Academy awards for their performances.

http://www.imdb.com/title/tt0048545/
http://en.wikipedia.org/wiki/Rebel_Without_a_Cause

Spotlight on Elvis: Is Elvis Dead?

There are at least 85,000 Elvis impersonators today! Starting with small-town competitions during Presley’s lifetime, Elvis impersonation has grown to become a full-time profession. You may witness the “World’s Finest Elvis Impersonator” at the Elvis Extravaganza held at Las Vegas each year. The widespread phenomenon attests to Presley’s iconic status. Women impersonators also exist and are known as “Elviras.” You may choose to show a clip from the documentary “Almost Elvis,” which depicts various Elvis impersonators.

Did you know?

- Presley had a twin brother, Jesse Garon, who died at birth.
- Presley’s Assemblies of God background played an important role in his musical development.
  - He sang hymns and gospel songs with his parents.
- The first time Presley made an appearance on the Ed Sullivan show (September 9, 1956), he was shown on TV from only his waist up.
- Presley’s influence was blamed for a mob of youths that threatened to kill a border guard in East Berlin in 1958.
- Elvis’ middle name is spelled incorrectly on his tombstone, fueling the rumors that he is still among us…

Suggested Activities

- Compare several different versions of “Crying in the Chapel” (Darrell Glenn, The Orioles, and Elvis Presley), “Earth Angel” (The Penguins, The Crew Cuts, Gloria Mann, and New Edition), or “Yesterday” (The Beatles, Ray Charles, Count Basie, The Supremes, Marianne Faithfull, Michael Bolton, Boyz II Men, or any of the many other cover recordings). Discuss how the versions differ, and what remains the same, relating this to the traits typically found in each musical genre. What is the overall mood evoked by each? Which one do the students like the best and why?

2. Select a song from the early rock repertoire. Divide the students into small groups and have them listen to the drum parts in the song. The group should divide itself so that each person represents a different drum. Each member of the group should use a different gesture or strike a different object to represent their sound. They should practice performing their individual drum parts together so that they form a “human drum set.” Have each group perform its song for the class with the original song playing simultaneously in the background.

3. Compare Presley’s “Tutti Frutti” with Little Richard’s version. Consider the vocal style and timbre, tempo, instrumentation and range of voice. Have the students explain how Presley
combines different musical styles as well as what gives his music the “Elvis” sound. Do the same with “Blue Suede Shoes” (Presley/Carl Perkins).

4. View a video excerpt from the 1950s-era *American Bandstand*, then view an excerpt from a more recent music countdown show such as MTV’s *TRL* or *Soul Train* (many such videos are available on YouTube and other online video services). Compare how the appearances of these shows have changed over the years, and discuss the broader sociological shifts that are reflected in these examples.

5. Have students perform an Internet search for obscure Elvis memorabilia.

6. See live pictures from Graceland, the home of the King – [www.elvis.com/graceland/vtour/](http://www.elvis.com/graceland/vtour/)

**Sample Test Questions**

*Multiple Choice*

1. Two things that affected the emergence of rock and roll in the mid-50s are:
   a. a continued separation of R&B and pop music styles and a marketing focus on adults for pop music sales
   b. a ban on Classical music and an increase in the number of guitar sales
   c. EMERGENCE OF A YOUTH CULTURE AND AN INCREASED NUMBER OF MUSICAL CROSSOVERS AND COVERS
   d. the birth of Elvis Presley and the death of Bill Haley

2. As a symbol of early rock and roll, Bill Haley and the Comets:
   a. mixed C&W and R&B instrumentation
   b. perform an R&B song in a C&W style
   c. crossed into R&B charts
   d. ALL OF THE ABOVE

3. How did Elvis Presley help bridge the gap between C&W, R&B, and pop music?
   a. a number of his songs were number 1 on all three charts
   b. he covered both C&W and R&B songs
   c. his respectable stage-presence earned him popularity in genteel circles
   d. A + B
   e. b + c

*Short Answer*

1. State 3 reasons for Elvis Presley’s legacy as the “King” of rock and roll.

2. Briefly describe the difference between “crossovers” and “covers.” Explain how they contributed to the emergence of rock and roll.

**Suggested Listening**

*Crossovers & Covers*

The Orioles “Cryin’ in the Chapel”
Sh-Boom (Chords)
Sh-Boom (Crew Cuts)
Big Joe Turner’s “Shake Rattle and Roll”
Bill Haley and the Comets
  “Shake Rattle and Roll”
  “Rock Around the Clock”
Elvis Presley
  “That’s All Right, Mama”
  “Mystery Train”
  “Heartbreak Hotel”
  “Don’t Be Cruel”
  “Jailhouse Rock”
  “Don’t”
  “Are You Lonesome Tonight?”
  “(Let Me Be Your) Teddy Bear”
  “A Little Less Conversation”
  “All Shook Up”
  “Can’t Help Falling In Love”
  “Hound Dog”
  “In the Ghetto”
  “Love Me Tender”
  “Return to Sender”
  “Suspicious Minds”
  “Viva, Las Vegas”

Musical Close-Up
  Chicago’s “Saturday in the Park”
  The Platters’ “The Great Pretender”
  Brenda Lee’s “Sweet Nothings”
Chapter 4—Rock and Roll: Fifties Style

Chapter Outline

Overview: Five Style Setters of the 1950s

I.

A. Little Richard – prototype for hard, mainstream rock of the 1950s
   1. Born Richard Wayne Penniman, December 5, 1932 in Macon, Georgia
   2. Conflicts in early life regarding religion and his sexual orientation
   3. Early influences were Fats Domino, Chuck Berry, and Lloyd Price
   4. “Tutti Frutti”
      a. Little Richard’s first big single
      b. incorporates the 12-bar blues form
   5. Other hits include “Long Tall Sally,” “The Girl Can’t Help It,” “Jenny, Jenny,” and “Good Golly, Miss Molly”
   6. Known for loud, raucous, energetic style, and flamboyance,

B. Fats Domino
   1. Born Antoine Domino, February 26, 1928 in New Orleans
   2. First hit was “The Fat Man,” 1950
   3. “Ain’t That a Shame” becomes crossover hit in 1955
   4. Cover version by Pat Boone hit number 1 later that same year
   5. Other well-known hits include “I’m Walkin’,” “Blueberry Hill”
   6. Significantly less flamboyant performance style in comparison to either Little Richard or Jerry Lee Lewis

C. Chuck Berry
   1. Born Charles Edward Anderson Berry, October 18, 1926 in St. Louis
   2. Strongest influence on rock and roll guitar performance of any early 1950s artists
      a. Very influential in the evolution of rock guitar technique
   3. Discovered by bluesman Muddy Waters
      a. auditioned in Chicago for Chess Records
   4. Several hit singles including “Maybelline,” “Roll Over Beethoven,” “Johnny B. Goode”
   5. Encountered his initial legal troubles in 1959
   6. Most of his songs were simple and clear

D. Jerry Lee Lewis
   1. Born September 29, 1935 into poverty in Louisiana
   2. Often compared with Little Richard because of their similarly flamboyant and wild stage antics
      a. Similar struggle between religious beliefs and hell-raising antics
      b. Similar wild, boogie-woogie-style pianists
   3. Known for his exploits with young girls
4. Rejected his early identification with rockabilly and recorded mainstream “Whole Lot of Shakin’ Going On” in 1957
5. “Great Balls of Fire” followed in 1957
6. Late-life troubles with drugs, tax evasion, shootings, and other misadventures

E. Buddy Holly
1. Born Charles Hardin Holley, September 7, 1936 in Lubbock, Texas
2. Heavily influenced by C&W artists
3. Backed by The Crickets
4. Hit singles include “That’ll Be the Day,” “Oh Boy!,” “Think it Over,” “Peggy Sue”
5. Split from management and the Crickets in 1958
6. Wrote most of his own songs
7. Influential in recording technology and production technique
8. Killed in a plane crash on February 2, 1959 along with Richie Valens and the “Big Bopper”
   a. Waylon Jennings, who was to become a famous country artist, gave up his seat on the ill-fated plane to the ailing “Big Bopper”

F. Others in the 1950s
1. R&B- and Gospel-Derived Rock
   a. Lloyd Price
   b. Ray Charles
      i. Influenced by gospel roots
      ii. Started as a jazz crooner, then incorporated R&B and gospel elements into his musical style
      iii. Important hits include “I Got a Woman,” “What’d I Say,” “Georgia,” and “I Can’t Stop Loving You”
   c. Sam Cooke
      i. Lead singer for the Soul Stirrers
      ii. Crossed over with “You Send Me” in 1957, followed by “Wonderful World,” “Chain Gang,” “Twistin’ the Night Away”

G. Rockabilly
1. Important Sun Records artists included Elvis Presley, Jerry Lee Lewis, Carl Perkins, Johnny Cash, and others

H. Soft Rock
1. Early singer-songwriters such as Paul Anka, Bobby Darin, Frankie Avalon

I. Instrumental Groups

J. Novelties

II. The Industry
A. Changes in the record industry
1. Dominance of the Big Five decreased dramatically

B. Sheet music sales dropped
1. Popular music was not written down
2. Music notation could not accurately reflect rock vocal and instrumental styles

C. Radio
1. Television begins to dominate other broadcast media
2. Radio was dominated by disc jockeys (DJs) who usually specialized in one genre of music (e.g., Pop, R&B, or C&W)
D. Payola
   1. Flood of records sent to radio led to bribes being paid to DJs and stations in return for air time and promotion
   2. Federal charges led to investigations and confessions
   3. September, 1960 congressional actions were intended to clean up the scandal-ridden industry

III. Musical Close-up: Is Soft Rock Really Rock?
   A. Mainstream Rock and Soft Rock share many characteristics
   B. Characteristics of Soft Rock songs
      1. Slow to moderate beat
      2. Weak backbeat
      3. Frequent triple division of the beat
      4. Melody is important
      5. Common 32-bar Pop song form (AABA, with 8 bars per section)
      6. I–vi–IV–V progression
      7. Timbres are similar to rock

Spotlight on Alan Freed

Alan Freed, a disc jockey in the Cleveland area, was supposedly the first to apply the term “rock and roll” to the music emerging in the early 1950s and was a major, though largely forgotten, figure in the promotion of this music. After a youth spent playing trombone in Pop bands, Freed had a highly successful career as a DJ in Cleveland. He used the pseudonym “Moondog” on the air and is credited with organizing the first rock concert in 1952, the “Moondog Coronation Ball.” Freed hosted and organized many large rock concerts that were attended by an integrated audience of black and white youths, which incensed many parents. His involvement in payola scandals left him a shamed man when he died in California in 1965. The Rock and Roll Hall of Fame, into which Freed was inducted in 1986, is in Cleveland partially because of his association with that city.

http://www.alanfreed.com/
http://www.history-of-rock.com/freed.htm

Spotlight on Tragic Deaths in Rock and Roll

The death of Buddy Holly was indeed tragic, but Holly is by no means the only rock star to be taken during his prime. The accident that killed Holly also took Richie Valens and the Big Bopper. In addition, here is a partial list of some of the prominent rock stars who have died tragically young:

- Duane Allman (guitarist, The Allman Brothers Band)
- Marc Bolan (singer/guitarist, T-Rex)
- John Bonham (drummer, Led Zeppelin)
- Jeff Buckley (solo singer/songwriter)
- Cliff Burton (bassist, Metallica)
- “Mama” Cass Elliott (singer, The Mamas and the Papas)
• Kurt Cobain (singer/guitarist, Nirvana)
• Lowell George (singer, Little Feet)
• Shannon Hoon (singer, Blind Melon)
• Brian Jones (guitarist, The Rolling Stones)
• Janis Joplin (vocalist)
• John Lennon (guitarist/singer, The Beatles)
• Keith Moon (drummer, The Who)
• Jim Morrison (singer, The Doors)
• Berry Oakley (bassist, The Allman Brothers Band)
• Kristen Pfaff (bassist, Hole)
• Selena [Quintanilla] (vocalist)
• Tupac Shakur (rapper)
• Hillel Slovak (guitarist, Red Hot Chili Peppers)
• Ronnie Van Zant (vocalist, Lynyrd Skynyrd)
• Stevie Ray Vaughn (guitarist/vocalist)
• Sid Vicious (bassist, Sex Pistols)
• Amy Winehouse (vocalist)
• Whitney Houston (vocalist)

The web site “Premature Death of Rock Stars” (http://www.av1611.org/rockdead.html) claims that rock stars die an average of 38.9 years younger than average Americans. The tragic lives and deaths of several of these iconic figures have also influenced the production of several major motion pictures including The Buddy Holly Story, La Bamba (1987; about Richie Valens) The Doors (1991), Selena (1997), and Sid & Nancy (1986; about Sid Vicious).

Did You Know?
The first Grammy awards ceremony was held in 1958
In 1959 ...
• Fidel Castro assumed control of Cuba.
• At the 2nd annual Grammy Awards, Frank Sinatra won two awards for Come Dance With Me: “Album of the Year” and “Best Vocal Performance, Male”
• The first integrated circuit was invented by Jack Kilby of Texas Instruments.
• Saul Bellow’s Henderson the Rain King and William S. Boroughs’ Naked Lunch hit the bookshelves.
• The Barbie doll appeared in stores.
• Hawaii became a state.
• Xerox released its first commercial copier.
• The Twilight Zone television show premiered on CBS.
• The box office was dominated by Ben-Hur, North by Northwest, The Diary of Anne Frank, and Some Like it Hot.

Suggested Activities
1. Listen to the original version of “Summertime Blues” (1958) by Eddie Cochran. Then listen to the cover version performed by the Who. Compare the musical qualities such as the vocal
style, the level of aggression of the guitar and bass, and listen for any lyrical changes that occur between the two versions.

2. Distribute the lyrics to Don McLean’s “American Pie,” and have the students follow along as the class listens to the song. Have a discussion about the significance of the lyrics including references to the death of Buddy Holly and to other significant events. Discuss other songs that portray stories of loss such as Eric Clapton’s “Tears in Heaven” and Elton John’s “Candle in the Wind.”

3. Examine the commercial ties of modern radio. Ask students to listen to a pop radio station for a given amount of time outside of class. Tell them to track the amount of time the station plays music, commercials, and other media (such as DJ chatter). Students should also write down the products that are advertised on the radio. Students should compare their findings for stations of differing genres. Students might also compare this data to similar findings from satellite or Internet radio stations.

4. Radio has evolved from the simple, commercial-driven enterprise of the 1950s. Many people who listen to popular music now do so using streaming services such as Pandora and Spotify, which allow listeners to indicate their approval or disapproval of songs. This feedback contributes to the services’ database of interests, and then creates customized playlists for their users. Have students listen to these services, and take notes on the connections between songs that are streamed to them. In what ways do the services “decide” on the next song in each playlist?

Sample Test Questions

True/False

1. Active bass lines were a characteristic of both R&B and mainstream pop music. (T)

2. The vocal style of Pat Boone places him within the R&B category. (F)

3. Frankie Lymon and the Teenagers were among a long list of “one-hit wonders” from the doo-wop style. (F)

Multiple Choice

1. The style of music that was the most influential in the development of fifties mainstream rock was:
   a. Gospel
   b. Pop
   c. RHYTHM & BLUES
   d. Country & Western

2. Which of the following artists is/are not primarily associated with the rockabilly style:
   a. Rick Nelson
   b. Carl Perkins
3. Buddy Holly’s backing band was:
   a. the Teenagers
   b. THE CRICKETS
   c. the Pacemakers
   d. the El Dorados

**Short Answer**

1. Briefly explain four characteristics that mainstream rock borrowed from earlier R&B music.

2. Explain some of the similarities between the lives of Little Richard and Jerry Lee Lewis.

3. Explain the importance of radio to the development and mass-consumption of rock and roll in the late 1950s.

**Suggested Listening**

*Mainstream Rock*
“Little” Richard Penniman
   “Tutti Frutti”
   “Good Golly Miss Molly”
Fats Domino
   “The Fat Man”
   “Ain’t That a Shame”
   “Blueberry Hill”
   “I’m Walkin’”
Chuck Berry
   “Maybellene”
   “Johnny B. Goode”
   “Roll Over Beethoven”
   “School Days”
Jerry Lee Lewis
   “Whole Lotta Shakin’ Goin’ On”
   “Great Balls of Fire”
   “Early Morning Rain”
Buddy Holly
   “That’ll Be the Day”
   “Peggy Sue”
   “It Doesn’t Matter Anymore”
   “Everyday”
   “Oh Boy!”

*Rockabilly*
Carl Perkins’ “Blue Suede Shoes”
The Everly Brothers
   “Bye Bye Love”
“All I Have to Do is Dream”
“Bird Dog”
“Cathy’s Clown”
“Let It Be Me”
“Wake Up Little Susie”

*Soft Rock*
Dion & the Belmonts’ “Runaround Sue”
The Penguins’ “Earth Angel”
Johnny Mathis’ “Chances Are”
Neil Sedaka’s “Diana”

*Novelties*
David Seville & the Chipmunks – “Witch Doctor”
Napoleon IV – “They’re Coming to Take Me Away”
Henry Belafonte’s “Banana Boat Song”
Chapter 5 – Transition: The Early 1960s

Chapter Overview

I. Overview: Fragmentation of the Market
   A. The dissipation of the initial Rock & Roll momentum
   B. No single dominant trend in the market (Table 5-1 – Best-selling records of 1961)
      1. Four identifiable trends:
         a. Vestiges of the 1950s
         b. Folk music
         c. Surfing music
         d. Dance Craze
   C. Noticeable absence of mainstream rock during this transition period

II. Vestiges of the 1950s
   A. Rockabilly
      1. Continued success from the 1950s
         a. Marty Robbins, the Everly Brothers, Brenda Lee, Roy Orbison, Johnny Cash, and Ricky Nelson
   B. Soft Rock
      1. Steve Lawrence, Percy Faith, Acker Bilk, David Rose, Bert Kaempfert, Lawrence Welk
      2. Teen idols
      3. Rise of black female groups (Table 5-2 – Soft Rock Songs)
         a. Predecessors of Motown style
      4. Four Seasons
         a. One of the most successful vocal groups of the early 1960s
         b. Precursor to the sound of Surf Music
      5. Female solo singers
      6. Novelty songs

III. The Beginnings of the Folk Music Trend
   A. Definitions of “folk music”
      1. Trend of 1960s not authentic folk music in the strictest sense, but composed “in style of” traditional folk music (Appalachian folk ballad as model)
   B. 1940s predecessors: Pete Seeger & Woody Guthrie, both members of The Almanac Singers
   C. Calypso
      1. Harry Belafonte
   D. Urban folk trend
      1. Well-educated and sophisticated performers
      2. The Kingston Trio
         a. First hit, “Tom Dooley,” a Blue Ridge Mountain folk tune
i. First real hit in the folk music trend
ii. Comes close to the sound of authentic folk music
iii. Clean-cut, Ivy League look
iv. “M.T.A.” tongue-in-cheek “seriousness” of this song may be seen as a precursor to truly serious protest songs of the 1960s

3. Peter, Paul, and Mary
   a. New stage in folk music trend
   b. “Folknik” look, serious lyrics
   c. Campus-oriented subculture
      i. Youth can make a difference
      ii. General atmosphere one of social awareness among youth
      iii. Social disobedience
   d. Music both reflected and disseminated the new youth movement
   e. Peter, Paul, and Mary were commercially viable and culturally progressive

E. Musical Characteristics of the Folk Music trend
   a. Comparison to earlier mainstream and rockabilly styles of 1950s
      i. On-pitch vocal control
      ii. No shouting
      iii. Clearly-articulated lyrics
      iv. Pure vocal tone
      v. Beautiful vocal blend and well-rehearsed harmonization
      vi. Avoidance of blues and I-vi-IV-V progressions
      vii. Rhythm is less prominent

F. Summary
   1. Folk trend’s influence on rock
   2. Main characteristics of folk music in 1960s
      a. Serious lyrics
      b. Primarily for 18-24 year old, not teenyboppers
      c. LP primary medium for folk music sales; for folk artists, impressive album sales were much more common than hit singles
      d. Use of acoustic instruments

IV. Surfing Music
   A. Comparison with folk music of 1960s
      1. “Fun, fun, fun” attitude
      2. Use of electric instruments
      3. Experimentation with electronic affects
      4. Topics were not “serious” (e.g., cars, girls, beach parties, and big waves)
   B. Served to spread the “surf culture” from California to rest of nation
   C. The Beach Boys
      1. Early phase (“Surfin’ U.S.A.,” “I Get Around”)
      2. Second phase – “Good Vibrations”
         a. Milestone in development of rock
         b. Musically experimental
         c. Brian Wilson’s *Smile* is not officially released until 2004
      3. By the late 1960s, the Beach Boys returned to a surf music stereotype
V. Dance Craze
   A. Chubby Checker recording of “The Twist,” a song by Hank Ballard and the Midnighters, and its body movement instigates the dance craze
      1. Twist moves from teenage phenomenon to adult crowd
      2. Emergence of many new dances (Table 5-3)
      3. Dance partners do not touch -- focus on the individual
      4. Dance records keep black music on the charts
      5. Precursor to disco and break dancing

VI. Summary
   A. Rock music scene splinters into many directions – hopeless fragmentation?

VII. Musical Close-Up: Musical Texture and the Beach Boys
   A. The Surfing Style
      1. Jazz-influenced harmonies, falsetto vocals, and Chuck Berry-influenced guitar style
   B. “Surfin’ U.S.A.”
      1. Music is very similar to Chuck Berry’s “Sweet Little Sixteen” … so much so that Berry sues and is listed as co-author when the song is re-released in 1974
   C. “Good Vibrations”
      1. Most creative and innovative musical single to date
         a. Unique combination of instruments (including organ, cello, modified piano)
         b. Sudden register changes
         c. Use of the Theremin during chorus
         d. Multiple vocal and instrumental layers that fade in and out
   D. “Heroes and Villains”
      1. Sudden pause, dissonant chord
      2. Voices fade and only organ remains
      3. A cappella vocal section
      4. Glottal attack, barbershop quartet sound
   E. Late 1960s Beach Boys music was as innovative and creative as that of the Beatles

Spotlight on Pete Seeger

Coming from a family of musicians and political activists, Pete Seeger was born in 1919 to musicologist Charles Seeger. After two unhappy years at Harvard, Seeger joined the Archives for American Folk Music in New York and traveled the country in search of various folk singers. After meeting Woody Guthrie, Seeger and Guthrie formed The Almanacs, whose lyrics focused on such topics as pacifism and workers’ rights. Seeger joined the Communist Party in 1942. In 1955, Seeger was called to testify in front of the Un-American Activities Committee. In 1961, Seeger was found guilty of contempt and sentenced to ten years in prison, although the charges were soon dropped. Throughout his life, Seeger has continued his political activism, speaking and singing about poverty, war, the environment, and other socio-political issues.

Spotlight on The Theremin and Its Inventor

The Theremin was one of the first completely electronic instruments. It is a unique instrument that does not require physical contact. Theremin performers wave their hands around two protruding metal rods, one of which controls the pitch and the other of which controls the loudness. The Theremin was created by Russian physicist Lev Sergeevich Termen (Leon
Theremin) in 1919. Vladimir Lenin liked the Theremin so much that he began taking lessons and sent Theremin around the world to demonstrate his invention. Theremin did not come back to Russia but rather settled in New York until 1938, when Soviet agents kidnapped him, forcing him to return to what had become the Union of Soviet Socialist Republics. Theremin returned to the United States in 1991 after the collapse of the Soviet Union. In addition to its use in pop songs like “Good Vibrations,” the Theremin has been included in various movies (including *The Day the Earth Stood Still* and *Spellbound*), art music compositions (Bohuslav Martinu’s “Fantasia”), and the theme song to the original *Star Trek* television series.

**Did you know?**

In 1962...

- Peter, Paul, and Mary released their first album, entitled *Peter, Paul, and Mary*
- The Cuban Missile Crisis occurred
- The second Vatican Council took place
- The Birth Control Pill continued its second year of sales on the US market
- The Beach Boys had their first hit, “Surfin’ Safari”
- *West Side Story* won the Academy Award for Best Picture
- Henri Mancini’s “Moon River” won Grammy Awards for Record and Song of the Year
- The Beatles were rejected at their audition for Decca Records
- Marilyn Monroe died of a drug overdose
- Jon Bon Jovi was born

Pete Seeger wanted to become a journalist until he heard a five-stringed banjo at the age of 17 at the Folk Song and Dance Festival in Asheville, North Carolina.

In addition to being the King of Calypso, Harry Belafonte is a political activist and, in more recent years, was an outspoken critic of the George W. Bush administration.

**Suggested Activities**

1. Bring in 2 albums – soft pop (early 60s) and folk music. Compare album covers, appearance of performers, lyrics, vocal timbres, instrumentation, and overall musical styles.

2. Ask the students to consider an issue about which they feel strongly. The issue does not have to be political, but should elicit a genuine response from each student. Have the students write song lyrics about their chosen issue. Each song should include several stanzas and a refrain. If the instructor (or a student) has the ability, it is particularly effective to illustrate the compositional process further by setting the lyrics to music and performing them for students in class.

3. Show students clips from a dancing instruction video such as “Learn the Dances of the 50s and 60s.” Have students learn one or more dances. Ask how the music of the 50s facilitates the dance moves and how these dances are similar to and/or different from those of today.

4. Compare Chuck Berry’s “Sweet Sixteen” to the Beach Boys’ “Surfin’ U.S.A.” Consider style, vocal timbre, tempo, instrumentation, and texture.
5. Play a Theremin excerpt from “Good Vibrations.” Ask students to describe the sound of the instrument. Have they heard it before? If so, where?

6. Compare “Heroes and Villains” to the earlier Beach Boys song “Surfer Girl.” What are the differences? Is there a sound that is quintessentially Beach Boys in “Heroes and Villains”?

7. Have students try out an app on an iPhone or iPad that simulates the functionality of the Theremin. Several such apps are available.

**Sample Test Questions**

*True/False*

1. During the early 1960s, there existed a singular, dominant trend in the pop music market. (F)

2. The music of the folk trend of the early 1960s can be considered authentic folk music. (F)

3. Compared to the lyrics of Pop and early rock songs, folk music texts were generally more serious in nature. (T)

4. Urban folk music differed from authentic folk music in that most performers were sophisticated, well-educated collegians. (T)

5. Surfing music often focused on political issues and racial injustice. (F)

*Multiple Choice*

1. The music of ________ stood as a significantly influential precursor to the sound of the Beach Boys and other surf music groups.
   - b. Frank Valli and the Four Seasons
   - c. Pete Seeger
   - d. Fabian
   - e. Johnny Cash

2. The music of the folk trend tended to:
   - a. contain serious lyrics
   - b. use acoustic instruments
   - c. raise the issues of social and political injustice
   - d. ALL OF THE ABOVE

3. As a result of its musical and technological innovations, __________, by the Beach Boys, is considered a milestone in the development of rock.
   - a. “Surfin’ U.S.A.”
   - b. “California Girls”
   - c. “GOOD VIBRATIONS”
   - d. “Barbara Ann”
4. In the early 1960s, _________ initiated a national dance craze.
   a. “Limbo Rock”
   b. “THE TWIST”
   c. “Fun, Fun, Fun”
   d. “Where Have All the Flowers Gone”

5. Dances of the early 1960s:
   a. Stemmed from the fox-trot and tango
   b. Emphasized the couple
   c. were considered vulgar due to the large amount of pelvic thrusting
   d. WERE USUALLY INDIVIDUAL DANCES, REFLECTING THE “DO YOUR
      OWN THING” MENTALITY

Short Answer

1. List the four major trends found in pop music of the early 1960s.

2. Briefly explain how Peter, Paul, and Mary were able to be both progressive and
   commercially acceptable.

3. List three ways that surfing music differs from music of the folk trend.

Suggested Listening

Vestiges of the 50s
Roy Orbison
   “Only the Lonely”
   “Oh, Pretty Woman”

Frankie Valli and the Four Seasons’ “Sherry”

Urban Folk Trend
The Kingston Trio’s “The Ballad of Tom Dooley”
Peter, Paul, and Mary
   “If I Had a Hammer”
   “Blowin’ In the Wind”
   “Leaving on a Jet Plane”

Surf Music
Dick Dale and His Del-Tones’ “Let’s Go Trippin’”
Beach Boys
   “Surfin’”
   “Surfin’ U.S.A.”
   “Surfer Girl”
   “Fun, Fun, Fun”
   “Good Vibrations”
   “Heroes and Villains”

Dance Craze
Chubby Checker’s “The Twist”
Supplemental Material

*American Roots Music* (DVD set); folk music clips

*Ed Wood* and *Bartleby* (DVDs); include segments about the Theremin

*Peter, Paul, and Mary – Carry It On, A Musical Legacy* (DVD)
Chapter 6 – The Beatles

Chapter Overview

I. Overview: Revolution within a Revolution
   A. Rock enters its second decade
      1. A state of confusion resulted from late 1950s music scene
      2. Fans listened to broad array of musical styles: Elvis, teen idols (Soft Rock), novelty tunes, doo-wop groups, folk trend, surfing music, and dance music
   B. Rapid social change
      1. The early 1960s brought social and political upheaval
      2. Kennedy election (“New Frontier”) and assassination
   C. America’s cultural inferiority complex
      1. Reached an all-time low; left it vulnerable to a cultural “invasion”
      2. Jazz, once strictly American, continues its popularity in Europe
         a. Musical relevance of jazz, then rock, are perhaps legitimized to some extent by this international acceptance

II. The Early Beatles
   A. The formative years
      1. John Lennon
         a. Born October 9, 1940 in Liverpool
         b. Showed early signs of creativity
         c. Influenced by skiffle music
         d. Formed the Quarry Men
      2. Paul McCartney
         a. Born June 18, 1942
         b. Also naturally bright and artistic
         c. Influenced heavily by Elvis, Little Richard, Carl Perkins, the Everly Brothers
         d. Joined John’s group the Quarry Men
      3. George Harrison—born February 25, 1943
      4. Stu Sutcliffe—bass player, rounded out the original lineup known as the Silver Beetles
      5. 1960 tour in Hamburg, Germany included drummer Pete Best, who attracted much of the attention from the female audience
      6. Tours of Germany and appearances in their native Liverpool filled 1960-61
   B. Brian Epstein—prior to managing the Beatles, managed the record department of his family’s store
   C. George Martin and Parlophone
      1. The Beatles signed to Parlophone, a subsidiary of EMI in 1962
      2. Martin, head of Parlophone, suggested that Pete Best be fired; he was replaced by Ringo Starr (Richard Starkey), born July 7, 1940
3. Television and radio appearances helped publicize early Parlophone singles, “Love Me Do” and “Please, Please Me”
4. “From Me To You” hit number 1 in late April 1963
5. “She Loves You” hit number 1 based on advanced sales, followed by European tours, and Beatlemania in full swing in Europe

III. Beatlemania—American Style
A. Initial American single releases on independent labels did not fare well
B. Epstein flew to New York and set up several appearances, including the legendary Ed Sullivan Show appearance
   1. Estimated to have been watched by 70 million people
   2. Inspired enormous popularity and marketing opportunity
   3. Top 5 songs on the Billboard Hot 100 were Beatles records during the week of April 4, 1964, an accomplishment unlikely ever to be duplicated
C. A Hard Day’s Night (movie) released during the summer of 1964, followed by more touring in Europe
D. Help! (movie) released in 1965 followed by a U.S. tour

IV. The Middle Period: Experimentation
A. Period of great freedom and creativity
B. “Yesterday”
   1. McCartney intended the song as a vocal/guitar solo
   2. Categorically pop
C. Some of the most significant Beatles recordings of the period
   1. Rubber Soul (1965)
      a. Transition away from “yeah, yeah, yeah” songs
      b. Highly artistic album cover
      c. “Norwegian Wood” used Harrison’s new sitar playing skill
      d. “In My Life” breaks song formula by including instrumental break
   2. Yesterday … and Today (1966)
      a. Socially relevant themes contained in the lyrics to “Nowhere Man”
   3. Revolver (1966)
      a. Released around same time as Lennon’s famous “We’re more popular than Jesus” comments
      b. Cover art consisted of hand drawn sketches of the Beatles, another very unique and innovative visual presentation
      c. Features “Eleanor Rigby” and “Yellow Submarine”
      d. Songs sparked controversy about group members’ LSD use
D. “Penny Lane” and “Strawberry Fields Forever”
   1. Both were nostalgic songs about Liverpool childhood
   2. SFF is particularly associated with the LSD lifestyle Lennon was leading

V. The Later Beatles: Revolution
A. Sgt. Pepper’s Lonely Hearts Club Band
   1. Released in 1967; other significant events that year:
      a. John Lennon meets Yoko Ono at a gallery opening
      b. The Beatles attend a lecture by Maharishi Mahesh Yogi, who would become a significant influence in their personal and spiritual lives.
c. They are with the Yogi when Brian Epstein dies of a drug overdose.

2. *Sgt. Pepper’s* is released on June 1 and stays on the charts for 168 weeks
   a. Album features simple, catchy songs (“A Little Help from My Friends” and “Lovely Rita”) as well as more complex, arguably drug-influenced—songs (e.g., “Lucy in the Sky with Diamonds,” “Good Morning, Good Morning,” and “A Day in the Life”)
   b. Album was both a critical and commercial smash hit
   c. Considered one of the first concept albums

3. *Magical Mystery Tour*
   a. Fails to gain commercial success
   b. Features songs such as “The Fool on the Hill” and “I Am the Walrus”

4. Band members travel to India in 1968 to study with Maharishi, but soon become disillusioned and leave

5. Lennon divorced his wife Cynthia in 1968 and married Yoko Ono soon after; the public is stunned

B. *The Beatles* (the “White Album”)
   1. Known as the “White Album” because its cover is completely white, but actually titled, simply, *The Beatles*
   2. Featured songs written by all four members
   3. Extremely eclectic—some “roots rock,” some very experimental songs
   4. Released on the Beatles’ own, newly established Apple Records label
   5. First single was “Hey Jude”/“Revolution”
   6. “Get Back” was also a successful single

C. Abbey Road
   a. Continued musical excellence of *Sgt. Pepper’s* and *The Beatles*
   b. Harrison contributions (“Here Comes the Sun” and “Something”) were particularly successful
   c. Also contained a number of harder-edged mainstream rock songs such as “I Want You (She’s So Heavy)” and “Come Together”
   d. Biggest-selling Beatles album at the time of release, though *The Beatles* (known as the “White Album”) went on to sell more over time (certified 19 million sold in 2001)

D. The “Death” of Paul and the Breakup of the Beatles
   1. End of 1969—rumors of messages in Beatles songs (“Strawberry Fields Forever,” “Revolution 9,” “Blackbird,” and “I’m So Tired”) played backwards spark suspicion of McCartney’s death
   2. Lennon and Ono begin to release music independent of the Beatles (“Give Peace a Chance”) under the name the Plastic Ono Band
   3. *Let it Be*, the Beatles’ last album, was pieced together by Phil Spector from various tracks recorded by the band members, editing and remixing them into the final version

E. Post-Beatles Solo Careers
   1. George Harrison
   2. Ringo
   3. Paul McCartney & Wings
   4. John Lennon, Yoko Ono, & the Plastic Ono Band
VI. Summary
   A. Influence of the Beatles is enormous
      1. Musical styles – no musical element escaped their innovative touch
      2. Album art
      3. Concept albums
      4. Marketing
   B. On December 8, 1980, Lennon is murdered by Mark David Chapman outside of his NYC apartment
   C. Several anthology albums released in the 1990s and 2000s attained significant commercial success

VII. Musical Close-up: The Technical side of the Beatles’ Music
   A. Rhythm and Meter
      1. Challenged the typical 4/4 meter of earlier rock and roll
      2. Made use of triple meter (“Lucy in the Sky with Diamonds”) and more adventurous odd meters
   B. Melody
      1. Large pitch range, using interesting intervals
      2. Used interesting pitch choices and more varied melodic contours than earlier rock and roll
   C. Harmony and Tonality
      1. Ventured into chromaticism (opposite of diatonicism)
      2. Particularly experimental are “Help!” “In My Life,” “Michelle,” “Being for the Benefit of Mr. Kite!” and “Strawberry Fields Forever”
   D. Timbre
      1. Used electronics to modify voice and instrument timbres
      2. Use of foreign/unusual instruments (sitar, tabla, harmonium)
      3. Tape loop effects and creative studio techniques
   E. Form
      1. Challenged typical song length expectations
      2. Many unique song forms such as “A Day in the Life,” which is two separate song ideas juxtaposed
   F. Texture
      1. Less impressive contributions, though examples of a cappella sections exist and the use of polyphonic countermelodies was a staple of even the Beatles’ earliest recordings
   G. Lyrics
      1. Early lyrics were similar to those of their contemporaries
      2. Second and third period lyrics were more thought-provoking and addressed social issues

Spotlight on Ed Sullivan and Music

Neil Armstrong landing on the moon…
The assassination of John F. Kennedy…
The birth of MTV…
Richard Nixon’s resignation…
O.J. Simpson’s acquittal…

The events listed above may have occurred in vastly separated parts of the galaxy, but popular culture brought them to us on television. *Entertainment Weekly* names these events in the Top 100 moments on television in history (http://www.ew.com/ew/fab400/tv100/list.html). Event number 8 on this list is the first appearance of the Beatles on the *Ed Sullivan Show*.

Ed Sullivan hosted his variety show on the CBS television network every Sunday night for 23 years (1948-1971). Sullivan had been a sports reporter, gossip columnist and theater critic. His show was broadcast from Studio 50 on Broadway in New York City, which has since been renamed the Ed Sullivan Theater, and serves as the home of *The Late Show with David Letterman*.

Sullivan’s primary role as an entertainer was introducing the nation to new talent, a glorified talent scout of sorts. He introduced many important musicians to the American public through his television shows. Several now legendary appearances make Sullivan an important figure in the revolutionary history of rock and roll. When The Doors appeared on the show, Sullivan requested that the band perform the song “Light My Fire” without the line “Girl, we couldn’t get much higher.” The band consented, then lead singer Jim Morrison sang the line anyway. The Rolling Stones received similar treatment when they were to perform “Let’s Spend the Night Together.” Sullivan requested that the title lyric be removed or changed. Elvis Presley appeared on the Ed Sullivan Show while Sullivan was on leave due to injury from a severe automobile accident.

The appearance of the Beatles on the Ed Sullivan Show on February 9, 1964 was the most watched television moment in history to that point. The Beatles were paid $25,000 for their appearance, which was half the fee paid to Elvis Presley. The band appeared on the show three times—the first time live; the second time also live, but broadcast from Miami, Florida; and the third time as a recorded performance from their first New York visit. The Beatles’ appearances on the Ed Sullivan Show certainly qualify among the greatest moments in television history and helped to popularize Beatlemania in the United States.

http://timstvshowcase.com/sullivan.html

**Spotlight on Beatles Cover Songs**

John Lennon and Paul McCartney were the primary songwriters for the Beatles throughout the band’s career—Ringo Starr and George Harrison contributed songs to the later albums. Lennon and McCartney rank among the most prolific, talented, and successful songwriting teams of all time. The greatness of the songs has inspired a near-endless list of artists who have recorded cover versions of their songs. The website “Beatles Covers List” (http://www2.wmin.ac.uk/clemenr/covers/coversfull.html) lists nearly 200 songs, originally recorded by the Beatles, that other artists have covered. The song “Yesterday,” one of the most recorded songs in rock history, has been covered by hundreds of artists. Though many of the cover songs appear on artists’ individual albums, many have appeared on one of the dozens of tribute albums that have been recorded in honor of the Beatles’ music.

In the early 1980s, another monstrous musical figure, Michael Jackson, released his most successful album, *Thriller*. Paul McCartney appeared on the album in a duet with Jackson called
“The Girl is Mine.” Urban legend has it that Jackson asked McCartney for advice about being successful in the music industry during the recording sessions. McCartney told Jackson to invest in publishing rights in order to profit from music. In 1985, Jackson purchased 50% of the publishing rights for about 200 of the Beatles’ songs. The 1987 commercials that featured the Beatles’ songs “Revolution” were a result of a publishing deal that Jackson struck, from which he earned half of the publishing profits and Lennon & McCartney earned the other half.

http://www.snopes.com/music/artists/jackson.htm

Suggested Activities

1. Examine the lasting influence of the Beatles on the music industry. View the video footage from the Beatles performance of “Get Back” on the rooftop of Abbey Road Studios, perhaps the band’s last live performance. Draw attention to the chaos that ensued as a result of the impromptu performance. Then, view the music video for U2’s “Where the Streets Have No Name.” The setting for the U2 video is a similarly impromptu rooftop performance. Compare the two, discussing similarities and differences.

2. Explore the “Paul is Dead” controversy. If you have access to a record player that allows you to rotate the platter counterclockwise, play the suspicious recordings backwards to see if you or your students can hear the messages that caused the controversy. Preferably, if you have access to a computer and a digital audio editor such as Audacity, you can very accurately create backward versions of sections of these songs for classroom demonstration.

3. Ask students to examine a week’s worth of newspaper headlines and pull out the three most significant stories, the ones that they think will have the most important and lasting influence. Lead a discussion about the emotional reactions that people have to some of these stories. Then, view footage or read articles about the murder of John Lennon. Help students to understand the importance of Lennon in the lives of several generations of rock and roll fans.

4. Help students to understand the significance of the harmonic experimentation in Beatles’ songs. Play the progression for the song “Michelle” on the piano and have students sing the first verse of the song. Then substitute diatonic chords for the chromaticism that Lennon and McCartney employed. Use the following progression:

\[
I \mid IV^7 \mid VI \mid vii^0 \mid vi^7 \mid V \]

Did You Know?

In 1963, when the Beatles first came to the United States…

- Yoko Ono’s first marriage, to a Christian fundamentalist, was annulled.
- The United States began to use ZIP codes.
- Martin Luther King, Jr. delivered his “I Have a Dream” speech.
- Michael Jordan and both members of Wham! (George Michael and Andrew Ridgely) were born.
- Lawrence of Arabia won the Academy Award for Best Picture.
• The sedative drug Valium was introduced.

John Lennon was killed on Jim Morrison’s birthday.
Abbey Road Studios, in addition to serving as the recording facility hundreds of rock and roll records, is also where the soundtracks for movies such as Star Wars and Superman were recorded.

The Beatles were one of a minority of major rock acts that refused to make their catalog of recordings available through Apple’s iTunes Store. The holdout was due, in part, to the battle over the name “Apple,” which was also the name of the Beatles’ record company. For recordings by the Beatles, the issue was resolved in 2010 when the entire Beatles catalog became available for digital download. Though the list of holdouts has dwindled substantially, other important acts – at the time of this publication – who remain opposed to having their music distributed through iTunes include AC/DC, Garth Brooks, and Tool.

Sample Test Questions

True/False
1. John Lennon was raised by his aunt. (T)
2. Pete Best is often referred to as the “Fifth Beatle”. (F)
3. The song “Penny Lane” is about Paul McCartney’s initial experiences in the United States. (F)

Multiple Choice
1. The Beatles got the idea for the band’s name from the band that backed …
   a. Frankie Valli
   b. BUDDY HOLLY
   c. Elvis Presley
   d. Paul Anka
2. The crazed reaction that American fans had to the arrival of the Beatles in the United States is known as …
   a. Beatlefest
   b. Killer Beatles
   c. BEATLEMANIA
   d. Beatle-ization
3. On Sgt. Pepper’s Lonely Hearts Club Band, George Harrison experimented with new instruments including:
   a. SITAR
   b. harmonica
   c. tambourine
   d. box drum
Short Answer

1. Describe the role that Brian Epstein played in the development and marketing of the Beatles.

2. What musical characteristics distinguish the three periods of the Beatles’ music?

Supplementary Material


Suggested Listening

Early Beatles (a.k.a. the Beat Brothers)
“My Bonnie”
“Love Me Do”
“Please, Please Me”
“From Me to You”
“She Loves You”
“Twist and Shout”

Middle Period (Experimentation)
“Yesterday”
“Michelle”
“In My Life”
“I’m Only Sleeping”
“Got to Get You Into My Life”
“Tomorrow Never Knows”
“Eleanor Rigby”
“Penny Lane”
“Strawberry Fields”

Late Period (Revolution)
“Sgt. Peppers Lonely Hearts Club Band/A Little Help From My Friends”
“Lucy in the Sky with Diamonds”
“Within You Without You”
“When I’m 64”
“A Day in the Life”
“All You Need is Love”
“I Am the Walrus”
“Back in the USSR”
“Why Don’t We Do It in the Road”
“Revolution 9”
“Rocky Raccoon”
“Hey Jude”
“Here Comes the Sun”
“Let It Be”
Chapter 7 – The British Invasion

Chapter Overview

I. Overview: The British are Coming!
   A. By 1964, British bands become all the rage in America, starting a trend in which
      American and British groups compete equally in the market, a phenomenon that has
      continued to the present day
   B. British rock split
      1. Beatles vs. Rolling Stones

II. The Rolling Stones
   A. The Years Before “Satisfaction”
      1. Strongly influenced by black R&B
         a. Mick Jagger’s early bands: Little Boy Blue, The Blue Boys
      2. R&B subculture in London
         a. The Blue Boys meet “Elmo Lewis” (a.k.a. Brian Jones) at the Earling Club, call
            themselves “The Rolling Stones” (name based on a song by Muddy Waters)
            i. Although jazz-oriented, too close to rock for the Marquee Club
      3. Rolling Stones sign with Decca Records
      4. First recording, May 1963 – “Come On” (Chuck Berry) and “I Want to Be Loved”
      5. Appear on Thank Your Lucky Stars with Beatle-like matching suits
      6. Drop coordinated-suit look and adopt sexually suggestive looks and lyrics
      7. “I Want to Be Your Man” reaches number 3 on the British charts
      8. First US tour in June 1964 was a commercial failure, though they met Muddy Waters,
         Chuck Berry, and Willie Dixon at Chess Studios in Chicago
   B. Getting some “Satisfaction”
      1. “Time is On My Side” breaks into American Top Ten (January, 1965)
      2. Compose “Satisfaction” while resting in a motel room during third U.S. tour, during
         which Stones make reappearance on the Ed Sullivan Show
         a. The song reaches number 1 (1965)
         b. Controversial, sexually suggestive – if not explicit – lyrics
      3. Brian Jones’ growing drug use and rising level of paranoia
      4. Drug and sex scandals occur frequently
         a. Jagger, Richard, and Jones arrested on drug charges in 1967
      5. Sgt. Pepper’s release becomes a reality-check for the Stones
         a. Stones become intrigued by the occult
         b. They record Their Satanic Majesties Request as a response to Sgt. Pepper
      6. After this brief foray into more adventurous music, the Stones return to basic R&B-
         oriented mainstream rock
      7. Downward spiral begins
         a. Death of Brian Jones (July 2, 1969)
b. Very bad performance in front of 250,000 fans (July 5, 1969)

C. Altamont
   1. 1969 US tour meant to highlight R&B orientation
   2. Altamont concert festival was a disaster
      a. Uncontrolled violence, Hell’s Angels used for concert “security,” drug usage, multiple beatings, and general havoc
      b. *Gimme Shelter* provides a stunning record (in documentary format) of these events as they unfold; attests to music’s affect on behavior
   3. Many blamed Stones for violence; resulted in considerable resentment toward the group

D. After Altamont
   1. Violence was a common event during Stones concerts
   2. Drug abuse by band members continues and results in devastatingly detrimental effects
      a. No Top Ten hits in 1974
      b. No Top 40 hits in 1975
   3. “Miss You” (1978), first Number 1 hit in five years
   4. Continued releasing albums into the twenty-first century

E. The Bad Boys of Rock
   1. Stones were the first rock group to foster an overtly negative image
      a. Based on actions of the group members (centered on drug abuse, arrests, and general out-of-control state)
      b. Based on actions of the audience-members (riots, arrests, beatings, deaths)
   2. By late 1960s, love-and-peace generation transformed into drug-and-violence generation
   3. Stones become musical rallying point for antisocial violence, personifying the most rebellious, antisocial, hedonistic side of rock
      a. Initiated a path that has proven influential to hard rock, punk rock, heavy metal, and gangsta rap

F. Are You a Stone or a Beatle?
   1. Stones pursue mainstream R&B path, while the Beatles push rock into new realms
   2. Early on, the Stones imitated the style & dress of the Beatles, then return to R&B-influenced mainstream rock

III. Summary
   1. Significance of Stones lies in:
      a. Revival of mainstream, R&B roots and more aggressive musical style
      b. Fundamental split between Stones and Beatles reflects general split in rock since the mid-1960s
      c. The embodiment and flaunting of the seamier side of rock (drugs, sex, violence, the occult, suicide, general antisocial behavior)
      d. Their undeniable longevity

IV. All the Others
   A. First Wave British Invasion bands (1964-1966)
      1. Classified according to their adherence to style of Beatles or Stones
      2. John Mayall’s Bluesbreakers
a. Played authentic blues and blues-based rock
b. Included Mick Taylor, John McVie, and Eric Clapton
3. See Table 7-1 – list of British Invasion groups, geographic origin, hits, comments
4. Rolling Stones and their followers converted Mayall’s blues sound to blues-based rock style
5. Table 7-2 provides a list of blues-based rock bands
6. Yardbirds provide a direct link between blues-based rock and hard rock & heavy metal
   a. 1968, Yardbirds disband, guitarist Jimmy Page establishes Led Zeppelin

V. Musical Close-Up: The Musical Style of the Rolling Stones
   A. Simplicity and repetition are basis of Stones’ musical style
      1. Mid- and Late-1960s Hits
         a. General feeling of blues preserved (vocal style, frequent use of the blues scale)
      2. Detailed analyses of “Satisfaction” and “Sympathy for the Devil”
         a. “Sympathy” rather simple, basic, and repetitive; its allure lies in insistent rhythm
            and repetitive melodic and formal units
      3. Stones tend to appeal to the visceral, not musical

Spotlight on Sex, Drugs, and Rock & Roll

   From its very inception, rock and roll was associated with wild behavior. Rock starts from Elvis Presley to Kurt Cobain have used and abused drugs to their demise. Affairs, illegitimate children, and broken marriages are commonplace among rockers. So what is it about rock and roll that seems to elicit such behavior? Rock’s bad-boy image has been blamed on the god-like status of rock stars, the anything-goes attitude associated with the rock culture, and even the music itself. Perhaps the image that best embodies these qualities is the logo of the Rolling Stones record label. The cherry-red tongue and lips, which first appeared on the 1971 album “Sticky Fingers,” can be seen as a symbol of the overt sexuality and rebellion not only of the bad-boys of rock themselves, but with the culture of rock and roll as a whole. The image, which has been speculated to refer to a number of things (including Mick Jagger’s lips and an Indian God), has also been used successfully as a marketing tool, gracing posters, t-shirts, buttons, and other rock paraphernalia to the present day.

Spotlight on Eric Clapton

   Eric Clapton began playing in bands in 1964, at the age of 17. At the age of 18, Clapton joined the Yardbirds. Strongly influenced by blues musicians like B.B. King and Freddie King, Clapton developed his own blues-oriented style and soon became the most widely talked about guitarist in England. At the age of 19, Clapton joined John Mayall’s Bluesbreakers, with whom he could focus on a stricter blues style. During Clapton’s tenure with the Bluesbreakers, his guitar prowess garnered widespread respect and admiration … in fact, the phrase “Clapton is God” could be found spray-painted on the walls of London Underground stations. In 1966, Clapton formed Cream with Jack Bruce (bass) and Ginger Baker (drums), considered by many to be the first rock and roll “super group.” Despite the brevity of the band’s career, Cream enjoyed great success and exemplified the “next step” for blues-based rock. Cream was also known for long improvisations in concert. Throughout this period, Clapton became close friends with George Harrison and, later, fell madly in love with Harrison’s wife, Pattie Boyd-Harrison.
Clapton’s unrequited love for Boyd-Harrison became the subject of his hit “Layla,” originally recorded by Derek and the Dominoes. Clapton’s perseverance paid off, as he married Boyd-Harrison in 1979 and wrote several songs in her honor, including “Wonderful Tonight.” The death of his son Conor in 1991 prompted Clapton’s “Tears in Heaven.” Clapton took a break from performing between 1972 and 1973, during which he focused on recovering from heroin addiction. During the height of his addiction in the early 1970s, Clapton began selling his guitars to pay for heroin. This prompted Pete Townshend of The Who to organize the Rainbow Concert in 1973 to help Clapton kick his habit. Following his break, Clapton launched an incredibly successful solo career, which he continues to this day. Some of Clapton’s later recordings paid tribute to his early Blues influences, specifically to his self-proclaimed guitar idol, Robert Johnson. His candid autobiography, Clapton, was published in 2007.

Did you know?
In 1965:
- The Rolling Stones released their hit “Satisfaction”
- US troops arrived in Vietnam
- Malcolm X was assassinated
- My Fair Lady won the Academy Award for Best Picture
- Stan Getz’ and Astrud Gilberto’s “Girl From Ipanema” won the Grammy for Record of the Year
- Aleksei Leonov (USSR) was the first human being to walk in space

Eric Clapton’s cover version of “I Shot the Sheriff” brought Bob Marley and the musical genre of reggae to the attention of mainstream, American audiences.

The phrase “Turn On, Tune In, and Drop Out” was coined by LSD-advocate Timothy Leary, who also started the “League of Spiritual Discovery,” a group that promoted the use of LSD.

Suggested Activities
1. See how many R&B elements students can identify in “19th Nervous Breakdown.” Consider such musical elements as the harmonic progression, blues scale, and vocal style.

2. Listen to “Stormy Monday,” by the Bluesbreakers and identify the twelve-bar blues progression, uses of the blues scale, the shouting vocal style, and the R&B-influenced vocal timbre and enunciation.

3. Examine the progression from R&B to heavy metal by listening to the Yardbirds’ “I’m a Man,” “For Your Love,” and “Happenings Ten Years’ Time Ago.”

Sample Test Questions

True/False
1. Prior to 1964, rock was an American product, exported to other parts of the globe. (T)

2. The Beatles represented the harder side of British Invasion rock. (F)
3. During the 1960s, the Rolling Stones frequently played second fiddle to the Beatles. (T)

Multiple Choice
1. The two groups that best represent the division evident in British Invasion rock are
   a. the Rolling Stones and the Zombies
   b. the Kinks and the Beatles
   c. the Yardbirds and the Animals
   d. THE ROLLING STONES AND THE BEATLES

2. One of the most controversial and violent concerts of the 1960s was
   a. Woodstock
   b. ALTAMONT
   c. Rolling Stones’ debut on the Ed Sullivan Show
   d. there were no controversial concerts during the 1960s

3. The Rolling Stones are known for their
   a. overt sexual behavior
   b. bad boy image
   c. contribution to the continuation of mainstream rock and roll with an emphasis on R&B roots
   d. ALL OF THE ABOVE

4. Many of the first wave British Invasion bands
   a. derived their names from their geographic origin
   b. drew significantly on R&B influences
   c. had a number of Top Ten hits
   d. ALL OF THE ABOVE

Short Answer
1. Briefly explain the primary division in the first wave of British Invasion rock. Name the two bands that represented each side.

2. Enumerate three ways in which the music of the Rolling Stones reveals R&B influence.

3. Describe the contributions of the Rolling Stones to the development of rock and roll.

Suggested Listening
The Rolling Stones
   “19th Nervous Breakdown”
   “Get Off My Cloud”
   “Satisfaction”
   “Sympathy for the Devil”
   “Brown Sugar”
   “Shattered”
Others in the Early British Invasion
Searchers’ “Needles and Pins”
Gerry and the Pacemakers’ “Ferry Cross the Mersey”
Freddy and the Dreamers’ “I’m Telling You Now”
John Mayall and the Bluesbreakers’
  “Double Trouble”
  “Stormy Monday”
The Animals’ “Don’t Let Me Be Misunderstood”
The Kinks’ “You Really Got Me”
The Yardbirds’
  “Shapes of Things”
  “For Your Love”
Chapter 8 – Folk Music and Folk Rock

Chapter Overview

I. Overview: The Youth Generation of The 1960s
   A. Optimistic outlook of early 1960s crushed by assassination of President Kennedy
   B. Generally speaking, 1960s were more liberally-oriented years than those of the 1950s
      1. Social protest among youth led to significant progress with civil rights
      2. Protest against U.S. involvement in Vietnam not immediately successful, though it
         was a major topic of concern among youth
      3. General awareness of ecological issues
      4. Growing inconsistencies exhibited by:
         a. Concern for well-being of others and increased focus on the self
         b. Peace conscious youth frequently resorting to violence
      5. Culture’s new heroes were anti-heroes
      6. Sexual revolution
   C. Music played a major role in reinforcing many of these attitudes and beliefs, reflecting
      the social and political atmosphere, and motivating people to take action

II. Bob Dylan
   A. Early 1960s split between “folkies” and “rockers” (rock considered by elite folkies as
      “commercial junk”)
   B. Dylan’s early career
      1. Drops out of University of Minnesota in 1960 to play in coffeehouses and small clubs
      2. Moves to New York City in 1961 to seek fame and to visit Woody Guthrie, who was
         dying of Huntington’s disease
      3. Auditions for Columbia Records with “You’re No Good”
         a. Self-titled first album released in 1962; demonstrates Dylan’s lyrical skill
      4. Freewheelin’ Bob Dylan released in March 1963
         a. Catches the attention of the folk community
         b. Includes “Blowin’ in the Wind;” Peter, Paul, and Mary’s cover version becomes a
            number 2 hit
            i. Becomes anthem of the youth movement during the early 1960s, expressing
               optimism and confidence
      5. Newport Folk Festival, Summer of 1963
         a. Dylan joins Joan Baez, Peter, Paul, and Mary, Pete Seeger and other folk stars in
            singing “We Shall Overcome”
            i. Dylan firmly fixed as “messiah” of youth-folk movement
      6. The Times They Are a-Changin’ is released in 1964
         a. Dylan emerges as a major figure in the folk movement
         b. Lyrics continue to be politically-charged and poetic, though sometimes elusive
      7. Another Side of Bob Dylan is released in 1964
a. Less politically-charged, more mellow

C. Emergence of Folk Rock
1. “Subterranean Homesick Blues” (May 1965)
   a. Use of drum set and electric guitars establishes the sound as Folk Rock, as opposed to the folk music trend
2. Appearance at the Newport Folk Festival, 1965
   a. Dylan performs with the Paul Butterfield Blues Band playing electric guitar
      ii. Fans feel betrayed, suspect that Dylan has “sold out”
3. Byrds cover of “Mr. Tambourine Man” reaches number 1 in June, 1965
   a. This recording is often cited as one of the potential “initiators” of the Folk Rock movement
4. “Like a Rolling Stone” becomes Dylan’s first major hit, reaching number 2 in August 1965

D. Late 1960s Albums
1. John Wesley Harding (January 1968)
   a. Released after Dylan recovers from motorcycle accident and withdraws from limelight for one and a half years, during which time he works with The Band
   b. Surreal, free-flowing texts; voice more mellow and pleasing
   c. Includes “All Along the Watchtower”
   a. Country sound and steel guitar; includes Charlie Daniels, Johnny Cash, and Chet Atkins
   b. “Lay Lady Lay”

E. Dylan’s Later Career
1. Becomes model for the singer/songwriter trend of 1970s
2. Is “born again” and turns to a Christian message in Slow Train Coming, Saved, and Shot of Love, released between 1979 and 1981
3. Infidels (1983) returns to obtuse, poetic lyrics

F. Dylan’s Primary Contribution to Rock: Lyrics
1. Among the most influential and sophisticated since the emergence of rock and roll

III. The Byrds
A. Constant personnel changes effect the impact of the band
B. Founding members all come from folk background
C. Early Years
1. Cover of Dylan’s “Mr. Tambourine Man” becomes a number 1 hit (1965)
   a. First Folk Rock recording? (see entry above about Dylan’s “Subterranean Homesick Blues”)
2. “Turn, Turn, Turn” is another number 1 hit (December 1965)
3. “Eight Miles High”
   a. Controversial lyrics (one of the first clearly articulated drug references in rock lyrics)
   b. Musically adventurous (Dorian mode)
4. The Byrds’ experimentation continues with Younger than Yesterday (March 1967)
   a. David Crosby leaves the group, later forms Crosby, Stills, and Nash

D. The Notorious Byrd Brothers (January 1968)
1. Musically progressive, exemplifying extremely high quality production values
2. Progressive elements, Folk Rock, and country sounds
3. References to politics and drugs
4. Experimentation with meter and studio technologies (e.g., filtering and phase shifting)

E. Final Break Up of the Byrds
1. By 1968, Roger McGuinn was the only original band member to remain
2. McGuinn disbands the Byrds in 1973
3. Considering the group’s popularity, musical creativity, and innovation, much speculation remains concerning what might have happened had the original band members stayed together

IV. The Mamas and the Papas
A. One of the many groups that followed Bob Dylan and the Byrds, adding drums and electric guitars to their previously straight folk style
B. Had six Top Ten Hits between 1966 and 1967, including “California Dreamin’,” “Monday, Monday,” “I Saw Her Again,” and “Words of Love”
   1. Emphasis of group was on a solid and effective vocal harmonies, performed flawlessly
C. Group disbands in 1968
D. Folk image more from physical presentation than from anything else – created a “pleasing commercial version of folk rock” with notable Pop influence

V. Simon and Garfunkel
A. At the age of fifteen, Paul Simon and Art Garfunkel appeared as Tom and Jerry on American Bandstand after “Hey Schoolgirl” hit number 49; after their next singles flopped, the boys returned to school
B. Columbia Records released Wednesday Morning 3 A.M., which included covers of Dylan songs, traditional folk songs, and some Paul Simon originals, including “The Sounds of Silence”
   1. After moderate success, producer Tom Wilson remixed “The Sounds of Silence” with electric bass, electric guitars, and drums, turning it into a folk rock song
      a. this revised recording is released and reaches number 1 hit on New Year’s Day, 1966
C. Songs like “The Sounds of Silence,” “I Am a Rock,” and “A Simple Desultory Phillipic” share Dylan’s poetic and profound lyrics
D. The Graduate soundtrack propels Simon and Garfunkel back into limelight
   1. Held the number 1 position for 9 weeks
E. Bookends, 1968
   1. Concept album that was heavily influenced by Sgt. Pepper
   2. Includes commentary about relationships, America, and the passage of time
   3. Covers a wide range of styles; following the Beatles’ period of experimentation, innovative rock artists are no longer bound by rigid formulas
F. Duo breaks up in early 1970s; both continue making albums, including Simon’s Graceland (1986)

VI. Other Folk Rockers
A. Emergence of “Folk Rock” stirs up controversy
   1. Some rockers resent invasion of their good-time, high-energy music
2. Folkies feel that their music is corrupted by crass commercialization and the “mindless noise” of rock
3. Many people in-between relish the combination of intelligent lyrics and enjoyable music

B. Joan Baez
1. Baez held out against the Folk Rock sound until the 1970s, keeping to acoustic instruments, perfect pitch, and clear annunciation; sang many traditional American and English folk songs
2. Baez becomes seriously involved in social protest
3. *Diamonds and Rust* (1975), Baez’s first folk rock album; pokes fun at Bob Dylan in “Diamonds and Rust” and “Simple Twist of Fate”

C. Judy Collins
1. Inspired by Baez’s central position in the Folk scene; repertoire includes standard folk material and protest songs
2. Collins’ most enduring hit is her recording of Sondheim’s “Send in the Clowns” (1975)

D. Sonny and Cher
1. Hosted a very popular television show
2. Eventually became pop stars

E. Buffalo Springfield
1. Covered a wide range of styles
2. Made up of members of future important groups (Stephen Stills, Neil Young, Jim Messina)

F. Donovan
1. Dylan-influenced Scotsman
2. “Mellow Yellow” hit starts flower-power phase of Donovan’s career
   a. Psychedelic songs include “Hurdy Gurdy Man”

G. By 1968, primary significance of the early folk rock trend fizzles
1. Dylan recuperating from motorcycle accident
2. Byrds turn toward country rock
3. The Mamas and the Papas disband
4. Donovan goes psychedelic
5. Sony and Cher turn to Pop
6. Only Simon and Garfunkel remain true to their folk music roots

H. Folk rock paves way for singer-songwriter trend and country rock trends to follow

VII. Musical Close-Up: The Song Style of Bob Dylan
A. Prevalence of strophic form in folk music and that of Dylan
B. “Blowin’ in the Wind”
   1. Musical form of each strophe is AAAB, with musical content changing slightly with the last line of each stanza
C. “Don’t Think Twice, It’s All Right”
   1. Musical form of each strophe is AABC
D. “My Back Pages”
   1. Musical form of each strophe is AAAB
E. “Positively 4th Street”
   1. Based on 12 short stanzas made up of two 4-bar phrases (AB)
F. “The Times They Are a-Changin’”
   1. Unusual song form, with alternating 4 and 5-bar phrases
G. “Rainy Day Women #12 and 35”
   1. A 12-bar blues (uncommon form for Dylan)
H. “Subterranean Homesick Blues”
   1. A 16-bar (extended) blues form
I. “Like a Rolling Stone” and “Mr. Tambourine Man”
   1. Use of verse-chorus form
J. Folk movement resulted in the combination of strophic song form with the twelve-bar blues form of R&B and the AABA form of Tin Pan Alley and soft rock. These combinations become standard in the rock tradition.

Spotlight on The Concept of “Folk Music” and the Origins of the Folk Music Revival

Urban interest in folk music stems from the late eighteenth-century fascination with the culture of rural people, collectively known as das volk, or “the people,” as part of a search for a culture untainted by industry and city life in Europe. As a result, numerous collections of folk music emerged in the nineteenth century, although most of them presented a “cleaned-up” version of the music, complete with proper voice-leading and harmonic progressions. Today, the term “folk music” is used in reference to traditional music of a culture as well as for the music of the folk revivals that began in America and Great Britain during the 1940s. The folk music revival was sparked in the United States by the collections of songs and field recordings made by people such as John and Alan Lomax in the first part of the twentieth century. By the late 1940s, a number of folk groups received considerable commercial success for their performance of authentic folk repertoire and introducing their own original songs (see Chapter 5 for an in-depth look at some of these groups). Many of the folk music groups from the 1940s onward have used music effectively to protest contemporaneous social and political injustices. Many of these groups considered music to be a potent vehicle for the propagation of social messages with a potential to unify the masses.


Spotlight on Bob Dylan’s Religious Conversion

In 1979, Bob Dylan became a born-again Christian and wrote three albums that reflected his experience, Slow Train Coming (1979), Saved (1980), and Shot of Love (1981). During this time period, Dylan refused to perform secular music on stage and reverted to spreading a Christian message during his concerts. Whether or not Dylan has maintained his beliefs remains a topic of much debate, as his lyrics have become less overt in their born-again message yet some, such as “Death is Not the End,” and “Trying to Get to Heaven,” continue expressing common Christian themes. Staying true to his enigmatic personae, however, it has also been rumored that Dylan became affiliated with Hasidic Judaism in the mid-1980s.

Did You Know?

Bob Dylan’s songs have been covered extensively. Dylan’s most-covered song is “Blowin’ in the Wind” with about 375 versions having been recorded.

Robert Zimmerman has used a number of pseudonyms including Blind Boy Grunt, Jack Frost, and Sergei Petrov; the most famous, of course, is Bob Dylan

Bob Dylan wrote the song “Hurricane” as a protest to boxer Rubin “Hurricane” Carter’s imprisonment

Suggested Activities

1. Ask students to make a list of the top trends of 1965. Divide the class by such topics as fashion, food, professions, and average prices.

2. Play Dylan’s “You’re No Good” (from the Bob Dylan album) and ask students to assess it according to musicality, vocal production, and overall sound. Based on this recording, ask students whether or not they would have signed Dylan to a contract with Columbia Records.

3. Bring in a copy of the lyrics to “Blowin’ in the Wind.” Have the students write about their interpretation of the text.

4. Discuss the significance, role, and various types of folk music (you may wish to include traditional music from around the world in this discussion). Listen to Dylan’s “Blowin’ in the Wind” and to the cover version by Peter, Paul, and Mary. Discuss the various pros and cons of each version in terms of getting a message out to “the people.” Which do the students find most effective and why?

5. Compare Dylan’s version of “Mr. Tambourine Man” to that of the Byrds. Have students explain the difference between the two, including an assessment of folk vs. folk rock musical characteristics. Which version do the students like better and why? Have students do the same with the original and folk rock versions of “The Sounds of Silence.”

6. Listen to Steve Reich’s “Violin Phase” to demonstrate the concept of phasing. Have students identify the use of this technique in “Old John Robertson” by the Byrds.

7. Compare the strophic forms of the first stanzas of “Blowin’ in the Wind,” “Don’t Think Twice, It’s All Right,” and “My Back Pages.” Discuss the differences in the inner form phrase structures and the similarity of the large-scale outer form.

8. Have students view the famous “card flipping” music video for Dylan’s “Subterranean Homesick Blues” that constitutes the opening scene of Pennebaker’s documentary entitled Don’t Look Back. Then, have students view the video for “Mediate” by INXS, which uses similar images of the band members flipping cards with lyrics on them. Discuss the messages of the lyrics from these two songs. (Dylan’s is a song of protest while INXS’ lyrics preach tolerance and peace.)
Sample Test Questions

True/False

1. Broadly speaking, one can say that the early 1960s were full of optimism and hope, while the end of the decade was marked by disillusionment, violence, and drugs. (T)

1. The youth of the 1960s generally were apathetic toward social injustices. (F)

2. More than anything else, the folk aspect of the Mamas and the Papas was based on the group’s image. (T)

Multiple Choice

1. An issue important to youth of the 1960s was …
   a. the Vietnam War
   b. the environment
   c. themselves
   d. ALL OF THE ABOVE

2. Bob Dylan’s music is best known for its
   a. LYRICS
   b. aggressive mainstream rock sound
   c. adherence to the folk tradition
   d. consistent message

3. Most detrimental to the development of the Byrds was
   a. the band members’ drug abuse
   b. THE FREQUENT PERSONNEL CHANGES
   c. the lack of racial diversity in the band
   d. limited musical innovation

Short Answer:

1. Briefly explain how Bob Dylan bridged the gap between folk and rock music.

2. Name two folk music groups of the mid-sixties and describe their contribution to the folk rock genre.

Suggested Listening

Bob Dylan
   “You’re No Good”
   “Talkin’ New York”
   “Masters of War”
   “Blowin’ in the Wind”
   “Don’t Think Twice, It’s Alright”
   “The Times They Are a-Changin”
   “My Back Pages”
“Subterranean Homesick Blues”
“Mr. Tambourine Man”
“Like a Rolling Stone”
“Rainy Day Women #12 and #35”
“Lay Lady Lay”
“Precious Angel”
“Positively Fourth Street”

The Byrds
“Mr. Tambourine Man”
“Turn, Turn, Turn”
“Draft Morning”
“Old John Robertson”
“Tribal Gathering”
“Eight Miles High”

The Mamas and the Papas
“California Dreamin’”
“Monday, Monday”

Simon and Garfunkel
“Sound of Silence” (original from Wednesday Morning 8 a.m.)
“Sound of Silence” (re-release from Sounds of Silence)
“Voices of Old People/Old Friends/Bookends”
“Mrs. Robinson”
“Scarborough Fair/Canticle”
“Bridge Over Troubled Water”
“A Hazy Shade of Winter”
“I am a Rock”
“At the Zoo”
“Cecilia”
“The Boxer”

Supplemental Material

Don’t Look Back (1967) – a documentary filmed by D.A. Pennebaker during Dylan’s 1965 tour of England

No Direction Home (2005) – a documentary about Bob Dylan, directed by Martin Scorsese

Chronicles: Volume 1 – Dylan’s autobiography

DVD of Simon and Garfunkel’s 1982 reunion concert in Central Park

DVD of Paul Simon’s Graceland concert – “Graceland (The African Concert)”
Chapter 9 – Soul and Motown

Chapter Overview
I. Overview: Soul Music: Its Definition and History
   A. Defies accurate definition
   B. Free expression of feelings; emotional performance style
   C. Related to Blues, gospel, jazz, R&B—all have roots in the south
   D. Record labels began marketing gospel and other “black music” to white audiences in the 1950s
   E. Many black popular groups (Dominoes, Drifters, Ink Spots) have roots in church music performance
   F. Apollo Theater in Harlem (adopting this name and changing ownership in 1934) launched the careers of many black artists

II. Atlantic and Stax
   A. Ahmet Ertegun
      1. Of Turkish descent
      2. Formed Atlantic Records with Herb Abramson
      3. Experienced a high level of commercial success in the late 1950s with Soul and R&B recordings by Ray Charles, Chuck Willis, Wilson Pickett, and a number of songs composed by Lieber & Stoller
   B. Jerry Wexler forms relationship with Stax, a southern record label known as “Soulsville, USA”
      1. Partnership of Atlantic and Stax produced distribution of records by Booker T. and the MGs, Otis Redding, Sam and Dave, Isaac Hayes
      2. The importance of Stax faded by the mid-1970s

III. Aretha Franklin—“Lady Soul”
   A. Deeply involved in the church, where her father was pastor of the New Bethel Baptist Church; the Reverend C.L. Franklin himself was known widely as “the Man with the Million-Dollar Voice”
      1. Her singing style was influenced by Clara Ward and Mahalia Jackson
   B. Discovered by John Hammond to follow in the footsteps of Sam Cooke, Bessie Smith, Billie Holiday by recording a series of albums containing show tunes & jazz-flavored commercial Pop
      1. Proved not to be a very commercially successful path
   C. Signed to Atlantic in 1967
   D. Seven Top Ten singles before the end of 1968
   E. Amazing Grace (1972) provided a return to her gospel roots

IV. James Brown—“The Godfather of Soul”
   A. Style was known as “Southern Soul”
B. Signed to King Records (Cincinnati) as a member of the Famous Flames
C. Toured in the early 1960s with his James Brown Revue
D. Known for his influential dancing style and powerful shouting vocal style
E. Mid-1960s
   1. Vocal style changes to shout
   2. “Papa’s Got a Brand New Bag” and “I Got You (I Feel Good”) start to lean toward funk style
   3. Became well-known for live show antics
F. Released some material that was interpreted as militant (“Say It Loud, I’m Black and I’m Proud,” number 10 in 1968)
G. Gap in popularity from 1977 to 1985, then returned with “Living in America,” (number 4 in 1986), which was featured in the film Rocky IV

V. Other Soul Singers
A. Jackie Wilson—replaced a member of the Dominoes, had several solo hits.
B. Ike Turner
   1. Played piano and guitar at Sun Records
   2. Teamed with wife Tina Turner for several hits

VI. Motown
A. Berry Gordy
   1. Failed record store owner in Detroit
   2. Started Tamla Records, precursor to Motown Records, with $700
   3. Goal was to bring black music to prominence in the re-segregated Pop market
B. Smokey Robinson
   1. Lead singer for The Miracles
   2. Signed to Gordy’s Tamla Records in 1961
   3. Wrote and/or recorded many Top Ten hits throughout 1960s (“Shop Around,” “I Second That Emotion,” and “Tears of a Clown”
C. Female Groups
   1. The Marvelettes
      a. “Please Mr. Postman”—No. 1 hit in 1961, later recorded by both the Beatles and the Carpenters
   2. Martha and the Vandellas
      a. Martha Reeves was a secretary at Motown Records
      b. “Heat Wave” hit no. 4 on the charts in 1963
      c. Had a falling out with Gordy over distribution and financial issues
D. Marvin Gaye
   1. Started as a session drummer for the Miracles
   2. Placed 17 Top 40 songs himself and joined Motown’s female singers for another dozen in duet form
   3. Several important songs and albums throughout the 1970s
      a. What’s Going On? (1971) and Let’s Get It On (1973)
   4. Shot and killed by his father in 1984
E. H-D-H and the Formula for Success
   1. Songwriting/producing team of Eddie Holland, Lamont Dozier, and Brian Holland
   2. Wrote some of the most successful songs for Motown’s groups
3. When the team stopped, many Motown artists were left without songs to record

VII. The Second Wave of Motown Success
A. The Four Tops
   1. 18 Top 40 hits for Motown (mostly H-D-H songs)
B. The Temptations
   1. Most popular male Motown group
   2. Two lead singers—Eddie Kendricks and David Ruffin
C. Gladys Knight and the Pips
   1. Several hits for Motown
      a. “I Heard It Through the Grapevine” (number 2 in 1967), “If I Were Your Woman” (number 9 in 1970), and “Neither One of Us (Wants to Be the First to Say Goodbye)” (number 2 in 1973)
   2. Left for Buddah Records due to perceived unfair treatment from Motown
      a. “Midnight Train to Georgia” (number 1 in 1973), “I’ve Got to Use My Imagination” (number 4 in 1973), and “Best Thing That Ever Happened to Me” (number 3 in 1974)
D. Stevie Wonder
   1. “Little Stevie” Wonder (Steveland Morris) auditioned for Berry Gordy on several instruments at 10 years old
   2. Successful albums followed in the 1970s including Signed, Sealed, Delivered (1970), Where I’m Coming From (1971), Music of My Mind (1972), and Talking Book (1972)
   3. Innervisions (1973) featured more socially oriented themes (“Higher Ground,” “Living for the City”)
   4. Songs in the Key of Life (1976)—more sophisticated, jazz-oriented
E. Diana Ross and the Supremes
   1. Rank third in chart performance in the 1960s, behind the Beatles and Elvis
   2. Three female vocalists: Ross, Florence Ballard, Mary Wilson
   3. Important songs include: “Where Did Our Love Go,” “Baby Love,” “Come See About Me,” “Stop! In the Name of Love”
   4. One of Motown’s most successful acts of all time
   5. Performed with graceful choreography
   6. Tension rose within the group when Ross started getting more attention
   7. Ross left group in 1969; group members changed many times throughout 1970s

VIII. Musical Close-up: Melody and the Soul Singer
A. Derived from gospel traditions
B. Freedom of vocal style—ornamentation enhances original melodies
C. Use of the blues scale
D. Melismatic
Spotlight on the Apollo Theater

Located on 125th Street in the Harlem neighborhood of New York City, the Apollo Theater is an important venue in the history of black music in the United States. The theater was originally constructed in 1913 to house burlesque shows and became a central point for cultural activity during the Harlem Renaissance. Well-known artists such as Duke Ellington, Sarah Vaughn, Pearl Bailey, Count Basie, Nat “King” Cole, and Ella Fitzgerald could be found performing there on a regular basis. Through the 1960s and 1970s, the Apollo became known for featuring new and undiscovered talent.

The theater closed during the 1980s due to financial difficulties and a controversial gunfire during a Smokey Robinson concert. It was reopened in 1985, then purchased by the State of New York in 1991. Showtime at the Apollo, a syndicated television program that is recorded in the theater, features up-and-coming performers, predominantly African-American.

http://en.wikipedia.org/wiki/Apollo_Theater
http://www.bookrags.com/history/popculture/apollo-theater-bbbb-02/

Spotlight on The Funk Brothers

Motown Records continues to be a prolific label. During its heyday in the 1960s, many of the label’s artists were vocal groups that did not write their own songs or play instruments. The 1989 book and 2002 film Standing in the Shadows of Motown tells the story of the Funk Brothers, a group of “session” musicians (employed by the studio rather than by the record company or part of any individual act) who performed on many of the most successful Motown records. The Funk Brothers were pushed through very long recording sessions, often lasting through the night, and were originally paid very little for their work. Since they were considered a house band, they were not subject to union rules that would limit their work time. Most accounts of the Funk Brothers divide their work into three eras, from 1959-1962, 1963-1967, and 1968-1972. While there was substantial overlap of personnel between the periods, many musicians were part of the group throughout the years.

In terms of groups of studio musicians, many people think of the popularity of the Muscle Shoals Rhythm section for the importance of their contribution to popular music. However, few groups have performed on as many commercially successful recordings as the Funk Brothers.

Did You Know?

In 1968…

• Frankie Lymon (of the Teenagers) died from a heroine overdose
• 60 Minutes debuted on CBS
• A survey by the Washington Square Journal reported that 75% of students at New York University had used marijuana at least once
• Martin Luther King, Jr. and Robert F. Kennedy were both assassinated
• The musical Hair opened on Broadway
• 2001: A Space Odyssey and Funny Girl dominated the box office
• The My Lai massacre left 347 civilians dead
• The motion picture rating system was introduced
• Richard M. Nixon won the U.S. presidency by a narrow margin
• LL Cool J, Sarah McLachlan, Will Smith, and Rob VanWinkle (Vanilla Ice) were born

Comedian Bill Cosby recorded 3 songs on the Motown label including a parody of James Brown.

Motown artist Dionne Warwick is Whitney Houston’s aunt.

The Four Tops were originally signed to Motown as a jazz group that performed standards arranged for vocal ensemble.

**Suggested Activities**

1. Examine the protest music of the soul and Motown styles. Several artists on the Motown label, as well as other artists of the soul movement, are associated with protest music from the 1960s. Listen to several examples such as Marvin Gaye’s “What’s Goin’ On” and “Mother, Mother,” The Temptations’ “Ball of Confusion (That’s What the World is Today),” and Edwin Starr’s “War.” Discuss themes of resentment, anti-war sentiment, and civil rights. Discuss the ways in which these songs are similar or dissimilar to the protest music of white artists.

2. Explore the influence of record labels on popularizing music of an era. Discuss the centralization of soul and Motown in Detroit. Relate the popularity of the soul movement to the 1990s success of Sub Pop Records who signed most of the successful grunge bands from Seattle and the Pacific Northwest.

3. View pictures of the Motown male and female vocal groups and discuss the importance of fashion in building the groups’ images. Discuss the relationship of these fashion trends to those evident in groups from the 1950s and how they influenced groups that would come later. Discuss how the fashions of the musicians reflected or countered traditional gender roles and racial identities.

**Sample Test Questions**

*True/False*

1. Ahmet Ertegun was the co-founder of Atlantic Records. (T)

2. Martha and the Vandellas were the most successful of the Motown female groups. (F)

3. Marvin Gaye was a member of the successful songwriting and producing team known as “H-D-H.” (F)

*Multiple Choice*

1. Stax Records was also known as:
2. The first performer(s) to achieve success with the song “I Heard it Through the Grapevine” was:
   a. Marvin Gaye
   b. The Temptations
   c. GLADYS KNIGHT AND THE PIPS
   d. Smokey Robinson and the Miracles

3. This artist won an Oscar for “Theme from Shaft”:
   a. Otis Redding
   b. James Brown
   c. Sam Cooke
   d. ISAAC HAYES

**Short Answer**

1. List the genres of music that most directly influenced Soul and Motown. Describe the elements of each genre that were carried into the Soul and/or Motown styles.

2. Explain some of the characteristics that made Motown a distinct entity in popular music in the 1960s.

3. Discuss some of the changes in musical style that occurred throughout the career of Stevie Wonder.

**Suggested Listening**

*Soul*

Sam Cooke
   “He’s So Wonderful”
   “You Send Me”

Ray Charles
   “I Got a Woman”
   “Georgia on my Mind”
   “(Night Time Is) The Right Time”
   “America the Beautiful”
   “Come Rain or Come Shine”
   “Mess Around”
   “What’d I Say”

Aretha Franklin’s
   “What a Friend”
“Respect”
“(You Make Me Feel Like a) Natural Woman”
“Chain of Fools”
“I Say A Little Prayer”
“Something He Can Feel”
“Think”

James Brown’s
“Sex Machine”
“Make It Funky, Part I”
“I Got You (I Feel Good)”
“Papa’s Got a Brand New Bag”

Motown Records
Smokey Robinson and the Miracles’
“Shop Around”
“Being With You”
“I Second That Emotion”
“Just to See Her”
“Ooo Baby Baby”
“The Tears of a Clown”
“Tracks of My Tears”
“You’ve Really Got a Hold on Me”

The Marvelettes’ “Mr. Postman”

Marvin Gaye’s
“I Heard It Through the Grapevine”
“What’s Going On?”
“Sexual Healing”

Motown’s Second Wave
The Four Tops’ “Reach Out, I’ll Be There”
The Temptations’ “My Girl”

Stevie Wonder
“Fingertips pt. 2”
“Signed, Sealed, Delivered I’m Yours”
“For Once in My Life”
“You are the Sunshine of my Life”
“Superstition”
“Livin’ for the City”
“Boogie on Reggae Woman”
“Sir Duke”
“Overjoyed”
“I Just Called to Say I Love You”

The Supremes
“Where Did Our Love Go”
“Baby Love”
“Stop in the Name of Love”
Chapter 10 – San Francisco

Chapter Overview

I. Overview: America Counters the British Invasion
   A. San Francisco as melting pot, with a kaleidoscope of musical and cultural styles
      1. Place to go to “drop out and turn on”
      2. Center of countercultural thought; West Coast as “new America”
      3. Haight-Ashbury neighborhood as center of psychedelic “flower power” world
      4. Music is a major part of this scene (some estimate 1500 bands were in existence in 1967)
   B. Eclectic nature of music unified in several ways:
      1. Establishment of rock concert halls
         a. Bill Graham opened the Fillmore West and the Winterland Arena
      2. Progressive, album-oriented rock (AOR) radio stations
         a. Tom Donahue, KSAN in San Francisco
   C. Difficulty defining a “San Francisco sound” since so many different styles were evident, although the music frequently mixed folk elements with R&B style of British bands
   D. Typical traits found in San Francisco bands include:
      1. Drug-oriented music and lifestyle
      2. Concerts were very loud, made possible by technological advances in new sound equipment
      3. Emphasis placed on instrumentalists, not solely on singers
         a. long improvisations (musical “trips”)
      4. Electronic effects contributed to psychedelic sound

II. The Jefferson Airplane [Jefferson Starship, Starship, & Starship: Next Generation]
   A. First San Francisco band to get a recording contract with a major label
   B. First album, *Jefferson Airplane*, was mixture of Beatle-like tunes and folk rock; not particularly well received
   C. *Surrealistic Pillow* (1967) placed number 3 on charts; includes “Somebody to Love” and the psychedelic “White Rabbit”
      1. Grace Slick becomes one of the first real female rock stars
   D. *After Bathing at Baxter’s* (1967) contained no hit singles
      1. Not unusual for a San Francisco group; many considered chart success an embarrassment
   E. *Crown of Creation* (1968) – included some highly very experimental music (“Chushingura”)
   F. Jefferson Airplane was consistently plagued with personnel changes … forming, reconfiguring, renaming
      1. 1974 – formed Jefferson Starship (several original members, including Grace Slick and Paul Kantner)
2. 1984 - Starship (led by Mickey Thomas)
   a. Paul Kantner left the band and refused to allow the use of “Jefferson”
G. Made a strong return in the mid-1980s with a very different sound
   1. Three number 1 hits during the late 1980s: “We Built This City” (1984), “Sara, (1986), and “Nothing’s Going to Stop Us Now” (1987)

III. The Grateful Dead
   A. Provides an archetype of the quintessential “San Francisco” band
   B. Roots in folk music, but they utilize elements of psychedelic rock and jazz, incorporating significant levels of improvisation
   C. Went electric and formed the Warlocks
      1. Took part in Ken Kesey’s Acid Tests, where group could experiment with music
         a. Warlock music gets louder, harder, more improvisatory, and longer
         b. Warlocks became the Grateful Dead in 1966, continued experimenting with sound alterations (guitar fuzz, feedback, tremolo bar, etc.)
   D. Continue their progressive music style even after first album, *The Grateful Dead* (1967), did not fair well on charts
      1. Focus remained on live concerts
         a. followers (known as “Dead Heads”) come to resemble an extended family
      2. Over half of all Grateful Dead albums are live recordings
         a. The band encouraged bootleg recordings of concerts and “tape trading” between fans
   E. *Live/Dead*, group’s first live album, considered the group’s best album of the 1960s
      1. “Dark Star” illustrates lengthy improvisation of group
      2. “Feedback” illustrates musical experimentation of time
      3. “Saint Steven” is a representative mainstream rock song
      4. “Turn On Your Lovelight” combines blues-based rock style with improvisation
   F. Early 1970s, shift toward country-oriented sound (*Workingman’s Dead, American Beauty*) – first albums to reach Top 30
   G. Grateful Dead exemplify the free spirit of late 1960s San Francisco

IV. Janis Joplin
   A. Born in Port Arthur, Texas (1943)
   B. Early gravitation toward and emulation of black R&B style
   C. Solo recording contract offered to her after singing in the 1967 Monterey International Pop Festival with Big Brother and the Holding Company
      1. Officially went solo in 1969
   D. Last album, *Pearl* (released posthumously in 1971), contained the number 1 hit “Me and Bobby McGee”
   E. Mainstream rock style, with gospel and blues-oriented vocals
      1. “White soul singer”
      2. One of the first female rock stars (along with Grace Slick)
      3. Unique voice
      4. Fast-paced, wild lifestyle
      5. Completely original vocal style and delivery
   F. Died on October 4, 1970 of a heroin overdose at age 27
V. Other San Francisco Groups
   A. See Table 10-1 for a summary of several late 1960s bands
   B. Others, such as the Steve Miller Band, Santana, and Creedence Clearwater Revival, would have their biggest impact in the early 1970s

VI. Acid Rock Outside San Francisco
   A. After the Summer of Love of 1967
      1. Utopian ideals began to unravel
      2. Crime, drugs, and racial tensions took their toll
   B. Jim Morrison and the Doors
      1. First album, *The Doors* (1967), hits number 2
         a. Played on progressive, AOR FM stations
         b. Contains “Light My Fire” (number 1 in 1967)
      2. Morrison’s narrow vocal range, with frequent emphasis on a minor third; generally dark sound
      3. The singer died of a heart attack on July 3, 1971 … like Janet Joplin, at the age of 27

VII. The Jimi Hendrix Experience
   A. Hendrix began performing as back-up guitarist for various groups
   B. First group, Jimmy James and the Blue Flames, started in Greenwich Village
   C. Started the Jimi Hendrix Experience in England with two British musicians
      1. Debuted at Monterey Pop Festival in 1967, with new “psychedelic look”
         a. Received attention after playing guitar in a suggestive manner and then lighting it on fire
   D. Developed a highly unique guitar style and performance technique
   E. *Electric Ladyland* (1968) was Hendrix’ only number 1 album
      1. Contains many examples of experimentation
   F. Around 1968, Hendrix began to tire of the sexual antics expected of him in concert
   G. Died on September 18, 1970 of vomit inhalation resulting from barbiturate intoxication … also at age 27
   H. Established an innovative guitar style that was to be emulated by numerous later guitarists

VIII. Musical Close-Up: The Art of Improvisation
   A. “Improvisation” refers to spontaneously created musical material
   B. The Improvisation Continuum
      1. Classical music at one extreme (typically pre-composed and pre-arranged) vs. jazz on the other extreme (typically with significant opportunity for improvisational freedom)
      2. Limited improvisation in early rock (i.e., Little Richard, Chuck Berry)
      3. British blues-based and psychedelic bands cross into more improvisatory side of continuum improvisation
         a. Recall the “rave ups” and long instrumental improvisations in the music of the Yardbirds and Cream
         b. Results include enhanced status of the instrumentalist (versus singer of pre-1965 rock)
   C. Involving a combination of pure inspiration, carefully developed instrumental technique, and a mental “library” of musical ideas
   D. Rudiments of improvisation:
1. Technical mastery of instrument
2. Solid feeling for rhythm
3. Understanding of chords and scales
   a. “Vertical” (harmonic) and “horizontal” (melodic) approaches to improvisation
4. Shape of an improvised solo: beginning – middle – end, including a musical climax

**Spotlight on Woodstock**

One of the most famous musical events of the twentieth century was Woodstock, an outdoor music festival that took place August 15-18, 1969. Over 450,000 people gathered in upstate New York to take part in what would later come to symbolize the social, political, and musical atmosphere of the late 1960s. For three days, people lived on a field, espoused free love, and listened to an extraordinary lineup of musicians, including Jimi Hendrix (who played his now world-renowned version of the “Star-Spangled Banner”), Janis Joplin, the Grateful Dead, Jefferson Airplane, and many others. In order to sign many of these bands, the concert organizers offered previously unheard of monetary amounts to the musicians, providing twice the amount these bands were usually paid. Woodstock’s “Three Days of Peace and Music” theme turned out to be not far from the truth and the festival’s dove and guitar symbol aptly symbolizes the “make love, not war” mentality, which was fueled by the music of the day.

For a virtual tour of Woodstock, see: [www.woodstock69.com/file3.htm](http://www.woodstock69.com/file3.htm). For live footage, see the DVD, *Woodstock: Three Days of Peace*. Woodstock II occurred in 1994 on the 25th-year anniversary of the original festival. Despite the slogan of “Two More Nights of Peace and Music,” the festival erupted in mudslinging violence, an ironically antithetical outcome when compared to the original.

**Spotlight on Ken Kesey**

During the 1960s, Ken Kesey was one of the most vocal proponents of LSD, believing that the drug could help crumble conformist thought. Kesey was introduced to LSD in the early 1960s by a series of government tests, an experiment upon which experience he based his novel *One Flew Over the Cuckoo’s Nest*. Kesey used the money he made from the best-selling novel to move his family and infamous band of Merry Pranksters to La Honda, California where he could host his famous parties. Known as “Acid Tests,” these gatherings involved guests knowingly or unknowingly ingesting LSD and then wandering through neon-painted trees while listening to dissonant music. Kesey saw this as an exercise in confronting one’s worst fears. In 1969, the Merry Pranksters took a cross-country trip in a neon-painted bus, during which time they met writers Allen Ginsberg and Jack Kerouac (who was not impressed by the bunch). In addition to the neon-colored school bus, Kesey and the Merry Pranksters were the originators of many psychedelic trends of the 1960s.

[www.lib.virginia.edu/small/exhibits/sixties/kesey.html](http://www.lib.virginia.edu/small/exhibits/sixties/kesey.html)

**Did You Know?**

In 1969…

- Neil Armstrong and Buzz Aldrin were the first humans to walk on the moon
- Richard Nixon became president
• *Midnight Cowboy* was the first and only X-rated movie ever to win the “Best Picture” Oscar
• Simon and Garfunkel’s “Mrs. Robinson” won Grammy for Best Record
• Cigarette ads were banned on TV and radio
• *Sesame Street* debuted
• The first *in vitro* fertilization was performed

The Doors got their name from Aldous Huxley’s book on mescaline, *The Doors of Perception*, which, in turn, was taken from a line of poetry by William Blake: “If the doors of perception were cleansed, everything would appear to man as it is: infinite.”

Woodstock created one of the nation’s worst traffic jams, with lines of cars up to 20 miles long

The saying “Turn on, tune in, drop out” was coined by Harvard psychology professor and controlled LSD-use promoter Timothy Leary

**Suggested Activities**

1. Listen to Jimi Hendrix’ “1993.” Point out the specific aspects of the group’s sound, including the drum and bass solos, use of flute, and combination of driving rock and experimental electronic affects.

2. Ask students to compare Hendrix’ cover of “All Along the Watchtower” to Dylan’s original. Make sure that topics of the guided discussion include vocal timbre, singing quality, instrumentation, guitar performance style, and overall sound. Does the musical setting affect the meaning of the words? What is the most prominent feature of each version?

3. Listen to “Turn on Your Lovelight” by the Grateful Dead (on *Live/Dead*). Ask students to identify and describe the improvisatory sections. Musically, what makes these sections improvisatory? Consider the rhythm, harmonies, and melody.

4. Have students listen to a progressive rock station for an hour in the morning, late afternoon, and evening. In what ways does the station present itself as “progressive”? Is the station owned by a larger corporation? If so, is it required to adhere to any rules made by this corporation? Have students research the progressive rock stations in San Francisco during the late 1960s and compare their findings.

**Sample Test Questions**

*True/False*

1. In the late 1960s, the West Coast was considered the “new America,” with countercultural thought flowing from California universities and colleges. (T)

2. The “San Francisco sound” is easy to define, since it has a singular style. (F)

3. San Francisco bands of the late 1960s made frequent references to drugs. (T)
4. Janis Joplin, Jimi Hendrix, and Jim Morrison all died at the age of 27. (T)

5. The Jefferson Airplane’s lead singer, Grace Slick, was the first real female rock star. (T)

**Multiple Choice**

1. The shift from ballroom music halls to stadiums for rock concerts came about due to the:
   a. LARGE AND URULY ROCK AUDIENCES
   b. danger associated with ballroom music halls
   c. shortage of venues
   d. agreement made between sports teams and various San Francisco bands

2. A characteristic of the Grateful Dead is their:
   a. avoidance of drugs
   b. LONG INSTRUMENTAL IMPROVISATIONS
   c. willingness to do anything for top-of-the-chart success
   d. emphasis on recordings as opposed to live performances

3. Janis Joplin’s musical style is rooted in:
   a. smooth jazz
   b. classical music
   c. folk music
   d. R&B AND GOSPEL

4. Jimi Hendrix’ *Electric Ladyland* includes:
   a. experimentation with electronic effects
   b. a thematic connection between some of the songs
   c. the singer’s only hit single, “All Along the Watchtower”
   d. ALL OF THE ABOVE

**Short Answer**

1. Name two ways that San Francisco bands left their mark on the history of rock.

2. Name three musical characteristics typical of San Francisco “acid rock” bands

3. Briefly describe the concept of improvisation, including the different ways in which one can improvise.

**Suggested Listening**

Jefferson Airplane  
“Somebody to Love”  
“White Rabbit”  
“Chushingura”  
The Grateful Dead  
“Dark Star”
“Turn On Your Lovelight”
“Casey Jones”
“Truckin’”
“Friend of the Devil”

Janis Joplin
“Summertime”
“Try (Just a Little Bit Harder)”
“Cry Baby”
“Ball and Chain”
“Mercedes Benz”
“Piece of My Heart” (with Big Brother and the Holding Company)

Jimi Hendrix
“Purple Haze”
“Rainy Day, Dream Away”
“And the Gods Made Love”
“Come On (Part 1)”
“Moon Turn the Tides”
“Voodoo Child (Slight Return)”
“Red House”
“Star Spangled Banner” (live from Woodstock)
“The Wind Cries Mary”

The Doors
“Light My Fire”
“Touch Me”
“The End”
“L.A. Woman”
“Love Me Two Times”
“People Are Strange”

Supplemental Material

Woodstock – 3 Days of Peace and Music (DVD)

Michael Hayes’ book, Deadhead Forever
Chapter 11 – Jazz Rock

Chapter Overview

I. Overview: A Tale of Sibling Rivalry and its Resolution
   A. Jazz and rock share a common musical heritage
      1. Both evolved from the emergence of the Blues in the early 20th century
   B. Jazz players often resented rock
      1. Rock was much younger
      2. Rock musicians tended to be less technically proficient
   C. Rock players were not typically interested in jazz
   D. Several bands appeared that combined rock and blues
      1. Blues Project
      2. Paul Butterfield Blues Band
      3. Barry Goldberg Blues Band

II. Blood, Sweat, and Tears
   A. Al Kooper, Steve Katz, Bobby Colomby and Jim Fiedler had experience performing with
      various jazz-oriented bands
   B. Added horn section to make original 8-man group; line-up would change frequently
   C. Debut album, *Child is Father to the Man* (1968), contains moments of brilliance but only
      moderate commercial success (number 47 with no Top 40 hits)
   D. Added vocalist David Clayton-Thomas in 1968
   E. 1969 self-titled album featured “You’ve Made Me So Very Happy,” “Spinning Wheel,”
      and “And When I Die;” all of these singles reached number 2 and the album hit number 1
   F. “Blues—Part II” is a complex piece that illustrates the potential of Jazz Rock
   G. Tour extensively in 1969 in support of their album, followed by *Blood, Sweat, and Tears 3*
   H. 1970s brought many lineup changes and the group’s collapse around 1973

III. Chicago
   A. Seven founding members that remained consistent until guitarist Terry Kath’s death
   B. Many hit singles between 1969 and the end of the 1980s
   C. The band’s first album, *Chicago Transit Authority* (1969), reached the Top 30, many
      successful singles followed on subsequent albums
   D. *Chicago VII* contained examples of some highly experimental music
   E. The band’s release during the mid- to late-1980s, though creative and well-constructed,
      did not rival their early work in terms of musical innovation

IV. Other Jazz Rock Groups
   A. Chase
   B. Dreams
V. Musical Close-up: An Analysis of “Symphony for the Devil/Sympathy for the Devil”
   (Blood, Sweat, and Tears)
   A. Transformative arrangement of the Rolling Stones song
   B. Three major sections
      1. “Emergence”—Theme A and fanfare
      2. “Devil’s Game”—three verses with very different instrumentations
      3. “Submergence”—recap of Theme A

Spotlight on David Clayton-Thomas

   Born in England in 1941, David Clayton-Thomas spent his childhood in the Toronto
   suburbs. His early musical influences included his mother, who was a pianist, and American
   blues acts such as the Hawks and Ray Charles. His first professional group, David Clayton-
   Thomas and the Shays, had moderate success with a cover of John Lee Hooker’s “Boom Boom.”
   His next group, the Bossmen, integrated the music of jazz artists into their lineup and released
   several anti-war anthems in the mid-1960s. He was recruited to join Blood, Sweat, and Tears
   thanks to a mutual friendship with Canadian folk artist Judy Collins. Throughout his tenure as
   the lead vocalist in B. S. & T, Clayton-Thomas was also the major creative force and dominant
   composer. His departure from the group left a void that ultimately led to the band’s dissolution.
   http://www.davidclaytonthomas.com/

Spotlight on Randy Brecker

   Randy Brecker was a member of the band Blood, Sweat, & Tears for only a short period
   of time. He is, however, a highly respected American jazz musician. He has played trumpet with
   such prominent rock, jazz, and pop musicians as Chaka Khan, Parliament Funkadelic, Steely
   Dan, Thad Jones, Horace Silver, Art Blakey, Charles Mingus, and many others. Randy’s younger
   brother Michael is also an important jazz saxophonist. Together, they have released several
   Grammy-winning albums as The Brecker Brothers.

Did You Know?

In 1970…
   • U.S. troops invaded Cambodia
   • Four students at Kent State University were slain by National Guardsmen during an anti-
     war protest
   • Monday Night Football debuted on ABC along with the first episode of All My Children
   • The floppy disk was produced by IBM
   • The Beatles broke up
   • Queen Latifah, Fred Durst and Eric Benét were born

Chicago’s founding guitarist Terry Kath was an avid gun collector. He died at 32 of an
accidental, self-inflicted gunshot while under the influence of narcotics.

Suggested Activities

1. Listen to both songs discussed in the Musical Close-up section of this chapter, “Sympathy for
   the Devil” and “Symphony for the Devil.” Discuss the similarities between the two songs.
   Students will probably conclude that there are very few common elements between them, the
most prominent of which is the lyrical content in the Chorus I section. Point out the occurrences of the tritone interval (see page 253 for an explanation of the tritone as *diabolus in musica*, or “the Devil in Music”) throughout the Blood, Sweat, and Tears arrangement as well as the motives provided in musical notation throughout in the chapter.

2. Compare the stylistic elements of the early and late music of the band Chicago. Listen to a song from one of their early albums such as “25 or 6 to 4” and discuss the elements of rhythm, vocal style and instrumentation. Then listen to “You’re the Inspiration” from their later period and discuss the same elements. Discuss the ways in which the band’s music changed between their early and late periods in terms of elements such as tempo, vocal and instrumental style, complexity, use of improvisation, and the intended audience.

3. A prominent feature of both of the bands discussed in this chapter (Chicago and Blood, Sweat, & Tears) was that their instrumentation contained talented horn players. Ask students to bring in examples of modern rock and roll music that incorporates a horn section. Compare the ways in which the horn section is used in more recent recordings to the role they played during the Jazz Rock era. Also, play examples of bands such as Aerosmith (e.g. “The Other Side” from the album *Pump*) and the Black Crowes (e.g. “Hard to Handle” from the album *Shake your Money Maker*) that make extensive use of a horn section in much the same ways that Jazz Rock groups did.

**Sample Test Questions**

*True/False*

1. Jazz and rock musicians had mutual respect for each other’s abilities during the mid-1950s. (F)

2. Blood, Sweat, and Tears remained equally successful after David Clayton-Thomas’ departure from the band as they were when he was their lead singer. (F)

*Multiple Choice*

1. All of these performers were members of Blood, Sweat, & Tears except:
   a. Al Kooper
   b. David Clayton-Thomas
   c. PETER CETERA
   d. Randy Brecker

2. The original name of the band Chicago was:
   a. The Windy City
   b. CHICAGO TRANSIT AUTHORITY
   c. Chicago Connection
   d. Second City
Short Answer

1. Briefly discuss the form and some of the musical characteristics of Blood, Sweat, and Tears’ “Symphony for the Devil.” What characteristics does this “arrangement” share with the Rolling Stones’ “Sympathy for the Devil?”

2. Describe the attitudes that jazz and rock artists might have held toward each other during the early 1960s. Upon what were these expressed feelings based?

Suggested Listening

Jazz Rock Precursor
Electric Flag’s “Killing Floor”

Blood, Sweat, Tears
“Spinning Wheel”
“Blues – Part II”
“Sometimes in Winter”
“Lonesome Susie”

Chicago
“Introduction”
“Make Me Smile”
“Colour My World”
“Aire”
“Devil’s Suite”
“Italian From New York”
“You are My Inspiration”

Musical Close-Up: Symphony for the Devil
Compare the two versions of this piece below:
Rolling Stones’ “Sympathy for the Devil”
Blood, Sweat & Tears’ “Symphony for the Devil/Sympathy for the Devil”
Chapter 12 – Art Rock

Chapter Overview

I. Overview: Rock as a “Legitimate” Musical Vocabulary
   A. The late 1960s evidenced greater levels of creativity in rock as the result of the contributions of several musical pioneers including the Beatles, the Byrds, Bob Dylan and Jimi Hendrix
   B. Six means by which to combine elements of rock and classical music
      1. Quote a classical excerpt in the midst of a rock song
      2. Use a classical melody as the basis of a rock song
      3. Create a series of rock songs conceived as units in a larger form
      4. Adapt a full classical work to a rock-style performance
      5. Create a work for rock group and classical ensemble
      6. Using the musical language of rock, create an extended work modeled after a classical form
   C. Most Art Rock of this period emerged from the UK

II. Rock with Orchestra
   A. The Moody Blues
      1. Experienced some success with early blues-based sound
      2. Days of Future Passed (1968)
         a. First significant commercial success
         b. Recorded with London Symphony Orchestra
      4. Many recordings featured the Mellotron
   B. Deep Purple
      1. Started by Ritchie Blackmore in 1968
      2. Very successful early mainstream rock band (“Hush,” number 4 in 1968 and “Smoke on the Water,” number 4 in 1973) before their foray into Art Rock
      3. “Concerto for Group and Orchestra” (1969)
         a. Written by keyboardist John Lord
         b. Three movements (fast-slow-fast), many classical devices such as cadenzas
         a. Commissioned by BBC
         b. Six movements for rock soloists and orchestra
      5. Several successful albums throughout 1970s: Deep Purple in Rock (1970), Fireball (1971), and Machine Head (1972)
      6. Represent an important stylistic bridge between the British blues movement of the 1960s and the rise of heavy metal in the 1970s
C. Procol Harum
   1. Began in 1962 as the Paramounds
   2. “A Whiter Shade of Pale” reached number 5 in 1967
   3. Highest charting album was 1972’s *Live in Concert* with the Edmonton Symphony Orchestra
D. Other bands explored the combination of rock and orchestra: the New York Rock Ensemble, Electric Light Orchestra, Frank Zappa & the Mothers of Invention, and Emerson, Lake and Palmer

III. Rock Operas and Theatrical Works
A. The Who
   1. Started as a “mod” group in London in the early 1960s.
   2. Early successes in the UK include the release of “My Generation” (number 2 UK in 1965) and “Substitute” (number 5 UK in 1966)
   3. American breakthrough came with a performance at the 1967 Monterey Pop Festival
   4. Became an established mainstream act by 1969
      a. A rock opera primarily composed by Pete Townshend, some contributions by Keith Moon, Roger Daltrey and John Entwistle
      b. Story of a “deaf, dumb, blind kid” who overcomes adversity to become a pinball champion
      c. The music for the opera reveals a new level of sophistication for The Who
   6. *Lifehouse*, Townshend’s follow-up to *Tommy*, was abandoned, but several songs appear on *Who’s Next* (1971)
   7. *Quadrophenia* (1973)
      a. Also a full-length rock opera
      b. Refers to the four distinct personalities in the band
      c. The storyline is even more obscure than *Tommy*, but music is quite sophisticated
B. Other Rock Operas and Musicals
   1. *Joseph and the Amazing Technicolor Dreamcoat* (1968)
   2. *Jesus Christ Superstar* (1971)
   7. *Hair* (1979)
C. Rick Wakeman and Yes
   1. Wakeman joined the band after the band had released its first three 3 albums
   2. *Fragile* (1971) yields the hit “Roundabout”
   3. *Close to the Edge* (1972) and *Tales from Topographic Oceans* (1973) contain extended compositions providing excellent examples of the sixth type of classical-rock combination
   4. Wakeman’s solo albums include *The Six Wives of Henry VIII* (1973), *Journey to the Center of the Earth* (1974), and the ambitious *The Myths and Legends of King Arthur and the Knights of the Round Table* (1975) for orchestra, rock band, narrator, and chorus
5. Wakeman left Yes but later rejoined for their greatest commercial success: 90125 (1983), containing the band’s only number 1 hit “Owner of a Lonely Heart”; in fact, this was their only Top Ten single

D. Genesis
2. Peter Gabriel left the band in 1975; Phil Collins became lead singer/drummer
3. Successful as a trio throughout the 1980s and 1990s

E. On the Classical Side
2. Leonard Bernstein’s *Mass* (1971)—written for the dedication of the Kennedy Center

IV. Nontheatrical Art Rock by Unaccompanied Art Rock Groups
A. Emerson, Lake, and Palmer
1. Keith Emerson had initial success with The Nice; met Greg Lake (then of King Crimson) at a performance at the Fillmore West
3. *Brain Salad Surgery* (1973)
   a. This recording constitutes a musical high point in an extremely impressive series of releases
   b. Contains “Karn Evil 9” (see Musical Close-Up section below)

B. Frank Zappa
1. Had diverse early musical influences (classical, contemporary art music, electronic music, R&B, and rock)
2. Band started as the Soul Giants; changed name to Mothers of Invention
3. *Freak Out!* (1965)
   a. Often mentioned as the first concept album (two years prior to *Sgt. Pepper*)
   b. Double album—first disc contains comparatively “normal” songs, second disc contains extended works
   c. “Help, I’m a Rock” is in arch form; demonstrates Zappa’s awareness of cutting-edge techniques influenced by the music of 20th century art music composers like Edgar Varèse
4. Contrary to popular belief, Zappa was opposed to drug use and did not smoke or use drugs or alcohol
5. Numerous creative albums throughout 1960s and 1970s (*Uncle Meat, Lumpy Gravy, Absolutely Free*)

V. Summary of Art Rock
A. Many Art Rock performers had an out-dated notion of classical music
B. Some groups unnecessarily softened their rock style
C. Rock’s transience conflicts with extended timeframe typically needed to create a classical masterpiece

VI. Musical Close-up: An Analysis of “Karn Evil 9” by Emerson, Lake, and Palmer
A. Story of a heroic knight who travels to the future to heal the ills of society
B. 3 movements called “Impressions”
   1. First Impression—introduction, 3 verses and coda
2. Second Impression—entirely instrumental; largely through-composed; several rhythmic and melodic motives
3. Third Impression—contains an extended instrumental section, representative of a futuristic battle
C. Fine example of the use of rock vocabulary to create an extended art music composition

Spotlight on the Family Tree of Art Rock Groups

The group of bands discussed in Chapter 12 can be organized into a “family tree” of sorts, providing evidence of a somewhat incestuous group of artists. In particular, the band Yes has gone through many different configurations. The original line-up of Yes consisted of Pete Banks, Tony Kaye, Bill Bruford, John Anderson, and Chris Squire; Steve Howe (guitar) and Rick Wakeman (keyboard) joined the band soon after its founding. Using the members of Yes as our core, we can connect to several other bands with whom Yes shared members. Most notably, Bill Bruford was in King Crimson in the early 1970s. Later members of Yes (Geoff Downes and Trevor Horn) formed the Buggles in 1979 and claimed rights to the first video shown on MTV for their song “Video Killed the Radio Star.” The 1980s rock band Asia also contained members of Yes including Geoff Downes and Steve Howe; the lead vocalist/bassist for this group was Greg Lake of Emerson, Lake & Palmer. In the mid-1990s, many of the members of several incarnations of Yes reunited for the album Union, which was followed by a concert tour that featured eight of the band’s members (John Anderson, Chris Squire, Steve Howe, Bill Bruford, Allan White, Tony Kaye, Rick Wakeman, and Trevor Rabin).

For a detailed “map” of the lineage and connections between the band Yes, Asia, The Nice, and Emerson, Lake, and Palmer, see Mike Clifford’s *The Harmony Illustrated Encyclopedia of Rock* (1988, Harmony Books).

Spotlight on Coveted Guitar Spots

Since the emergence of rock and roll, the guitar has been a featured instrument. In the community of guitarists, there are several positions that are considered prestigious and coveted, one of which was the post as Frank Zappa’s guitar player. These desirable positions put players in the limelight of musical creativity and allow them a great deal of public exposure. The Zappa spot was filled by Steve Vai in the early 1980s, who would later go on to a successful solo career as well as stints with David Lee Roth (former lead vocalist for Van Halen) and Whitesnake. The position as guitarist for David Bowie is similarly coveted, a position that has been filled by Stevie Ray Vaughan, Mick Ronson, Reeves Gabrels, Adrian Belew, Peter Frampton, and others. But perhaps the most admired guitar position of all is the role of playing guitar for Ozzy Osbourne. As a member of Black Sabbath, Osbourne was backed by Tony Iommi. During his solo career, Ozzy’s bands have featured such prominent performers as Jake E. Lee, Zakk Wylde, and most notably, Randy Rhodes, who was killed in a plane crash that Ozzy survived.

Did You Know?

Frank Zappa testified before a U.S. Senate committee in 1985 during hearings on obscenity in rock music
The cover art of Zappa’s album *We’re Only In It for the Money* is a parody of the cover art of the Beatles’ *Sgt. Pepper* album
Among Ann Landers’ list of the Top Ten Most Obscene Rock Songs, three were by Frank Zappa
An annual festival in Germany called Zappanale pays tribute to Zappa and his music. The 1975 film version of *Tommy* starred Roger Daltrey in the title role, but featured cameos by rock luminaries such as Eric Clapton, Elton John, and Tina Turner. Ann-Margaret, who played Mrs. Walker, was nominated for an Academy award for her performance.

Pete Townshend released a rock opera in 1989 called *The Iron Man*, based on the story by Ted Hughes. It features appearances by Townshend’s brother Simon, John Lee Hooker, Nina Simone, and two songs with Townshend’s bandmates from the Who, Roger Daltrey and John Entwistle. The Who performed several songs from the album during their 25th anniversary tour in 1989 and at the halftime of Super Bowl XLIV in 2010.

Mike Rutherford, guitarist for Genesis, was “Mike” in the 1980s-1990s band Mike + the Mechanics. The group also featured vocalist Paul Carrack, who had been a member of Squeeze.

**Suggested Activities**

1. Listen to the original version of *Tommy* by the Who, then listen to the Broadway version produced in the early 1990s. Read the liner notes from each version. Compare the plot lines of each, noting differences. Why might plot points have been changed over the twenty years between the two versions? Also, compare the instrumentation of the two versions and the complexity of the arrangements.

2. Ask students to bring in examples of each of the six ways of merging rock and classical music.

3. Listen to one of the instrumental Art Rock examples discussed in this chapter. In small groups or as a homework assignment, ask students to create a plot that matches the music. Have them write this plot in the form of a narrative. Students should match plot points to particular spots in the recording. Have students identify the minutes & seconds (mm:ss) location of specific musical events by watching the front panel of a CD player or playback window of an MP3 player.

**Sample Test Questions**

*True/False*

1. Deep Purple’s first successful albums were in the rock opera style. (F)

2. *Tommy* is the story of a deaf, dumb and blind boy who becomes a champion ping-pong player. (F)

*Multiple Choice*

1. Rick Wakeman was a member of
   a. Deep Purple
   b. YES
   c. The Who
   d. Procol Harum

2. Emerson, Lake, and Palmer’s highly creative Art Rock album is
a. *Quadrophenia*
b. *Freak Out!*
c. *BRAIN SALAD SURGERY*
d. *Karn Evil 9*

**Short Answer**

1. List and explain three ways in which classical and rock music were combined during the Art Rock period. Provide examples of each.

2. Choose a major Art Rock work that has been studied in class and explain, in your own words, the organization of the composition (musical form). Choose two rock genres studied in earlier chapters and compare the musical form of these compositions to the Art Rock piece just analyzed in terms of complexity and musical innovation.

**Suggested Listening**

Moody Blues

“Dawn is a Feeling”
“Nights in White Satin”
“I’m Just a Singer (In a Rock and Roll Band)”

Deep Purple

“Smoke on the Water”
“Guitar” from *Gemini Suite*
“Highway Star”
“Hush”
“Woman from Tokyo”

The Who

“My Generation”
“The Kids Are Alright”
“A Quick One While He’s Away”
“Happy Jack”
“Pinball Wizard” (from *Tommy*)
“Baba O’Riley”
“Won’t Get Fooled Again”
“Behind Blue Eyes”
“Love Reign O’er Me” (from *Quadrophenia*)
“Squeeze Box”
“Who Are You?”
“Another Tricky Day”
“Athena”
“Eminence Front”

Yes & Rick Wakeman

“Time and a Word”
“Yours is No Disgrace”
“I’ve Seen All Good People”
“Roundabout”
“Heart of the Sunrise”
“Sir Lancelot and the Black Knight” (Wakeman)
“And You and I”
“Starship Trooper”
“Wondrous Stories”
“Owner of a Lonely Heart”
“Changes”
“Lift Me Up”

Genesis
“The Lamb Lies Down on Broadway”
“Follow You Follow Me”
“Misunderstanding”
“Abacab”
“No Reply at All”
“Turn It On Again”
“Invisible Touch”
“Land of Confusion”

Frank Zappa and the Mothers of Invention
“Apostrophe”
“Dancing Fool”
“Help, I’m a Rock”

Emerson, Lake, and Palmer
“Karn Evil 9” – First, Second, & Third Impressions
“Lucky Man”
“Tarkus”
Chapter 13: Mainstream Rock

Chapter Overview

I. Overview: The Decade of Nondirection
   A. Following the innovation of the 1950s & 1960s, what more could be brought to the music scene in the 1970s?
      1. 1950s served as the birth of rock, introducing Elvis Presley
      2. During the 1960s Folk Rock, Soul, Jazz Rock, and Art Rock emerged; also provided the reemergence of Mainstream Rock (blues-based style of Rolling Stones and refined style of Beatles) and the hard-edged Acid Rock
      3. Youth movement of 1960s came to an end after the killings at Kent State, the deaths of Joplin, Hendrix, and Morrison, and the violence at Altamont
         a. General sense of disillusionment and negativity
   B. Fragmentation of the market
      1. “Me First” mentality, resulting in a “multiple option” society without value-based “absolutes”
         a. Radio stations began to incorporate “formatting” systematically
         b. Impossibility of having a single musical artist who cuts across the entire rock market, as Elvis and the Beatles had done in the past
      2. The consolidation of power within the recording industry
         a. Music as product, not art
         b. Mass-produced music created specifically for the various focused “markets”
         c. Results in less experimental music
      3. Electronic technology used across almost all genres of music

II. Mainstream Trends of the 1970s
   A. The British Keep Coming
      1. Fragmentation and evolution
         a. some hard-rocking, blues-based mainstream bands branch toward Art Rock (creating Progressive Rock), toward an even heavier style (Heavy Metal), or toward stage-centered dramatic presentation including outlandish costumes and makeup (Glitter Rock or Glam Rock)
            i. some bands rebelled against almost everything, resulting in Punk Rock
            b. the softer side of the mainstream also fragmented, but less dramatically
   B. The Harder Side of the British Mainstream
      1. Eric Clapton
         a. After forming Cream in 1966, Clapton also performed with Blind Faith (1969) and Derek & the Dominoes (1970)
         b. Withdraws from limelight due to severe drug addiction and love affair with Patti Harrison
c. Reemerges with a number 1 album, *461 Ocean Boulevard* (1974), the first of many successful solo albums
d. One of rock’s most influential guitarists

2. Stevie Winwood
   a. After playing with Spencer Davis Group, Winwood formed Traffic in 1967
   b. Traffic disbanded in 1974
c. Experienced significant success as a solo artist
   i. *Back in the High Life* reaches number 3 in 1986
   ii. Has a number of Top Ten hits during the 1980s, including “Higher Love” (number 1 in 1986), “Roll With It” (number 1 in 1988) and “Don’t You Know What the Night Can Do?” (number 6 in 1988)

3. Rod Stewart
   a. Helped form the Jeff Beck Group in 1967
   b. Pursued double career as soloist and member of Faces in early 1970s
d. *Every Picture Tells a Story* (1971) reaches number 1 and includes hit single “Maggie May” (also number 1)
e. Continues his solo career into the 1990s and beyond; creates more mellow albums following removal of a cancerous nodule from his thyroid gland

C. The Gentler Side of British Mainstream

1. Fleetwood Mac
   a. Formed in 1967 by members of John Mayall’s Bluesbreakers
   b. Began with a harder, blues-based and evolved into a softer style by the mid-1970s
      i. *Future Games* (1971), displays this new softer sound (with addition of John McVie’s wife, Christine); emphasis on ballads and more refined harmonies
   c. Band moves to Los Angeles in 1974, adds Stevie Nicks and Lindsey Buckingham; release *Fleetwood Mac* in 1975, first number 1 album
   d. *Rumors* (1977) was number 1 for thirty-one weeks and contained four hit singles: “Go Your Own Way” (number 10), “Dreams” (number 1), “Don’t Stop” (number 3), and “You Make Loving Fun” (number 9)
e. *Tusk* (1979) highly eclectic mix of songs, including three Top 40 hits: “Tusk” (number 8), “Sara” (number 7), and “Think About Me” (number 20)
f. By early 1980s, band members pursuing individual projects; most successful is Stevie Nicks, who had seven Top 40 hits in the early 1980s

2. Elton John
   a. Seen as Presley or Beatles successor, although did not have as broad of an appeal across market; the market was becoming significantly more fragmented
   b. “Your Song” entered US Top Ten in 1971 (lyrics written by Bernie Taupin)
c. Peak years between 1971 and 1976, in which he had seven number 1 hits
   i. “Crocodile Rock” was a clever piece of nostalgia, obviously influenced by late-1950s soft rock
d. John would perform Jerry Lee Lewis and Little Richard-like antics at the piano when performing songs like “Saturday Night’s Alright for Fighting”
e. Signed largest contract in rock history of that time ($8 million), 1974
f. Appeared in the movie version of *Tommy*, playing the title role
g. After brief hiatus, continued recording to present day
h. Much success in recent years with such works as “Candle in the Wind” and The Lion King soundtrack

3. Peter Frampton
   a. Frampton Comes Alive! (1976), number one album for ten weeks; “Do You Feel Like We Do”; incorporates a “Voice Box” that makes the guitar sound like it is “talking”
   b. Frampton’s album rocketed him to superstar status overnight, though this level of attention was short-lived

D. Mainstream Rock in the States
   1. Generally, not as hard-edged or aggressive as British mainstream rock
   2. Creedence Clearwater Revival (CCR)
      a. Fostered deep South image, despite San Francisco origins
      b. Good time rock and roll, with clear blues-influence
      c. All albums reached Top Ten until Tom Fogerty left band in 1971
   3. Doobie Brothers
      a. Many personnel changes
      b. Tom Johnston leaves band after falling ill in 1977
      c. New sound emerged with Takin’ It to the Streets (1976)
         i. Harmonies more sophisticated revealed modest jazz-influence
         ii. Michael McDonald’s vocal quality becomes a dominant part of the group’s sound
   4. Steve Miller Band
      a. Played with blues musicians in Chicago, including Muddy Waters and Paul Butterfield
      b. Moved to San Francisco in mid-1960s, yet remained blues-oriented
      c. The Joker hits number 2, song hits number 1 in 1973
      d. Abracadabra hits number 3, song hits number 1 in 1982
   5. Journey
      a. Started in 1973 with 2 former members of Santana as nucleus
      b. Frontiers (1983), hits Number 2, includes 4 hit singles
   6. c. Exhibits both hard and soft rock songs, illustrating the variety of styles inherent in the band’s sound
   7. Sly and the Family Stone
      a. Founding member was Sylvester (“Sly”) Stewart
      b. Combined psychedelic rock with soul music to create “Psychedelic Soul”; “Dance to the Music” (number 8 in 1968) is a good example of group’s distinctive sound
         i. Funky beat and bass line lays at foundation of sound; horns add jazzy element; some guitar work and drug-oriented lyrics give San Francisco sound
         ii. Unique vocals, with 2-3 lead singers on a song and juxtaposition of female and male voices
      c. Fourth album, Stand!, reached number 13 in 1969, includes number 1 hit “Everyday People”
      d. Appeared at Woodstock
      e. Fresh (1973) was Sly’s last Top 10 album

E. Southern Rock
1. The Allman Brothers
   a. Formed by brothers Duane and Gregg Allman
   b. Initiated the southern rock trend; established a return to rock’s southern R&B roots
   c. Blues-based rock style evident on such albums as *At Fillmore East* (1971)
   d. Duane Allman and Berry Oakley (bassist) die in motorcycle accidents about one year apart
   e. “Southbound” (from *Brothers and Sisters*, 1973) is a good example of southern blues rock

2. Lynyrd Skynyrd
   a. Followed in the southern rock footsteps of the Allman Brothers
   b. 1974-1977 marked the peak of their popularity with three Top Ten albums, and the Top Ten hit “Sweet Home Alabama”
   c. Three band members died in plane crash in 1977, including vocalist Ronnie Van Zant

F. The Midwest and the Rest
1. Kansas
   a. Progressive and Art Rock tendencies: prominent use of violin, complex song structures, and some meter changes and modality
   b. Height of success between 1976 and 1978 with *Leftoverture* (1976), which includes “Carry on Wayward Son,” and *Point of Know Return* (1977), which includes “Dust in the Wind”
   c. Vocalist Steve Walsh left the band in 1981 and the group disbanded in 1983, but then three original members (including Walsh) regrouped in 1986

2. Styx
   a. Good example of a band that crosses many genres, including progressive, heavy, and soft rock
   b. Series of successful singles in late 1970s including “Lady,” and “Babe”
   c. “Suite Madame Blue” (*Caught in the Act*, 1984) is a good representation of the band’s various sounds within a single song

3. Foreigner
   a. Formed by 3 Americans and 3 Brits
   b. As with Journey and Styx, band is capable of moving from heavy to soft sound
   c. 4 (1981) – band’s only number 1 album; first number 1 single is “I Want to Know What Love Is,“ (*Agent Provocateur*) in 1985

III. Mainstream Rock in the 1980s
A. Bruce Springsteen
1. Long road to fame
   a. Played relatively unnoticed in New Jersey and New York until 1972, when he caught the attention of Columbia Records representative, John Hammond (who had also “discovered” Bob Dylan and Aretha Franklin)
2. First album, *Greetings from Asbury Park, New Jersey* (1973), took two years to reach number 60
3. Springsteen continued as opening act for Chicago in 1973
4. In 1974, he formed a back up band, the E Street Band, which would stay together until 1989
5. *Born to Run* (1975), reaches the Top Five after massive PR campaign
   a. Album contains consistent mainstream rock and roll, sometimes with extended
      musical forms (the title track and “Jungleland”)
   b. Song lyrics describe social and political issues
   c. “Jungleland” features unique scene setting, music reflects text

   a. Title song describes disjunction between American dream and reality

7. Expressed popular sentiments in a hard-driving, uncomplicated, but musically proficient style


B. U2
   1. By 1984, the group had a small but devoted audience
   2. Early successes included *War* (1983, number 11 UK and number 53 in the US) and
      *The Unforgettable Fire* (1984, number 12)
   3. The band attained superstar status with *The Joshua Tree* (1987), which held the
      number 1 spot for nine weeks, was awarded “Album of the Year” Grammy, and
      included two number 1 hits, “With or Without You” and “I Still Haven’t Found What
      I’m Looking For”
   4. *Rattle and Hum* (1988) evidences another rise in the level of musical
      accomplishment; includes several cover songs “When Love Comes to Town” (with
      B.B. King) and “Angel of Harlem”
   5. The band’s lyrics often include social, political, and spiritual messages
   6. 1990s and 2000s saw continued commercial success with *Achtung Baby* (number 1 in
      1991), *Zooropa* (number 1 in 1993), *All That You Can’t Leave Behind* (number 3 in
      2000), *How to Dismantle an Atomic Bomb* (no. 1 in 2004), and *No Line on the
      Horizon* (no. 1 in 2009)
      a. Several Grammy Awards and many hit singles

C. Huey Lewis and the News
   1. Primarily a mainstream rock band, but individual tracks reveal a variety of musical
      styles, from new wave to disco
   2. Second album, *Sports* (1983), hit number 1 contained four Top Ten hits: “Heart and
      Soul” (number 8), “I Want a New Drug” (number 6), “The Heart of Rock and Roll”
      (number 6), and “If This is It” (number 6)
   3. “Power of Love” (number 1 in 1985) is used as the title music for *Back to the Future*
      movie trilogy
   4. *Fore!* became number 1 album and included five Top Ten hits
   5. Lewis’ level-headed, family-man lifestyle presents a major contrast to sex, drugs, and
      violence inherent in the world of rock

D. Female Stars; more women in mainstream rock than in previous decades
   1. Tina Turner
      a. Reappeared in 1984 with *Private Dancer*, which hit number 3 and included three
         Top Ten songs, including “What’s Love Got To Do With It”
   2. Blondie
      a. Punk, new-wave
      b. “Heart of Glass” hits number 1 in 1979
   3. Joan Jett and the Blackhearts

4. Pat Benatar
   a. Had three consecutive Top Ten album from 1980 to 1982

IV. Mainstream Rock Beyond the 1980s
A. Groups that have maintained popularity across decades
   1. Classic rock groups
      a. Rolling Stones, Aerosmith, and the Eagles
   2. Classic rock artists whose musical style tended to mellow
      a. Eric Clapton, Sting, Elton John and the Eagles
   3. Artists who have balanced hard and soft sound
      a. Bruce Springsteen, Rod Stewart, Paul McCartney, and Billy Joel
   4. Artists who have turned to classical music
      a. Paul McCartney: Liverpool Ontario (first classical composition), A Garland for Linda (hits number 7, Classical, includes “Nova”)
      b. Elvis Costello: The Juliet Letters (song cycle), Grace of My Heart soundtrack (with Burt Bacharach)
      c. Elton John: The Lion King, The Road to El Dorado, Aida (with Tim Rice)
      d. Billy Joel: Fantasies & Delusions: Music for Solo Piano (attributed to “William Joel,” recorded at the Mozartsaal in the Vienna Konzerthaus)

B. Eric Clapton
   1. A supreme example of a mellowing rock star
      a. Track the changing sound from the Yardbirds to Cream to the acoustic songs on Unplugged (1992)
      b. As the 1990s proceeded, Clapton returned to his blues roots: From the Cradle (number 1 in 1994), Riding With the King (2000, with B.B. King), and Me & Mr. Johnson (2004)
   2. Played in numerous bands due to incredible guitar skills
   3. Emerged with mellow “I Shot the Sheriff” after drug treatment and two-year withdrawal from public eye
   4. Appeared on MTV’s Unplugged in 1992, playing acoustic versions of his songs
      a. The two versions of “Layla” have many differences, including tempo and beat subdivision
   5. Reunited with Cream in 1994, released From the Cradle, which won Grammy for Best Traditional Blues Album and became the best-selling traditional blues album in history
      a. “Change the World” recorded for the movie Phenomenon in 1996
      b. Released Pilgrim in 1998 (first album of original songs since late 1980s)
      c. Collaborated with B.B. King on Riding with the King (2000), which won Grammy for Best Traditional Blues Album
      d. Founded Crossroads Centre for drug and alcohol rehabilitation in Antigua
         i. Auctioned 100 of his guitars to raise funds for – and general awareness of – drug addiction

V. Musical Close-Up: A Look at Rock Lyrics
A. Lyrics provide an explicit meaning that is typically easy to understand and reliably communicated; musical sound can be more open to a variety of interpretations
B. Early rock lyrics focused on boy-girl romantic situations and good times, but alluded to sex most commonly through the use of double-entendre

C. 1960s folk rock lyrics became more serious (except for the fun-times, boy-girl romance themes of the surfers and the focus on dance in music of the dance-craze)
   1. Music ceased to be merely a mirror of society and began to be an active agent of change in society
   2. Folkies and folk rockers wanted to promote change in society through their music

D. By 1967, drug references become explicit in the acid rock music of San Francisco
   1. Marked the beginning of blatant enunciation of taboo topics in rock
   2. Lyrics both reflected drug-oriented segment of rock community and spread a pro-drug message to people that may not have otherwise been attracted to this lifestyle

E. Sexual references also became explicit
   1. Rolling Stones (England) and Frank Zappa (America)
   2. Combination of sex and violence, incorporating violent metaphors for sex
   3. Fascination with deviant behavior

F. Violence becomes explicit, initiated by the punk movement
   1. Angry hostility expressed against school, parents, women, whites, police

G. Trend toward Satanism
   1. No longer mere references to “the Devil,” but some lyrics openly proselytizing Satanism

H. Growing reference to suicide
   1. Teen suicide had tripled from 1950s to the 1980s, an alarming number of teens committed suicide while listening to suicide-oriented rock songs
   2. Confirms idea that music not only reflects society, but also reinforces a particular trend

I. National Parent Teacher Association and Parents Music Resource Center suggest that some rock lyrics are potentially dangerous to impressionable youth, resulting in the introduction of “warning labels” for recordings deemed “explicit”

J. Major change in rock lyrics from 1950s to the 1980s

**Spotlight on 1950s Nostalgia in the 1970s**

Many eras in American history are looked upon with sentimental and nostalgic fondness, but perhaps none more so than the 1950s. Nostalgia for the 1950s was especially manifest throughout the 1970s, with television shows (*Happy Days*), Broadway shows and movies (*Grease*), and music (Elton John’s “Crocodile Rock”). *Happy Days*, which aired from 1974 to 1984, as well as its spin-offs *Laverne and Shirley* and *Joanie Loves Chachi*, were examples of such nostalgia structured in a “situation comedy” formula, perfected by producer Garry Marshall. The character Arthur “Fonzie” Fonzarelli was modeled on James Dean and Elvis Presley. Bill Haley and the Comets’ “Rock around the Clock” was used as the theme song for the show.
The popular musical comedy, *Grease*, likewise reflects nostalgia for the 1950s. The original Broadway version (1971) by Jim Jacobs and Warren Casey was developed into a film (1978), starring John Travolta and Olivia Newton John. The plot features sock hops, drag races, and displays of school spirit for the fictional Rydell High—a thoroughly idealized depiction of the decade.

**Did You Know?**

In 1977…

- The punk explosion began
- Fleetwood Mac’s original guitarist, Peter Green, was committed to a mental institution after firing a gun at a boy who was delivering a royalty check
- *Rocky* won the Academy Award for Best Picture
- *American Bandstand* celebrated its 25th anniversary with a show including Gregg Allman, Chuck Berry, and Seals & Crofts
- *Star Wars* premiered
- Elvis Presley died on August 16th; others who passed on this year: Charlie Chaplin, Bing Crosby, and Vladimir Nabokov
- Studio 54 opened
- Stevie Wonder’s *Songs in the Key of Life* won album of the year
- *Saturday Night Fever* premiered, initiating a national disco phenomenon

Creedence Clearwater Revival originated from the name of a friend, Creedence, a reference to a beer commercial, Clearwater, and the rejuvenation felt by the band, Revival

**Suggested Activities**

1. Have students identify five different genres of music that emerged during 1970s. What was the primary audience for these musical genres, and how were they marketed?

2. Listen to Bruce Springsteen’s “Jungleland” (from *Born to Run*) while reading the lyrics. Ask students to point out the relationship between the music and text, including the ways that the music may reflect, emphasize or add another layer of meaning to the text. For an additional example of this important lyric/music relationship, you could return to Blood, Sweat, & Tears’ “Symphony for the Devil,” discussing the nonverbal expression of the music component and how this impacts the perceived lyrical meaning.

3. Listen to B.B. King’s “When Love Comes to Town” and the cover version by U2. What gives U2’s version its distinct sound? Compare vocal style, instrumentation, tempo, and other musical characteristics.

4. Have students examine the lyrics of U2’s “Pride (In the Name of Love)” and discuss the different meanings that can be attributed, including the intended tribute to Martin Luther King. Then have students listen to the song again and discuss what the music adds to the text.

5. Once a rocker, always a rocker? Without telling the students the name of the performer or piece, listen to the opening track from Billy Joel’s *Fantasies & Delusions*, entitled “Reverie.”
Ask the students which genre of music they would classify this as and why. Have students support their answer by describing the musical elements of the piece. [As an alternative musical selection, you could use “For Other Eyes” from Elvis Costello’s The Juliet Letters.]

6. Compare the 1970 version of Eric Clapton’s “Layla” to the 1992 version. What mood is evoked by each? How is this mood communicated to the listener musically? Also discuss the shift in meter from the duple meter/duple subdivision of the original to the shuffle feel (duple meter/triple subdivision) of the remake.

7. Have students choose a song from the 1950s, early 1960s, late 1960s/1970s, 1980s, and today that deals with male-female relationships. Ask students to compare the lyrics and consider what the texts reflect about gender roles in the given time period.

Sample Test Questions

True/False

1. The music market catered to a singular audience in the 1970s. (F)

2. The music of British mainstream bands was typically more aggressive sounding than their American counterparts. (T)

3. Throughout the 1970s, 1980s, and 1990s, Eric Clapton rarely recorded under his own name. (F)

Multiple Choice:

1. The fragmentation of the music market in the early 1970s can be explained by:
   a. THE “ME FIRST” MENTALITY OF THE TIME
   b. the rise of Rupert Murdock
   c. the breakup of the Beatles
   d. the rise of Disco

2. The Southern Rock band that established the return of rock to its R&B roots was:
   a. Sly and the Family Stone
   b. Journey
   c. Fleetwood Mac
   d. ALLMAN BROTHERS

3. The musical career of Bruce Springsteen can be described as:
   a. one of immediate fame and stardom
   b. one with major stylistic changes
   c. ONE GRACED WITH LONGEVITY AND A RELATIVELY CONSISTENT STYLE
   d. one full of drug abuse and jail time

Short Answer:

1. Discuss two reasons for the fragmentation of the music market that occurred in the 1970s.
2. Compare examples of the hard and soft versions of mainstream rock in the 1970s using two bands as specific examples. How do the musical characteristics differ between these two selections?

**Suggested Listening**

*Second Wave of the British Invasion*

Cream
- “Sunshine of Your Love”
- “Crossroads”
- “Tales of Brave Ulysses”

Rod Stewart
- “Every Picture Tells a Story”
- “Maggie May”

*Soft Side of British Mainstream*

Fleetwood Mac
- “Go Your Own Way”
- “The Chain”
- “Don’t Stop Thinkin’ About Tomorrow”

Elton John
- “Your Song”
- “Take Me to the Pilot”
- “Burn Down the Mission”
- “Tiny Dancer”
- “Levon”
- “Madman Across the Water”
- “Honky Cat”
- “Rocket Man”
- “Daniel”
- “Crocodile Rock”
- “Candle in the Wind” (several versions)
- “Harmony”
- “Someone Saved My Life Tonight”
- “Saturday Night’s Alright for Fighting”
- “Funeral for a Friend/Love Lies Bleeding”
- “Bennie and the Jets”
- “I’m Still Standing”
- “Nikita”
- “Empty Garden”

*Mainstream Rock in the US*

Creedence Clearwater Revival
- “Proud Mary”
- “Down on the Corner”
“Fortunate Son”
Doobie Brothers
“China Grove”
“Black Water”
“Jesus is Just Alright”
Sly and the Family Stone
“I Want to Take You Higher”
“Dance to the Music”
Journey
“Don’t Stop Believin’”
“Edge of the Blade”
“Faithfully”
“Any Way You Want It”
“Open Arms”

Southern Rock
Allman Brothers
“Southbound”
“Jessica”
“Blue Sky”
“Whipping Post”
Lynyrd Skynyrd’s
“Freebird”
“Gimme Three Steps”
“Sweet Home Alabama”
“Double Trouble”

Mainstream Rock in the 1980s
Bruce Springsteen
“Growin’ Up”
“It’s Hard to be a Saint in the City”
“Rosalita”
“Thunder Road”
“Born to Run”
“Jungleland”
“Tenth Avenue Freeze-Out”
“Badlands”
“Adam Raised a Cain”
“Out in the Street”
“The River”
“Atlantic City”
“Born in the U.S.A.”
“Dancin’ in the Dark”
“Brilliant Disguise”
“Ghost of Tom Joad”
“Streets of Philadelphia”
“My City of Ruins”
“Devils and Dust”

U2
“Sunday Bloody Sunday”
“Where the Streets Have No Name”
“I Still Haven’t Found What I’m Looking For”
“Love Rescue Me”
“I Will Follow”
“Pride (In the Name of Love)”
“With or Without You”
“One”
“Until the End of the World”
“Vertigo”
“Beautiful Day”

Huey Lewis
“Heart of the Rock and Roll”

Female Stars
Tina Turner’s “What’s Love Got to Do With It?”
Blondie’s “Call Me”
Joan Jett’s “Bad Reputation”
Pat Benatar’s “Heartbreaker”

Classic Rock Continues into the 1990s
Derek & the Dominoes’ “Layla” (1970)
Eric Clapton’s “Layla” (1992)
Chapter 14: The Continuing Fragmentation of Rock

Chapter Overview

I. Overview: Substyles of the 1960s Evolve into the 1970s and Beyond
   A. With the arrival of the Rolling Stones and the Beatles, rock’s mainstream divided into a harder side and a gentler side
      1. In turn, these basic branches divided into a plethora of styles
   B. Dramatic expansion of rock in the 1960s
      1. Musical language became more sophisticated and creative
      2. Artists began to look outside of rock for styles that could be combined with rock to create new styles
         a. Emergence of Folk Rock, Jazz Rock, and Art Rock
      3. In 1970s and 1980s, mixed genres continued to develop, but acquired new names
         a. Jazz Rock became “Fusion”; folk rockers became singer-songwriters; Art Rock became “Progressive Rock”
      4. Only Soft Rock seemed to continue relatively unaffected
   C. New genres of Rap and Heavy Metal emerged in the 1970s, both anti-establishment
      1. Watergate incident results in heightened distrust of government
         a. Heavy metal good outlet for the expression of anger
         a. Rap and hip-hop became a vehicle to express this anger

II. Art Rock Evolves into Progressive Rock
   A. Progressive Rock
      1. By mid-1970s, examples of rock operas and Art Rock represented by music like Jon Lord’s Concerto for Group and Orchestra and Rick Wakeman’s Journey to the Center of the Earth were much less common
      2. Groups such as Yes and Emerson, Lake, & Palmer remained; these groups created longer, more complex works they hoped would be taken as seriously as classical music
         a. This type of music became known as “progressive rock,” a label that replaced “Art Rock”
   B. Pink Floyd
      1. Formed in 1965 in London
      2. Live performances utilized state-of-the-art technology and elaborate props
      3. Dark Side of the Moon (1973) was band’s turning point toward significant commercial success
         a. Pushed group into progressive rock category
         b. Longest-running chart album in history (14 years)
         c. Deals with alienation, paranoia, and lunacy (literally)
      4. The Wall (1979) was number 1 in late 1979 to early 1980
a. The building of a thirty-foot brick wall during the performances limited the number of concerts to three
b. Most elaborate tour in rock history to that date
   i. Roger Waters’ 30th anniversary tour of The Wall was even more elaborate
5. Several number 1 albums produced in 1990s, including The Division Bell (1994) and P.U.L.S.E. (1995)

C. King Crimson
1. Many personnel changes
2. First gained attention in 1969 while sharing concert with the Rolling Stones
3. Larks’ Tongues in Aspic (1973) includes a number of extended works
   a. Includes hard rock, minimalism, changing meters, sound effects, violin and viola work, and electronics
4. Guiding force Robert Fripp disbanded the group in 1974; Fripp later joined with Brian Eno to explore minimalist concepts that would later be developed by new wave groups
5. Fripp established style that involved tape delay called “Frippertronics”

D. Jethro Tull
1. Less consistently innovative and musically sophisticated than other leading progressive rock bands of the time
2. Blues-based roots that gradually moved toward the new progressive rock sound
3. Thick as a Brick (1972) established the band as a progressive rock group, containing a single album-long composition, rather than a sequence of individual tracks
4. The title song of Living in the Past (1972) was the first hit in quintuple meter since Dave Brubeck’s “Take Five”
5. The concept album, A Passion Play (1973), hit number 1 on the charts
6. Generally, found more receptive audience in United States than in England

E. Other British Art Rockers
1. Britain continued to lead the art and progressive rock scene throughout the 1970s
2. Other Progressive rock bands included Soft Machine and Gentle Giant (which produced sophisticated rock but failed to have a commercial impact), Henry Cow (which remained relatively unknown), and the Electric Light Orchestra (the most popular of these bands)
3. Offshoots from technology-oriented progressive rock included multiple forms of electronic rock, eventually evolving into synthpop, technorock, or electropop
   a. Mike Oldfield’s Tubular Bells (1972) was an early venture into electronic rock, the theme of which is familiar to many due to its use in the movie The Exorcist

F. Progressive Rock in Europe and North America
1. Synth-dominated progressive rock groups
2. German Groups
   a. Passport – purely instrumental, relying on saxophone and keyboards; combine rock, jazz, and electronic keyboards
   b. Triumvirat – sound similar to Emerson, Lake, and Palmer
c. Kraftwerk – “Autobahn” hit number 25 in 1975; album hit number 5 on U.S. charts

3. Norway’s Terje Rypdal and his group shifted between progressive rock and jazz-rock fusion
   a. Whenever I Seem to Be Far Away (1974) is an exemplary work

4. Holland’s Focus also moved seamlessly between progressive rock and jazz-rock fusion
   a. Organist and flutist Thijs Van Leer graduated from the Amsterdam Conservatorium
   b. “Love Remembered” (Focus 3) sounds similar to parts of Pink Floyd’s Dark Side of the Moon
   c. Hamburger Concerto (1974) places the band more squarely into the progressive rock category; the title work is a six-movement suite containing classical references

5. Rush
   a. Canadian power trio experienced limited success with first three albums
   b. Sound and style evolved over the decades
   c. Continued album and touring success today

G. Jazz Rock Evolves into Fusion

1. Fusion
   a. First jazz-rock groups combined horned lines with basic rock instrumentation; such groups included Blood, Sweat, & Tears, Chicago, and Chase
   b. New sound of rock elements being added to jazz style was exemplified by Miles Davis’ Bitches Brew (1969)
   c. Many musicians from Bitches Brew play with other fusion groups

2. John McLaughlin
   a. One of the premier fusion guitarists of the 1970s
   b. Started Mahavishnu Orchestra in 1971, which established itself as a popular jazz-rock fusion group with Birds of Fire (1973)
   c. Took Miles Davis’ basic ideas and moved them closer to a progressive rock style (i.e., recognizable drum beats, more traditional bass patterns)
   d. Recorded Apocalypse (1974) with Michael Tilson Thomas and the London Symphony Orchestra

3. Weather Report
   a. One of the most influential fusion groups of the 1970s
   b. Leaned more toward traditional jazz influence than Mahavishnu Orchestra, which was more closely allied with progressive rock
   c. Included ethereal, delicate sounds

4. Jazz-Oriented Fusionists
   a. Many jazz artists moved toward fusion style by adding electric bass, electronic keyboards, and rock-derived bass lines and rhythms during the 1970s
   b. Herbie Hancock is a good example – Head Hunters (1973) and Thrust (1974) rose to number 13 (which is an unusually high ranking for jazz-oriented rock)
   c. Chick Corea – jazz keyboardist who had played on Bitches Brew

5. Santana
   a. Roots in blues, not in the Bitches Brew tradition
b. Emphasized Latin and African rhythms; electrified Woodstock crowd with their Latin rock
   iii. first album, *Santana*, rose to number 4 in 1969
c. Caravanserai (1972) turns more toward jazz-rock fusion; many Santana fans disconcerted
d. Amigos (1976) returned to more Latin-oriented style
e. Blues for Salvador (1988) won Grammy, after which group’s popularity waned for almost ten years
f. Group made come-back with Supernatural (1999), which reached number 1 and won 9 Grammy awards
g. Group leader, Carlos Santana, continued to release recordings into the twenty-first century and set up the Milagro Foundation to serve underrepresented and underprivileged children from around the world

6. Earth, Wind, and Fire
   a. One of the finest bands of the 1970s from a musical perspective
   b. Formed in 1970 by Maurice White
   c. Although *Last Days in Time* (1972) reached only 87, it included innovative elements, including the use of a kalimba (an African “thumb piano;” recall its use by King Crimson?)
   d. *That’s the Way of the World* (1975) reached number 1 and included the number 1 hit “Shining Star”
   e. Sound characterized by smooth and well-harmonized vocals, prominence of baritone (Maurice White) and falsetto (Phillip Bailey) voices, rock-based rhythms that are also complex, tight coordination between drums, bass, rhythm guitar, and keyboards, and a variety of horn styles
   f. Set a high standard for horn-dominated, jazz-influenced music of the 1970s

7. Tower of Power
   a. Formed in 1967 in San Francisco; Motown-derived image and sound
   b. Alternative to psychedelic sound of the Haight-Ashbury scene
   c. Lenny Williams became the lead singer in 1973, soulful vocals push next three albums into Top 30
   d. R&B-influenced sound reinforced by vocals, funky rhythm, the Memphis/Stax/Volt-derived horn lines

8. Other Fusion Artists
   a. Jeff Beck formed his own group in 1967 after leaving the Yardbirds
      i. Reputation as one of rock’s finest guitarists
      ii. *Blow by Blow* (1975) moved Beck out of mainstream and into jazz-rock fusion
   b. Chuck Mangione combined classical concepts with jazz and soft rock; brought a comfortable jazz sound to a wide audience
   c. Steely Dan’s music resides on the periphery of jazz-rock fusion, leaning toward soft rock; had a unique and ever-changing sound
      i. Reunited in 1993 for a national tour
      ii. Released *Two Against Nature* in 2000, winning Album of the Year

III. The Singer-Songwriters of the 1970s
   A. A number of folk rock-like groups emerged in 1970s
      1. Went in various directions, including country, jazz, and pop
2. “Singer-songwriter” became label of choice for these Folk Rock-influenced performers
   a. Referred to musicians who composed and sang their songs in a post-Dylan or folk rock style and who were not oriented toward mainstream rock, Art Rock, Jazz Rock, soul, or disco
3. Lyrics tended to focus on self and not on problems of the world

B. Joni Mitchell
   1. Became part of New York City’s folk rock scene of the late 1960s
   2. Early lyrics focused on romantic love and lost love
   3. *Court and Spark* (1974) rose to Number 2
      a. “Help Me” exemplifies Mitchell’s abilities, with its wide-ranging and inventive melodic line, metric, changes, rhythmic inflections of the melody, clear intonation, and sophisticated harmonies that resemble jazz
      a. Broke with pop-folk past and was closer to jazz-influenced style
      b. Used jazz musicians from Weather Report
      c. “Paprika Plains” uses a full symphony orchestra and occupies one complete side of this 2-record set
   5. *Mingus* (1979)
      a. Jazz style
      b. Collaborated with Charles Mingus, who died in early 1979 as the project was being completed
      c. Two song’s are Mitchell’s, four are Mingus’s music and Mitchell’s words
      d. Fusion greats Wayne Shorter, Herbie Hancock, and Jaco Pastorius played on the album
   6. Mitchell’s success continued into the 1990s and early 2000s

C. Carole King
   1. One of the leading female singer-songwriters of the 1970s
   2. One of the famous Brill Building group of songwriters, King had been responsible for composing a large number of hit songs for other artists since the early 1960s
   3. *Tapestry* (1971) stayed at Number 1 for fifteen weeks and was the biggest selling pop album in history to that time
      a. Included several hits, including “I Feel the Earth Move” and “(You Make Me Feel Like) A Natural Woman,” the latter covered by Aretha Franklin in 1967
   5. Later albums were less commercially successful
   6. Simple piano accompaniments and a pop or soft rock style, with an occasional touch of funk, soul, and/or gospel

D. James Taylor
   1. First album, *James Taylor* (1968), did not attain significant commercial success
   2. *Sweet Baby James* (1970) reached number 3 and included the hit single “Fire and Rain” (number 3)
      a. “Fire and Rain” exemplifies the inward turn of 1970s singer-songwriters
   3. *Mud Slide Slim and the Blues Horizon* (1971) rose to Number 2
   4. “Don’t Let Me Be Lonely Tonight” (from *One-Man Dog*, 1972) has excellent, jazz-influenced sax work
5. *Gorilla* (1975) is more uplifting than previous albums
6. One of the style setters of the post-Dylan era singer-songwriters
7. Never turned toward a heavily electronic sound, jazz, or mainstream side of rock
8. Continues to record and perform
   a. *Hourglass* (1997) won a Grammy for Best Pop Album

E. Jim Croce
1. Songs were usually upbeat and positive
2. Distinguishable voice, clear enunciation
3. *You Don’t Mess Around with Jim* (1972) moved to number 1 and included two hits: the title track (number 8) and “Operator” (number 17)
4. Died in plane crash in 1973
   a. *I Got a Name* was released posthumously, reached number 2 and included 3 Top 40 hits: “Time in a Bottle” (number 1), “I’ll Have to Say I Love You In a Song” (number 7) and “Workin’ at the Car Wash Blues” (number 32)

F. Cat Stevens
1. Singer-Songwriter trend, like the folk and folk rock trend of 1960s was an American phenomenon
   a. Cat Stevens was an exception (born in London)
2. *Tea for the Tillerman* (1971) rose to Number 8 on U.S. charts
3. Vocal timbre and enunciation made his music instantly recognizable
4. In 1974, slight change from acoustic guitar-oriented accompaniments to piano-oriented accompaniments
5. By 1978, Stevens had dropped out of the music industry after converting to the Muslim faith until the early 2000s when he began to release albums under his Muslim name, Yusef Islam

G. Billy Joel
1. Classically-trained pianist
2. Knocked around music business from 1964-1976 before attaining superstardom
   a. Joel’s second album, *Piano Man* (1973), made it into Top 30
3. Released three Top Five albums between 1977 and 1980 (*The Stranger*, *52nd Street*, *Glass Houses*)
   a. He had charted twenty-two Top 40 hits by the end of 1984
4. Closer to mainstream rock than other singer-songwriters
5. A musical chameleon whose music represents many vastly different styles: singer-songwriter narrative, mainstream rock, punk, and 1950s nostalgia
6. Continued success into 1990s with *River of Dreams* (Number 1 in 1993) and successful tours with Elton John (1994 and 1999)

H. Crosby, Stills, Nash, and Young
1. Atypical of singer-songwriter genre in that they were a group, rather than solo artists
2. Formed in Los Angeles in 1968; group members had belonged to other successful bands
3. First album, *Crosby, Stills, and Nash* (1969), emphasized beautifully blended vocal harmonies and sociopolitical commentary
4. Played at Woodstock, adding Neil Young
5. *Déjà Vu* (Number 1 in 1970) is a good example of group’s sound
   a. Tight and quickly-changing vocal harmonies, with some jazz influence
b. Beach Boy-like vocal polyphony
c. Frequent use of falsetto in vocal harmonies

6. By 1971, members had gone separate ways and were recording solo albums, yet reunited several times to produce albums and take part in political events

IV. Reggae
A. Originated in Jamaica in the mid-1960s, with Bob Marley heading the movement
B. Bob Marley and the Wailers gained an international reputation after signing with Island Records in 1972
C. Musical characteristics
   1. dry, staccato beat
   2. typical guitar accompaniment
   3. gentle beat
   4. moderate tempos
   5. Jamaican dialect
   6. text often expressing political beliefs of Rastafarians
      a. Closely tied to the Rastafarian religion; spoke of returning to Africa
D. Heyday from 1976-1978, with popularity fading by late 1970s
E. Quite influential on the British music scene

V. Folk Influences in the 1980s and 1990s
A. There was a “roots revival” in 2001 initiated by the movie soundtrack for *O Brother Where Art Thou?*; lasted only a couple of years, but other folk styles continued to exert influence on popular music
B. Bob Dylan’s Reign Continues
   1. Reappearance of Dylan during the 1990s heralded a revitalized interest in folk-influenced music
   2. *Time Out of Mind* earned Dylan 3 Grammy Awards
C. Tracy Chapman
   1. *Tracy Chapman* (1988) presented a contrast to music of mainstream rock, yet still fared well
D. Jewel
   1. One of the most successful female solo artists in the history of rock music
   3. Participation in Lilith Fair placed Jewel in a prominent position at a time when there were more female than male artists for the first time in rock history
   4. *Spirit* (1998) reached number 3, although subsequent albums have not fared as well

VI. Country Rock and Progressive Country
A. The 1970s
   1. For much of the 1960s, C&W influence was practically nonexistent, despite its important role in the emergence of rock, although some country rock influences in late 1960s
   2. Surge of interest in country rock in San Francisco during the early 1970s
      a. The Grateful Dead’s *Workingman’s Dead* and *American Beauty* (both released in 1970)
      b. New Riders of the Purple Sage
c. The Flying Burrito Brothers – post-Byrds country rock group that existed between 1969 and 1975

d. Pure Prairie League – Cincinnati band whose albums reached the Top 40

e. The Band
   i. Served as Bob Dylan’s backup group after he “went electric” in 1965; recorded with the folk rock icon following his motorcycle accident in 1966 (The Basement Tapes)
   ii. First significant recognition came in 1968 with Music from Big Pink
   iii. Three albums made Top Ten between 1969 and 1976
   iv. Primary among the groups responsible for the reemergence of interest in country-influenced rock

B. The Eagles
   1. The Eagles
      a. Formed in Los Angeles in 1971; most successful country rock band
      b. Moved between mainstream rock, a post-folk rock style, and country rock
      c. “After the Thrill is Gone” from their first number 1 album, One of These Nights, illustrates the 1970s country rock sound
      d. Country sound made by vocals, beat, instrumental backup
      e. Also include progressive and mainstream styles
      f. Hotel California (1976-1977), drifts away from country rock style
      g. Reunited in 1994; Their Greatest Hits, 1971-1975 became greatest selling album up to that time, making Eagles as one of the most significant forces in the history of rock music

C. The Charlie Daniels and Marshall Tucker Bands
   1. The Charlie Daniels Band
      a. Unlike southern bands that leaned toward R&B influences, like Lynyrd Skynyrd and the Allman Brothers, this group leaned toward C&W
      b. Charlie Daniels had played in a bluegrass band and on several Dylan albums before forming his own band in the early 1970s
      c. Unlike many C&W-influenced rock groups, the band was a fifty-fifty blend of country and rock
      d. Most successful album was Million Mile Refection (1979), which featured Daniels’ fiddling on “The Devil Went Down to Georgia”
   2. The Marshall Tucker Band
      a. Popular as a live performance and album band, but few hit singles
      b. “Heard It in a Love Song” (number 14 in 1977) provides a good example of the band’s sound, with steel guitar introduction, gentle country rock beat, and country-oriented vocals
      c. Basically country with a light rock influence

D. Linda Ronstadt
   1. At the beginning of her career, she was one of the few solo female country rock acts
   2. Little success until Heart Like a Wheel (1974)
      a. Ronstadt emerged as the leading female solo singer on the rock scene of the 1970s
      b. Next five studio albums all placed in the Top 4
      c. Twelve songs reached the Top 40 (five in the Top Ten) between 1975 and 1980
   3. Despite folk-oriented beginnings, became known as a country rock singer
4. Continued success in 1980s, releasing a pair of albums containing songs from the
1930s and 1940s accompanied by the Nelson Riddle Orchestra
   a. Tried new wave style on Mad Love (number 3 in 1980)
E. Willie Nelson and Waylon Jennings
   1. Willie Nelson
      a. Country artist who felt Nashville scene was too restrictive
      b. His Fourth of July picnics in Texas drew both country and rock fans
      c. Became known as – and happily adopted the role of – a “redneck hippie”
      d. “Blue Eyes Cryin’ in the Rain” reached 21 on pop charts; opened the doors for
crossovers recordings by progressive country singers
   2. Waylon Jennings
      a. Played with Buddy Holly
         i. Gave up his seat on the plane to the Big Bopper on that fateful night in
            February 1959
      b. Recorded the theme song for The Dukes of Hazard television show and served as
         the show’s narrator
F. Progressive Country
   1. More of a social phenomenon than a musical one
   2. Austin, Texas was the center of the progressive country movement
   3. Urban Cowboy (1980) made the cowboy look fashionable beyond the range
G. Glen Campbell and Kenny Rogers, the softer side of country
   1. Glen Campbell
      a. Represented the softer, mellower side of Country music
      b. Country ballad style similar to that of Nelson, but did not espouse rebel image of
         Nelson and other progressive country artists
   2. Kenny Rogers
      a. Also on the softer side of Country, performing with a band called the First Edition
      b. Combined folk and country with a light touch of rock
      c. After First Edition disbanded, Rogers began a solo career merging country and
         soft rock styles, resulting in a long series of Top 20 hits that made him one of the
         most successful country pop artists in the music industry
      d. Also did not adopt the Nelson “bad boy” image
H. The 1980s and 1990s
   1. Numerous crossover artists revived an interest in country music among rock fans in
      the 1980s
   2. Music maintained identifiable country elements, including electric guitar twang,
      pedal steel, country vocals
   3. By mid-1980s, it was evident that country music appealed to a very large audience
   4. 1980s neotraditionalist country movement set stage for country explosion of the
      1990s
I. Garth Brooks
   1. Provided the definitive example of a country crossover artist during the 1990s
   2. Became the top-selling solo artist in history
   3. Appealed to broad audience without alienating traditional country music fans
   4. Initially, had a rough start breaking into music business in Nashville
5. Replaced Clint Black as the head of the young generation of country artists with *No Fences* (1990)
   a. Obvious rock influences in drumbeat and rock guitar riffs in “The Thunder Rolls”
6. *Ropin’ the Wind* (1991) was the first album to reach Number 1 on both Pop and Country album charts; began a trend for his next two albums
7. Incorporates rock elements like distorted guitar timbres and a driving backbeat
8. Recorded a greatest hits collection as a fictional Australian rock star called “Chris Gaines”
9. On-stage charisma, creative musical output, and endearing personality resulted in sold-out 60,000 seat concerts

J. Shania Twain
1. Rags-to-riches story
2. Moved from Ontario to Nashville to pursue music career
   a. Number 5 in 1995, with seven hit singles
   b. Most songs written by Twain; many songs had been rejected by Mercury for Twain’s first album
   c. Was a fresh approach to country, with upbeat energy, powerful rock guitars, and top-notch production standards
   d. Twain and Lange married before completion of the album
4. Twain and Lange collaborated on *Come on Over* (1997)
   a. Best-selling album in country music history
5. In 1998, Twain received numerous Grammys, including Best Female Country Vocal Performance, Best Country Song (“You’re Still the One”); at the Country Music Association Awards in 1999, Shania was named Entertainer of the Year

K. The Dixie Chicks
1. Original group was from Lubbock, Texas
2. Played at President Clinton’s inauguration in 1993
3. With *Wide Open Spaces* (1998) the group emerged as superstars; winning numerous music awards
4. Much controversy over Natalie Maines’s statement about being ashamed that President Bush was from their home state; resulted in significant backlash from fans and radio stations

L. Other Country Artists
1. A number of country stars broadened traditional fan base to include rock enthusiasts
2. Brooks’ and Dunn’s “Boot Scootin’ Boogie” presents a blend of country and dance music styles

VII. The “Jam Band” Phenomenon
A. A number of jams bands followed in the footsteps of the Grateful Dead during the 1980s and 1990s
   1. Integrated many styles to create a highly eclectic sound
   2. Studio recordings took backseat to live performances; extended improvisation formed a significant aspect of these shows
B. Phish
1. Purpose of the group has been to jam, allowing for extended sections of improvisation and focusing on expressive communication
2. First album, *Junta* (1988), contained a wide variety of musical styles and some very long tracks
3. One of the first bands to use the Internet to disseminate information, contact fans, and sell merchandise
4. Albums gradually got higher on charts after the positive reception of concerts
5. Never had a Top 40 hit

C. Other Jam Bands
1. A number of bands followed the example set by Phish
2. “Jam-grass” included mountain music and bluegrass influences

D. The Dave Matthews Band
1. Eclectic style that includes elements of world music
2. The band’s third album, *Crash*, reached Number 2 in 1996
3. *Before These Crowded Streets* (1998) demonstrates the band’s eclectic style
4. Have produced a series of live recordings

VIII. Soft Rock of the 1970s
A. A new era for Soft Rock
1. Like other rock genres, soft rock also fragmented into subcategories in the 1970s
2. As hard rock grew harder, soft rock grew softer
3. Must have at least one rock element to be considered soft rock and not pop

B. The Carpenters
1. Hottest soft rock act of the 1970s
2. Brother and sister team from New Haven, Connecticut
3. Their music lies squarely on the soft rock-pop borderline
4. Jazz-like vocal harmonies are a result of multitracking
5. *Close to You* (1970) contained their first number 1 hit, “(They Long to Be) Close to You”
7. Album sales began to slump in 1976
8. Karen Carpenter died in 1983 of a heart attack brought on by anorexia

C. Barry Manilow
1. Initially, found work composing and performing commercial jingles
2. Songs typically begin quietly, with little accompaniment and gradually build to a big finish
3. Premier figure of 1970s soft rock

D. Neil Diamond
1. Several of his compositions played by other groups hit charts
2. Had a number of Top 20 hits through the late 1960s
3. Had six Top Ten hits between 1969 and 1974
4. Strong voice, full orchestral accompaniment, and professional production created a popular soft rock style
5. Film debut in the movie *The Jazz Singer* resulted in a renewed popularity

E. Olivia Newton-John
1. Eclectic career
a. Born in England, raised in Australia, and won Grammy for best female country vocal; many country fans and artists outraged – some formed the Association of Country Entertainers
b. Went from a soft to a harder style
2. Had several country-style ballad hits during 1970s
3. Starred in 1950s nostalgia movie *Grease* (1978), co-starring John Travolta (who previously starred in both *Saturday Night Fever* and *Urban Cowboy*)
a. Soundtrack included 3 hit singles, with the genuine rock song “You’re the One That I Want,” a song added to the movie version that was not included in the original Broadway production
4. Her hit single “Physical” (number 1 in 1981) was controversial due its use of an exercise/sex double entendre

IX. Soft Rock Continues to Evolve

Table 14-1 enumerates several important soft rock acts of the 1970s

A. Lionel Richie
1. Started out with the Commodores in the 1970s
2. “Endless Love,” a duet with Diana Ross, achieved status as the longest-standing number 1 hit for Motown (nine weeks)
3. Completely split with the Commodores in 1983, while producing his first solo album, *Lionel Richie* (number 3 in 1982) which contained three Top Five singles: “Truly” (number 1), “You Are” (number 4), and “My Love” (number 5)
4. His greatest successes were soft rock ballads
5. *Can’t Slow Down* (1983), first number 1 album, with five Top Ten singles including Jamaican-influenced “All night Long (All Night)” and “Hello”
6. Co-authored “We Are the World” with Michael Jackson to raise awareness of the hunger in Africa
7. *Dancing on the Ceiling* (1986), second number 1 album

B. Pop Divas of the 1980s and 1990s
1. General points of interest
   a. 1996 was the first year that female solo artists out-charted their male counterparts
   b.
2. Whitney Houston – tremendous success in 1980s R&B-influenced soft rock and dance music
   a. Eleven Top Ten hits between 1985 and 1990
   b. *Whitney Houston* (1985) and *Whitney* (1987), reached number 1
   c. Seven consecutive number 1 hits, and she continued to top the chart into the 1990s
3. Paula Abdul
   b. most people now know her more from her role as co-host of *American Idol*, than as a dance music artist
4. Mariah Carey
   a. Incredible technical ability; actively involved in writing and producing her own recordings
b. Success based on unusual combination of talent and support of a powerful recording executive; she married (and later divorced) Tommy Mottola of Columbia Records
c. Heavy R&B and Gospel influences; exhibits an incredible vocal range, using a “whistle tone” in the extremely high register
d. Debut album contained four number 1 hits
e. Two Grammy awards in 1991
f. First artist for whom the initial five singles all reached number 1
g. Best-selling female artist of the 1990s
i. Signed 80 million dollar recording contract with Virgin Records, the largest to date
j. Following recordings did not fare so well, until the release of *The Emancipation of Mimi* (2005), the best-selling album of that year

C. Other Soft Rock Sounds
1. Alan Parsons Project – veered toward Art Rock
   a. Parsons was producer for Pink Floyd’s *Dark Side of the Moon* (1973)
2. Young teenage group phenomenon
   a. New Kids on the Block
      i. Style alternated between soft ballads and techno-dance
      ii. Producer Maurice Starr played or programmed all of the instruments on *Hangin’ Tough*
      iii. Harbingers of later Girl and Boy Bands

D. New Age Music
1. Softest style of music to hit the popular music market since the 1950s
2. Origins possibly with minimalist-leaning new wave in classical music
3. Tangerine Dream – early example of electronic New Age
4. Mannheim Steamroller, like Tangerine Dream, had not been pigeonholed until the term “New Age” appeared
5. Windham Hill Records produce New Age that is less electronically heavy and more soft and soothing
6. New Age was essentially anti-rock

X. Musical Close-Up: Country or Rock?
A. Country re-emerged as one of the most popular styles of the late 1980s and early 1990s
B. Early country was low-budget, produced by independent record companies, catered to poor whites living in rural South and Midwest
   1. Had consistent style of singable melody, simple lyrics, basic harmonies, and straightforward rhythms
   2. Acoustic string instruments, pedal guitars, and fiddles made up the ensemble
   3. Eddy Arnold’s “Bouquet of Roses” is a good example of the 1940s country style
      a. Simple melody, three-chord harmony, simple rhythm, no drums, typical bass line
      b. Vocal timbre closer to pop than nasal C&W
C. Country music of the 1990s
   1. Clint Black
i. Traditional country instrumentation (acoustic guitars, fiddle, steel guitar, and harmonica) and vocal style
ii. Blues-influenced guitar riff in the title track
iii. “Better Man” has rock-influenced backbeat prominent during the chorus, but lighter drumming during verses

i. Stretches the definition of “country music”
ii. Country-like yodeling remains, but includes blues-influenced harmonica and fiddle and increased complexity and chromaticism of the harmony in the title track
iii. This song represents a hybrid, with vocal style and instrumentation in a traditional country style, but harmonies, blues riffs, heavy drumbeat played during the chorus, and shouting reflect rock influences

i. Electric guitar falls squarely within the realm of rock and uses bar chords, resulting in ambiguity of major/minor tonality
ii. Presents a distinct contrast to earlier country music

2. Travis Tritt’s
   a. “Put Some Drive In Your Country”
      i. Distorted guitar timbre, multiple rhythmic lines
      ii. Reminiscent of 1970s southern rock
      iii. Shouting style, strong drumbeat with heavy backbeat, and lyrics explicitly describing the union of Southern rock and country
   b. “Anymore” (from *It’s All About to Change*)
      i. Rock sound – soft beginning gradually develops into rock ballad, complete with solid drumbeat, distorted guitars, and a rock-style electric guitar solo

   a. Album title itself a reference to country-rock crossover
   b. Opening synthesized horn riff, spoken cue, and distorted rock guitar set the stylistic tone for album
   c. “Rock This Country”
      i. Another reference to the integration of rock and country
      ii. Contains rock guitar, powerful drum foundation, alternation of styles between formal sections, and an emphasized backbeat

D. Melody and lyrics maintain primary importance in 1990s country
   1. Nasal quality, falsetto, and emotive cracks also incorporated; yodeling is used less frequently
   2. Many traditional instruments, especially pedal steel and fiddle, although slide guitar often replaces pedal steel

E. Later country often uses shouting style, drums, powerful rhythm, emphasized backbeat, sometimes syncopated rhythms between bass and drum, chromatic harmonies, and better production quality

F. Role of musical influence between rock and country has come full circle
Spotlight on Pink Floyd’s The Dark Side of the Moon

What is behind Pink Floyd’s Dark Side of the Moon, an album that has made chart history and continues to have an almost cult-like following? From the very beginning, it was clear that the album had strong associations with insanity. Initially, Pink Floyd wanted to call their album “Eclipse (A Piece of Assorted Lunatics)”. However, they decided to use “Dark Side of the Moon,” after an album with the same title by the group Medicine Head did not fare well. The lyrics were written during a seven-week period in which group members asked various people, including roadies, studio engineers, and Paul and Linda McCartney, a series of questions. These questions included, “Are you afraid of dying?,” “When was the last time you were violent and you were in the right?,” and “What does the phrase ‘The Dark Side of the Moon’ mean to you?” The most spontaneous answers to these questions were included in the lyrics of the album. Pink Floyd used a 16-track recording system and state-of-the-art (for the time) technology to record the album, which included tape loops for the coin sound in “Money.” The album also incorporated elements unusual for Art Rockers, such as the use of a pedal steel on “Breathe” (usually associated with traditional country). The cover art of the album has been said to refer to the band’s innovative use of stage lighting and to mad ambition. Before the album could be officially released in 1973, a bootleg album recorded during a concert in 1972 sold an estimated 100,000 copies, which appeared to be professionally wrapped. To this day, it is still rumored that the album was intended to be listened to while watching The Wizard of Oz, although band members deny this allegation. You can examine this theory for yourself by visiting the following website, which explains how to properly synchronize the music with the video: www.everwonder.com/david/wizardofoz/.

http://www.pinkfloyd.co.uk/dsotm/content/setup.html

Did You Know?

In 1985:

- Mikhail Gorbachev became the leader of the USSR
- Ronald Reagan began his second term as president at the age of 73
- British scientists discovered a large hole in the ozone layer over Antarctica
- South Africa ended its ban on interracial marriages
- Madonna began her first road tour
- Out of Africa won the Academy Award for Best Picture
- Tina Turner’s “What’s Love Got to Do With It” won Record of the Year
- Lionel Richie’s Can’t Slow Down won Album of the Year
- Back to the Future was the top grossing film

The members of Pink Floyd were such devoted fans of Monty Python that they helped fund The Holy Grail with money they made from Dark Side of the Moon

The fictional group “Autobahn” in the movie The Big Lebowski is a direct reference to the group Kraftwerk, sporting almost an exact replica of an original Kraftwerk album cover
Suggested Activities

1. Ask students to listen to Pink Floyd’s *Dark Side of the Moon* while reading the lyrics. Have each student interpret the album and find two songs that they think complement one another, explaining the rationale for their selections. Emphasize that all responses should focus on specific musical characteristics of each song.

2. Listen to an excerpt from Miles Davis’ *Bitches Brew* and ask students to describe the sound. Which elements are more jazz-oriented and which sound more like rock? Is “fusion music” a good label for this music? Why or why not? Compare the music to that of Mahavishnu Orchestra’s *Birds of Fire*.

3. Have students listen to three songs from different jazz-rock fusion groups of the 1970s. For each one, ask students to identify the jazz and the rock elements. Does each song lean closer to jazz or to rock?

4. Listen to Linda Ronstadt’s “Silver Threads and Golden Needles” (*Hand Sown…Home Grown*), paying close attention to the country-oriented sound. Compare this style to that of Ronstadt’s “Party Girl” (*Mad Love*). Examine the two album covers and discuss how these contribute to Ronstadt’s image of the time.

5. Compare Garth Brooks’ “Thunder Rolls” with Jon Bon Jovi’s “Dead or Alive.” Would you label each song country, progressive country, or rock? Support your answer using both music and text.

Sample Test Questions

*True/False:*

1. Both the harder and gentler side of 1960s mainstream rock fragmented into a plethora of styles in the 1970s. (T)

2. A number of jazz-rock fusion musicians played on Miles Davis’ *Bitches Brew*. (T)

3. The 1970s singer-songwriters tended to perform on and/or be accompanied by acoustic instruments. (F)

4. During the late 1970s, Joni Mitchell’s style gradually drifted toward jazz-fusion. (T)

5. Willie Nelson’s progressive country streak is more apparent in his music than in his image. (F)

*Multiple Choice:*

1. The only subgenre of rock music that seems to have maintained a consistent presence since its emergence in the mid 1950s is:
   a. Folk-rock  
   b. SOFT ROCK
c. Jazz-rock
d. Art-rock

2. The longest-running chart album in history is:
   a. Jethro Tull’s *Thick as a Brick*
   b. Santana’s *Blues for Salvador*
   c. Joni Mitchell’s *Court and Spark*
   d. PINK FLOYD’S *DARK SIDE OF THE MOON*

3. Robert Fripp’s tape delay concept is known as:
   a. FRIPPTERTRONICS
   b. Hooked-on-phonics
   c. Minimalism
   d. Tubular bells

4. In general, jam bands:
   a. Tend to play extended improvisational licks
   b. Sanction live-recordings of their concerts
   c. Exhibit an eclectic style
   d. ALL OF THE ABOVE

Short Answer:

1. List three genres of rock that acquired new names in the 1970s and 1980s. What were these new names?

2. Explain two ways that Mahavishnu Orchestra’s fusion music is more accessible to the typical rock listener than the fusion sound of Miles Davis.

3. Name two ways that the 1970s singer-songwriter style differed from 1960s folk rock.

4. Explain how New Age music can be considered “anti-rock”.

5. Describe three ways that country music has adopted rock elements in the late 1980s and into the 1990s, supporting your answer with at least two specific musical examples.

Supplemental Material

Pink Floyd’s *The Wall* (DVD)

Suggested Listening

*Progressive Rock*

Pink Floyd

“Time”

“Money”
“Another Brick in the Wall (Part II)”

King Crimson
“21st Century Schizoid Man”
“Larks Tongues in Aspic, Part I

Fusion
Miles Davis’ “Miles Runs the Voodoo Down”
Weather Report’s “Birdland”
Mahavishnu Orchestra’s “One Word”
Santana
“Evil Ways”
“Every Step of the Way”
Earth, Wind, & Fire
“Power”
“Magic Mind”
“Serpentine Fire”
Tower of Power
“What is Hip?”
“Oakland Stroke”
Steely Dan’s “Rikki Don’t Lose That Number”

Singer-Songwriters
Joni Mitchell’s “Help Me!”
Carole King’s “I Feel the Earth Move”
James Taylor’s “Don’t Let Me Be Lonely Tonight”
Jim Croce’s “You Don’t Mess Around with Jim”
Crosby, Stills, Nash, & Young
“Carry On”
“Déjà vu”
Billy Joel’s “Piano Man”

Reggae and Reggae-influenced Rock
Bob Marley & the Wailers’ “Get Up, Stand Up”
The Clash’s “Police & Thieves”
The Police’s “Roxanne”

Folk Influences
Tracy Chapman’s “Talkin’ Bout a Revolution”
Jewel
“You Were Meant for Me”
“Hands”

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Country Rock
Linda Ronstadt’s “Silver Threads & Golden Needles”
Willie Nelson & Waylon Jennings’ “Good-Hearted Woman”
The Marshall Tucker Band’s “Fire on the Mountain”
Dwight Yoakam
“Guitars & Cadillacs”
Clint Black’s “Wherever You Go”
Garth Brooks’ “Thunder Rolls”
Mary Chapin Carpenter’s “He Thinks He’ll Keep Her”
Shania Twain’s “You’re Still the One”
The Dixie Chicks’ “Cowboy Take Me Away”

The Jam Band Phenomenon
Phish
“Fluff’s Travels”
“Chalk Dust Torture”
Dave Matthews Band
“Rapunzel”
“Don’t Drink the Water”

Soft Rock
The Carpenters’ “We’ve Only Just Begun”
Barry Manilow
“Trying to Get the Feeling”
“Could It Be Magic”
Olivia Newton-John’s “Physical”
America’s “Sister Golden Hair”
Seals & Crofts’ “Diamond Girl”

Musical Close-Up: Country or Rock?
Hank Williams’ “Your Cheatin’ Heart”
Eddy Arnold’s “Bouquet of Roses”
Clint Black’s “Put Yourself in My Shoes”
Travis Tritt’s “Put Some Drive in Your Country”
Shania Twain’s “Rock This Country”
Chapter 15 – Heavy Metal

Chapter Overview

I. Overview: “We’re Not Gonna Take It Anymore”
   A. Has been a rather static style
   B. Hardest of rock styles; tends to appeal to angry, macho, anti-establishment rebels

II. British Heavy Metals Evolves
   A. Heavy metal evolved as a branch from mainstream rock, building upon the sound of the power trio Cream and bands like Blind Faith, Traffic, and Faces
   B. Deep Purple—prototype heavy metal band developed harder style
      1. Concurrently, under the compositional leadership of Jon Lord, the band explored the boundaries of rock with extended Art Rock compositions: “Concerto for Group and Orchestra” (1969) and “Gemini Suite” (1970)
   C. Led Zeppelin—Jimmy Page (guitar), Robert Plant (vocals), John Bonham (drums), and John Paul Jones (bass/keyboards)
      1. Premier British Heavy Metal band of the 1970s
         a. However, recordings include a wide variety of musical styles; not all are “heavy”
      2. Successful singles on U.S. charts—never released a British single
         a. First number 1 album
         b. “Whole Lotta Love” was a Top Five hit
         c. “The Lemon Song”—continues tradition of twelve-bar blues
      4. *Led Zeppelin III* and *Led Zeppelin IV*
         a. “Stairway to Heaven” is their most famous song, though it was never released as a single
      6. Albums reveal a fascination with the occult and are rumored to contain Satanic messages
      7. Series of personal tragedies including Bonham’s death in 1980; the group decided to disband, rather than replace this founding member
   D. Black Sabbath and Ozzy Osbourne
      1. Lyrics focused on black magic and mysticism
      2. No hit singles, but successful album sales
      3. Osbourne left the group in 1978; replaced by Ronnie James Dio, former vocalist for Rainbow, a band founded by Deep Purple’s Ritchie Blackmore
      4. Osbourne experienced significant success as a solo artist

III. American Heavy Metal
   A. Several successful heavy rock acts in the 1960s (Blue Cheer, Iron Butterfly, Steppenwolf, MC5, Grand Funk Railroad, Alice Cooper)
B. Alice Cooper
   1. Signed to Frank Zappa’s Straight Records
   2. Theatrical stage show with legendary antics
   3. Peak year was 1973—*Billion Dollar Babies* hit number 1

C. Kiss
   1. Theatrics and makeup connected American heavy metal to British glam rock

D. Rush (from Canada)
   1. Avoided showbiz theatrics of Alice Cooper and Kiss
   2. *2112* (1976), a concept album, was the group’s first commercial success
   3. Found bigger market in the 1980s as their style began to soften, evolving more toward mainstream rock but incorporating significant progressive rock tendencies (extended compositions, precision in technical performance)

IV. The 1980s: Heavy Metal Continues
A. Van Halen
   1. Another L.A.-based quartet—Eddie Van Halen (guitar), Alex Van Halen (drums), Michael Anthony (bass), David Lee Roth (vocals)
   2. Signed to Warner Brothers with the assistance of Gene Simmons of Kiss
   3. Big commercial success with *1984*—number 2 album with the number 1 hit single “Jump”
   4. Tensions arose and Roth left the band in 1985; replaced by guitarist/lead singer Sammy Hagar
   5. Several successful singles and albums through 1980s and 1990s

B. Guns N’ Roses
   1. L.A.-based quintet
   2. *Appetite for Destruction* (1988)—spent five weeks at number 1, three Top Ten singles, including “Sweet Child o’ Mine”
   3. *GN’R Lies* (number 2 in 1988) represents styles before and after success; it was basically a reissue of an early EP (*Live Like a Suicide*, 1986) with four added tracks
   4. The band received criticism because of bad-boy behavior of lead singer Axl Rose

C. Metallica
   1. California-based quartet—James Hetfield (vocals/guitar), Dave Mustaine (lead guitar), Lars Ulrich (drums), and Cliff Burton (bass)
      a. Kirk Hammett replaced original guitarist Dave Mustaine in 1983
      b. Jason Newstead replaced Burton, who was killed in a bus accident in 1986
   2. Represent the “doom and gloom” type of heavy metal
   4. *...And Justice For All* (1988) cracked the Top Ten and produced hit single “One”

D. Other Heavy Metal Bands
   1. Important American acts include Mötley Crüe, Twisted Sister, W.A.S.P., Quiet Riot, Queensrýche, Ratt, Staind, and Slipknot
   2. Important British acts include Iron Maiden, Judas Priest, Whitesnake, and Def Leppard
   3. Yngwie Malmsteen—influential guitarist from Sweden

E. Metal Fragments into related subgenres
1. Thrash metal: Motörhead, Iron Maiden, Diamond Head, AC/DC
2. Speed metal: Megadeth, Body Count
3. Death Metal: Carcass, Cadaver, Napalm Death, Slayer
F. Nü Metal (Rap Metal)
1. Fused aggressiveness of metal, often with misogyny or socio-political commentary
2. Rage Against the Machine
   b. Influential guitar player Tom Morello
3. Korn—leading band within this genre
4. Limp Bizkit
   a. Significant Other (1999) sold over 7 million copies
5. Successful recent acts include Kid Rock, System of a Down, and Linkin Park

V. Musical Close-up: Meter in Heavy Metal and Alternative Rock
A. Style in both heavy metal and alternative rock is generally simple and repetitive with some exceptions
B. Most examples throughout the 1970s and 1980s were metrically simple and consistent
C. Interesting metrical changes in music of Soundgarden and Tool

Spotlight on the Fusion of Metal and Rap

The aggressive, politically-charged undertones of both heavy metal and rap music in the 1990s led to a natural merger. This “rap-metal” movement is most commonly traced to the cooperative efforts of hard rock band Aerosmith with rap pioneers Run-D.M.C. on a remake of Aerosmith’s “Walk This Way” (original was number 10 in 1976; remake was number 4 in 1986). The song was a critical and commercial success and was in regular rotation on MTV. Another noteworthy collaboration was that of rap group Public Enemy with heavy metal group Anthrax on “Bring the Noise.” The Beastie Boys are viewed as highly influential for their fusion of heavy rock and rap and for incorporating new and sophisticated studio technologies into their work. These groups, among others, inspired the stylistic tendencies of the groups mentioned in Chapter 15 such as Korn, Limp Bizkit, and Rage Against the Machine.

Spotlight on the Lyrics of Neil Peart

In the summer of 2006, the band Rush celebrated its thirtieth anniversary with a worldwide tour. As discussed in the text, Rush has undergone drastic stylistic changes throughout its career, starting as a heavy metal band that mimicked groups such as Led Zeppelin and Black Sabbath and transforming into a mainstream rock group. The band’s original drummer, John Rutsey, left the group following the release of their self-titled first album, and was replaced by Neil Peart. Peart is considered a virtuoso among rock drummers and has generated significant acclaim for his musical creativity, outstanding performance abilities, and interest in integrating electronics into his acoustic percussion equipment. In addition, Peart serves as Rush’s lyricist and is responsible for the sometimes mystical, often topical, and always creative lyrical content of Rush’s music. The following are some interesting examples of Peart’s lyrical prowess:

- 2112, the band’s first commercial success, is a concept album about a futuristic society in which music is forbidden by the High Priests. The protagonist rediscovers music and the freedom associated with its creation.
• “Xanadu” (from *A Farewell to Kings*) is a musical setting of the poem *Kubla Kahn* by Samuel Taylor Coleridge
• “Manhattan Project” (from *Power Windows*) addresses the development of the atomic bomb and the American nuclear attacks on Hiroshima and Nagasaki
• “Anagram (for Mongo)” (from *Presto*) is a lyric in which each line contains a set of anagrams (words in which the letters can be rearranged to form one another)
• “Nobody’s Hero” (from *Counterparts*) deals with social issues, such as bigotry toward homosexuals and child abuse
• “The Trees” (from *Hemispheres*) is an allegory about a struggle between the Oaks and the Maples and the “unrest in the forest.” The two groups struggle when the Oaks feel that the Maples take all the sunlight. They are eventually equalized “by hatchet, axe and saw.”

These serve as some of Peart’s finest artistic lyrics. In 2002, Peart authored *Ghost Rider*, which chronicled his solo motorcycle trip around North America following the loss of both his wife and daughter. In heavy metal, a genre often associated with darkness and anger in its lyrics, the lyrics of many Rush songs stand out as particularly thoughtful and artistic.

**Spotlight on Children of Rock Stars**

Rock and roll stars gain incredible celebrity and exert influence on the popular culture of their time. Amazingly, their celebrity often extends beyond their own work. Many of the musicians mentioned throughout the text have children who have, in one way or another, become influential contributors to popular culture as well. Here is a list of some of these familial connections…

<table>
<thead>
<tr>
<th>Child</th>
<th>Child’s occupation</th>
<th>Parent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liv Tyler</td>
<td>Model/actress</td>
<td>Steven Tyler of Aerosmith</td>
</tr>
<tr>
<td>Derek Trucks</td>
<td>Musician</td>
<td>Butch Trucks of the Allman Brothers Band</td>
</tr>
<tr>
<td>Carnie Wilson</td>
<td>Musician</td>
<td>Brian Wilson of the Beach Boys</td>
</tr>
<tr>
<td>Wendy Wilson</td>
<td>Musician</td>
<td>Brian Wilson of the Beach Boys</td>
</tr>
<tr>
<td>Chynna Phillips</td>
<td>Musician</td>
<td>John and Michelle Phillips of the Mamas and the Papas</td>
</tr>
<tr>
<td>McKenzie Phillips</td>
<td>Actress</td>
<td>John and Michelle Phillips of the Mamas and the Papas</td>
</tr>
<tr>
<td>Julian Lennon</td>
<td>Musician</td>
<td>John Lennon</td>
</tr>
<tr>
<td>Shari Belafonte</td>
<td>Actress/Musician</td>
<td>Harry Belafonte</td>
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<tr>
<td>Kelly Osbourne</td>
<td>Musician</td>
<td>Ozzy Osbourne</td>
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<td>Debby Boone</td>
<td>Musician</td>
<td>Pat Boone</td>
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<tr>
<td>Nicole Richie</td>
<td>Socialite/Actress</td>
<td>Lionel Richie</td>
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<td>Jakob Dylan</td>
<td>Musician</td>
<td>Bob Dylan</td>
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<tr>
<td>Stella McCartney</td>
<td>Fashion designer</td>
<td>Paul McCartney</td>
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<tr>
<td>Arlo Guthrie</td>
<td>Musician</td>
<td>Woody Guthrie</td>
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<tr>
<td>Enrique Iglesias</td>
<td>Musician</td>
<td>Julio Iglesias</td>
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<tr>
<td>Norah Jones</td>
<td>Musician</td>
<td>Ravi Shankar</td>
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<td>Ziggy Marley</td>
<td>Musician</td>
<td>Bob Marley</td>
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<tr>
<td>Dweezil Zappa</td>
<td>Musician</td>
<td>Frank Zappa</td>
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</table>
Ahmet Zappa | Actor/Entertainer | Frank Zappa
---|---|---
Nancy Sinatra | Musician | Frank Sinatra
Rufus Wainwright | Musician | Loudon Wainwright III
Lisa Marie Presley | Musician | Elvis Presley
Roseanne Cash | Musician | June Carter Cash and Johnny Cash
Jeff Buckley | Musician | Tim Buckley
Hank Williams, Jr. | Musician | Hank Williams
Kim Wilde | Musician | Marty Wilde
Natalie Maines (of the Dixie Chicks) | Musician | Lloyd Maines
Ravi Coltrane | Musician | John Coltrane
Natalie Cole | Musician | Nat “King” Cole
Bonnie Raitt | Musician | John Raitt
Miley Cyrus | Actress/Singer | Billy Ray Cyrus
Willow Smith | Singer | Will Smith and Jada Pinkett Smith
Lily Collins | Actress | Phil Collins

Clearly, most of this artistic brood have chosen to pursue their famous parents’ career, though admittedly with varying degrees of success!

**Did You Know?**

Keith Moon of the Who was responsible for coining the name “Led Zeppelin.”
The original packaging for Led Zeppelin’s *IV* contains no mention of the band’s name—it is also known as *Zoso, Runes,* and *Four Symbols.*

Alice Cooper is an avid golfer who hosts a charity pro-am tournament each year.

Chaim Witz, who abandoned his plans to become a rabbi, was a sixth grade school teacher in Spanish Harlem before changing his name to Gene Simmons and becoming the tongue-wagging bassist in Kiss.

Jan Van Halen, father of Eddie and Alex Van Halen, was a Dutch clarinet player and band leader. He performed on the song “Big Bad Bill (Is Sweet William Now)” on the Van Halen album *Diver Down.*

Tom Morello, guitarist for Rage Against the Machine, and later Audioslave, graduated with honors from Harvard University. His father, was a Kenyan revolutionary leader and was Kenya’s first ambassador to the United Nations.

**Suggested Activities**

1. Explore some of the references to myth, mysticism, and science fiction in the lyrics of Led Zeppelin’s songs. In particular, listen to these: (1) “Ramble On” references the work of J.R.R. Tolkien and his *Lord of the Rings* books; (2) “The Immigrant Song” references characters and locations in Norse mythology; (3) “Kashmir” references the fictional paradise of Shangri-La.

2. View concert footage of Alice Cooper and Kiss during their 1970s performance. Discuss the influence of the theatrical aspects of their performances on the elaborate concerts staged by today’s artists.
3. Watch several scenes from the 1984 movie *This is Spinal Tap*. With this film, director Rob Reiner and writers Christopher Guest, Michael McKean, and Harry Shearer (all four of whom also star in the movie) created a “mockumentary” that chronicles the fictional hardships of a British heavy metal band. Identify which real rock bands are being targeted by the humor of this movie. Discuss some of the stereotypes of 1970s and 1980s rockers that are portrayed in the movie.

**Sample Test Questions**

*True/False*

1. Heavy metal lyrics were often reflective of the angry nature of musical sound. (T)

2. Kiss is known for their simple, subtle stage shows and outstanding musicianship. (F)

*Multiple Choice*

1. At least one member of Led Zeppelin had formerly been a member of
   a. Deep Purple
   b. Faces
   c. THE YARDBIRDS
   d. The Who

2. What quality of Rush’s music serves to distinguish their sound from other bands?
   a. not imitative of groups that had come before
   b. LEAD VOCAL RANGE AND STYLE
   c. avoided blues-based forms structures
   d. more than one guitar player

*Short Answer*

1. Several early heavy metal artists used theatrics in their stage shows. List some of these artists and describe what made their performances outrageous.

2. Discuss the rhythmic properties of early heavy metal. How has the use of rhythmic variety changed as the style has developed? Using examples from music they love, have students provide some interesting uses of rhythm and meter in heavy metal.

**Suggested Listening**

*British Heavy Metal*

Led Zeppelin
   “Whole Lotta Love”
   “Stairway to Heaven”
   “D’Yer Maker”
   “Dazed and Confused”
   “Going to California”
   “Immigrant Song”
“Kashmir”
“Over the Hills and Far Away”
“The Ocean”

Black Sabbath’s “Paranoid”
Ozzy Osbourne
“Rock and Roll Rebel”
“Flyin’ High Again”
“Crazy Train”
“I Don’t Know”
“Mr. Crowley”

**American Heavy Metal**

Iron Butterfly – “In-a-Gadda-Da-Vida”
Alice Cooper – “School’s Out”
Kiss
“Parasite”
“Rock and Roll All Nite”
“Detroit Rock City”
“Beth”

Rush
“Finding My Way”
“Anthem”
“2112”
“Turn the Page”
“Tom Sawyer”
“YYZ”
“The Spirit of Radio”
“Subdivisions”

**Heavy Metal Enters the Mainstream**

Van Halen’s
“Running With the Devil”
“Eruption”
“Panama”
“Jump”
“Love Walks In”
“(Oh) Pretty Woman”
“Unchained”
“Right Now”
“When it’s Love”
“Hot for Teacher”

Guns ‘n’ Roses
“Welcome to the Jungle”
“Sweet Child o’ Mine”
“Paradise City”
“Move to the City”
“November Rain”
Judas Priest’s “Freewheel Burning”
Metallica
   “Dyer’s Eve”
   “Enter Sandman”
   “One”
   “Master of Puppets”

Musical Close-Up: Meter in Heavy Metal

Soundgarden
   “My Wave”
   “Mailman”

Tool
   “Schism”
   “The Grudge”
Chapter 16 – Dance Music

Chapter Overview

I. Overview: The Selling of Rock—Changes in the 1980s and 1990s
   A. The Music Video
      1. Fragmentation of rock continued through the 1980s and into the 1990s and 2000s
      2. Promotional power shifted away from radio toward television in 1980s and 1990s
      3. MTV was criticized because …
         a. It emphasized only certain types of music
         b. Of the frequency of sex and violence
         c. Of the overemphasized image of artists as opposed to their musical contributions
            (e.g., Milli Vanilli/lip-synching controversy)
      4. Mid-1980s—MTV began broadcasting pop culture programs that were not necessarily music-related (*Remote Control*, Beavis & Butt-head)
   B. The Compact Disc and Digital Downloads
      1. Music releases evolved from the LP in the 1950s, to cassette tapes in the 1970s to CDs in the 1990s, then to online distribution in the 21st century
      2. Portable audio such as the Sony Walkman became popular in the 1980s
      3. As of 2007, previous devices had been replaced by digital music players
   C. Rock Music Soundtracks
      1. Soundtracks became a vehicle for marketing songs, beginning with “Raindrops Keep Falling on My Head” in *Butch Cassidy and the Sundance Kid* (1969)
      2. Diegetic vs. nondiegetic film music
      3. Many movies from the 1970s to the present have used rock songs in their soundtracks
      4. Several movies used combinations of traditional scoring with pop songs
         a. *Batman* (1989) incorporated a film score by Danny Elfman and songs composed by dance music entrepreneur Prince

II. The Return of Dance Music
   A. The Philadelphia Sound—Kenneth Gamble, Leon Huff and Thom Bell produced songs by the O’Jays (“Back Stabbers,” “Love Train”), which defined a new sound for black music

III. Disco
   A. Disco culture and musical style
      1. Rooted in 1960s underground dance hall music
      2. 1970s disco clubs featured a DJ that kept music playing continuously
      3. Artists began to release songs specifically for the dance hall scene
      4. Mid-1970s—disco clubs opened nationwide, led by Studio 54 in New York
   B. Donna Summer
      1. “Love to Love You Baby” (1976) was released as a 17-minute 12” disc
      2. “Last Dance” (1978) clearly established her disco sound
3. Summer had ten Top Ten songs between 1976 and 1980, including “MacArthur Park” (number 1 in 1978)

C. Saturday Night Fever (1977) and the Bee Gees
   1. Soundtrack to the movie starring John Travolta sold over 25 million copies—including hit singles including three number 1 hits by the Bee Gees: “How Deep Is Your Love?,” “Stayin’ Alive,” and “Night Fever”
   2. Gibb brothers had been recording and releasing records since the mid-1960s
   3. 1975’s Main Course had contained the number 1 hit “Jive Talkin’”

D. Other important disco acts include Kool and the Gang, the Village People, Tavares, and Chic

IV. Motown Keeps Dancing
   A. Michael Jackson
      1. Jackson Five’s albums were very successful; young Michael was a central – if not the primary – component of this success
      2. The group left Motown in 1976
      3. Michael’s first important solo album was Off the Wall (1979)
      4. Toured with the Jacksons in support of Triumph
      5. Thriller (1983) was an enormous hit, reaching number 1 in every Western country!
         a. The album included a number hit singles “The Girl is Mine” (number 2; with Paul McCartney), “Billie Jean” (number 1), “Beat It” (number 1; guitar solo by Eddie Van Halen), “Wanna Be Startin’ Somethin’” (number 5), and “Human Nature” (number 7)
      6. Premiered the “moonwalk” on the salute to Motown’s 25th anniversary in 1983
      7. “Thriller” video is a landmark in the video art form
      8. Bad (number 1 in 1987) contained five number 1 hits: “Just Can’t Stop Loving You,” “Bad,” “The Way You Make Me Feel,” “Man in the Mirror,” and “Dirty Diana”
      9. Later solo albums were impressive from a production standpoint but not as commercially successful
     10. 2005 court trial left Jackson devastated; moves to Bahrain
     11. 2009 – announces plans for 2010 tour; dies of cardiac arrest on June 25, 2009

B. The Commodores
   1. Several successful singles including “Three Times a Lady” and “Still”
   2. Lead singer Lionel Richie departed in 1982 and had an extremely successful solo career, as described in Chapter 14

V. Other Music for Dancing
   A. Cindy Lauper
      1. High voice with a unique, squeaky timbre
      2. She’s So Unusual (number 4 in 1983) produced several Top Five singles: “Girls Just Want to Have Fun” (number 2), “Time After Time” (number 1), “She Bop” (number 3), and “All Through the Night” (number 5)

B. Janet Jackson
   1. Youngest of the 9 Jackson children
   2. Several hit singles throughout 1980s and 1990s, then into the new millennium

C. Madonna
   1. Most successful female star of the late 1980s
2. Her debut album, 1983’s *Madonna*, included “Borderline” and “Lucky Star”
3. Reached superstardom with the release of *Like a Virgin* (1984)
4. Broke out of the dance music stereotype to do several films (starring in *Desperately Seeking Susan*, 1985; co-starring with Antonio Banderas in the film version of *Evita*, 1996)
5. *True Blue* (1986) was her second consecutive number 1 album
6. Several Top Ten hits throughout 1986 and 1987
7. Typifies the female-as-sex-object idea
8. Continues to produce hit songs into the 21st century

D. Following in Madonna’s footsteps:
   1. Britney Spears
   2. Jessica Simpson
   3. Lady Gaga

E. Prince
   1. Diverse artist whose work contains elements of shock, soul-funk, glitter, rap, and sociopolitical commentary
   2. *Controversy* (1981) contains sexually explicit material, as do many of his recordings
   5. Announced in 1993 that he would be known as “The Artist Formerly Known as Prince” amid controversy over a distribution deal with Warner Brothers

VI. Dancing Through the 1990s and Beyond
A. Pop dance music
   1. *NSync
      a. Followed in the mold of successful boy bands of the 1980s
      b. Early success based on appearances and tours throughout Europe
      c. 1999 collaboration with Gloria Estefan on “Music of My Heart”
      d. *No Strings Attached* (2001) sold 2.4 million copies in its first week, contained three Top Ten singles
   2. The Spice Girls
      a. Four of five members were found through a newspaper ad
      b. Members were assigned nicknames based on personality/looks
      c. First album contained three Top Ten hits: “Wannabe,” “Say You’ll Be There,” and “2 Become 1”
      d. Released *SpiceWorld* in conjunction with a movie of the same name in 1997
      e. Ginger Spice left the band in late 1990s, further releases were not as successful
   3. Destiny’s Child and Beyoncé
      a. Inevitable comparisons to the Supremes
      b. Self-titled 1997 album produced the hit “No, No, No”
      c. *The Writing’s On the Wall* (1999) produced several Top Ten hits including “Bills, Bills, Bills” and “Say My Name”
      d. Two original members departed in 1999
      e. The revised trio line-up succeeded with several hit singles between 1999 and 2001

4. A Sales Phenomenon – the popularity of *Glee*
5. Rave Dance Music
   a. Techno—originated in Detroit, came to real popularity in UK
b. House
   i. Named after the Warehouse Club in Chicago
   ii. Spawned sub-genres such as trip-hop, dub, electronica, and trance
   iii. Most house DJs remained anonymous, while a few reached high levels of commercial success (e.g., Moby)

VII. The Latin Invasion
A. A new infusion
   1. Includes many artists successful in America such as Ricky Martin, Selena, Jennifer Lopez, Christina Aguilera, Enrique Iglesias, and Mark Anthony
   2. Carlos Santana’s *Supernatural* (1999) featured many rock and pop artists; won 9 Grammy awards
      a. Recall that Santana’s earlier releases (discussed in Chapter 14) were also heavily influenced by Latin music
B. Gloria Estefan
   1. Daughter of Cuban expatriate
   2. Early recordings with Miami Sound Machine were in Spanish
   3. *Primitive Love* (first English-only album) contained “Conga,” “Bad Boy,” and “Words Get in the Way,” all of which reached the Top Ten
   4. Several major hits throughout the 1980s and 1990s both as lead singer of the Miami Sound Machine and as a solo artist
C. Selena
   1. First artist signed to EMI’s Latin label
   2. Though not fluent in Spanish, became a major star in Tejano popular music
   3. Shot and killed in 1995 by a manager of one of her clothing boutiques
D. Ricky Martin
   1. Member of the Puerto Rican band Menudo as a child
   2. Initial stardom as a soap opera actor
   3. Released several albums in Spanish between 1991 and 1998

VIII. Musical Close-up: The Anatomy of Disco
A. Primary musical element is rhythm
B. Secondary element is timbre (string line)
   1. Use of synth brass sound
   2. Synth strings (sometimes in place of, other times with, real acoustically recorded string parts)
C. Missing typical rock backbeat—all beats are emphasized equally

**Spotlight on Menudo**

Many of the most popular rock musicians’ careers have been spurred on to fame due to the efforts of the visionary businessmen who support them. Examples of this type of relationship discussed in earlier chapters of the text include the influence of Colonel Tom Parker on the career of Elvis Presley and that of Brian Epstein on the popularity of the Beatles. More recently we have seen the influence of Lou Pearlman on the careers of groups like the Backstreet Boys and *NSYNC.
Edgardo Diaz is the Panamanian-born businessman-producer who created the wildly popular and successful Puerto Rican boy band, Menudo. Inspired by the success of the Jackson 5, Diaz formed the first iteration of the group in the mid 1970s, releasing their first album in 1977. Desiring to appeal to the “tween” demographic, Diaz stipulated that the members of Menudo be young boys, and that members would leave the group once they turned sixteen. Few members have left before they were required to do so, although this has happened on occasion. Menudo has experienced incredible success throughout Latin America and Europe and modest popularity in the United States, where their songs have been featured in movie soundtracks.

Several members of Menudo, including Ricky Martin, Abel Talamentez (of the Kumbia Kings), and Raymond Acevedo, have gone on to successful solo careers following their time in the group. Diaz introduced a new band in 2004 called Tic Toc. He has also planned a reality television program in the style of American Idol in which five new members of Menudo will be selected.

**Spotlight on “Video Killed the Radio Star”**

One of the most influential means of popular music promotion during the 1980s and 1990s was Music Television (MTV). Launched on August 1, 1981, MTV was initially devoted to showing popular music videos. The first music video shown was “Video Killed the Radio Star,” by the Buggles. In Europe, the first music video shown was “Money for Nothing,” by Dire Straits, in which guest artist Sting repeats the line, “I want my MTV,” at the beginning and end of the song. In addition to “Money for Nothing,” some of the landmark videos shown on MTV during its inaugural years were “Thriller” by Michael Jackson, “You Might Think,” by the Cars, and “Like a Virgin” by Madonna. Clearly, a new medium – and market – for rock and roll had been launched! This new media format also created a need for the video jockey (VJ). Although the early videos generally were made up of concert clips and were not very elaborate, music videos soon became a significant artistic and financial undertaking, fueling an entirely new niche for the presentation of rock and roll. Many groups in the 1980s made their claim to fame on MTV, including Duran Duran, Culture Club, and the Eurythmics. Today, MTV airs shows and news, and rarely broadcasts more than a couple music videos per hour. Programming has also included cartoons (Beavis and Butt-head) and reality TV shows (Road Rules and The Real World). Today, MTV continues to expand, establishing networks throughout the world, including areas in Africa and Eastern Europe. The original group of VJs (Mark Goodman, Alan Hunter, and Martha Quinn) can now be heard hosting “retro” shows on satellite radio stations, and early VJ Adam Curry is known for his influential work in the field of podcasting.

**Spotlight on Disco Movies**

The Disco Era provided Hollywood filmmakers with an exceptional amount of fodder on which to feed. As examined in Chapter 16, one of the biggest cultural phenomena of the 1970s was *Saturday Night Fever* (1977). In the movie, John Travolta played the role of Tony Manero, an aimless kid in Brooklyn who becomes the king of disco dancing. A crucial component of the movie’s success was the musical soundtrack, containing songs by the Bee Gees, M.F.S.B., Tavares, Kool & the Gang, and K.C. & the Sunshine Band. Travolta reprised his role in the Sylvester Stallone-directed sequel, *Staying Alive* (1983).

Several more recent films have viewed the disco era nostalgically. *54* (1998) presents a fictionalized version of the rise and fall of the famed New York disco club Studio 54. In the movie, Mike Myers gave a critically acclaimed performance as the club’s legally and morally
troubled owner, Steve Rubell. Offering a more introspective look at the disco era, *The Last Days of Disco* (1998), depicts the sad end of the disco era as young people dealt with the consequences of free love, drug use, and greed in the early 1980s. These films all portray the disco lifestyle of the 1970s.

**Did You Know?**

In 1979…

- An anti-disco protest organized by Chicago radio DJs during a White Sox game ended in a near-riot
- The Music for UNICEF concert, held at the United Nations, featured dance and disco artists such as ABBA, the Bee Gees, Olivia Newton John and Donna Summer
- Charles Mingus, Lowell George (of Little Feat), and John Wayne died
- Anwar Sedat and Menachem Begin signed a Middle East peace treaty
- The Iranian hostage crisis began in Tehran in which 90 people, including 53 Americans, were held hostage
- Pete Doherty, Norah Jones, and Pink were born
- Margaret Thatcher became British Prime Minister
- The Sugar Hill Gang released “Rapper’s Delight,” which is considered the first commercially successful rap song
- Billy Joel won the Grammy for Song of the Year with “Just the Way You Are”
- The Apple II personal computer was released

*Saturday Night Fever* was one of the first films to use the Steadi-cam, a cinematographic device that allows for rapid movement of the camera—it is used in nearly every fast-paced film and television show today

Frank Zappa’s “Dancin’ Fool” was intended to poke fun at the disco dance fad

**Suggested Activities**

1. Watch some of the dance segments from movies portraying the disco era, such as *Saturday Night Fever*. Have your students try to emulate the dance steps.

2. Listen to some of the precursors of disco, including samples from Motown and artists such as Sly and the Family Stone (“Dance to the Music”). Trace the elements of those recordings that led to the disco sound.

3. Listen to the opening movement of Beethoven’s 5th Symphony, then listen to the Walter Murphy disco version (“A Fifth of Beethoven”) from the *Saturday Night Fever* soundtrack. Discuss form and structure of the original symphonic movement. Which elements are retained from the original? How has Murphy adapted this iconic classical work to fit the disco style?

4. Listen to recordings of the same song on a commercially produced LP, cassette, and CD. Discuss the differences in sound quality apparent on these various media. Which do your students like best? Why?
5. Watch the “Rumble” scene from the movie *West Side Story*, then view the fight scene in Michael Jackson’s “Beat It” video. Compare the choreography of the dancers in these two scenes. In each example, how do the directors, choreographers, and costume designers portray elements of “toughness” and masculinity?

**Sample Test Questions**

*True/False*

1. Early in its existence, MTV was criticized because it promoted the visual image of artists rather than their music contributions. (T)

2. The *Triumph* tour featured the original line-up of the Jackson 5. (F)

3. Despite the popularity of the artists associated with the Latin Invasion, performers like Ricky Martin, Gloria Estefan, and Christina Aguilera received no critical acclaim, nor were they recognized by the Grammy association. (F)

*Multiple Choice*

1. All of these were disco hits by Donna Summer except:
   a. “HOW DEEP IS YOUR LOVE?”
   b. “Love to Love You Baby”
   c. “Last Dance”
   d. “MacArthur Park”

2. ‘N Sync recorded a 1999 Top Ten single with this Latin artist:
   a. Ricky Martin
   b. Christina Aguilera
   c. GLORIA ESTEFAN
   d. Carlos Santana

*Short Answer*

1. Describe the different types of media on which people could purchase music in the 1960s, 1970s, 1980s and 1990s. Discuss the advantages and disadvantages of each.

2. Describe the artistic evolution of Madonna. Provide examples of songs or films that mark shifts in the ways she portrayed herself to the public.

*Suggested Listening*

*Disco*

Donna Summer’s “Last Dance”
Bee Gee’s “Night Fever”
Stevie Wonder
   “Superstition”
“You are the Sunshine of My Life”
Jackson Five’s “I Want You Back”
Michael Jackson
“Working Day and Night”
“Billie Jean”
“Thriller”
“Smooth Criminal”
“Black or White”
Madonna
“Lucky Star”
“Material Girl”
“Like a Prayer”

*Pop Dance Music*

The Spice Girls’ “Wannabe”

*Latin Invasion*

Gloria Estefan and the Miami Sound Machine
“Conga”
“Don’t Want to Lose You” (both the English and Spanish versions)

*Musical Close Up – Disco*

Donna Summer’s “McArthur Park”
Chapter 17: Rap and Hip-Hop

Chapter Overview

I. Overview: Technology, The Internet, and The Music Industry
   A. Technological advances during recent decades made it possible to create complex multilayered compositions electronically
      1. Creation of the MIDI standard in 1983 was the biggest single technological development of the period
         a. Afforded a means for synthesizers to interact with computers, sound generators, and/or other synthesizers
      2. “Technodance” and “technorock” were terms applied to groups in the 1980s that created music primarily out of electronically generated sounds, often controlled by computer-based music sequencers
         a. Groups like New Order produced repetitive beats that provided a perfect soundtrack for dancing
            i. Combined New Wave with a minimalist aesthetic
         b. The Cure is heavy on the electronics, reminiscent of Tangerine Dream; fit into the “technorock” category since they do not typically use a neo-disco beat
         c. Depeche Mode produced a number of top albums, including Music for the Masses (1987) and Violator (1990), relying heavily on electronics
      3. Digital sampling emerged as a potential rival to MIDI
         a. Compact disc recordings come to dominate the consumer music market
         b. Sounds of acoustic instruments could be recorded digitally and then played back by pressing an assigned key on a synthesizer keyboard
            i. Once in digital form, sounds were very easy to manipulate by adding effects, facilitating backward playback, slowing down/speeding up, changing pitch, etc.
         c. Resulted in new songs being based entirely on the musical foundation of previous recordings (i.e., M.C. Hammer’s “U Can’t Touch This” was based on a bass line sampled from Rick James’ “Super Freak”)
      4. Auto-tune
         a. To clearly hear the effect, listen to some examples of Auto-Tune the News by the Gregory Brothers (available on YouTube)
   B. New Technologies and the Internet
      1. Death of the cassette tape and dominance of compact disc in the final years of the twentieth century
      2. File-sharing capability via the Internet was the most significant technological innovation to impact the commercial industry during the 1990s
         a. Napster and other Web sites allowed users to download digitized versions of songs, typically in a compressed MP3 format
b. The recording industry initially wanted to protect its market, while some artists provided their fans with an opportunity to remix the actual tracks used in their recordings (acidplanet.com)
c. Other artists, including Courtney Love, began to address the inequalities inherent in the recording industry concerning the relationship between artists and the corporations that market and distribute their work
d. Various companies, including Apple’s iStore and Wal-Mart, began to sell individual songs in digitized form

II. Rap’s Beginnings

A. Rap developed in New York City during the late 1970s

B. “Hip-Hop” was used to describe the lifestyle, fashions, fast-talking comedy, and cultural expressions (including break dancing, graffiti art, freedom writing, double-Dutch jump-roping, and music) of the South Bronx
   1. During the 1980s, the term “hip-hop” became associated primarily with music
      a. Hip-hop incorporated extant musical sounds into new compositions
      b. Like some punk bands influenced by reggae (Police, Clash), hip-hop was inspired by Jamaican DJs
   2. The addition of the MC, who spoke over the music, transformed the genre to rap

C. The musical foundation for hip-hop was created primarily with turntables and not by individual instruments, representing a significant break from music of the past
   1. Disc Jockeys (DJs) played a prominent role; created music by merging beats from a variety of preexisting recordings
   2. DJs transformed the turntable into a musical instrument in the late 1970s
      a. “Scratching” resulted in loops, musical bursts, and backward playback
      b. “Beat mixing” – playing back multiple records simultaneously, maintaining a synchronized rhythmic pattern
   3. Many dance music recordings incorporated existing materials into a new context
      a. Sugar Hill Gang’s “Rappers Delight” – use of “Good Times” by Chic
      b. Afrika Bambaataa’s “Planet Rock” – use of melodies by Kraftwerk and Ennio Morricone

D. In its most basic form, rap focuses on the rhythmic – rather than melodic – aspects of the voice
   1. Though the popularity of rap in its early years was primarily for an African-American audience, during the 1990s rap attained widespread dominance

E. Rap was considered an underground style with little national exposure until 1986
   1. Run-D.M.C.’s Raising Hell reached number 3 in 1986
      a. Included “Walk This Way” with Aerosmith’s Steve Tyler and Joe Perry singing and playing guitar, respectively
      b. MC Jam Master Jay killed in recording studio in 2002
      c. Group was from Queens which, for some rap purists, raised suspicion concerning their hip-hop authenticity
   2. White rap trio, the Beastie Boys, broke into the virtually all-black style with Licensed to Ill
      a. First rap album to reach number 1
      b. “(You Gotta) Fight For Your Right (To Party)” – rock-oriented song that hit number 7 in 1987
c. Began as punk-oriented group named Young and Useless
d. Produced a series of hit albums: *Licensed to Ill* (number 1 in 1986; the first rap album to reach the top of the chart), *Paul’s Boutique* (number 14 in 1989), *Check Your Head* (number 10 in 1992), and *Ill Communication* (number 1 in 1994)

3. L.L. Cool J  
a. Second album, *Bigger and Deffer* (1987), rose to number 3 and included hit single “I Need Love” (number 14) which was not a typical rap song, but rather, a rap ballad  
b. First rap artist to perform on MTV’s *Unplugged*  
c. Cited by many rappers as an influence

F. Between the late 1980s and early 1990s, there was an explosion of successful rap artists  
1. Rap groups emerged from various cities throughout America  
2. N.W.A.’s *Straight Outta Compton* was hard-core, pure rap; described the situation in the L.A. “hood”  
a. Style became known as “gangsta rap”

3. Other artists continued to play more to the mainstream  
a. M.C. Hammer – *Please Hammer Don’t Hurt ‘Em*  
i. A number 1 album that is anti-violence, anti-drugs, and speaks positively to a young black generation  
ii. Included several rap ballads  
iii. Much of artist’s popularity stemmed from his on-stage choreography  
b. Vanilla Ice – “Ice Ice Baby” was first rap single to reach number 1; there was speculation concerning whether artist was parodying black music

G. Musically-derived from James Brown; yet, in its purest form, rap has no melody, focusing rather on rhythm and rhyme

III. Rap Comes of Age

A. “R&B” label was applied to an incredibly wide variety of music by the 1990s

B. Rap became one of the primary directions of popular music for young audiences of nearly every ethnic background

C. Rap became potent tool for protest and political activism  
1. One of the most influential groups of the mid-1980s was Public Enemy  
a. Self-proclaimed “prophets of rage”

b. Second album, *It Take a Nation of Millions to Hold Us Back*, reached number 42 in 1988 and included “Don’t Believe the Hype” (number 18 in 1988)  
c. *Fear of a Black Planet* (number 10 in 1990) addressed controversial topics including white racism and encouraged African Americans to unite  
d. *Apocalypse 91* (number 4 in 1991) and *Greatest Misses* (number 13 in 1992) continued the group’s success  
e. Lyrics conveyed strong feelings about correcting the social and economic inequities, yet the message was not a violent one; this was left to gangsta rap, which was simultaneously flooding the airwaves  
f. *Muse Sick-N-Hour Mess Age* (number 14 in 1994) criticized gangsta rap, yet quickly faded away as the music against which it railed rose to new heights in popularity

D. Gangsta Rap  
1. Became dominant subgenre of rap by the mid-1990s
2. Artists incorporated themes of gang-related violence and explicit pornographic depictions into their recordings, often including such sound effects as gunshots and sirens
3. Ice-T’s “Cop Killer” showed how far artists and record companies were willing to go to shock and/or make a statement
4. Huge backlash against gangsta rap by such groups as the National Political Congress of Black Women and various police associations
   a. Time-Warner forced to remove “Cop Killer” from Body Count
5. Driving beat, heavy metal guitar style, angry attitude, and violent lyrics simply fuel hatred rather than offer solutions
6. Success of gangsta rap artists on West Coast brought into question New York’s preeminence as “the” hip-hop scene
   a. Rivalry between East and West Coast rap displayed by such artists as Sean “Puffy” Combs (East Coast) and Marian “Suge” Knight (West Coast)
7. Many successful rap artists were initially part of an ensemble
   a. The Wu-Tang Clan – Enter the Wu-Tang (36 Chambers) exhibited ghetto-related lyrics infused with references to the martial arts
      i. Method Man, GZA, RZA, Raekwon, Ol’ Dirty Bastard, Ghostface Killah, Inspectah Deck, and U-God all made their own albums while continuing to record collectively as the Wu-Tang Clan, which was permitted by their contract with Loud Records
      ii. Wu-Tang released successful albums into the late 1990s and early 2000s
   b. NWA – great commercial success with Straight Outta Compton (1989) and EFILAZAGGIN (number 1 in 1991), which contained controversial “Fuck the Police”
      i. Members who continued on to successful solo careers included Ice Cube, Eazy-E, and Dr. Dre
      ii. Ice Cube released a number of hit solo albums and appeared in numerous films during the 1990s
      iii. Eazy-E released a number of hit albums before his AIDS-related death in 1995
      iv. Dr. Dre established Death Row Records with Marian “Suge” Knight and produced two high-ranking albums
         a) Produced a number of albums for artists including Snoop Doggy Dogg, Tupac Shakur, and others
         b) “Discovered” Eminem

IV. Other Rappers
   A. Ironic acceptance of milder rap into mainstream while gangsta rap became more extreme
   B. Salt-n-Pepa
      1. Trio formed in 1985; one of the first rap groups to cross over onto the Pop charts
      2. First album, Hot, Cool, and Vicious, did not fare too well until a DJ in San Francisco remixed “Push It;” the remix reached number 19 and was nominated for a Grammy
      3. Deidre “Spinderella” Roper replaced Pamela Greene as DJ, and the women then separated from manager/producer Hurby “Luv Bug” Azor to produce Very Necessary, which reached number 4 in 1993
a. Included “Shoop” (number 4) and “Whatta Man” (number 3), on which they collaborated with female group En Vogue
4. Adopted the image of tough-rapping divas in mid-1990s, but that role ultimately fell to Queen Latifah and Sistah Souljah, who rapped about African nationalism and pro-woman activism
   a. Sistah Souljah expressed anti-white sentiments in *360 Degrees of Power*
C. Eminem
1. Rap originated almost exclusively as an African-American art form
2. Some early white rappers, such as Vanilla Ice and Marky Mark, lacked sufficient quality in their rapping, although House of Pain and Beastie Boys were more authentic-sounding
3. The arrival of Marshall Mathers (Eminem) in the late 1990s showed that rap was no longer the sole province of African-American performers
   a. Similar to early rock and roll in that Eminem, like Elvis, did not tone down lyrics to appeal to a broader audience
5. Follow-up EP caught the attention of Dr. Dre, who helped Eminem with his breakthrough album, *The Slim Shady LP* (number 3 in 1999)
   a. Earned a Grammy for Best Rap Album
   b. Included “My Name Is” (number 36)
6. *The Marshall Mathers LP* debuted at number 1 in 2000 and became the fastest selling rap album in history
   a. Also received a Grammy for Best Rap Album
8. Eminem initiated several spin-off projects, including Dirty Dozen (D12) and 50 Cent
9. Success second only to the controversy caused by Eminem’s lyrics
   a. Most avid protesters included gay rights activists, religious groups, women’s groups, and members of his own family
10. Why grant Eminem attention?
    a. One of the best MCs during the transition into the new millennium
    b. Storytelling presented through eyes of homicidal comedian “Slim Shady”
       i. What about social responsibility?
V. New Jack Swing
A. “New Jack Swing” or “Neo-Soul” evolved out of New York City in late 1980s
1. Credited largely to Teddy Riley
2. Hip-hop beat with light rap and traditional R&B vocals
3. Evolution of Riley’s New Jack Swing sound can be heard on Michael Jackson’s *Dangerous*
   a. Riley worked with Michael Jackson on this recording
4. Following Riley’s lead, other producers, including Jimmy Jam and Terry Lewis and Babyface, picked up on this eclectic and highly lucrative blend of musical styles
   a. His influence is evident in the work of such artists as Janet Jackson, Paula Abdul, and Bobby Brown
b. Babyface’s production work and songwriting skill earned him 12 Grammy 
nominations in 1997, tying a record set by Michael Jackson following the release 
of *Thriller* in 1982

5. Keith Sweat was one of the first artists to popularize the New Jack Swing sound 
a. “I Want Her” (number 5 in 1988), was debut single 
   i. Included a smooth blend of R&B and hip-hop 
   ii. The first New Jack Swing hit to receive national attention

6. Other rap groups placed more importance on declamatory speaking style and hip-hop 
rhythms, but still incorporated melodic aspects into songs (Bell Biv DeVoe’s 
   “Poison,” Marky Mark & the Funky Bunch’s “Good Vibrations,” Arrested 
   Development’s “Mr. Wendal”)

B. By late 1980s, rap had crossed over into the mainstream of American popular music with 
Run-D.M.C.’s cover of Aerosmith’s “Walk This Way”
1. Soon-after, Beastie Boys’ *Licensed to Ill* became first rap album to reach number 1 
2. Vanilla Ice became the most commercially successful white rapper at the time with 
   *To The Extreme* (number 1 in 1990) 
3. Biggest crossover artist to date was M.C. Hammer (*Please Hammer Don’t Hurt ‘Em* 
   sold 10 million copies and reached number 1 in 1990) 
4. October 11, 2003 *Billboard* magazine, all of the Top Ten songs on the Hot 100 chart 
   were by black recording artists, all but one were by rappers (see chart on page 422)

C. Evolution of rap produced many substyles within this genre of rock; 70% of all hip-hop 
sales were attributable to white consumers at the beginning of new millennium

VI. Musical Close-Up: Expressive Musical Performance: Rhythmic Delivery of Rap
A. Impossibility of performing anything the same way more than once, unless digital 
1. Imperfections or expressive deviations? 
2. Notes on the page present only a guideline to the performer 
3. Three ways to observe this phenomenon 
   a. Different takes of same song 
   b. Live performances 
   c. Cover versions

B. Rap artists also have expressive deviation in the form of vocal inflections (vocal pitch 
contour), rhythmic variation, and frequent use of syncopation

C. Run-D.M.C.
1. Two MCs start and finish one another’s lines or create a dynamic musical texture by 
   interlocking words and/or phrases 
   a. “Peter Piper” (*Raising Hell*) – the back-and-forth rap vocals can be analyzed in 
      terms used to describe the *hocket*, a contrapuntal technique utilized by composers 
      during the Middle Ages

D. Snoop Dogg 
1. Vocal delivery more subdued than that of Run-D.M.C.; a relaxed drawl 
   a. “Murder Was the Case” (*Murder Was the Case*) – Snoop’s typically soft, 
      somewhat breathy lyrics, wide pitch range (near falsetto range); rhythmic give 
      and take; incorporates triplet rhythms

E. Eminem 
1. All pretense dropped; moves from intense delivery to mocking rap music 
   a. “My Name Is” (*The Slim Shady LP*)
i. High-pitched “chicka-chicka” motive suggests a parody of a DJ’s turntable scratching technique
ii. Delivery is always slightly behind the beat, which increases level of tension

F. Dre and Big Boi (OutKast members)
1. Alternate between catchy melodic hooks and rap
   a. Reveals ties to the New Jack Swing tradition, a hybrid form with alternation between sections consisting of rapping back and forth, unison, and inclusion of melodic hooks
2. “So Fresh and So Clean” (from Stankonia) – melodic hook line appears periodically between rapped rhymes; precise rhythmic delivery; phrases often end in unison; hocket technique

G. Many ways to embellish an expressive performance in rap: alternating loudness, timbre, duration, and pitch range

**Spotlight on The Origins of Rap: An Alternative to Gangfare**

Afrika Bambaataa, a Bronx DJ, is one of the pioneers of early rap music. An ex-gang member who became indoctrinated with the teachings of Malcolm X, Bambaataa believed that rap and other art forms could be used to fight street violence in the Bronx. In 1973, Bambaataa organized the Youth Organization (later renamed the Zulu Nation) at Adlai Stevenson High School, which allowed teenagers to meet and take part in various types of street art. The Youth Organization was a precursor to the street art movement that took place throughout the 1970s, including break dancing, disc jockeying, rapping, and graffiti drawing. Of the youth’s involvement in musical street art, Bambaataa stated, “I had them to battle against each other in a nonviolent way, like rapper against rapper rather than knife against knife.” By the mid-1970s, many young African-Americans were partying to this music, often rejecting the more dull and impersonal disco. DJs began to accommodate this trend by mixing and sampling from two different records. Rap soon became popular throughout black inner-city neighborhoods in America and began to be associated with its own hip-hop culture, complete with a distinct language and dress code that were meant to set insiders apart from the rest of society. The first rap single was released in 1979 (“Rapper’s Delight”), setting a trend of commercial rap music that continues to this day. Rap has continued to grow in popularity and is now one of the most pervasive and commercially successful genres of popular music.


**Did You Know?**

DJ Afrika Bambaataa may have been the first person to apply the term “hip-hop” to the South Bronx street culture after hearing a rapper at a party chanting, “Hip-hop, you don’t stop/that makes your body rock”

By the mid-1980s, rap had divided into two distinct camps: 1) gangsta rap, which had become associated with Los Angeles and whose artists were perceived as being uneducated but streetwise and 2) the New York scene, which hosted rappers known as the “black Bohemians” due to their interest in the arts, sciences, poetry and the classics
One of the first groups to mix jazz with rap was A Tribe Called Quest.

Various gangsta rappers have appeared in several movies that depict the harsh realities of ghetto life, including *Boyz ’n’ the Hood* (1991), *New Jack City* (1991), and *Menace II Society* (1993).

**Suggested Activities**

1. Listen to “Work Hard” by Depeche Mode (from *People Are People*) and have students describe the different sound effects produced by the electronics. Compare the use of electronics in this song to that of “Waiting for the Night” (from *Violator*) and have students describe the overall mood created by each song. What is added by the use of electronics in to each?

2. Compare Run-D.M.C.’s version of “Walk This Way” to that of Aerosmith’s original recording. Are there any elements that remain the same? What sort of effect do Joe Perry’s guitar and Steve Tyler’s vocals add to the rap version?

3. Listen to Michael Jackson’s “Jam” (from *Dangerous*) and identify the New Jack Swing influence in this song. Compare “Jam” to Public Enemy’s “Burn Hollywood Burn” (from *Fear of a Black Planet*). List the traditional rap elements found in each. What are some significant contrasts evident in these two approaches to music?

4. Have students find one song that samples material from an outside source. If possible, have students listen to the original source as well. Does the sampled material have a different meaning when placed within the context of the new song? If so, how does it change? Do you think that borrowing excerpts from previously recorded material should be allowed? Why or why not? How does this technique fit with students’ understanding of existing copyright law?

**Sample Test Questions**

*True/False:*

1. Technological advances of the 1980s did not have a major impact on the music industry. (F)

2. Early hip-hop artists like Sugar Hill Gang and Afrika Bambaataa frequently used material from other artists in their compositions. (T)

3. Rap purists approved of songs like Run-D.M.C.’s “Walk This Way” and L.L. Cool J’s “I Need Love.” (F)

4. Many of the most successful rap artists, such as Ice Cube, Dr. Dre, and RZA, rose to popularity as part of an ensemble before initiating a solo career. (T)
Multiple Choice

1. One of the biggest technological breakthroughs of the 1980s in terms of musical production was the:
   a. introduction of the drum machine
   b. CREATION OF THE MIDI STANDARD
   c. discovery of the disco ball
   d. reliance on synthesizers

2. A major part of early hip-hop was the use of:
   a. acoustic instruments
   b. turntables
   c. previously recorded material
   d. a + b
   e. B + C

3. Public Enemy was known for its:
   a. STRONG LYRICS REGARDING UNFAIR TREATMENT OF MINORITIES
   b. violent and misogynistic texts
   c. gangsta rap messages
   d. fusion with mainstream genres, such as rap ballads

Short Answer

1. Briefly describe the difference between “techno-dance” and “techno-rock,” providing an example of a musical group that falls under each label.

2. Briefly describe the affect that both MIDI and digital sampling had on music in the 1980s.

3. Describe the pros and cons of online music distribution. [Note to instructor: use this opportunity to inform students about US Copyright Law and its relevance to this discussion.]

4. Provide three possible reasons a rap purist might give, if asked to explain why s/he does not like rap music that leans toward the mainstream. Provide three examples of such songs, describing the “non-rap” elements in each.

Suggested Listening

Overview: Technology, The Internet, and the Music Industry

Devo
“Whip It”
The Cure
“Love Song”
Depeche Mode
“People Are People”
“Enjoy the Silence”
Rap’s Beginnings

Kurtis Blow – “The Breaks”
Sugar Hill Gang – “Rapper’s Delight”
Run-D.M.C.
   “You Be Illin’”

Rap Comes of Age

Gil Scott-Heron – “The Revolution Will Not Be Televised”
Public Enemy – “Fight the Power”

Gangsta Rap

N.W.A. – “Fuck the Police”
Wu-Tang Clan – “Bring da Ruckus”

Other Rap Artists

Salt ‘n Pepa – “Whatta Man”
Sister Souljah’s “The Final Solution: Slavery’s Back in Effect”

New Jack Swing

Blackstreet – “No Diggity”
Keith Sweat – “I Want Her”

Jazz-Influenced Rap

US3 – “Cantaloop”

Musical Close-Up: Rhythmic Delivery of Rap

Run-D.M.C.
   “Peter Piper”
   “It’s Tricky”
   “Walk This Way” (with Aerosmith)
   “My Adidas”
Snoop Dogg
   “Murder Was the Case”
   “Gin and Juice”
Eminem
   “My Name Is”
   “Cleanin’ Out My Closet”
   “Lose Yourself”
   “Stan”
   “The Real Slim Shady”
   “Without Me”
Outkast’s “So Fresh, So Clean”
Supplemental Material

*Rap Mania: Roots of Rap* (DVD)

*Rap Mania* (DVD)

*Hip Hop Time Capsule 1993* (DVD)

*Boyz ‘n’ the Hood* (DVD)
Chapter 18 – Alternative Styles

Chapter Overview

I. Overview: Boomers and Post-Boomers
   A. Baby Boomers were the first generation raised almost entirely on rock music
   B. Anomie and Alternatives
      1. Term “alternative rock” seems redundant since most of the history of rock could be considered “alternative”

II. Alternative Rock: The Problem of Definitions
   A. The fragmentation of rock over several decades has led to cross-pollination of many styles, resulting in subgenre categories distinguishable from one another sometimes by very subtle differences
      1. To those not “tuned in” to the nuances associated with any given style, the various inter-genre substyles can seem indistinguishable
   B. The terms “R&B,” “Pop,” and “Mainstream” are used much differently now than when they first appeared

III. The Beginnings of Alternative Rock: The 1970s
   A. Glitter Rock
      1. David Bowie
         a. Unquestioned leader of glitter/glam rock
         b. Known for theatricality and complexity of stage personae
         d. Projected an androgynous image
         e. Most acclaimed albums were released in the 1970s (*The Rise and Fall of Ziggy Stardust and the Spiders from Mars, Aladdin Sane, Pin Ups, Diamond Dogs, Young Americans, Low, Heroes*)
         f. Influential over the similarly androgynous image of Boy George (vocalist for Culture Club) and overt theatricality (Alice Cooper, Kiss, Elton John)

IV. Punk Movements: A Return to the Basics
   A. Punk I: The British Punks
      a. Punk as: Rebellion against post-1960s rock and society in general
         i. The musical rebellion was especially focused against those artists attempting to achieve “perfection” in the recording studio
         ii. Such perfection in music was considered stagnant and sterile by punk rockers
      b. Extension of harder mainstream, Blues-based styles of 1960s (i.e., Rolling Stones)
   2. The Sex Pistols
      a. First major British punk group
b. “Anarchy in the U.K.” was a moderately successful single, then had greater success when re-released on Virgin Records

c. Performances included vulgar lyrics and shocking on-stage antics

3. The Clash
   a. Slightly less outrageous than the Sex Pistols
   b. Influenced by reggae
   c. Successful singles in both UK and US: “Police and Thieves” (*London Calling*, 1979) and “Rock the Casbah” (*Combat Rock*, 1982)

4. Several other successful British punk and post-punk bands
   a. The Fall
   b. The Mekons
   c. Joy Division/New Order

5. The term *new wave* was coined for the “post-punk” bands with a toned-down musical style, not wanting to be identified with the raucousness of punk

6. Elvis Costello
   a. Early punk/new wave tendencies (*My Aim is True*, 1977; *Armed Forces*, 1979), evolved into a very versatile song writer who incorporated jazz elements (*Almost Blue*, 1981; *Imperial Bedroom*, 1982) and even classical influence (*The Juliet Letters*, 1993; with the Brodsky String Quartet)

B. America’s Punk Mini-movement
   1. Roots of Punk (British and American) lie in 1960s American bands with MC5 and the Velvet Underground as prototypes
   2. Iggy Pop and the Stooges—played loud, simple, repetitive music; violent stage antics
   3. Patti Smith—recited poetry over punk-style music
   4. The Ramones—loyal following but little chart success
   5. New York Dolls—known for eccentric androgynous costumes and makeup

C. 6. Punk/New Wave
   a. Talking Heads
      i. Several of the band’s albums were produced by Brian Eno
      ii. Music often reveals minimalist tendencies within layers of musical complexity
      iii. *Remain in Light* (number 19 in 1980) provides an illustrative example of their sound
   b. The Police
      i. British trio made up of Sting (bass & vocals), Andy Summers (guitar), and Stewart Copeland (drums)Released several critically acclaimed and commercially successful albums, including *Zenyatta Mondatta* (number 5 in 1980) and *Synchronicity* (number 1 in 1983)
      ii. Sting’s solo career has been impressive and prolific

2. c. Other successful New Wave groups include Blondie, Pere Ubu and Devo

V. Alternative Styles Evolve
   A. Term “alternative music” is ambiguous yet ubiquitous – what musical elements set it apart from other musical styles?
   1. Common mainstream rock elements include a strong backbeat, predominance of melody, relatively simple harmonies, homophonic textures, loud volume, and simple, repetitive forms
2. In the 1960s, rock became more experimental, less immediate
   a. Quest for perfection
   b. Lacking the immediacy inherent in earlier rock
3. Punk emerged as reaction against the “perfected” direction taken by rock in 1960s
   and 1970s
4. Roots of alternative music lay in desire to return to basics of rock; keep it simple;
   play with attitude
   a. Three main trends in alternative music during this period: post-punk hardcore,
      thrash metal, and grunge
B. Punk II: Post-Punk Hardcore
   1. Formed a direct link between 1970s punk rock and alternative music of 1980s and
      1990s; refused to follow new-wave direction encouraged by the recording industry (it
      was selling well) and mainstream acceptance
   2. SST record label founded by Black Flag guitarist Greg Ginn; provided means for
      bands to record and distribute music
3. X
   a. Formed in 1977 in Los Angeles
   b. Combined hyperactive guitar banging and pulsating drum rhythms of punk rock
      with lyrics full of disillusionment and distrust
4. Black Flag added a party aesthetic to the nihilism of hardcore movement
5. Other hardcore rock bands include The Germs, Hüsker Dü, the Replacements, Dead
   Kennedys, Circle Jerks, Suicidal Tendencies
C. Grunge
   1. The Pixies
      a. Laid the foundation for the “grunge” movement and other alternative music in the
         late 1980s
      b. Staple sound was use of soft verse alternating with hard rocking chorus
         i. This song structure was later adopted by such bands as Nirvana
   2. Grunge emerged in Seattle in late 1980s; became the most commercially successful
      subgenre of the alternative music scene
   3. Sub Pop Records founded by Bruce Pravitt; allowed artists to retain significant
      control of their material instead of relinquishing artistic freedom to a major record
      company
      a. Pravitt released Sub Pop 100, a compilation of music from the Pacific Northwest
      b. Green River formed in the late 1980s
         i. An important group in the early emergence of the Seattle sound
         ii. Members Mark Arm and Steve Turner went on to form Mudhoney
         iii. Members Jeff Ament and Stone Gossard went on to form Mother Love Bone,
             then Pearl Jam
      c. Mudhoney formed in 1988
         i. One of the earliest grunge bands and Sub Pop’s best-selling group during this
            early period
      d. Mother Love Bone – one of the first Seattle bands to sign with a major record
         label; Ament and Gossard later formed Pearl Jam
4. Grunge artists revel in dissonance and new sounds, imposing a level of discomfort upon the listener, yet lyrics sometimes include elements of tolerance (an ironic juxtaposition).

5. Nirvana
   a. Brought grunge into the realm of mainstream rock
   b. Signed with Sub Pop Records in 1988; recorded their first album, *Bleach*, in 1989 for a cost of just over $600
   c. Signed with DGC label hoping to achieve national exposure
   d. *Nevermind* hit number 1 in 1991 and included two Top 40 hits, “Smells Like Teen Spirit” (number 6) and “Come As You Are” (number 32)
      i. “Smells Like Teen Spirit” became the anthem of white, middle-class post-boomers
   e. Fourth album, *In Utero*, hit number 1 in 1993, confirmed band’s popularity
      i. Lead singer Kurt Cobain wanted to entitle the album *I Hate Life and Want to Die*
   f. Cobain’s happiness seemed to have been inversely related to Nirvana’s success
      i. Felt the audience was blind to anti-establishment message of music
         a) The need to justify commercial success seems to be common trait amongst best-selling alternative bands
   g. Cobain suffered from a series of drug overdoses and a domestic assault incident in 1993
      i. Threatened to commit suicide in 1994; soon after, checked into rehab, only to sneak away, and then, tragically, to succeed in committing suicide
   h. Cobain’s death had devastating affect on post-boomers
      i. *Unplugged in New York* (Nirvana’s live appearance on MTV in 1993) hit number 1 in 1994

6. Pearl Jam
   a. Along with Nirvana, Pearl Jam is credited with bringing Seattle sound to national attention
   b. Members had been a part of Green River, formed Mother Love Bone, then Mookie Blaylock (named after the NY Nets basketball player) before settling on the name Pearl Jam
   c. Initially signed with Epic records and debuted with *Ten* (number 2 in 1992, which included “Even Flow,” “Alive,” and “Jeremy”)
      i. Combined riff-heavy guitar sound of 1970s rock with 1980s post-punk angst
      ii. The album title is a reference to Blaylock’s jersey number
   d. Second album, *Vs.* (number 1 in 1993), includes a wider variety of musical styles
      i. The band refused to release videos to promote *Vs.*, performed in smaller venues, and cancelled part of tour to protest Ticketmaster’s desire to charge over $20 per ticket
   e. In 1993, vocalist Eddie Vedder asked to take Jim Morrison’s place alongside the remaining members of the Doors for a performance as part of their induction into the Rock and Roll Hall of Fame
   f. *Vitology* hit number 1 in 1994, included heavy rock songs and ballads
g. *No Code* (1996) challenged band’s association with grunge music to a greater degree with musical experimentation (“Sometime,” “Red Mosquito,” and “Who You Are”)

h. *Yield* (number 2 in 1998) exhibited a return to hard rock roots

i. In fall of 2000, made recording history by releasing 25 live double albums in one week

7. Riot Grrrl – hard rocking female performers with solid roots in the female punk bands of the 1970s, including Bikini Kill and Calamity Jane
   a. Revolutionary movement that started on August 20, 1991, with that year’s International Pop Underground Convention in Olympia, WA; purpose was to support, inform, and empower women
   b. By mid-1990s, many of the original bands had broken up
   c. Inspired many female singer-songwriters of the late 1990s, including Ani DiFranco, Jewel, Alanis Morissette, PJ Harvey, Sheryl Crow, Norah Jones, and Sarah McLachlan
   d. The torch of feminist empowerment passed from Riot Grrrl to Lilith Fair

D. Pop Punk – rock music that combined the high energy, attitude, and dissonant, distorted guitar sound of punk with melodic hook lines and tuneful choruses
1. Green Day – a preeminent pop punk band
   a. Built solid following in the hardcore scene in Berkeley, CA before signing with Reprise Records
   b. First major label album was *Dookie* (number 4 in 1994)
      i. Won a Grammy for Best Alternative Music Performance
      ii. Appeared at Lollapalooza and at Woodstock ‘94
   c. Next three albums all placed within the Top Ten (*Insomniac*, *Nimrod*, and *Warning*)
   d. *American Idiot* (number 1 in 2004) included multi-movement suites with a range of musical styles (“Jesus of Suburbia” and “Homecoming”) and an overt political message regarding America in the aftermath of September 11

VI. Indie Rock
A. Term “indie” previously associated with independent record labels circa 1950s; by 1990s, “indie” began to refer to music that placed itself in opposition to mainstream music, fashion, and/or image
1. “Thrift shop” appearance, dark-rimmed glasses, and Converse tennis shoes made the statement that appearance was not important, yet this “look” was an essential aspect of the indie scene
2. Groups that fit into the indie category include Weezer and Beck
   i. Also includes “emo” bands: Dashboard Confessional, Coldplay, Modest Mouse, Jimmy Eat World, and Starsailor
B. Beck
1. Ultimate “indie kid;” influenced by Sonic Youth and Pussy Galore
2. “Loser” spurned a major label bidding war; Beck finally signed with DGC with a unique agreement that allowed him to continue recording on independent record labels
3. *Odelay* (number 16 in 1996) returned Beck to the spotlight
i. Won Grammys for Best Alternative Music Performance, Best Rock Male Vocal Performance and Album of the Year

4. *Sea Change* (2002) marked a return to a quieter, more introspective style

C. Others

1. Seattle was the epicenter of the grunge movement, yet many alternative bands emerged in cities throughout America: Smashing Pumpkins (Chicago), Alice in Chains (Seattle), Sonic Youth (New York), Television (New York), Dinosaur Jr. (Amherst, MA), Soul Asylum (Minneapolis), Pavement (Stockton, CA), Hole (Los Angeles), Stone Temple Pilots (San Diego), and No Doubt (Orange County, CA)

2. Lollapalooza has showcased some of the top alternative bands while also premiering up-and-coming artists

VII. Punk III: Neo-Punk Propels Rock into the New Millennium

A. Punk in the 21st Century

1. *Is This It?* (number 33 in 2001) by the Strokes indicated a renewed interest in a more authentic punk rock sound

2. Neo-punk groups of the late 1990s spent a lot of time and money to create an authentic punk rock image

B. Late 1990s spawned many neo-punk bands:

1. The Hives
   i. Formed in Sweden in 1993
   ii. Influenced primarily by MC5 and Iggy and the Stooges
   iii. Suits and ties contrasted traditional punk image

2. The Vines
   i. Formed in Sydney, Australia
   ii. Debut album, *Highly Evolved*, hit number 11 in 2001 with a number of hit singles, including “Get Free” and “Homesick”
   iii. Erratic onstage antics of Craig Nicholls, who was later diagnosed with Asperger’s syndrome

3. The White Stripes
   i. Formed by Jack White and Meg White (brother/sister, husband/wife)
      a) Seemingly intentional lack of clarity regarding their relationship
   ii. Unusual instrumental combination of guitar, vocals, and drums, but no bass
   iii. First album included several covers and original songs
   v. *Elephant* (2003), used only analog equipment and an eight-track recording system
      a) Won a Grammy for Best Alternative Album
      b) “Seven Nation Army” won the Grammy for Best Rock Song

4. Yeah Yeah Yeahs
   i. Formed in 2000 in Brooklyn, after vocalist Karen O met guitarist Nick Zinner at a bar
      a) Did not include a bass player;

C. Infusion of punk elements into rock mainstream appears likely to continue into future
VIII. Prog Rock

A. Alternative bands whose music evolved into what might be called the realm of “high art” include Tool, Nine Inch Nails, Sigur Ros, and God Speed You Black Emperor!

B. Radiohead

1. Formed in 1987 as TNT by group of boarding school friends; reunited in 1991 as Radiohead
2. First album, Pablo Honey (1993), was a hit in both United States and England
   a. Musically influenced by the Seattle grunge sound
   b. “Creep” (number 34) was released as a single; some initially thought the band would be a “one-hit wonder”
3. Much praise given to The Bends (1995), though it only reached number 88
   a. Presented a combination of heavy rock, musical experimentation, and Beatlesque melodicism
   a. Several tracks communicate a concern for the ubiquitous presence of technology
   b. “Paranoid Android” integrates septuple meter, changing tempo, polyphony, and musical dynamics for dramatic purposes
5. Kid A (2000) premiered at number 1, despite the premature emergence of bootleg copies and an anti-marketing campaign (the band released no singles and played few concerts to promote the album)
   a. Synthesizers and other electronic sounds dominate musical texture
   b. Guitar, when heard, simply adds another layer to the texture
6. Amnesiac (2001) reached number 2, as the band members continued their musical experimentation
8. Provided a good model for the marketing use of the Internet and Napster

C. Björk

1. Completed first album at age 11 in native Iceland
2. Formed KUKL in 1984 with former members of a hard rock band; group later changed their name to the Sugarcubes
   a. Recorded Life’s Too Good (number 54 in 1988), which included the hit “Birthday” (shown on MTV)
3. After recording several albums with the Sugarcubes, Björk went solo in 1992
4. First solo album, Debut, reached 61 in 1993 and included “Human Behavior,” which hit number 2 on the Modern Rock chart
5. Post (number 32) included electronica, ambient music, and big band jazz
6. Easily identifiable vocal quality and stream-of-consciousness lyrics
7. Vespertine (number 19 in 2002) showcased Björk’s musical talents and creativity
   a. Sonic montages made up of flowing melodies over unique electronica
   a. Composed completely from vocal samples, many digitally altered

D. Alternative music dominated mainstream rock in 1990s, although many artists – like Radiohead and Björk – continued to stretch the boundaries of rock and roll

IX. Summary of Punk and Alternative Styles
A. Punk elements used in New Wave and later influenced the grunge phenomenon, which brought alternative music into mainstream

B. Cyclical incorporation of punk elements into mainstream rock reflects a return to basics, immediacy, and accessibility

X. Musical Close-Up: Alternative views of Alternative Rock

A. Progress begets complexity
   1. Music also has gone through cycles of complexity and simplification
      a. How are we to evaluate these widely varying musical styles?

B. Alternative Rock as a Valid Musical Component of Rock History
   1. Mainstream rock sounds of Little Richard, Jerry Lee Lewis, Elvis Presley, and other artists in the mid-1950s offered an alternative to Pop artists of 1940s and early 1950s
      a. R&B-influenced rockers (full of youthful energy and vigor) vs. “crooners”
         (carefully arranged instrumental parts and highly trained singers)
   2. In 1960s, musical experimentation (Beatles) vs. continuation of mainstream (Rolling Stones)
   3. Return to rawer sound in 1970s by punk movement – reaction against complexity and ubiquitous presence of technology evident in much music recorded during the 1960s and 1970s
      a. Fragmentation of the market in 1960s, with many resulting genres that were significantly more complex than predecessors (e.g., Jazz Rock and Art Rock)
      b. Level of detail and perfectionism increased
      c. Many believed that the immediacy of rock was lost in these recordings
      d. Punk’s do-it-yourself (DIY) aesthetic was partially a reaction to meticulous, sanitized and – some might say – pretentious rock
   4. Technology used to a greater extent in 1980s as a performance tool in popular music
      i. Drum-machines produced perfect rhythm
      ii. Computer sequencers “performed” many other parts
         a) For an extreme example listen to Scritti Politti’s “Perfect Way” (number 11 in 1985); the band’s only Top 40 hit
   5. Grunge emerged in the mid-1980s, at least partially as a reactionary counter-movement to such computer-based music production
      i. Nirvana’s *Nevermind* pushed punk aesthetic into the mainstream

C. Alternative Rock as a Form of Musical Charlatanry
   1. Is alternative rock a legitimate reaction to pretentious, overly complicated rock or simply a result of an inability to create complex music?
      a. Answer varies with groups and will depend on whether a given music can withstand the test of time

D. A Final Note About Complexity and Simplicity
   1. Complexity is not necessarily better than simplicity
   2. Complex refers to the level of innovation and creativity demonstrated in the manipulation of musical elements
   3. A balance between simplicity and complexity usually constitutes the ideal, with an appreciation for both
Spotlight on Björk: Iceland’s Progressive Rock Queen

Björk is a rock musician less concerned with conforming to today’s cultural norms… consider the swan outfit worn by the artist to the 2001 Oscars ceremony, which created quite a sensation within the media. The singer/composer has kept fans intrigued since her stint with the Sugarcubes in the late 1980s and early 1990s. Björk’s singing career began at the age of 11, after her teachers submitted a tape of her singing Tina Charles’ “I Love to Love” to a local radio station in Reykjavik. After hearing Björk’s unique singing style, the record label Falkkin offered her a recording contract, under which her first album was released. The album included a cover of the Beatles’ “Fool on the Hill” and made Björk a hit in Iceland. Björk performed with a number of bands, including a post-punk group called Exodus and a goth-influenced, post-punk group called KUKL, which later became the Sugarcubes. The Sugarcubes became one of the first Icelandic bands to gain recognition outside of their homeland, although the group split in 1992. After the band’s breakup, Björk moved to London and released her first solo album, Debut, which went gold in the United States and platinum in England. For her second album, Post, Björk collaborated with Nelle Hooper, Tricky, 808 State’s Graham Massey, and Howie B of Mo’ Wax Records. Two of Björk’s more experimental albums include Homogenic and Medulla, both of which display creative electronica. Homogenic was Björk’s attempt to capture the Icelandic landscape in sound, complete with sonic references to earthquakes, volcanoes, and lava fields. Medulla stands out for its unusual vocal and electronic manipulation of vocal sounds. Despite Björk’s eclectic sound, her music is always recognizable by her unmistakable vocal timbre that exudes both physical and emotional intensity.

Spotlight on Andy Warhol and Music

Though most widely recognized for his contributions to twentieth-century American art, Andy Warhol was intimately connected to the music world. Warhol was a noted attendee at many parties held in the renowned Studio 54, an important New York disco club of the era. He has been connected to such psychedelic groups as the Doors and was portrayed in the Oliver Stone biopic about the band. Warhol’s most substantial musical contribution, however, was as producer of The Velvet Underground and Nico, the first album released by the Velvet Underground. The cover art for the album consisted of Warhol’s painting of a banana. Tensions between Warhol and Lou Reed, leader of The Velvet Underground, led to a split between the two. Reed and fellow band member John Cale later recorded Songs for Drella (1990) as a dedication to Warhol. Other musical connections include Warhol’s friendship with David Bowie (who recorded “Andy Warhol” on Hunky Dory, 1971) and an album recorded by Andy Warhol himself (Uh Yes Uh No, 1971) that featured tracks of lengthy sound effects.

Did You Know?

In 1992…

• A Concert for Life was held at Wembley Stadium in London in memory of Freddie Mercury (lead singer for Queen) that raised a substantial sum for AIDS research
• Hurricane Andrew swept through the southeastern United States
• President George H.W. Bush vomited on the Japanese Prime Minister during a state dinner
• Alex Haley, Albert King, Isaac Asimov, and Lawrence Welk died
• The North American Free Trade Agreement (NAFTA) was signed

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• The digitally manipulated “Unforgettable,” which featured Natalie Cole singing a “duet” with her father, Nat “King” Cole, won Grammys for both Song of the Year and Record of the Year.

David Bowie’s first instrument was the saxophone. He performs on the saxophone on many of his own albums.

The Sex Pistols were inducted into the Rock and Roll Hall of Fame in 2006. In typically rebellious punk fashion, they refused to attend the ceremony. Instead, Johnny Rotten sent a hand-written letter protesting the institution. He wrote: “Next to the Sex Pistols, rock and roll and that hall of fame is a piss stain. Your museum. Urine in wine.”

The current line-up of Pearl Jam includes former members of the bands Soundgarden and Mother Love Bone, both noted as original Seattle grunge groups.

**Suggested Activities**

1. Have students listen to a local alternative rock radio station for approximately an hour. What sort of musical product is being sold to the consumer? Consider such things as choice of music, character and vocal quality of DJ, and advertisements.

2. Listen to a song by one of the Riot Grrrl bands. Do you think that the gender of the performers is reflected in any aspect of the music (e.g., sound, tempo, volume, or lyrics). Would the overall meaning and musical result differ, if the same song were performed by an all-male band? Discuss the various ways that the gender of a performer can affect our perception of the overall musical product.

3. Have students examine three different sources that document the death of Kurt Cobain. What sorts of reactions are elicited by the youth of the time? What can these reactions say about the youth culture of the mid-1990s?

4. Listen to Björk’s “Joga” (*Homogenic*) and Radiohead’s “Karma Police” (*OK Computer*) to examine the ways in which each band utilizes technology as a means of text-painting.

5. Have students compare the original Woodstock to Woodstock ‘94, examining such aspects as genres of music, number of audience members and groups, and the overall purpose of each event as demonstrated by the musicians, the audience members, and the advertisers. Ask students whether or not they believe that the spirit of each era is manifest in these festivals.

6. View a video of early performances by David Bowie. Compare the types of theatrics Bowie employed to those of the heavy metal bands of the time such as Kiss.

**Sample Test Questions**

*True/False*

1. Post-punk hardcore bands of the 1980s served as a link to between 1970s punk and alternative music. (T)
2. The indie rock scene is not connected with a specific look. (F)

3. The Motor City Five was a prototype for the American punk band. (T)

**Multiple Choice**

1. The grunge movement originated in:
   a. San Francisco, California
   b. Freeport, Maine
   c. SEATTLE, WASHINGTON
   d. Austin, Texas

2. The guitar playing on Radiohead’s *Kid A* is unusual in that it:
   a. dominates the sound
   b. DOES NOT PROVIDE TRADITIONAL RIFFS
   c. is acoustic
   d. is played upside-down

3. On David Bowie’s first three successful albums, his collaborator/producer was:
   a. Trent Reznor
   b. BRIAN ENO
   c. Grace Slick
   d. Davy Jones

**Short Answer**

1. Briefly explain the cycle of complexity/simplicity in regards to the history of rock music, citing specific genres in your answer.

2. Discuss some characteristics of punk music and the related lifestyle. What differentiated the British punks from the American punks?

**Suggested Listening**

*Glitter Rock/Glam Rock*

David Bowie
- “Rock and Roll Suicide”
- “Suffragette City”
- “Changes”
- “Space Oddity”
- “Heroes”
- “China Girl”
- “Rebel Rebel”
- “The Jean Genie”
- “Young Americans”
- “Ziggy Stardust”
Punk Rock in England

Sex Pistols’ “Anarchy in the UK”
The Clash
“Police and Thieves”
“London Calling”
“Should I Stay or Should I Go”
“I Fought the Law”
“Rock the Casbah”
“Train in Vain”

New Wave

Elvis Costello
“Alison”
“Two Little Hitlers”
“Radio Radio”
“(What’s so Funny ‘Bout) Peace, Love and Understanding”
Blondie’s “One Way or Another”

American Punk and New Wave

Velvet Underground
“White Light, White Heat”
“Sweet Jane”
Talking Heads
“The Overload”
“And She Was”
“Road to Nowhere”
“Burning Down the House”
“Psycho Killer”
“Once in a Lifetime”
“Take Me to the River”
“Wild Wild Life”

Post-Punk Hardcore

X – “We’re Desperate”
Black Flag – “Depression”

Grunge

The Pixies – “Wave of Mutilation”
Soundgarden
“Black Hole Sun”
“Outshined”
“Rusty Cage”
“My Wave”
“Fell on Black Days”
Nirvana
“Smells Like Teen Spirit”
“Come as You Are”
“Heart Shaped Box”
“Rape Me”
“All Apologies” (from *MTV Unplugged in New York*)

Pearl Jam
“Alive”
“Jeremy”
“Go”
“Elderly Woman Behind the Counter in a Small Town”
“Glorified G”

*Pop Punk*

Green Day
“Basket Case”
“American Idiot”
“Longview”

*Indie Rock*

Beck
“Where It’s At”
“Debra”
“Loser”

*Punk III: Neo-Punk*

The Strokes – “Is This It?”
The White Stripes – “Seven Nation Army”

*Prog Rock*

Radiohead
“High and Dry”
“Paranoid Android”
“Everything In Its Right Place”
“Karma Police”

Björk
“It’s Oh So Quiet”
“Pleasure Is All Mine”
“Army of Me”
“Hyperballad”
“It’s Not Up to You”
“Overture” from soundtrack to *Dancer in the Dark*