

# HISTORY OF POPULAR MUSIC

POPULAR MUSIC IN THE UNITED STATES OF AMERICA

INTRODUCTION AND TABLE OF CONTENTS



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# History of Popular Music OER Introduction

The purposes behind the creation of this Open Educational Resource are Three.

The first was the offer of a stipend from Colorado Mesa University to devote time to creating a resource that the students in my class called the *History of Popular Music* could access for free. The OER replaces the average textbook at a cost of over \$100+. Designed for in-class presentation the PowerPoint format used is also available to students as a download. Our university-wide learning platform of D2L at CMU ignores formatting done in PowerPoint. I present in-class with PowerPoint and instruct students to view it in the same format.

When I was assigned that class a rock music history book was the text I had inherited from a former instructor. That book was about rock music styles and reduced the entire history of Ragtime, Jazz, Swing and Tin Pan Alley to just over four pages. I felt it ignored many important developments in American music in the 19<sup>th</sup> century. While a fair history of rock music it was unsuited to a complete history of American popular music. The second was the opportunity to correct the omissions and oversights in the original text.

Throughout that book the author featured favored certain artists and music genres while ignoring or downplaying others; ones that I felt were actually more significant in the history of Rock and Roll. With an historical perspective not available to that author even in updated editions of the textbook I felt better informed to write a history of American popular music. I based my artist choices on media visibility and record sales charts. The influence of these artists on the following generations of pop musicians were also a large part of my consideration.

The former text spends several pages on the Kinks, an eccentric British invasion band that never really gained a strong presence in this country at the expense of the lasting influence of The Who. In about two inches of text the former text author refers to Linda Ronstadt as a singer whose early backup band became The Eagles ignoring her Grammy awards and Tony nominations and over 100,000,000 record sales in five different genres. Also merely mentioned in passing about "Glam" rock was Elton John, not crediting his long career and influence and ignoring his over 200,000,000 record sales. Other historically important artists received no mention at all.

The third reason is based on a long career as a freelance Bassist in Los Angeles California. As a professional musician Pop music was a craft. Certain formulae, song structures and techniques were ubiquitous in the genre. While an average listener experiences a pop song as a magical 4-minute musical journey with the focus on the lyrics, the song structures and construction were the professional musician's point of reference. Without denying the emotional experience of a pop song to listeners and fans this OER addresses the musical structure itself, from Tin Pan Alley to the modern popular song forms. Listening to the musical links either in-class or by the student is essential. This OER is a history of music and the people who made it.

# History of Popular Music OER Introduction

This History of Popular Music OER contains hundreds of links to the music itself. It contains a history of the European roots of American music. I've included parts African-American experience with attention paid to the Minstrel show tradition and the birth of the Blues and jazz at the end of the 19<sup>th</sup> century. The melding of the two cultures is what would, and still is, the emergence of uniquely American style of music. The USA is world re-known for it's industrial and technological output but arguably the largest export is cultural.

Rock style music influences are evident around the world. You can find imitations of all American pop styles in almost every country. The American look of blue jeans, t-shirt and baseball cap became the fashion benchmark around the globe.

The technological developments that drove the development of pop music are also an important consideration in this OER. The changes in recording techniques and developments in media from wax cylinders to shellac discs and vinyl LP's is discussed. The development of microphones and magnetic tape recording and CD's to streaming services are also mentioned. The personal computer and the internet are important changes in the world of popular music.

The course is designed as a two- semester class. Modules one to four address pop music from the early 19<sup>th</sup> century up through the 1960's. This group covers all the music from the Minstrel show in 1830 through the 1960's era of rock and soul. Modules five through seven deal with the phenomenal growth of the pop music industry from the 1970's into the early years of the 21<sup>st</sup> century. A one semester class would cover the same decades, genres and artists with reduced selections of performers as the instructor determines.

The close is my hope that this OER will be adopted by many institutions for its accuracy, objectivity and quality. The final acknowledgement of contributors to this OER includes Dr. Chad Middleton of Colorado Mesa University who offered and approved my OER submission; Anne Bledsoe at CMU's Tomlinson Library for shepherding me through the OER process and the Creative Commons license process; Dr. Darin Kamstra the Colorado Mesa University music department chair who originally assigned me the Pop History class; also CMU student Jackson Kleager for the information about the Wu-Tang Clan. Last but most important is my wife Martha Tjossem for putting up with many hundreds of hours spent on the OER and always saying "aren't you DONE yet?".

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The background of the slide is a light gray gradient with several realistic water droplets of various sizes scattered across it. The droplets have highlights and shadows, giving them a three-dimensional appearance.

# HISTORY OF POPULAR MUSIC

## MODULE 1.

### POPULAR MUSIC IN THE UNITED STATES OF AMERICA

1830-1940. JUMP JIM CROW TO THE ONE O'CLOCK JUMP. RAGTIME, JAZZ, TIN PAN ALLEY,  
BLUES ROOTS, EARLY JAZZ COUNTRY PIONEERS AND SWING MUSIC

- ❖ From the inception of the colonies European musical styles dominated popular taste
- ❖ Popular European musical styles include waltzes, light classical and opera themes, ballads and story songs based on British models, traditional dance styles: jigs and reel, schottische etc. Religious music of Protestant churches dominate the Eastern, Southern and eventually Mid-western regions of the US
- ❖ French influence in Canada. Acadians in NE Canada. New Orleans also incorporates Caribbean influences from the islands and South America as well as French language and cultural traditions
- ❖ West and Southwest: Spanish/Mexican influences
- ❖ Native American music dismissed as hopelessly primitive and demonstrating “arrested cultural development”
- ❖ African musical and religious traditions were mostly lost after the introduction of US slavery in 1619. Drums almost universally banned in USA. Some percussive instruments and the Banjo survive. Some linguistic elements survive in slang and isolated communities. English adopted as lingua franca.
- ❖ African diaspora largest in history. Influences much of the music in the Americas. USA styles more Euro-centric. Greater use of European instruments and song forms in secular and religious music. The mix of the two cultures produced many post-conquest musical expressions in the New World

- ❖ American themed folk styles emerge as traditional musical practices evolve in the US. British Isle ballad tradition adapts to themes and events pertinent to life in the colonies. The first uniquely “American” popular music and entertainment style develops by the 1830’s. Variety song-and-dance productions called “Minstrel” shows were primarily performed by white performers in “blackface” make-up.
- ❖ Songs written for minstrel shows were based on actual slave songs and the characters portrayed were usually grotesque parodies of African-Americans. Often portrayed as lazy ignorant simpletons and buffoons as with the character “Jim Crow” originated by Thomas “Daddy” Rice in 1828. Slavery in the ante-bellum South was portrayed as benign and actually preferred by enslaved populations.
- ❖ Modeled on a real developmentally disabled groom he observed in the South. The song “Jump Jim Crow” survives as the fiddle tune “Turkey in the Straw”. Repressive post-reconstruction legislations in Southern states were referred to as “Jim Crow” laws. This oppressive social status gave rise to the civil rights movement beginning in the 1950’s. Blackface continues to be a sensitive issue in American society.
- ❖ The opposite type of character parodied in Minstrel shows was “Zip Coon”, a dapper dandy with fine clothes and money and pretensions to a higher social status. Character of the opposite kind. Some black performers worked in minstrel shows and used blackface make-up as a dramatic mask.
- ❖ Blackface comedy acceptable in US until the 1960’s and in the UK until 1978





<https://www.youtube.com/watch?v=NT8yUhtZoXA> Cotton and Chick comedy routine

<https://www.youtube.com/watch?v=QqAiAsMOCik> 1913 Edison minstrel film w/ original sound cylinder



Jim Crow

❖ Influential 19<sup>th</sup> century composers and performers incorporating African-American musical elements

- ❖ First national copyright legislation passed by congress in 1790. Poorly enforced. Plagiarism was rampant in publishing
- ❖ STEVEN FOSTER (1826-1864) was arguably the most famous 19th century commercial composer for minstrel shows. Very popular in his day his songs survive as Americana “folk” music. Hits include *I Dream of Jeannie With the Light Brown Hair*, *Swanee River (The Old Folks At Home)*, *My Old Kentucky Home*, *Massa’s in De Cold Cold Ground*, *Ring De Banjo* and *The Camptown Races*
- ❖ W.C. Handy (1873-1958) was an educated musician, performer and teacher. Composer of *St. Louis Blues*, he was the first to transcribe and publish blues songs he learned in traveling through the South in the early 20th century.

Steven Foster



W.C. Handy



Unknown Minstrels



❖ First national copyright legislation 1790. Poorly enforced. Plagiarism was rampant in publishing

❖ Al Jolson. *Camptown Races*, 1950. <https://www.youtube.com/watch?v=tuu5YtkPlo>

originally published in 1850 as *Gwine To Run All Night. Or De Camptown Races*.

❖ *Camptown Ladies* parody, 1974. <https://www.youtube.com/watch?v=OFykFC6W9tQ>

❖ “Whiteface” parody: 2014. <https://www.youtube.com/watch?v=EY0mtHEmtrw>

❖ By the 19<sup>th</sup> century a uniquely musical American style was beginning to evolve. Still reconfiguring European models but with American lyrical themes. African-American musicians skilled in violin and piano were promoted to white audiences by their owners. Fiddle contests including black musicians documented by 1736. Hymns by Americans begin to be incorporated into worship e.g. *Holy, Holy, Holy, Lord God Almighty* published 1826 and *Rock of Ages* 1832. American churches in general were more accepting of music as part of worship services.

❖ Post civil war Gospel worship tradition splits as Black churches emerge during reconstruction. “African-ization” of established sacred music incorporating rhythmic and melodic practices common in African music; especially vocal styles. Elements of Islamic singing styles were already familiar to slaves from West Africa e.g., “quarter tones” melismatic ornaments and “blue” notes.



- ❖ Three important 19<sup>th</sup> century African-American musical styles that were popular with a small segment of American society were adopted by white songwriters of the 20<sup>th</sup> century. Tin pan alley composers incorporated elements into popular songs written for broad distribution. Though established in live performance in New Orleans by creole musicians the first Jazz recording “Livery Stable Blues” was made by the all white Original Dixieland Jazz Band in 1917 led by New Orleans native Nick LaRocca
- ❖ The three 19<sup>th</sup> century African-American derived styles that influenced popular music in the 20<sup>th</sup> century are:
- ❖ BLUES, RAGTIME and JAZZ. All three became internationally popular especially Ragtime and Jazz at first. Blues becomes the template for much early Rock and Roll. These three styles were simultaneously evolving at the end of the 19<sup>th</sup> century and each had developed their own characteristics by the 20<sup>th</sup>.
- ❖ 1) The Blues. First iterations developed in the South circa 1880. Characterized by a compact 12 measure form with a typical AAB lyric structure. Vehicle for poor people to express emotions and stories personally relevant to the performer. Not a commercial style at first. Lyrics feature a statement of subject, (A), repetition and reinforcement of the subject (A) and a follow-up lyric to move the narrative along. (B)

- ❖ Blues lyrics express many emotions and tell stories of life and hard luck. The classic blues lyric structure is analyzed as AAB. A1) the statement of theme, A2) reiteration of theme with embellishment B) final phrase commenting on the first statement and moving the story on the next lyric episode. Traditional songwriting uses longer lyric forms such as AABA or ABAC. Sample Blues Lyrics:
- ❖ (A) Expressing changes in life: “I’m going to Chicago. sorry but I can’t take you. (A) I said I’m goin’ to Chicago. sorry but I can’t take you. (B) Because there’s nothing in Chicago for a monkey woman like you to do”.
- ❖ Expressing lost love: (A) “I hate to see that evening sun go down. (A) I hate to see that evening sun go down. (B) ‘Cause my lovin’ baby done left this town”.
- ❖ Telling a story of an event or phenomena: (A) “Well it’s floodin’ down in Texas; all the telephone lines are down. (A) Well it’s a-floodin’ down in Texas; all the ‘phone lines are down. (B) I’ve been tryin’ to call my baby, Lord can’t get a single sound”
- ❖ Expressing desire: (A) “Good mornin’ little schoolgirl. Can I come home with you? (A) Good mornin’ little schoolgirl. Can I go home, home with you? (B) Tell your mama and your papa. I’m a schoolboy too...”
- ❖ Expressing determination: (A) “I’d rather drink muddy water and sleep in a hollow log. (A) Rather drink muddy water; sleep in a hollow log. (B) Than to be in Atlanta treated like a dirty dog”
- ❖ Blues singing characterized by vocal slurs, pitch bends and a bouncy rhythmic articulation that became to be called “swing” or “shuffle” rhythm. Guitarists sometimes used glass bottle necks as a slide to mimic vocal phrasing. Vocal style is African influenced played using European instruments and song forms. The 12 bar form was considered incomplete and unsophisticated by professional songwriters

- ❖ Musically educated composer, publisher and folklorist W.C. Handy was an early advocate of Blues. He was the first African-American to publish sheet music of blues songs in the early 20<sup>th</sup> century. He headed the Handy Brothers publishing company releasing sheet music and books
- ❖ He heard workers singing blues on the Mississippi and wrote *Memphis Blues* in 1910. Cheated out of royalties he returned in 1914 with *St. Louis Blues* which became a standard in the repertoire. The song is a 12 bar minor blues balanced by a major key refrain with a Habanera beat borrowed from Cuban music.
- ❖ His 1926 book “Blues, An Anthology” helped legitimize the Blues and African-American performance practices. It featured extensive discussion of the “blue note” and its co-option by white composers such as George Gershwin. In the 1900’s any record with “rag” in the title would sell. By the mid 1920’s “blues” had taken that honor. Songs and field hollers eased labor and coordinated work within a crew of spike-drivers or wood choppers
- ❖ “Lightening- Long John”. North Carolina railroad chain gang work song 1930’s
- ❖ <https://www.youtube.com/watch?v=4G5KtQynWvc&list=PL980DB03275389D97>
- ❖ Work songs in a Texas prison/ 1966 documentary
- ❖ <https://www.youtube.com/watch?v=Oms6o8m4axg&list=PL980DB03275389D97&index=4>
- ❖ Railroad “Gandy Dancers” <https://www.youtube.com/watch?v=025QQwTwzdU>



- ❖ Call-and-response used in work and worship. "Lining out" to teach illiterate audience. Slaves resort to "signifying" as a way to speak in code in front of authority figures e.g. prison guards and white masters. Many variations in the US variations by region. "Country"/Delta style basic folk blues. Both share roots with more sophisticated urban blues
- ❖ Robert Johnson "Crossroads blues" <https://www.youtube.com/watch?v=GtDIZdhHRCI>
- ❖ Robert Johnson "Love In Vain" <https://www.youtube.com/watch?v=OSX1Z6xUFw>
- ❖ Son house "Grinnin' in Your Face" <https://www.youtube.com/watch?v=QA8-ZOuKetU>
- ❖ White stripes "Grinnin' In Your Face" <https://www.youtube.com/watch?v=FSFyW0LCUaU>
- ❖ Blind Lemon Jefferson "Easy Rider Blues" Texas style  
[https://www.youtube.com/watch?v=c3jGtsTn\\_w](https://www.youtube.com/watch?v=c3jGtsTn_w)



❖ 12, 8, 16 bar blues forms and variations. Slide guitar style *Dust My Broom*

❖ Elmore James 1938 <https://www.youtube.com/watch?v=LIGxeQKQs-0>

❖ Slide guitar demo <https://www.youtube.com/watch?v=qrEqzRvsOOY>

❖ 12 bar Blues Shuffle demo: <https://www.youtube.com/watch?v=IFV6mqP7rfY>

❖ 8 bar blues form. Big Bill Broonzy. *Key To the Highway* <https://www.youtube.com/watch?v=QDJSAKIE478>

❖ Lead Belly. *Where Did You Sleep Last Night*

❖ <https://www.youtube.com/watch?v=a6yCEsDsGx4>

❖ 16 bar form. Jimmy Reed. *Take Out Some Insurance*

❖ <https://www.youtube.com/watch?v=XDt2LL5ELok>

❖ “Mississippi” John Hurt. *You Got To Walk That Lonesome Valley*

❖ <https://www.youtube.com/watch?v=85BvT5X6WSo>



- ❖ Many “Classic” blues singers recorded were female. A sophisticated urbane style usually with Jazz band accompaniment. First blues record “Crazy Blues” released in 1920 by Mamie Smith and her Jazz Hounds
- ❖ Top stars were Bessie Smith, Ma Rainey, Alberta Hunter, Mamie Smith, Ida Cox and Memphis Minnie and later Lena Horne and Ethel Waters. Male blues singers became more popular in the 1930’s with groups such as Count Basie orchestra, Joe Williams, and Walter Pages’ Blue Devils, Jimmy Rushing
- ❖ *St. Louis Blues*, composed 1914 by W.C. Handy. Excerpt of the musical number in a “Soundie” short film 1929  
<https://www.youtube.com/watch?v=JpVCqXRIXx4>

❖ Bessie Smith “empress of the Blues”



Ma Rainey, Chicago 1920.



Memphis Minnie and Alberta Hunter



- ❖ “TIN PAN ALLEY” was the nickname for a stretch of W. 28<sup>th</sup> St in NYC which became the popular music composing and publishing center in the US. So-called because the sound of dozens of cheap pianos banging out melodies through open windows on a hot summer day was sheer cacophony. Originally focused on sales of sheet music it was the hub of the US and foreign music business from 1885 into the 1930’s.
- ❖ Composers there developed a formula for memorable and easy to sing pop songs based on a formula of Verse-Verse-Bridge-Verse structure, (AABA), or the ABAC form that would dominate pop music composition into the 1970’s. Anthemic songs such as *America The Beautiful* came from the tin pan alley oeuvre. Coincidentally many of the composers were Jewish. The most famous Christmas song, *White Christmas*, was written by Russian-Jewish emigre Israel Belin (Irving Berlin)
- ❖ A major force in popular music was the establishment in 1914 of a guild called ASCAP, the American Society of Composers, Authors and Publishers. Formed to protect the rights of composers and collect fees for publishing, performances and eventually recordings of their works. Such representation was not available to Steven Foster who, while very successful with minstrel show compositions, died in 1864 with 38 cents to his name
- ❖ ASCAP was intended to lend legitimacy and artistic validity to popular music composed for Vaudeville, Broadway shows, and anthems such as *God Bless America*, *Take Me Out to The Ball Game* and *America the Beautiful*. Ironically ASCAP would later shun Blues, Country and Rock musicians giving rise to BMI, (Broadcast Music Incorporated), that represented artists who were primarily selling records not sheet music. BMI formed in 1940 as a reaction ASCAP



❖ **RAGTIME** refers to a style of playing with syncopated, or off the beat, melodic phrases played over a regular 2-beat bass pattern. Ragtime began primarily but not exclusively African-American style. The name refers to the "ragged" rhythms of the melodic phrases. Ragtime was controversial when first popularized. A craze for "rags" ensued and elements of the style were co-opted by tin pan alley composers. Any song with "rag" or "blues" in the title would sell. Most popular from 1890's to 1920's

❖ Ragtime piano explained in 2 minutes: <https://www.youtube.com/watch?v=QTQQAWCqytE>

❖ Scott Joplin is a dominant figure in the style and his "Maple Leaf Rag" was published in sheet music in 1899. Often thought of as a piano style ragging" was common in guitar playing as well.

❖ Maple Leaf Rag played by Joplin on a piano roll. <https://www.youtube.com/watch?v=pMAAtL7n-rc>

❖ The Entertainer" rag on a pianola player piano. <https://www.youtube.com/watch?v=07krQ661fok>



- ❖ JAZZ is the polite name for a musical style formerly called “Jass”. When first popularized it was considered as avant-garde and dangerous as any contemporary gansta rap. The style originally developed in New Orleans by the end of the 19<sup>th</sup> century. Mostly played by creole and black musicians the music was soon embraced by white players. The style became immensely popular in the US and Europe in the so-called “Jazz Age” of the 1920’s. The music promised wild uninhibited excitement and hedonistic abandon propelled by the feverish Jazz rhythms, unconventional melodies and exotic vocal stylings of the performers
- ❖ Primarily an instrumental style the standard ensemble evolved from marching band models. A “rhythm section” of drums, a bass instrument such as tuba and/or string bass, piano and/or guitar/banjo. This core group of personnel has remained virtually unchanged from the 1900’s to any contemporary band.
- ❖ The “front line” melody instruments were typically a trumpet, clarinet and trombone; common instruments from the brass band milieu. After the civil war used military band instruments were cheap. A lead instrument would play the main melody while the other melody instruments improvised counter melodies. Usually all three would be engaged in “collective improvisation” around the basic melody at the end of the tune.
- ❖ The preeminent figure of the genre is trumpeter/vocalist Louis Armstrong. His highly original musical phrasing and note choices changed the landscape of 20<sup>th</sup> century music. “Dinah” from 1933 filmed live in Copenhagen.
- ❖ *Dinah*, <https://www.youtube.com/watch?v=b44jOuxBlxM>



- ❖ White performers dominated the genre of sophisticated popular music characterized by Tin Pan Alley type compositions. The major music industry trade publications had charts for popular music and niche genres such as what we now refer to as “country” music that was originally marketed as “Hillbilly” or “old-timey” music. Blues performers were marketed as “Race” performers. By the early 1950’s these genres became Country and Western, C&W, and Rhythm and Blues, R&B.
- ❖ New York based record companies soon realized, based on sales, that there was an audience, and a market, for music that represented their particular cultural niche. The companies sent artist and repertoire scouts, A&R men, to find obscure and original talent in both styles . They set up portable recording equipment in makeshift studio spaces and recorded extensively through the 1920’s until the depression of the 1930’s saw record sales tank and company profits plummet.
- ❖ The 1920’s saw the improvement of recording techniques using electrostatic microphones instead of a recording horn to funnel sound to a cutting lathe. 78 RPM discs replaced the Edison and gramophone cylinder recording medium and portable playback systems such as the Victrola record player that was non-electric and cranked allowed rural listeners to play records.

- ❖ Country music, the Blues and Gospel are the three roots of Rock music. The search for authentic and original “hillbilly” artists yielded two figures important in the genesis of Country music as we know it today. In 1927 both Jimmy Rogers and The Carter family were recorded in Bristol Tennessee on a scouting trip by NYC publisher Ralph Peer who represented the Victor company.
- ❖ The Carter Family consisted of husband and wife A.P. and Maybelle Carter and sister-in-law Sara Carter. Their repertoire consisted of obscure old songs from the Appalachians that they had learned as children. Since the songs were old and uncredited Peer was able to assign copyrights for composition and/or arranging to the artists. He was the first publisher to assign royalties to the artists and composers setting a precedent for artist relations to this day.
- ❖ The Carter family records sold well and they quickly became the top stars of the genre. Eventually A.P. left the group and various Carter family configurations continued to perform until 1953. They are acknowledged as a first family of Country music and their music is still performed today. Maybelle is credited with her much copied original guitar fingerpicking technique.
- ❖ *Can The Circle Be Unbroken* 1935 <https://www.youtube.com/watch?v=qjHjm5sRqSA>
- ❖ *Wildwood Flower* <https://www.youtube.com/watch?v=ewnfWoSQz3o>

- ❖ Jimmie Rogers, (1897-1933) was a Mississippi native and became the first “hillbilly” superstar. His records sold in the millions and he toured extensively, especially in the South. While he preferred to perform popular songs by other composers his producer Ralph Peer needed original and/or un-copyrighted material to list his artists, and himself, as composer and/or arranger to avoid paying royalties to other composers.
- ❖ At a recording session at Peers’ suggestion he recycled standard Blues lyric tropes and performed an original blues song released as *Blue Yodel* aka *T For Texas*. With lyrics provided by his sister-in-law he would eventually be credited as composer of over three dozen songs
- ❖ As a lad he had worked as a water-boy for a railroad company and had learned the blues from the African-American gandy dancers. He later worked as a brakeman on the New Orleans and Northeastern railroad until he contracted tuberculosis. His railroad career over he returned to entertaining which had been his first calling since he was a teenager. He added a characteristic “yodel” in many of his songs and it became a standard component of over a dozen tracks he recorded. Elements of his “yodel” inflection were copied and modified by later Country artists such as Bob Wills, Hank Williams and rockabilly star Buddy Holly.
- ❖ To create an image of Country and Western “authenticity” he was billed as “the singing brakeman”. In this 1930 short Columbia pictures “soundie” produced for theatrical release he played the part of a simple down-home character with whom his blue-collar audience would relate. Rogers was not a rustic bumpkin but a more sophisticated performer comfortable with popular songs of his day.

[https://www.youtube.com/watch?v=iyHuIWOZBpk&list=RDiyHuIWOZBpk&start\\_radio=1&rv=iyHuIWOZBpk&t=244](https://www.youtube.com/watch?v=iyHuIWOZBpk&list=RDiyHuIWOZBpk&start_radio=1&rv=iyHuIWOZBpk&t=244)



- ❖ SWING and Big Bands. The style evolved from Jazz and Blues. There were both white and black bands with audiences buying records along racial lines. Among the musicians themselves the “color line” was being crossed. Jewish clarinetist Benny Goodman fronted an integrated quartet by 1936. Popularity of the big bands begins early 1930’s. Big bands were economically untenable after WW II and smaller ensembles came to dominate the market. Swing music eclipses older jazz styles. “Traditional” aka “Dixieland” Jazz groups still performed.
- ❖ The music had a new rhythmic feel unlike the 2-beat dance rhythms of older styles. The uneven beat subdivision is called “Swing”. With equal contributions from African influence and brass band tradition. The music was overwhelmingly popular with American audiences. New dance and fashion styles emerge.
- ❖ Amplification was uncommon so bands got larger and louder than before with a rhythm section (piano, guitar, bass, drums) plus large sections of instruments 5-6 saxophones, 4-5 trumpets, 4 trombones. Some band leaders added vocalists, strings, vibraphone and harps to sweeten the sound for more pop appeal
- ❖ Arrangements were needed for organized sound with these larger ensembles. The arranger had an essential role in establishing a signature sound for each band. Written parts allowed any musician to play the style. Solo sections were written into the arrangements and still improvised but the older collective improvisation Jazz style was eclipsed.
- ❖ Changes in playing styles included a “walking” bass in 4/4 meter, “crooning” vocals which were soft in volume and tone quality was aided by better microphones. Harmony groups of up to 4-5 parts become popular.

- ❖ The Big Band style was distinctly urban with a sophisticated image. Black bands often featured more content from the blues tradition. White bands often performed more Tin Pan Alley popular compositions and tended to be more polite, polished and sweeter than the bands of Duke Ellington and Count Basie
- ❖ The Andrews Sisters. *Boogie-Woogie Bugle Boy Of Company D*,
- ❖ <https://www.youtube.com/watch?v=8of3uhG1tCI>
- ❖ Harry James. *You Made Me Love You*, <https://www.youtube.com/watch?v=bMaCoxOGXPM>
- ❖ Duke Ellington. *Take The A Train*, 1941./<https://www.youtube.com/watch?v=cb2w2m1JmCY>
- ❖ Count Basie. *One O'clock Jump*, 1938. [https://www.youtube.com/watch?v=cXq7eb\\_HJ7w](https://www.youtube.com/watch?v=cXq7eb_HJ7w)
- ❖ Big Bands were often led by virtuoso players who were the featured soloists. Lead instruments usually trumpet, clarinet, trombone. Less commonly rhythm section instruments such as drums were the featured instruments.
- ❖ Benny Goodman. *Sing Sing Sing*, <https://www.youtube.com/watch?v=GwPvLMIGWPI>  
White dance bands such as those led by Paul Whiteman, Glenn Miller, Artie Shaw, Harry James, Jimmy and Tommy Dorsey and the Casa Loma orchestra were best sellers
- ❖ Glenn Miller. *In The Mood*, 1940. Iconic swing <https://www.youtube.com/watch?v=aKb-qfwbZ2M>
- ❖ Jimmy Lunceford. *Rhythm Is Our Business*, 1936. <https://www.youtube.com/watch?v=4j2-kQc8pcs>



❖ Duke Ellington



Count Basie



Benny Goodman



Glenn Miller



Harry James



Jimmy Lunceford



- ❖ 20th century and Post WWII technological developments that changed how music was recorded, manufactured and distributed. These changes were as revolutionary as the personal computer and digital recording in the 1980's
- ❖ 1) Battery-powered transistor radio became commercially available. It was the first portable personal music system. Precursor to Walkman/cd Walkman/ipod/smartphone etc..
- ❖ 2) The  $33\frac{1}{3}$  rpm (LP) long playing record becomes standard. Light unbreakable with 20+ playing time per side The 45 rpm single record replaces heavy, brittle and noisy 78 rpm discs
- ❖ 3) Magnetic tape replaces direct disc cutting. Allows splicing and editing between takes
- ❖ 4) Better microphone technology with better fidelity that allowed development of a smooth and more natural style of singing. By the Swing era "Crooning" became the norm for vocalists and facilitated the use of quieter instruments e.g. string bass instead of tuba and guitar instead of banjo. The German developed electrostatic microphones replaced older ribbon mics
- ❖ 5) Electric Guitars and basses and amplifiers widely marketed and commonplace by the mid-1950's. Leo Fenders' company and the Gibson company dominate the market. Gibson utilized features designed by pioneering guitarist and early developer of multi-track recording Les Paul
- ❖ 6) Car radios become commonplace. Television supplants radio in the 1950's

- ❖ (left) Early audio recording technology.
- ❖ (right) Sir Edward Elgar conducting a recording session





# HISTORY OF POPULAR MUSIC

## MODULE 2.

### POPULAR MUSIC IN THE UNITED STATES OF AMERICA

POST WWII DEVELOPMENTS. TECHNOLOGICAL ADVANCES, ELECTRIFIED BLUES, COUNTRY AND GOSPEL. ROCKABILLY, JUMP-BLUES AND ROCK AND ROLL. THE RISE OF RHYTHM AND BLUES AND BRILL BUILDING TEEN POP



- ❖ REVIEW: Post WWII technological developments that changed how music was recorded, manufactured and distributed. Profound developments in technology included:
  - ❖ 1) Battery-powered transistor radio commercially available. First portable personal music system frees listener from AC and tubes. Precursor to Walkman/cd Walkman/ipod/smartphone
  - ❖ 2) 33 1/3 rpm LP long playing record becomes standard. Light unbreakable with 20+ playing time per side
  - ❖ 3) 45 rpm single record replaces heavy, brittle and noisy 78 rpm discs. Still only 3 minutes of data per side
  - ❖ 4) Magnetic tape replaces direct disc cutting. Allows splicing, editing and over-dubbing
  - ❖ 5) 1948 introduction of a more sensitive broad pattern electrostatic microphone replaced older technology with better fidelity. Softer and more natural styles of singing become the norm
  - ❖ 6) Electric guitars and basses and amplifiers widely marketed. Leo Fender, Rickenbacker and the Gibson company dominate the market. Amplified music becomes the norm in Rock and Country music especially. The slow demise of the Big Band begins as public taste changes and smaller combos compete
  - ❖ 7) Car radios become more commonplace. Television supplants radio in the 1950's
  - ❖ 8) Beginning slowly in popularity decades earlier, but steadily rising in popularity in the 1940's, the "Jukebox" would become a fixture in bars and restaurants for the next fifty years

- ❖ Post WWII musical trends in the world of African-American music saw increased sophistication already common in jazz music, and codification of the blues form and style into a standard 12 bar form. Southern country/"delta" blues style remained a "folk" tradition and performers in that style faded into obscurity eclipsed by Swing, Tin-pan-alley pop and after 1955, rock and roll. By the 1960's there was a resurgence in interest in US folk music and rediscovery of older "authentic" styles and performers e.g. "Mississippi" John Hurt
- ❖ The rise of urban and electrified blues was a product of the intra-USA African-American diaspora. The "Great Migration" to northern and western cities lasted circa 1910-1970. Many millions of rural Southern blacks, and whites as well, escaped an oppressive existence under "Jim Crow" laws and economic hopelessness offered by a life sharecropping, tenant farming or as a domestic servant
- ❖ The Great Migration: <https://www.youtube.com/watch?v=7TfgJnXlaxo>
- ❖ The Great Migration and White Flight: [https://www.youtube.com/watch?v=vZs\\_umfLGbw](https://www.youtube.com/watch?v=vZs_umfLGbw)
- ❖ Life in northern industrial cities proved to be as difficult as their previous existence. Mostly Southern born musicians began to create a new slant on the Blues tradition. A new generation raised in northern cities began to create new music styles that would eventually by the 1950's become called Country (and Western), Rhythm and Blues (R&B) and Rock and Roll

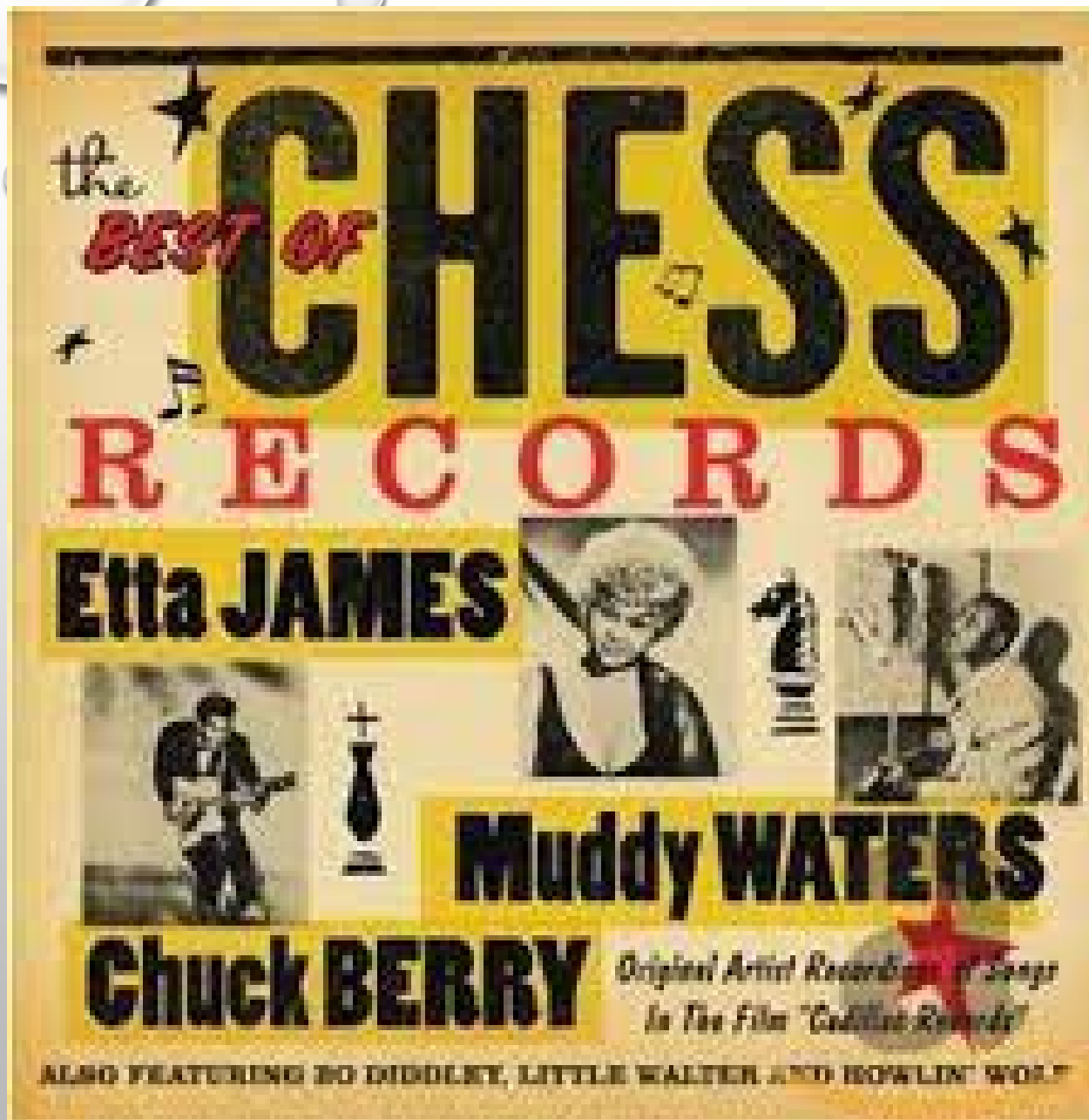
- ❖ The new urban blues style emphasized the backbeat in the drums, featured more amplified electric instruments, plus piano, harmonica, and lead instruments such as often, the tenor saxophone. Small “combos” of 4-8 musicians became the norm in most popular music. Big band ensembles still survived and were still popular with a specific audience. The big band sound still dominated film and TV until it was supplanted by rock music by 1970. Jazz big bands were increasingly became a feature in music education by the late 1960’s
- ❖ Various alternate song forms emerged in pop music compositional styles. The 12-bar Blues form became most common and uniquely characterizes the “Blues”. Many of the early rock and roll hits were based on the blues form. The older popular music song structures still continued to be use. e.g. the AABA and ABAC song forms from the Tin Pan Alley school were still significant well until the 1970’s and beyond.
- ❖ Older titulary “jazz” artists such as Frank Sinatra, Bing Crosby, Nat “King” Cole, Tony Bennett, Perry Como, Patti Page and Ella Fitzgerald et al. became more mainstream pop artists. After 1955 rock artists begin to infiltrate the top-40 charts; dominating them within a decade
- ❖ 8 and 16 bar forms used in popular songs of the period were also used by these performers. A new “jump blues” style evolved with an emphasis on dancing, romance and fun replacing the tradition of the blues as an expression of personal suffering and travail. Songs were less personal and more universal in lyrical content. The post WWII desire for normalcy and security favored traditional musical and cultural forms.

- ❖ Post WWII styles that developed included
- ❖ Gospel. After the 1930's a more energetic jubilee style was incorporated into services and a more pop inspired style emerged
- ❖ Doo-Wop Primarily a vocal style with light instrumental accompaniment based on harmony groups of the 1930's and 1940's
- ❖ Jump Blues. A fun-loving danceable blues style with novelty or double-entendre lyrics aimed at a celebratory audience
- ❖ Be-bop Jazz. Favored by a discrete audience. Harmonically and melodically complex and not danceable
- ❖ Honkey-Tonk Country. A raucous style named for bawdy roadhouses and taverns in the South. The style became increasingly electrified in the 1950's and lyric subjects were not traditional country themes ala the Carter Family but heartbreak, drinking, fighting, cheating, going to jail and other sordid aspects of life in 20th century America, urban or rural
- ❖ Rock and Roll. An amalgamation of the styles just mentioned. The new rock and roll music style reflected the changes happening in American society. The phenomenal relocation of the population from rural to urban settings accelerated and signaled a sea-change in American society. The focus on youth-oriented lyric themes was in response to a bumper crop of boomer teens
- ❖ Rural populations, white and black, begin to relocate and form a new urban based demographic . After WWII the emphasis on life in the suburbs creates the environment for musical trends of Teen-focused music and the "garage band". Post WWII society saw a shift from farm to factory. Work moves from agrarian toil to assembly line drudgery. The rise of automobile-based culture was a major social upheaval and still resonates today.
- ❖ Rock music that borrowed from country and blues changed the landscape of popular music. Various regional styles emerged with the "Chicago" style most influential. Chess records in Chicago became America's preeminent blues and R&B label. Chess recordings became a benchmark of the post WWII blues, R&B and later Rock and Roll style music styles. The music coming from Memphis' Sun records and other independent labels would signal the birth of the "Rockabilly" sound and style.





- ❖ The major record companies were challenged by a slew of independent record labels that focused on a niche market. Often their productions were born from a personal love of the music they promoted rather than a strictly corporate position of what would and wouldn't sell
- ❖ Chess records Was an iconic example of the personal approach to a music style. Formed in 1950, formerly Aristocrat (1947), it was "Americas' greatest blues label". Home to a pantheon of the greatest Blues, Country and Rock artists of the USA post WWII. The recordings were valued for their authentic "feel" and sound. Chess was the subject of the 2008 film "Cadillac Records"
- ❖ Owned by Polish immigrant brothers Phil and Leonard chess who were fans of black music. Chess became the most successful blues recording label with a famous studio venue at 2120 S. Michigan Avenue, even memorialized in an eponymous Rolling Stones instrumental track on one of their early LPs as the wellspring of their sound. Chess was the home base of Muddy Waters, Howlin' Wolf, Willie Dixon, Chuck Berry, Bo Diddley, Etta James and many other rock pioneers. Later Chess became the home of many of the top R&B artists
- ❖ The English bands that modeled themselves after American blues artists sparked renewed interest in American "roots" music among American kids raised on the vapid teen- oriented pop that dominated the airways in the late 1950's. The English blues band tradition flourished in the 1960's and still survives



❖ T-Bone Walker. *Going to Chicago*, Post war urban blues (Live in London, 1966). 12 measure structure, A-A-B lyric form. Blues with even beat sub-division transitioning from even eighth note “rock” feel to a “Shuffle beat” (uneven beat subdivisions). n.b. “horns” with primarily rhythm section instruments that became the standard lineup for Rock bands to the present day. The now electrified guitar also became the prominent featured front-line instrument replacing the trumpet, clarinet and trombone featured in Swing-era big bands

❖ <https://www.youtube.com/watch?v=yxaH0SQdEMU>

❖ Important trends in Post WWII America include the “Baby-boom” of 1945-1960, which resulted in a bumper crop of teens in the following decades, the rise of the suburbs and the now common car storage building that would be the crucible of thousands of 1960’s “garage bands”. The changes in broadcasting brought about by the proliferation of television and popular music radio and rock in the movies.

❖ Major record labels such as Capitol, Columbia, RCA, Decca, EMI, were challenged as small “indie” record companies such as Chess, King, Vee-Jay and others released music by new artists in the burgeoning fields of Rock and Roll, Blues and Country. e.g., in 1962 the black-owned Vee-Jay label was selected to release the Beatles first US LP and was home to The Four Seasons, one of the doo-wop era groups to survive after the “British Invasion”.

❖ These artists are some of the most influential “Chicago” style post WWII blues artists. Primarily an electrified style it created a new sound that was heavily imitated especially by English groups and became the template for generations of Rock, Country and R&B bands worldwide. Scholarly references to the use of the “blue note” in black American musical performance practice is an attempt by scholars to codify the characteristic notes rhythms and and vocal inflections that define the blues style and distinguish it from European melodic practices

❖ B.B. King: *Three O'clock Blues*, 1951.

❖ <https://www.youtube.com/watch?v=nPeTtg3fTB8>



❖ Willie Dixon: Boogie-woogie piano and rhythmic

upright bass slap solo. <https://www.youtube.com/watch?v=qVgoWQuK7qE>

❖ Muddy Waters. *Hoochie Coochie Man*, <https://www.youtube.com/watch?v=AFxrLOVwsEE>



❖ Howlin' Wolf. *Spoonfull*, composed by Willie Dixon <https://www.youtube.com/watch?v=XQLdztuMd1g>

❖ John Lee Hooker: *Hobo Blues*, Proto-rap one chord song <https://www.youtube.com/watch?v=1kQIRQRGdfQ>

❖ Jimmy Reed. *I Ain't Got You*, Blues with a bridge AABA form. [https://www.youtube.com/watch?v=6H1bzkl\\_myU](https://www.youtube.com/watch?v=6H1bzkl_myU)

- ❖ 1948 RCA records began to market “race music” records as “rhythm and blues” and sales began to be charted in that category in Billboard magazine in 1949. The renaming of R&B parallels the marketing of “hillbilly” music as “country and western”, also circa 1949, although the term persisted into the early 1950’s
- ❖ A major figure in the the post WWII years was was saxophonist/vocalist Louis Jordan. He was in the vanguard during the transition from big band swing/jazz to a distinctly rhythm and blues style. Known as a “jump blues” performer who became a successful band leader with interracial audiences. His music was humorous, entertaining, danceable and had a positive “good times” vibe and lyric content
- ❖ Louis Jordan: *Saturday Night Fish Fry*, 1949. proto-rock and roll
- ❖ <https://www.youtube.com/watch?v=b1QfXQakX2w>
- ❖ *Caledonia*, Movie production number
- ❖ <https://www.youtube.com/watch?v=b5TZcgzirMl>
- ❖ Louis Jordan. *Let The Good Times Roll*, 1946, theatrical short film
- ❖ <https://www.youtube.com/watch?v=NiVnLYK48X4>



- ❖ Post WWII "jump blues" music was a harbinger of the transition to the Rock and Roll era and begins circa 1948. The term Rock and Roll is based on slang description of sexual activity e.g. *Good Rockin' Tonight* by Roy Brown, an early 1950's New Orleans style rhythm and blues record.

[https://www.youtube.com/watch?v=cgdzS4OSQ1M&list=PLepmcWUt\\_wgasMVxBbHT0OtBLMFyVyeE4](https://www.youtube.com/watch?v=cgdzS4OSQ1M&list=PLepmcWUt_wgasMVxBbHT0OtBLMFyVyeE4)

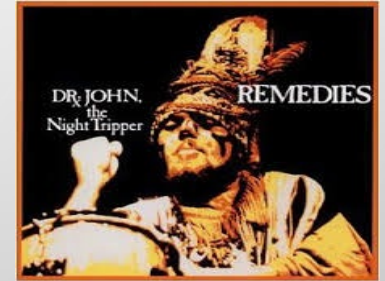
- ❖ The prevalence of sexual double entendre lyrics and the seductive rhythm would engender a strong reaction against Rock and Roll by establishment commentators. Considered vulgar and degrading to America's youth Rock music would be condemned and sometimes banned by conventional society. The 1950's would witness a slow melding of elements of Black culture within the prevalent White society

- ❖ Wynonie Harris *Keep on Churnin (til the butter come)* 1952

<https://www.youtube.com/watch?v=d8swz7WFgrU>

- ❖ Bo Diddley: *Hey Bo Diddley*, original Chess records version 1955

- ❖ <https://www.youtube.com/watch?v=BKYSafbOCpc>



- ❖ New Orleans style piano. "Second Line" demonstration by Mac Rebennack aka Dr. John "the night tripper"

- *Iko Rebennack*: <https://www.youtube.com/watch?v=qkX6JUXekXY> Often used as opening song by the Grateful Dead

- *501 boogie*: Professor Longhair shuffle <https://www.youtube.com/watch?v=s2982Cjqdc>

- ❖ Country Music was also affected by the technological changes post-WWII. In the 1950's electrified "honky-tonk" bands emerged and evolved from the acoustic music tradition of "folk" and "old-timey" to a more original and commercial style. Once many obscure traditional songs had been discovered by the likes of A.P Carter, a new model of popular country music emerged. Based in Nashville TN the business of Country music became an economic and social force that changed the nature of the sophisticated city often called "the Athens of the South". Hillbilly music was considered de-classe in 1920's Nashville society. WSM radio changed all that.
- ❖ Many of the early Rock and Roll musicians that were successful in the late 1950's were rooted in the country music tradition. We will see they they built upon that base infused with elements from blues style bands. Blues music was incorporated into what we think of as white country music recordings by the 1930's. A key figure was one of Country music's first superstars; the gifted and ill-fated Jimmie Rodgers (1897-1933)
- ❖ Hank Williams and Johnny Cash are two other important and still influential artists to emerge in this period. Hank Williams (1923-1953) was a gifted songwriter and very successful recording artist. His original compositions have been covered by many artists in genres other than "country".
- ❖ Nashville became the home of 50,000 watt WSM radio and a show called "The Grand Ol' Opry". It was a popular program promoting Country music artists. Conservative and traditional, the show did not allow acts with drums until the 1960's. Hank's uncontrolled alcoholism and drug usage eventually led to his firing from the show



- ❖ Hank Williams Sr. was a top selling artist of his time. An Alabama native, he began performing professionally early in the 1940's but only recorded from 1947-1952. An engaging and personable performer, when sober, he was the iconic self-destructive pop star. Called the "Hillbilly Shakespeare" for his poignant and evocative lyrics, his idiosyncratic nasal vocal tone and melodic phrasing was a model for many other singers. His professional image featured unique fancy suits and a ubiquitous cowboy hat.
- ❖ In 1952, due to drunken and erratic performances, he ultimately lost his lucrative Grand Ol' Opry WSM radio contract. Born with spinal bifida, a spinal column disorder he was in constant pain. Exacerbated by a 1951 hunting accident he wore a back brace and self medicated with prescription drugs and alcohol to handle the pain.
- ❖ After his radio career imploded he increasingly toured to support his now extravagant lifestyle. Based in Shreveport LA Hank would drive hundreds of miles for performances. His career ended on January 1, 1953 when was found dead in the back seat of his Cadillac; felled by a heart attack at 29. His funeral in Montgomery, Alabama was attended by over 20,000 fans
- ❖ *I'll Never Get Out Of This World Alive*, 1952. <https://www.youtube.com/watch?v=GNUBqrZ765I>
- ❖ *I'm So Lonesome I Could Cry* <https://www.youtube.com/watch?v=4WXYjm74WFI>
- ❖ *Your Cheating Heart* <https://www.youtube.com/watch?v=VqfisHUtWOA> radio clip



- ❖ Hank Williams and contemporaneous artists such as Ernest Tubb, are credited with originating the “Honky-Tonk” style, and Bob Wills’ country-swing hybrid helped refine and popularize Country music. This energetic country style with undeniable Blues influence would lead to the development of Rock-a-Billy and Rock and Roll .
- ❖ Ernest Tubb. *Drivin’ Nails In My Coffin*, <https://www.youtube.com/watch?v=qnEMOQTh27s>
- ❖ Bob Wills. *Sittin’ On Top Of The World*, <https://www.youtube.com/watch?v=g7nUT91UXp0> 12 bar blues form
- ❖ Johnny Cash (1932-2003) , the “Man In Black” who spurned the glitz of a Hank Williams style outfit, was something of a transitional figure in Country music. Born in rural Arkansas he had deep country roots and had married into the first family of country music the Carter Family. He would also have a role in developing a hybrid Country-Blues style that came to be called “rockabilly” and prove a harbinger of the rise of Rock and Roll.
- ❖ Beginning in 1955 his hits were all on the country music charts. He enjoyed some pop crossover success with the clever *Boy Named Sue* and as an ambassador of Country music to the pop world. First and foremost a Country artist he did collaborate with rock musicians from Bob Dylan to Tom Petty. His second major hit record, *Folsom Prison Blues*, 1957 is a testament to Blues’ influence on American popular music
- ❖ *Folsom Prison Blues* <https://www.youtube.com/watch?v=wG0fS4DoGUc> 11 bar blues
- ❖ *I Walk The Line*, 1958. <https://www.youtube.com/watch?v=xObSJWlWui0>



- ❖ Sacred music: Spirituals and Gospel music. In the white Christian worship tradition songs are usually referred to as hymns, while traditional black worship songs are often called spirituals. Beginning in the 1930's an acceptance of more energetic music styles incorporating new trends in gospel music, black churches eventually developed a style we think of today as "gospel". A distinctive element is the melismatic vocal style and the call and response interaction between soloists and choir. Rhythm section instruments have been incorporated for decades
- ❖ The decades that followed the introduction of Rock and Roll witnessed an increasing incorporation of Black gospel singing style into all styles of popular music. Melodic vocal embellishments called melismas are fundamental to contemporary pop music singing.
- ❖ Historically black Fisk University Jubilee Singers. First formed in 1871. Toured extensively and performed for queen Victoria in England. Disbanded and reformed in 1909. "Negro Spiritual" *Swing Low Sweet Chariot* recorded 1909  
<https://www.youtube.com/watch?v=GUvBGZnL9rE>
- ❖ *Precious Lord, Take My Hand.* Composed by Thomas Dorsey aka "Georgia Tom" in his saloon days. Became a major influence in modern gospel music
- ❖ Mahalia Jackson: a major gospel star. First African- American gospel tv star. Along with Clara Ward she promoted and popularized gospel music:  
<https://www.youtube.com/watch?v=Z0a8RNdnhNo>



❖ Thomas Dorsey's music has been recorded by many artists from Sister Rosetta Tharpe to Beyoncé. He was a blues musician who rejected commercial music and returned to the church and dedicated himself to gospel music. This pattern is not uncommon in the world of popular music.



- ❖ Quartet style gospel. In mold of jubilee quartets such as the Dixie Hummingbirds, the 5 Blind Boys of Alabama and the Golden Gate Quartet the Soul Stirrers featuring Sam Cooke were popular on the gospel circuit. The quartet style was being supplanted by more energetic gospel styles in the 1950's
- ❖ Blessed with a beautiful voice Sam as lead singer became a star in gospel music circles. In 1957 left the group and recorded pop music at first as Dale Cook. Until his tragic murder in 1964 he was a top-selling Pop artist whose "smooth soul" vocal style was a model for the "Soul" singers of the 1960's.
- ❖ The Soul Stirrers. *How Far Am I From Cannan*, 1952. <https://www.youtube.com/watch?v=quy8JYeHwts>
- ❖ He brought the highly melismatic vocal style of gospel into the Pop mainstream. That soulful vocal style set against sweet pop arrangements sold millions of records. However never lost his gospel roots. The duet with later to be major artist Lou Rawls exhibits the gospel quality in an otherwise "Pop" recording
- ❖ Sam Cooke. *Bring It On Home To Me*, 1962. <https://www.youtube.com/watch?v=DI5usKhGz60>

- ❖ Gospel music in White churches tended to be more restrained and less rhythmically energized than in African-American churches. The Black gospel style grew out of the traditional hymns sung at Christian services but began to evolve after Reconstruction when and incorporated performance practices common to the blues vocal style.
- ❖ While White gospel singers did adapt some of these stylistic elements into their own performance practices the style tends to have a distinctly different feel from Black Gospel
- ❖ *What A Friend We Have In Jesus*: Merle Haggard
- ❖ <https://www.youtube.com/watch?v=-i4R1haW8nU&list=PLWm5GJd97QaIUFlqFEcSM2Sj83P97-1dW&index=2>
- ❖ *Down By The Riverside*: Randy Travis: <https://www.youtube.com/watch?v=T-LwadBcJ1w>
- ❖ *Amazing Grace*: Gospel Creek Bluegrass Band <https://www.youtube.com/watch?v=s7zslw6--LY>
- ❖ *In The Sweet By And By*: Ben Hester/ Southern Gospel revival
- ❖ <https://www.youtube.com/watch?v=JhNxXBTljfk>
- ❖ *Gospel Ship*: The Carter Family <https://www.youtube.com/watch?v=2yn10rbB3Sg>

- ❖ In the 1950's a vocal style based on the Pop vocal quartets of the 1940's became popular among young urbanites, White and Black. The song lyrics were supplemented with melodic figures using nonsense syllables and was dubbed "Doo-Wop". The style is characterized by four or five singers usually with one leading while the others respond or sing backup harmony and melodic figures often with meaningless vocables.
- ❖ Modeled on the Ink Spots or the Mills Brothers the Ravens became one of the first successful groups spawning a spin-off groups like the Orioles and the Penguins. The instrumental accompaniment on recordings was minimal with the piano and/or guitar often playing a distinctive repeated 12/8 pattern with minimal drum and bass parts. Lyrics addressed teen-oriented themes such as love, romance and dancing
- ❖ *How'm I Doin', Hey, Hey*, The Mills Brothers. [https://www.youtube.com/watch?v=Q\\_Knzwe15PY](https://www.youtube.com/watch?v=Q_Knzwe15PY)
- ❖ *If I Didn't Care*, The Ink Spots. <https://www.youtube.com/watch?v=rvwfLe6sLis>
- ❖ *Sh-Boom*, The Chords. original 1954 <https://www.youtube.com/watch?v=H6LaAUGAu4U>
- ❖ Cover version by the Crew Cuts. 1954 <https://www.youtube.com/watch?v=Q9G0-4TWwew>
- ❖ *Get A Job*: the Silhouettes. on American Bandstand <https://www.youtube.com/watch?v=SzWkqfQ17Eo>
- ❖ *Angel Baby*: Rosie and the Originals. 1961. <https://www.youtube.com/watch?v=bu2dAQ3xb8s>

- ❖ Rock and Roll began to emerge as a distinct style merging elements from Country music and the Blues. While not unique to the South the style was primarily a Southern phenomena. Rock and Roll would come to challenge and threaten Establishment norms of morality. The newly swollen ranks of teenagers would adopt the style as their own; a symbol of rebellion and independence while still having a nice bedroom and three meals a day
- ❖ Sam Phillips and Sun records in Memphis had a profound impact on American music as the home base label for an eclectic group of artists including Elvis Presley and Blues artists like Junior Parker and Country artists like Charlie Rich. Sam Phillips operated a commercial recording facility where you could record a song and leave with a one-off disc copy made on a lathe in his studio. He was also a record producer and promoter
- ❖ Sam Phillips interview: [https://www.youtube.com/watch?v=UrITj\\_NyAfQ](https://www.youtube.com/watch?v=UrITj_NyAfQ)
- ❖ In 1954 young truck driver named Elvis Presley came in to make a record for his mother's birthday and Phillips was impressed by the kid's warm baritone voice that was suited to ballads. Sam was looking for a white artist who could perform with the energy and style of Black artists. Phillips signed Elvis and recorded more upbeat songs from a variety of sources. Because of Phillips' fondness for African-American music Sun records was home to Blues and R&B artists and composers who contributed some of Elvis' first repertoire



- ❖ Elvis' first release was in 1954 and was a *That's All Right Mama* by bluesman Arthur Crudup and *Blue Moon Of Kentucky* by Bluegrass pioneer Bill Monroe. Elvis covered other R&B songs including *Good Rockin' Tonight* and *Mystery Train* but had hits on the Country charts with songs like *Baby, Let's Play House*. The melding of Country, Pop and Blues elements was dubbed Rockabilly. Those recordings portend the rise of Rock and Roll
- ❖ Noticing Elvis' success with teenage girls major label RCA bought his contract from Sam Phillips' indie Sun label for only \$40,000.00; a fraction of the money Elvis would eventually earn. His next LP on RCA was recorded in Nashville with country session musicians and included covers of Rock songs such as *Blue Suede Shoes* by Sun labelmate Carl Perkins and *Tutti Frutti* by Little Richard as well as the Tin Pan Alley standard *Blue Moon*. Not a composer, Elvis covered popular songs or ones written for him
- ❖ His energetic and seductive performance style borrowed suggestive moves associated with African-American music and were judged as scandalous by establishment society. When he first appeared on Ed Sullivan's family-oriented Sunday evening television show he was only filmed from the waist up. He would become the idol of millions of teenagers and a model for the next generation of Rockers and an object of suspicion by millions of parents and their religious leaders. The most of the entertainment establishment of the time dismissed Elvis as a trashy fad. Numerous parodies of him ensued on TV and high-brow intellectuals loved to hate him

- ❖ Pundits in the press wrote that Elvis' performance moves were corrupting Youth worldwide. Most established entertainers disdained his music. Tabloid exposés even claimed he beat his mother. All this negative press only served to increase his perceived cache as a rebellious and dangerous figure. His good looks naturally led to a movie career in a series of shtick-y Hollywood films
- ❖ His film career began with *Love Me Tender* in 1956 and ended in 1969 with *Change Of Habit*. After a two-year stint in the Army Elvis returned to performing. By the late 1960's he had squandered his Rock credibility with the increasingly commercial and cringe-worthy film roles
- ❖ In 1968 he abandoned the screen idol image and dressed in leather and slinging a Fender electric guitar embarked on a come-back tour designed to recapture his roots and authenticity as a rebellious Rocker. *Jailhouse Rock*, 1957. <https://www.youtube.com/watch?v=gjORz-uP4Mk>
- ❖ In 1970 he began a residency in Las Vegas; a town that represented everything he eschewed; establishment values and mainstream entertainment. He died tragically in 1977.
- ❖ Elvis Presley. *Burnin' Love*, 1973. <https://www.youtube.com/watch?v=0SUC8sdP5el>
- ❖ *Suspicious Minds*, 1970. Last #1 hit [https://www.youtube.com/watch?v=Sj\\_6SBLal2A](https://www.youtube.com/watch?v=Sj_6SBLal2A)
- ❖ *Are You Lonesome Tonight*, <https://www.youtube.com/watch?v=GZ-k3oblM8> Final performance Live 1977

- ❖ Other early Rockabilly artists with similar country music roots came along in the wake of Elvis' success. Many of the early rockabilly musicians were white country based Southerners.
- ❖ Carl Perkins. *Blue Suede Shoes*, <https://www.youtube.com/watch?v=DRNyvO4QouY> live on the Perry Como Show. Native of a rural Tennessee sharecropping family. Originally a Country musician and good guitarist. Sun artist
- ❖ Bill Haley. *Rock Around The Clock*, <https://www.youtube.com/watch?v=ZgdufzXvjqw> “Don’t Knock The Rock” film clip. Michigan native his country band Saddlemen became The Comets. Song used in “Blackboard Jungle” film
- ❖ Eddie Cochran. *Twenty Flight Rock*, <https://www.youtube.com/watch?v=f8Vfin7mqdw> “The Girl Can’t Help It” film clip. Minnesota native raised in So. Cal. Multi-instrumentalist Rock and Roll pioneer using studio new technology
- ❖ Buddy Holly. *Peggy Sue*, <https://www.youtube.com/watch?v=qQzuvfvBdE> live on Ed Sullivan Show. Native of Lubbock TX. Country roots but inspired to rock by an Elvis concert. Most influential American rocker in the UK

Carl Perkins



Bill Haley



Eddie Cochran



Buddy Holly



Jerry Lee Lewis



Billy Lee Riley



The Everly Brothers



Gene Vincent



Roy Orbison



- ❖ Jerry Lee Lewis. *Whole Lotta Shakin' Goin' On*, <https://www.youtube.com/watch?v=Fw7SBF-35Es> live on Steve Allen show. Louisiana native. In 1955 became a Sun records artist. Part of the Perkins/Cash/Elvis million \$ quartet
- ❖ Everly Brothers. *When Will I Be Loved*, <https://www.youtube.com/watch?v=rl0ll5SexV0> American Bandstand clip. Kentucky natives their roots were in Country gospel. They enjoyed crossover success first recorded as Country artists
- ❖ Gene Vincent: *Be-Bop-A-Lula*, <https://www.youtube.com/watch?v=ZWFILYZm0tA> “The Girl Can’t Help” It clip. Virginia native. Iconic rockabilly artist on major label Columbia. Eclipsed by changes in Rock he found success in UK
- ❖ Billy Lee Riley. *Flying Saucers Rock and Roll*, <https://www.youtube.com/watch?v= ZhdtG7WfXI> The child of Arkansas sharecroppers he learned guitar from black fieldhands. Sun artist in 1957 and 1962 LA session musician
- ❖ Roy Orbison. *Oh Pretty Woman*, <https://www.youtube.com/watch?v=gy9CtTYMwAo> Texas native he had an operatic” vocal style and distinctive use of falsetto. Worked in 1980’s supergroup *The Traveling Wilburys* with George Harrison of the Beatles, Bob Dylan, Tom Petty, Roy Orbison and Jeff Lynn of Electric Light orchestra

- ❖ Not everyone loved Rock and Roll. The underlying sensuousness of the music was a threat to the musical establishment and conventional conformist 1950's American society. Pejoratively referred to as "musical baby food" by leading musicians, Rock and Roll was blamed for contributing to delinquency and immoral behavior
- ❖ Teen-age Savages Go Wild! <https://www.youtube.com/watch?v=Npm5vxharc4>
- ❖ Rock and Roll critique: <https://www.youtube.com/watch?v=zNoO775HYqM>
- ❖ Jimmy Snow preaches against rock and Roll: <https://www.youtube.com/watch?v=9gQV15DPvyE>
- ❖ Rock and Roll has got to go! <https://www.youtube.com/watch?v=9I0poZE5w6E>
- ❖ The list of Rhythm and Blues musicians who rose to fame in the 1950's must begin with Chess records' own Chuck Berry. Born in 1926 he was a bit older than his audience and musical contemporaries. His first hit record *Maybellene* had a two-beat country feel and his vocal style is clear and distinct ala country singers. While rooted in Blues and R&B he developed a cross-over audience with White teens
- ❖ Not a Gospel rooted musician he extolled the rebellious teen spirit with his 1957 hit *School Day* celebrating everything but school. [https://www.youtube.com/watch?v=E\\_4FtZdF7hs](https://www.youtube.com/watch?v=E_4FtZdF7hs)

- ❖ Chuck Berry was an icon to Rock guitarists and singers. Active 1955-2014. His live performances featured his iconic “duck walk” across the stage. <https://www.youtube.com/watch?v=BCsfh5ltkEc>
- ❖ Johnny B. Goode, Most famous hit. <https://www.youtube.com/watch?v=aKCt8ssC7cs> TV clip



- ❖ “Little” Richard Penniman (1932-2020) was a Georgia born gospel pianist and singer who went on to enjoy a successful career in Rock music. In 1962 after a five-year hiatus from Rock into evangelical Christianity he was persuaded to return to popular music. He toured in England and influenced the Beatles who opened for him at UK dates. His singing style was widely imitated especially by Paul McCartney when covering his songs
- ❖ Flamboyant with extravagant hair and makeup he would come out as gay in later interviews. Trapped by a piece of furniture, the piano, Richard developed a flamboyant performing style for visual exposure
- ❖ Long Tall Sally and Tutti Frutti, <https://www.youtube.com/watch?v=Q0cBzyYlJuo> Film clip from “Don’t Knock The Rock”. Alan Freed as MC. Freed was a DJ playing R&B records in Cleveland OH on the late-night “moondog” show. Popularized the term “rock and roll” which was derived from Black slang for sex.

- ❖ Antoine “Fats” Domino was an influential New Orleans based pianist and singer and the most successful of his Crescent City contemporaries. As the birthplace of Jazz New Orleans would also produce important other important artists such as Lloyd Price, Allen Toussaint and the Meters.
- ❖ *I’m Walkin’*, Fats Domino. 1956 [https://www.youtube.com/watch?v=Q\\_u1J7t5TDg](https://www.youtube.com/watch?v=Q_u1J7t5TDg) traditional AABA form
- ❖ *Blueberry Hill*, Fats Domino. 1956. [https://www.youtube.com/watch?v=IYRJC0\\_c8Wk](https://www.youtube.com/watch?v=IYRJC0_c8Wk) rock version of an old song
- ❖ *Jambalaya*, Fats Domino. 1961. <https://www.youtube.com/watch?v=h4cbQ0vkZoM> country song N.O. R&B style
- ❖ In the 1960’s Freed would be involved in a federal lawsuit over Payola; the long established but illegal practice of paying for record play on the radio. Small labels benefited most from this practice. Unapologetic Freed was lightly fined but eventually blacklisted in broadcasting, while his contemporary, Dick Clark, from the Philadelphia-based teen dance show “American Bandstand” would co-operate with authorities and survive the purge
- ❖ Freed did host a TV show in 1957; “The Big Beat”, an interracial music and dance show similar to “bandstand” with real R&B records as a Summer replacement but was cancelled after Southern TV programmers objected to the inter-racial dancing. This was months before Dick Clarks’ nationwide rollout of Bandstand. The Payola scandal ruined his career. As Rock and Roll artists were increasingly seen on TV shows such as Ed Sullivan’s Sunday evening show and Dick Clark’s afternoon show American Bandstand became important venues for promoting Rock music.



- ❖ Alabama born Hank Ballard (and the Midnighters) were a prime example of a Black primarily Rock and Roll regional group with several very influential hit records. Beginning as a gospel singer in his youth he later had hits with the risqué 1954 song *Work With Me Annie* and a year later *Annie Had a Baby*. These were banned from radio for suggestive lyrics. His composition “The Twist” inspired a national dance craze. On the same Cincinnati based indie label as James Brown, King records, Ballard enjoyed moderate success and is emblematic of R&B/Rock performers of the period
- ❖ Hank Ballard & the Midnighters. *Work with Me Annie*: <https://www.youtube.com/watch?v=uh1QddgybCg>
- ❖ Hank Ballard & the Midnighters. *Annie Had A Baby*: <https://www.youtube.com/watch?v=VDwjwIWcQyI>
- ❖ Hank Ballard & the Midnighters. *Let's Go Let's Go Let's Go*: [https://www.youtube.com/watch?v=jlai\\_KEYumk](https://www.youtube.com/watch?v=jlai_KEYumk)
- ❖ The negative reaction to The Rock and Roll phenomenon was by establishment social forces. Religious, political and artistic leaders spoke out against it but the music was widely embraced by American listeners and by the late 1950's was the on crest of a new wave inundating the American airwaves.
- ❖ Record industry executives responded by promoting a safer version of the new music with teen-idol singers such as Frankie Avalon, one of Dick Clark's stable of handsome young Italian-American performers. Along with other teen-idol singers such as Fabian Forte, Dion Di Nucci and Annette Funicello these personalities would become the benchmark for Pop idols but would soon be eclipsed by the British Invasion artists by 1965

- ❖ Teen Idol Pop was an attempt by the traditional power players in the music business to regain control of the Pop market by offering sanitized versions of Rock music. Radio programmers preferred to play white cover versions of R&B hits or market attractive young White singers/actors with original and vapid teen-oriented pop that harkened back to older models of pop music ala Tin Pan Alley models
- ❖ Major label record companies wanted to provide “safe” white performer cover versions of R&B chart hit records by Black artists with watered-down “vanilla” versions of those same songs . DJ’s on White stations felt the cover versions would be more acceptable to their audience. e.g. two versions of *Tutti Fruitti*
- ❖ *Tutti Fruitti*: Little Richard. <https://www.youtube.com/watch?v=F13JNjpNW6c>
- ❖ *Tutti Fruitti*: Pat Boone. <https://www.youtube.com/watch?v=ZFxTvffJqOg>
- ❖ This trend began in the late 1950’s and would eventually fade out by the mid-1960’s under pressure from the new, actually old, musical styles popularized by “British Invasion” groups such as the Beatles, the Rolling Stones, the Kinks and the Who. A renewed interest in American Blues was actually seeded by the blues-based English bands. The doo-wop groups popular in the 1950’s would fade from pop radio by the mid 1960’s
- ❖ Many American teen-pop performers of the time were not composers so they relied upon songs from professional songwriters. Many of these Rock/pop composers are associated with what came to be called “Brill Building” pop that grew out of the musical tradition established by the Tin Pan Alley composers who most frequently did not perform or record their own material

- ❖ The term “Brill Building Pop” refers to a style of music composed by professional songwriters, arranged by powerful record producers, performed by various groups of young singers and oriented toward the burgeoning market of teen-age record buyers. As in the Tin-Pan-Alley mold music publishing, composition, marketing etc.. were by the 1950's-1970 concentrated in the mid-town Manhattan Brill Building and the nearby Aldon offices.
- ❖ As in Tin-Pan-Alley teams of songwriters such as Jerry Goffin/Carole King, Jeff Barry/Ellie Greenwich, Barry Mann/Cynthia Weil and Jerry Leiber/Mike Stoller cranked out pop songs that addressed the concerns of a teen and increasingly post-teen audience. Young people were maturing as was the music so more mature lyric themes begin to emerge. Innovative record producers such as Phil Spector would shape the new sound of popular music
- ❖ *Will You Still Love Me Tomorrow* 1960, A Goffin/King composition recorded by the Shirelles addresses the adult theme of choice, sex and commitment. Later covered by Amy Winehouse, Taylor Swift and Norah Jones
- ❖ <https://www.youtube.com/watch?v=PAxb1vnb520>
- ❖ *Uptown*, Weil/Mann composition, 1962 by the Crystals addresses the stress of modern impersonal machine society
- ❖ <https://www.youtube.com/watch?v=3UZB2vIFjiM>
- ❖ *Up On The Roof*, Goffin/King composition, 1964. The Drifters. Addresses the stress of 20<sup>th</sup> century life in the big city. <https://www.youtube.com/watch?v=puM1k-S86nE>

- ❖ Creating the new sound of rock was the work of the record producer. An example of a new type of personality in the music industry was Phil Spector. A guitarist and songwriter he became a very Influential producer and arranger. His recording techniques and orchestrations were new and unique. Spector was a harbinger of the superstar Rock record producer.
- ❖ He recorded many of the Brill building writers' hits in NYC and LA with top professional studio musicians. The production style he created came to be known as the "wall of sound". Taking advantage of improved overdubbing technology he developed a lush new sonic setting for the pop productions he called his "symphonies for teens"
- ❖ With creative arrangements using instruments and techniques uncharacteristic to rock music. He used various Latin percussion instruments, Spanish guitar, orchestral percussion and sound effects plus lush instrumental and vocal backing with plenty of reverb. His style became known as the Wall of Sound production technique.
- ❖ *And Then He Kissed Me*, The Crystals. 1963 <https://www.youtube.com/watch?v=IQtZUTRCLcY>
- ❖ *The Righteous Brothers*. *You've Lost That Lovin' Feelin'*. 1966. instrumental track only, no vocal <https://www.youtube.com/watch?v=3wGW3PXD39k>
- *You've Lost That Lovin' Feelin'*, 1966. Final mix. <https://www.youtube.com/watch?v=xbg1gkWb0Wo>

Phil Spector in studio pre and post trial looks

John Lennon and Phil Spector

prison photo



The Ronettes

The Crystals

The Shangri-Las



❖ Spector owned the rights to the name of some of the groups he produced. He could change personnel and still market the group as the original. While female vocal groups such as the Andrews Sisters had been around for decades the “Girl Groups” became extremely popular early in the 1960’s . Some had a sophisticated image and others flirted with rebel themes. Later in the 1960’s same type of group was polished by Motown ala the Supremes and Martha and the Vandellas. Spector was only one of the new breed of hit-maker producers. More Brill building style pop:

❖ *Leader of the Pack*, The Shangri-las. 1964. “Shadow” Martin producer

<https://www.youtube.com/watch?v=Q8UKf65NOzM>

❖ *Be My Baby*, The Ronettes. 1964 Phil Spector producer <https://www.youtube.com/watch?v=jrVbawRPO7I>

❖ *On Broadway*, The Drifters. 1963 <https://www.youtube.com/watch?v=4Tf6ibEvpFs>

❖ *Under The Boardwalk*: The Drifters. 1964. <https://www.youtube.com/watch?v=EPEqRMVnZNU>

❖ *Spanish Harlem*, Ben E. King. 1960 Leiber/Stoller composers. produced by Phil Spector

<https://www.youtube.com/watch?v=zOoutJtMCi8> n.b. the use of Latin American instruments and strings

❖ *Up On The Roof*, The Drifters. 1962 Goffin/King composition <https://www.youtube.com/watch?v=puM1k-S86nE>



# HISTORY OF POPULAR MUSIC

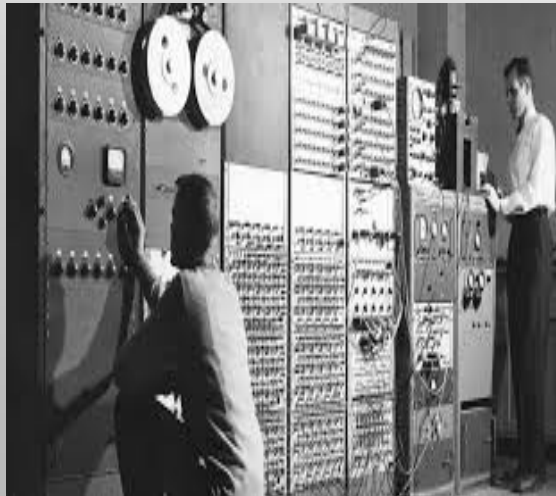
## MODULE 3.

POPULAR MUSIC IN THE UNITED STATES OF AMERICA

AMERICAN POP 1959-1964 PRE-BRITISH INVASION TRENDS AND  
STYLES. SOUL, SURF AND THE FOLK REVIVAL



❖ Images from 1960's America. Changes in Popular music reflected those in American society. The civil rights and anti-war movements challenged the status quo. The comfortable conformist world of the 1950's was being shaken by tectonic changes in social mores. This decade witnessed profound changes in all areas of American life





- ❖ SURFING and SOUL. By the 1960's American pop music produced several distinct regional styles. Rock music was in the ascendancy and would dominate by 1970. We'll examine several of them and gauge their impact on the record business and the "British Invasion" bands that would sweep the USA radio waves after 1964
- ❖ At this time, and through the end of the 20<sup>th</sup> century, the record companies were the ultimate arbiters of what got recorded, released and promoted. Recording, manufacturing and distributing vinyl records was expensive and not a DIY endeavor. Certain record companies specialized in niche styles while the major labels had a broad range of artists and product from classical to country, Broadway to the blues, religious to comedy.
- ❖ The 1960's saw the development of the still-vibrant style referred to as "Soul". The American soul artists had a profound impact on the British musicians who brought our own music back home with an English accent.
- ❖ NYC based Atlantic records would become America's most influential soul label by recording and distributing many artists who were recorded in studios other than their own. Original artists include Aretha Franklin
- ❖ Stax/Volt records based in Memphis would create an immediately identifiable distinct and earthy soul sound that preserved the blues and gospel influences of its' performers including Otis Redding and Wilson Pickett

- ❖ Rock music on TV. Beginning in 1955 rock music was being presented on TV by various impresarios. Rock had been heard on radio since its introduction. There were thousands of radio stations, national and regional, in the US but only three major networks along with regional stations. TV was the best way to break new artists
- ❖ Dick Clark and American Bandstand. Originating in 1952 as a local show in Philadelphia, Bandstand went national on ABC in 1957. The show featured host and DJ Dick Clark, making jokes and commentary about the songs he was about to play. The performers appeared live lip-synching to their hit record and energetic, clean-cut bandstand regulars danced along. After the performance Clark reviewed his teen audience member about a song's merits. Other local TV station imitators soon co-opted the AB format. e.g. Baltimore's WAAM-TV "Buddy Dean" show was a shameless Bandstand knock-off featured in the John Waters' 1988 film "Hairspray"
- ❖ Best of American Bandstand: <https://www.youtube.com/watch?v=OyRWSoO6sKI>
- ❖ Dick Clark was a shrewd businessman and survived the "pay-to-play" payola scandal that ruined Alan Freed. Clark is also a major figure in the early 1960's teen-oriented pop/rock style. He promoted a stable of mostly Italian-American kids from Philadelphia including Fabian Forte, Frankie Avalon, Annette Funicello, Dion Di Nucci and Bobby Rydell to national stardom in music and films.
- ❖ Once Bandstand relocated to Los Angeles in 1964 he was at the epicenter of the music recording and movie business. Frankie and Annette starred as an ideal teen couple in light-weight Hollywood films with cheesy titles such as "Beach Blanket Bingo" and "How To Stuff A Wild Bikini"

- ❖ The Ed Sullivan Show. Begun in TV's infancy-1948-his long running family-oriented Sunday night variety program was much like a television Vaudeville show with dancers, singers, magicians; even comic mouse puppet. He was the first major television host to also present rock and roll to American families. Embracing modern trends in popular music he featured Bill Haley & His Comets in 1955 and Elvis in 1956. He also introduced to a major TV audience The Beatles, The Rolling Stones, The Beach Boys, The Animals, The Supremes and many other rock acts.
- ❖ An appearance on Sullivan's show offered exposure to millions of viewers and an approbation that your music was socially acceptable, and commercially viable. If you were performing on Sullivan it was a statement that you had Arrived. e.g. The Beatles' 1964 appearance precipitated the US Beatlemania craze and massive record sales. Keeping the show relevant to contemporary social trends by presenting rock acts targeted to a younger, new audience was important to TV producers, executives, concerned parents and advertisers.
- ❖ Unlike "American Bandstand" which was an afternoon show appealing to an after-school teen audience, Sullivan's prime time Sunday evening broadcast presented rock artists to the whole family. Hopefully doubting parents, watching along with their offspring, would come to have a better opinion of the artists preferred by their kids.
- ❖ Top 10 Ed Sullivan Performances That Changed History: <https://www.youtube.com/watch?v=s2gDNbkxqt8>

- ❖ The California-based “Surf Music” style was distinctive for its bright electric guitar-centric sound and the intricate vocal harmony sound of The Beach Boys. The sound of the guitar was new and appealing and originated in the 1950’s. Soon adopted by country and rock musicians, the Fender solid-body electric guitars and amplifiers helped musicians create a new sound. They would become the templates for electric guitars to the present time
- ❖ Duane Eddy. *Peter Gunn*, 1960. <https://www.youtube.com/watch?v=Lfgp-n6jmi0> Early rock TV show theme
- ❖ *Walk Don’t Run*, The Ventures. top-10 hit 1960. Duane Eddy pioneered the “twangy” guitar sound copied by many electric guitarists. [tps://www.youtube.com/watch?v=owq7hgzna3E](https://www.youtube.com/watch?v=owq7hgzna3E)
- ❖ Surf music was a distinct departure from east-coast music trends. Still a “pop” style, many of the records were instrumentals rather than vocals, as had been popular decades earlier.
- ❖ *Pipeline*: The Chantays. 1963 <https://www.youtube.com/watch?v=j09C8clJaXo> So. Cal. surf-band
- ❖ *Wipeout*: The Surfaris. 1962 <https://www.youtube.com/watch?v=-YusHyd-duQ> another So. Cal surf-band
- ❖ *Penetration*: The Pyramids. 1964 <https://www.youtube.com/watch?v=USfMeResE1c> unique inter-racial surf-band
- ❖ *Moon-Dawg b/w LSD-25*, The Gamblers. 1960 [https://www.youtube.com/watch?v=Q\\_fH99Q8mqA](https://www.youtube.com/watch?v=Q_fH99Q8mqA) The first surf instrumental. Gamblers were an LA surf-rock band. Disbanded 1961 members all went on to careers in pop music

- ❖ Dick Dale (Richard Monsour) was a virtuoso guitarist and bandleader known known as the “king of the surf guitar”. Using a solid-body Stratocaster guitar exploiting and the Fender amp tonal possibilities; vibrato effects and a distinctive reverb sound.
- ❖ Had unique tremolo picking style similar to that used on mandolins or the middle-eastern lute called the Oud as taught to him by his Lebanese uncle
- ❖ *Misirlou*, 1963 film clip played to recording. Note the “surf beat” snare drum pattern, the prominence of Fender guitars and the lone saxophone in the band. Used in the film “pulp fiction” [https://www.youtube.com/watch?v=ZIUORMV\\_I18](https://www.youtube.com/watch?v=ZIUORMV_I18)
- ❖ *Surfin’ And A-Swinging*, <https://www.youtube.com/watch?v=ODYbn7Y2oEE> clip from a very Hollywood style film starring Frankie Avalon and ex-mouseketeer Annette Funicello in one of their “beach blanket” movies.
- ❖ The top selling California surf band was The Beach Boys. Formed by the three Wilson brothers, a cousin and their neighbor; middle class white kids from Hawthorne CA, an LA suburb near the beach. Main bassist, composer and arranger Brian Wilson would marry teen-oriented surfing/cars/love/Girls lyric themes to sophisticated vocal arrangements ala tight-harmony vocal quartets such as The Ames Brothers. Brian matured into a skilled and influential pop songwriter and arranger. While they played their own live shows the recordings were done with instrumental backing by top LA studio musicians known as “the wrecking crew”



❖ *In My Room*: 1964. Covered by Katy Perry, Nancy Sinatra, Linda Ronstadt, Jacob Collier, Jakob Dylan, Fiona Apple and David Lee Roth among others

❖ <https://www.youtube.com/watch?v=hu0Jb-QjGm8>

❖ While Brian Wilson matured into a great songwriter, the earliest Beach Boys' hit, *Surfin' USA*, was based on Chuck Berry composition *Sweet Little Sixteen* with surf lyrics substituted. Berry sued for copyright infringement and was awarded co-writer

❖ *Sweet Little 16/Surfin' USA*: Chuck Berry/The Beach Boys mashup

❖ <https://www.youtube.com/watch?v=35sK-1qaZ>

❖ The Beach Boys and The Beatles knew each other and were “friendly” rivals. The Beatles masterpiece “Sgt. Peppers Lonely Hearts Club Band” was inspired by the Beach Boys “concept” album “Pet Sounds”. A concept album had a through-line theme to which all the songs were related. This was a new practice in pop music where LP's were collections of radio single hits interspersed with “album cuts”

❖ Lead singer Mike Love would become friends with the Beatles and accompany them on their ill-fated sojourn to India in search of inner peace and enlightenment at Maharishi Mahesh Yogi's transcendental meditation retreat



- ❖ Soul Music began coalescing as a distinct style with R&B/Gospel influences by the 1960's. The vocal performance style was greatly influenced by black gospel church music but the content was definitely secular. Lyric subjects were the usual pop music themes of love, romance, dancing, broken hearts, falling in love, sex, partying, etc.. Instrumental accompaniment was rooted in R&B and jazz played with varying levels of rhythmic intensity and "sweetening" with strings, brass and woodwinds depending on the record producers' and labels' styles e.g. Motown vs. Memphis style
- ❖ Memphis based Stax/Volt records releases were funkier and earthier than the sweeter pop-oriented Motown label productions. NYC based Atlantic records later became America's premier R&B label by producing, and more importantly, distributing some of the best artists in the genre. By the 1970's Philadelphia International Records would develop the smooth "TSOP" Philly Soul sound and lead the transition to Disco. These labels had a stable of in-house musicians that were essential in establishing a recognizable and distinctive sound for each style. In 1960 the term "soul music" was yet to be coined but by 1964 it had become the moniker for the R&B style that had been developing in the previous decade. A major early innovator beginning in the was the artist known as Ray Charles.
- ❖ Charles, born sighted but tragically blinded by glaucoma at age 6, was fundamentally a jazz, not a gospel musician. His vocal style however was however rooted in gospel and the blues and was a model for legions of soul and rock singers. He patterned himself after Nat "King" Cole whose deft piano stylings and smooth baritone voice had made him a crossover pop star. Reflecting his jazz roots Ray recorded and traveled with a big band. An eclectic and versatile artist he recorded two country albums and covered Beatles compositions while always managing to retain his unique stylistic approach. His vocal style helped influence many modern artists in country, rock and R&B.

- ❖ Unlike most soul singers Ray Charles did not have a distinctly gospel background. His bluesy, melismatic vocal style has been widely imitated by vocalists in many pop styles including gospel, R&B, country and rock
- ❖ *Georgia On My Mind*, <https://www.youtube.com/watch?v=glggureAKk>.  
The composition is from 1930 by Tin Pan Alley style composer Hoagy Carmichael in the classic AABA popular song form. It is Georgia's state song Ray's version has become the standard. Charles had a 55-year career until 2003
- ❖ *What I Say*, Ray Charles. 1964. British "Ballad in Blue" film clip features the Raylettes and his big band. <https://www.youtube.com/watch?v=xjSaHcBcl4I>
- ❖ *I'm Busted*, 1963. <https://www.youtube.com/watch?v=dCoT51IxMrl>
- ❖ Composed by country writer Harlan-"three chords and the truth"-Howard, from Charles' LP *Modern Sounds in Country and Western Music*. Was a crossover hit on pop charts as well as country and R&B
- ❖ *Hey, Good Lookin'* Ray Charles. 1962. <https://www.youtube.com/watch?v=g0G7ouYKjJw> Modern sounds C&W
- ❖ *Hey, Good Lookin'* Hank Williams. 1951. <https://www.youtube.com/watch?v=bjCoKslQOEs> Original version





- ❖ Another proto-soul singer was Sam Cooke. We first heard him as a Gospel singer who went into pop music in 1957. Cooke's writing and production style was evolving until his murder in 1964. *A Change Is Gonna Come* was released posthumously as the B side of the upbeat dance tune *Shout*. Cooke wrote the song after experiencing virulent racism in Louisiana. Inspired by Bob Dylan's protest song *Blowin' In The Wind*, Cooke's impassioned vocal is at once a testament to his Gospel roots and a harbinger of the civil rights movement of the 1960's
- ❖ *A Change Is Gonna Come*, Sam Cooke. 1964 <https://www.youtube.com/watch?v=wEBlaMOmKV4>.
- ❖ Posthumously released it ironically became one of Cooke's biggest hits
- ❖ Another seminal figure in soul music is James Brown. He began his career in the 1950's but by the 1960's he became a leading figure in Soul music and arguably created the Funk genre. A Georgia native he was busking on the streets at 5. He was active in the Augusta GA Baptist church choir and later worked with the gospel group The Swanees. They were renamed The Famous Flames and remained Brown's backup singers after he left gospel music and went "secular"



- ❖ Known by sobriquets such as “the Godfather of Soul, Mr. Dynamite”, and the “Hardest Working Man in Show Business”, Brown was renowned for his dramatic and uninhibited performances. His vocal style and especially his dance moves were copied by many lead singers including Mick Jagger of The Rolling Stones, who was greatly influenced by Brown’s T.A.M.I. performances, and the later-to-be 1980’s “King of Pop” Michael Jackson.
- ❖ A proto-rapper, Brown would sing-speak many of his songs over a one or two chord vamp usually relieved by a short bridge with a return to the verse groove. Early records deal with romance, sex and dancing. Later in his career he was also taken to delivering cautionary tales about drug usage (*King Heroin*) and dropping out of school (*Don’t Be A Dropout*)
- ❖ His appearance on the theatrically released 1964 concert film the T.A.M.I. (Teenage Awards Musical International) was a major break-through in his exposure to a broader white audience.
- ❖ The T.A.M.I. show was a live concert film version of a typical rock and roll package tour of the period with top artists from the USA and the UK



- ❖ James Brown was called “Soul Brother No.1”. He had many hits until Funk and Disco supplanted him as a top recording act. His last top 15 charted single was in 1979. Always famous for his live act Brown continued to tour and as an icon of Soul he became something of an elder statesman appearing in movies and on TV specials
- ❖ *Out Of Sight* 1964. James Brown and The Famous Flames <https://www.youtube.com/watch?v=zieXmNwHG YA>
- ❖ *Please Please Please* 1964. James Brown T.A.M.I. show <https://www.youtube.com/watch?v=vruy2GRUsV8>
- ❖ *I Feel Good (I Got You)* 1965. <https://www.youtube.com/watch?v=ETNWru11Dic&t=1s> “Ski Party” film clip
- ❖ *Funky Drummer* 1970. <https://www.youtube.com/watch?v=QXw6YZItKJk> @5:22 most sampled drum break ever
- ❖ Memphis-based Stax/Volt records challenged Brown’s commercial success in the 1960’s. They captured the earthy vocal style of blues and gospel on records by artists such as Otis Redding and Wilson Pickett. The tracks were powered by the consistent rhythm section known as Booker T. and The MG’s. Many compositions were written by guitarist Steve Cropper.
- ❖ Sweetened by brass and saxophones in what became known as the Memphis Horn style the recordings had an infectious groove that the integrated backup band the M.G.’s (Memphis Group) provided.

- ❖ Stax/Volt productions exhibited an intangible but very perceptibly infectious feel. The great “sound” of the records, the groove created by the musicians and the vocal style with strong gospel and blues influences sold well in the marketplace. Artists most closely associated with that label established a unique and identifiable stylistic niche. The backing “horn” arrangements featuring brass and saxophones became known as the Memphis horn sound.
- ❖ Memphis had long been an important city for music. The band responsible for the sound and backing Otis was the integrated band Booker T. and the MG’s (Memphis Group) They had many instrumental hits as well. *Hip Hugger* 1967: <https://www.youtube.com/watch?v=H48xIHrXaXw>
- ❖ The superb audio quality of the Stax/Volt recordings and the the playing of the musicians who created it attracted singers from other pop genres to come and record in the South sometimes in Memphis but elsewhere as well. In 1969 the Rolling Stones used the Muscle Shoals studios in Alabama to track for their hit *Sticky Fingers* LP
- ❖ *In The Midnight Hour*, Wilson Pickett. 1965 <https://www.youtube.com/watch?v=FGVGFfj7POA>
- ❖ *Hold on, I’m Coming*, 1966. Sam & Dave. <https://www.youtube.com/watch?v=6JEIeEbAcwY>
- ❖ *Try A Little Tenderness*, 1967. Otis Redding. [https://www.youtube.com/watch?v=IQ9n2\\_5mbig](https://www.youtube.com/watch?v=IQ9n2_5mbig)
- ❖ Another big Memphis soul label was Hi records. Their top star was Al Green who went gospel for a decade until 1988
- ❖ Al Green. *Love And Happiness*, 1972. <https://www.youtube.com/watch?v=mtrRBJ-ZdBo> Live on Soul Train

- ❖ The 1980's film "The Blues Brothers" paid tribute to the Memphis style. Besides being immensely popular in the US artists from elsewhere came to Memphis to capture the feel of the the Stax/Volt artists. One English singer, Dusty Springfield, helped popularize the sound on pop radio on her 1969 album "Dusty In Memphis" which contained a hit single *Son Of A Preacher Man* by Dusty Springfield 1969. <https://www.youtube.com/watch?v=oAZLgsDRUv4>
- ❖ The phenomena of white artists singing R&B was also the appeal of the Phil Spector produced duo The Righteous Brothers. The phenomenon was dubbed "blue-eyed soul" in the press and many pop stars sing in this melismatic gospel-tinged style. UK advocates include Adele, Lorde, Joss Stone, Duffy, Amy Winehouse, et al. Americans such as Robin Thicke, Justin Timberlake, Michael Bolton, Hall and Oates, Michael McDonald, Bobby Caldwell and every other rock/R&B vocalist today. Melismatic vocal techniques are not unique to rock and gospel but the current vocal performance practices used in those styles are directly traceable to the black gospel tradition.
- ❖ Atlantic Records, based in NYC, distributed recordings made in Memphis and other Southern studios, sometimes on their own Atlantic/Atco labels or on the original Stax/Volt or other brand. Founded in 1947 as a blues and jazz label Atlantic had scored early R&B hits beginning in 1949 with a roster of black artists including Ruth Brown, Ray Charles and the Drifters. Run by Turkish immigrants Ahmet and Neshui Ertegun and Jewish Brooklynite Herb Abramson and later Jerry Wexler. Neshui ran the company's lucrative Jazz line that included best-selling artists of that genre such as John Coltrane, Shorty Rogers, Les McCann and Charles Mingus

❖ Atlantic Records became America's top R&B label responsible for signing Aretha Franklin and Solomon Burke. In 1966 they signed a distribution deal for the English supergroup Cream, later signing American folk-rocker trio Crosby, Stills and Nash and British bands Led Zepellin, Yes and Bad Company. The company is still viable today including artists Cardi B, Ed Sheeran, Megan Thee Stallion, Bruno Mars, Jay-Z, Snoop Dog, Notorious B.I.G., Lizzo and Sia

❖ Respect, Aretha Franklin 1967. mOtis Redding composition

<https://www.youtube.com/watch?v=6FOUqQt3Kg0> recorded Atlantic studios NYC.

❖ Otis Redding original version. [https://www.youtube.com/watch?v=KvC9V\\_IBnDQ](https://www.youtube.com/watch?v=KvC9V_IBnDQ)

❖ Think, 1968 <https://www.youtube.com/watch?v=hsL9UL9qbv8>

❖ Muscle Shoals AL. recorded track distributed by Atlantic

❖ Freeway Of Love, live 1991 w/ Stevie Wonder <https://www.youtube.com/watch?v=4R1knT2LsPY>

❖ Nina Simone pianist/vocals/ composer was active in the civil rights movement and a powerful influence other black artists of her time. Mississippi Goddamn, 1965. <https://www.youtube.com/watch?v=LJ25-U3jNWM>

❖ Tina Turner emerged as a major star after leaving abusive husband Ike Turner's review. Proud Mary, 1970 live with the review on the Ed Sullivan show [https://www.youtube.com/watch?v=n\\_AzcJMkbjA](https://www.youtube.com/watch?v=n_AzcJMkbjA)



- ❖ The most commercial and pop of all the R&B labels, Motown records was formed in Detroit in 1959 by songwriter/performer Berry Gordy Jr. After some songwriting and performing success in the late 1950's R&B market he began to develop a pop music style based in R&B but smooth and polished enough to retain soul credibility while also winning over an audience of white record buyers
- ❖ Borrowing money from relatives he purchased a multi-room house and converted it into "Hitsville USA". The famous "snakepit" recording studio was housed in the small basement and the other rooms were designated as offices. Recording basic tracks often took place in the wee hours of the morning after musicians had come from gigs at clubs and bars in the Detroit area. Today the house is a museum
- ❖ Gordy drew from a local talent pool of black Detroit teenagers. Like Dick Clark with his stable of Philadelphia-based Italian-American kids Gordy molded young black talent from Detroit in the new Motown image. The young artists attended training at Maxine Powell's "finishing and modeling school" to learn how to speak and walk and comport themselves in society. Both men and women were coached by choreographer Cholly Atkins. A reporter once quipped that the idea was to "take the kids out of the ghetto and take the ghetto out of the kids".
- ❖ The dress code for a Motown performance required stylish gowns, hair and makeup for women and tuxedos or custom fitted suits for male acts. While the look was important it was the music that sold records in a pre-MTV era. The artists appeared on the major TV shows of the period. As at other labels Motown had a house band that crafted the "Motown Sound". Elements of the style are still in practice today. The playing style pioneered by bassist James Jamerson of the house rhythm section "The Funk Brothers" is iconic

- ❖ Gordy and the Motown company exerted near-complete control over the look and sound of each group. As was common everywhere in the music industry at the time the company determined an artists' choice of material to record and which producer would guide their careers. The look, musical accompaniment and dance moves in each act were carefully conceived and choreographed
- ❖ William "Smokey" Robinson became one of the top artists, songwriters, A&R scout, record producer and arranger for many of the the artists in the early days of Motown. His own group The Miracles scored at least eight top-ten hits



The Miracles



The Supremes



Mavin Gaye & Tami Terrell



Stevie Wonder



The Four tops



Martha & The Vandellas



The Temptations



Mary Wells



- ❖ Motown productions were well arranged and recorded and retained “soul” while polishing and refining it. Arrangements emphasized infectious danceable grooves from drum and bass parts, the use of “jazzy” instruments such as baritone saxophone or vibraphone and tasteful string section sweetening. Production values and business practices were superior. Motown sponsored talented young performers. Two child stars, Stevie Wonder and Michael Jackson, would become international superstars. Motown did succeed in crossing over to the white pop audience while retaining “soul” credibility. Between 1960 and 1969 Motown scored 79 top ten records.
- ❖ *My Girl* 1965 The Temptations [https://www.youtube.com/watch?v=C\\_CSjcm-z1w](https://www.youtube.com/watch?v=C_CSjcm-z1w) live TV clip
- ❖ *Please. Mr. Postman* 1961 The Marvelettes <https://www.youtube.com/watch?v=9jZyAnp6O8Y> TV clip
- ❖ *You Really Got A Hold On Me* 1964 Smokey Robinson and the Miracles. T.A.M.I. show clip  
<https://www.youtube.com/watch?v=pKQtWMETbfo> Both songs were covered by The Beatles on early albums
- ❖ *Baby Love* 1964 The Supremes [https://www.youtube.com/watch?v=9\\_y6nFjoVp4](https://www.youtube.com/watch?v=9_y6nFjoVp4) live TV clip
- ❖ *Dancing In The Street* 1964 Martha and The Vandellas <https://www.youtube.com/watch?v=68Uv959QuCg> TV
- ❖ *Signed, Sealed, Delivered I'm Yours* 1970 <https://www.youtube.com/watch?v=6H-2weeyous> “Soul Train” TV clip
- ❖ *What's Goin' On* 1971 Marvin Gaye <https://www.youtube.com/watch?v=H-kA3UtBj4M>
- ❖ *Reach Out I'll Be There* 1966 The Four Tops <https://www.youtube.com/watch?v=POB0Kv7hiNo> TV clip



The Appalachian mountain range stretches from NE Mississippi to the Canadian border

- ❖ Contemporaneous to the rise of Surf and Soul was a rise in popularity of American folk music. This renaissance was a post-war phenomenon. Ethnomusicologists had been studying the roots of American music for decades. In the 1930's academic John Lomax (1867-1948) and his son Alan Lomax made a series of field recordings of "negro folksongs" in the South. Already a published folklorist John Lomax found the source of the most authentic old songs was in prisons and work camps. He sought out "untainted" and authentic blues artists. John was a scholar of black American folk music but he had the culturalist and racist opinions shared by many of his generation and fortunately not shared by his son.
- ❖ John Lomax wrote "Thrown on their own resources for entertainment ... still sing, especially the long-term prisoners who have been confined for years and who have not yet been influenced by jazz and the radio, the distinctive old-time Negro melodies." His son Alan would continue to do field recording and record collecting in America and in Europe as well. Returning to the US in 1959 Alan performed and produced folk music record anthologies and concerts
- ❖ Academic Charles Seeger and son Peter were also folk pioneers. Charles did extensive research on how ballads from the British isles changed, and didn't, in America especially in isolated communities in Appalachia and published sheet music transcriptions. The Appalachian mountains stretch from NW Georgia to the Canadian border so the South was not the only place to find authentic folk music. White "hillbilly" singers as well as black bluesmen were sought out and recorded
- ❖ Pete Seeger went on to start several influential folk music ensembles. He continued to record and tour and went on to produce folk concerts. Over a long career he became an elder statesman and mentor in the folk community. Dedicated to the music he remained one of the most active performers and proponents of folk music until his death in 2014

- ❖ Since this style of music is learned aurally and orally records were essential to the dissemination of the music. The field recordings made by the Lomax team produced the first commercially available recordings of folk music. Eccentric Beatnik record collector Harry Smith's extensive hillbilly and race music collection yielded a 60 song LP "Anthology of American folk Music" on Folkways records in 1952 that generations of folkies studied
- ❖ The popularity of folk music was highest with an urban college-educated audience whose musical taste was evolving. Eschewing teen-themed pop music they sought a style with a more adult and thoughtful lyric and story content. The performers were by and large urbanites themselves. They had studied the recordings of old timey music and performed it in coffee houses and small clubs. Initially this was not a commercially successful style but market forces affected the folk scene and by the late 1950's a folk craze was in full swing.
- ❖ Bob Dylan (Robert Zimmerman) was one of the most influential performers that came out of the Greenwich Village folk scene. Originally from Minnesota he moved to NYC in 1961 to meet his idol Woodie Guthrie who was terminally ill. Dylan made a name for himself as a "protest" songwriter and performer. An idiosyncratic singer and guitarist he often played harmonica from a holder around his neck. He spawned legions of imitators and was an influence on Beatle John Lennon



- ❖ *Masters Of War* 1963 [https://www.youtube.com/watch?v=JEmI\\_FT4YHU](https://www.youtube.com/watch?v=JEmI_FT4YHU)
- ❖ *Mr. Tambourine Man* 1964 <https://www.youtube.com/watch?v=OeP4FFr88SQ> live Newport Folk Festival
- ❖ *Subterranean Homesick Blues* 1965 <https://www.youtube.com/watch?v=MGxjIBEZvx0> “Don’t Look Back” conceptual film clip made after Dylan began to use electric instruments and start what became the “Folk-Rock” style
- ❖ Dylan covered some traditional material as well as two originals on his first LP but established himself as a unique songwriter with his second LP “The Freewheelin” Bob Dylan in 1963. His songs would be covered by many artists in many genres. In the folk music scene there were artists like Dylan writing current topical material in a folk style, the purists who only wanted to preserve the old traditional songs and the popularizers who might do either old or new folk material but whose focus was on crossing over to a larger audience. Folk music did enjoy commercial success
- ❖ *Blowin’ In The Wind*, Peter Paul and Mary 1963 release. <https://www.youtube.com/watch?v=Ld6fAO4idal> 1965 UK TV clip. Released three weeks after Dylan’s version. Went to #2 on pop charts 1963
- ❖ *Tom Dooley*, The Kingston Trio. 1958 <https://www.youtube.com/watch?v=S3zdE8bliGI> a real folk song about an 1866 murder. Milton Berle TV clip. The trio became arguably the most popular of the Folk revival to the dismay of purists
- ❖ *500 Miles*, Joan Baez. 1963. [https://www.youtube.com/watch?v=B\\_K6z3HiRAs](https://www.youtube.com/watch?v=B_K6z3HiRAs) BBC TV clip. Based on a real folk song it is an update and revision. Joan Baez is the model of a 60’s folk singer with a pure soprano voice and easy finger picking guitar style. She and Dylan were once considered the “king and queen” of the Greenwich Village folk scene

- ❖ By the early 1960's the American Popular music scene was represented by the diverse array of artists and groups we have just met in module #3. Rock and Roll was here to stay and various iterations of it were alive and well in the US pop music marketplace. Traditional pop music did not disappear and would remain commercially viable with artists from the 1940's such as Frank Sinatra and Ella Fitzgerald evolving into "mainstream" pop stars
- ❖ Teen-idol pop, represented by the American Bandstand style of clean-cut young performers, was a top-rated style on radio and at the cash register. The Brill building style of pop composition based on the Tin-pan-alley model was at it's zenith. Doo-wop acts were still extant and selling records to an already forming "oldies" audience. "Soul" music was coalescing and establishing a beach-head in the marketplace among white record buyers. "Folk" music was enjoying a renaissance and concomitant increase in records sales with the white college-educated audience. The "Surf" style established in California had national recognition and sales to match. Jazz was still a commercially viable style with elements of the Blues still in evidence and on the rise as Jazz musicians sought to gain commercial as well as artistic success. The American music industry was very successful worldwide
- ❖ This musical edifice would be shaken to it's foundation by the arrival and unforeseen success of the "British Invasion" bands. First led by the Beatles in 1964 and The Rolling Stones, UK artists and bands would commandeer the US sales charts for years. The American artists and bands did not surrender without a fight. We will study the British Invasion and the response from American groups in module #4.



# HISTORY OF POPULAR MUSIC

## MODULE 4.

### POPULAR MUSIC IN THE UNITED STATES OF AMERICA

#### THE BRITISH INVASION BANDS AND AMERICAN POP MUSIC TRENDS POST 1964



- ❖ By 1960 the initial group of American rock and roll musicians had “left the building”. Elvis was in the US army, Buddy Holly died in a plane crash and Gene Vincent and Eddie Cochran had moved to England where Cochran died in an auto accident. Blues-based, backbeat-driven rockabilly music had been eclipsed by doo-wop and bland teen-pop.
- ❖ The American music industry was successful and culturally unique in producing palatable pop product. Much of it was created by professional songsmiths raised on older popular song forms such as the AABA, Tin-Pan-Alley, formula song structure. Blues-based rock and roll was unfamiliar territory. Co-opting the energy of rock and roll was attempt by establishment elements in the music business to appeal to older record buyers and lure a newly emerging teen audience towards acceptable pop music instead of the new fad for vulgar rock and roll “musical baby food”.
- ❖ Teen idols such as Frankie Avalon, Fabian Forte, Annette Funicello, Bobby Rydell and Paul Anka were popular. Brill building pop “girl groups” such as the Ronettes, The Crystals and the Shirelles were also well represented on the radio and in the record stores’ cash registers. Brill building songwriters such as Neil Sedaka also recorded and performed. Doo-wop groups still sold and by the early 1960’s the California surf style had emerged as a distinct pop genre
- ❖ Early R&B-tinged offerings by commercial labels such as Motown and Atlantic established the smooth soul style along with gospel-gone-pop artists such as Sam Cooke and Jackie Wilson. Funkier and more gospel influenced records by Memphis based Stax records and others offered a more dynamic soul performance with earthier vocals
- ❖ In the 1950’s and 60’s American acts had regularly overshadowed English bands on the UK sales charts. Sometimes over 50% of a months’ records sales and airplay were dominated by American groups. American jazz, pop and rock groups often toured England with a “package show” with 6-10 acts that included local and American rock bands.



- ❖ After the almost overnight success of the Beatles and the English groups that followed in their wake TV journalist Walter Cronkite dubbed the phenomenon “The British Invasion” Within a few years that movement changed everything in the recording industry worldwide. By 1965 English bands would begin to take the top spots in record sales in America and at home with, as we shall see, a quick response from American musicians
- ❖ Liverpool was a gritty industrial port city on the west coast of England’s industrial midlands with distinct blue-collar reputation in the country. British teens loved American rockers such as Elvis, Gene Vincent, Eddie Cochran and especially Buddy Holly. American R&B and rock and roll records brought in by sailors were available on the black market and at record shops on order. Many kids started bands to play the music they loved
- ❖ Liverpool native John Lennon is a case in point and typical of many thousands of English teens. In 1957 Lennon got his first guitar and started a “skiffle” band that played songs often associated with American folk music. He had initially formed the Quarry Men, named after his Quarry Bank High school, with various local musicians
- ❖ Playing at a church picnic Lennon met guitarist Paul McCartney, two years his junior but already a much more versatile musician. Coming from a musical family McCartney played piano as well as guitar and possessed a fine tenor voice. A year later in 1959 the addition of guitarist George Harrison cemented the core group. The band began to cover American rock and roll records as well as pop material by more traditional songwriters

- ❖ Lennon had used various skiffle and American influenced folk instruments in his groups including washboard and washtub bass. Now the seminal core of a rock band had coalesced. The Quarry Men band were renamed Johnny and the Moondogs and later The Silver Beatles as a tribute to Buddy Holly's band The Crickets. Soon the name was shortened to simply The Beatles with the intentional misspelling to emphasize the idea of the Beat. They now could convince rock promoters to hire them. The groups' claim that "the beat's in the guitars" was not getting them hired. That was fine for a skiffle group but they needed to add bass and drums fill out a proper rock band lineup.
- ❖ Over the course of 1960 and 1961 they scored three consecutive grueling, multi-month tours of duty with gigs in Hamburg Germany's raucous nightclubs and brothels. Playing to rowdy drunken audiences their repertoire consisted of energetic covers of American rock songs by Chuck Berry, Little Richard, Buddy Holly et al.. They played at least six 5-6 hour shows each week and lived in squalid quarters backstage in the clubs they played. The experience honed the band sound and prepared them to record the songs that would become their first album
- ❖ *Long Tall Sally*, Live 1964. <https://www.youtube.com/watch?v=bzLpYpXTRCE>
- ❖ Returning to England in 1961 the band had lost Lennon's art school chum, Stu Sutcliff in Germany, and McCartney took over bass, leaving a quartet with Pete Best on drums. They enjoyed local success and were now a feature at Liverpool's Cavern Club. The band did regional shows in northern England and even recorded in Germany as the Beat Brothers with fellow Liverpool "scouse" singer Tony Sheridan.

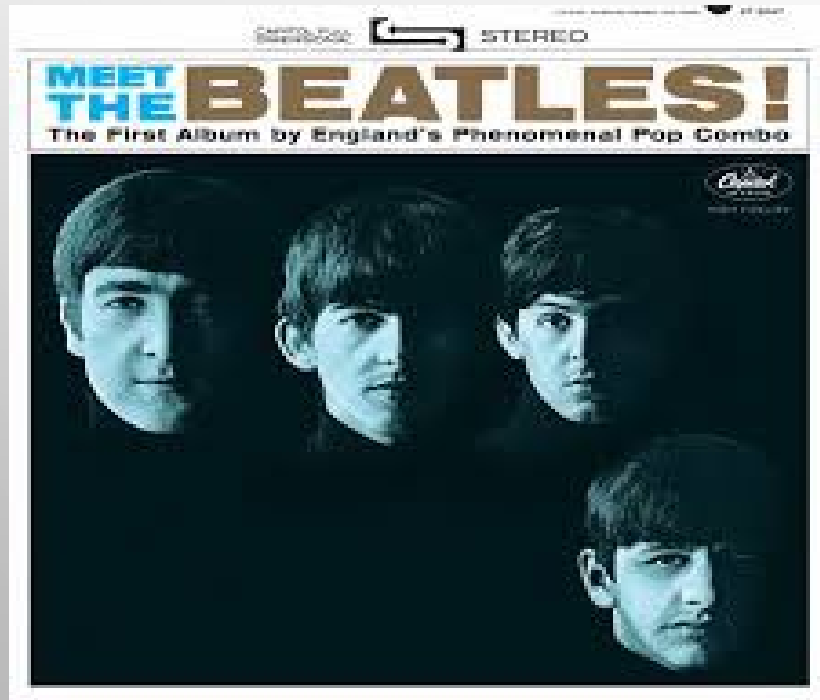
- ❖ The Beatles could have been simply another mildly successful local cover band in Liverpool and the industrial midlands of northern England but for the good fortune of meeting Brian Epstein. He was the manager of a well know Liverpool music store that sold musical instruments, radios, hi-fi sets, sheet music and records.
- ❖ When asked to stock a German recording by local singer Tony Sheridan backed by the “Beat Brothers” he discovered that the band was in fact a local group appearing for lunch-time and evening shows at the dank Cavern Club. A converted wine cellar with no ventilation owned and managed by drummer Pete Best’s mother, the Cavern was an important venue for all the Liverpool bands. Epstein went to see the band and liked them
- ❖ After hearing the group he became interested in their potential and basically invested in them. He became their patron and manager. He cleaned up their leather-clad greaser rockabilly look with trendy tailored suits and the latest continental hairstyles. He directed them to be more professional and not smoke, drink or curse on-stage.
- ❖ He encouraged their fledgling composition of original songs. He paid for a demo recording which he shopped at the major record companies in London. After many rejections he got a contract with Parlophone records; a subsidiary label of the EMI corporation specializing in comedy records. There the band would form a long running association with George Martin the producer who taught them how to use the recording studio

- ❖ It was Martins' decision to replace original drummer Pete Best with Liverpool's best drummer, the multiple ring-wearing Ringo Starr (Richard Starkey). A galling blow to Best after years in the band the firing was ignominiously delegated to Brian Epstein. Best was adequate for their club gigs but was replaced at Martin's insistence. Even after hiring Ringo, Martin used studio drummer Andy White for for the first LP recording session, relegating Ringo to playing tambourine. Another version of *Please Please Me* was done later with Ringo on drums and that was released as the single
- ❖ At Parlophone they were assigned to producer George Martin, a conservatory trained music EMI producer who played keyboards and oboe and arranged music for recordings. He had a classical music and comedy record production experience and was tasked with arranging the repertoire and recording the newly signed Beatles band. He perceived the innate talent intelligence and liked the spontaneous, cheeky sense of humor the group displayed. They clicked over their mutual appreciation of the irreverent Peter Sellers and Goon Show comedy records Martin had produced.
- ❖ Their first LP was recorded in one day-long marathon of sessions totaling 13 hours. It was basically their Hamburg show performed live in the studio. The Beatles enjoyed increasing success in England but EMI was reticent to release it in the US on their American label Capitol. "Introducing The Beatles" was released in the US in 1963 on the small black-owned Vee-Jay label with lukewarm sales. In January 1964 Capitol did release an edited version of their second English LP called "Meet The Beatles" which sold better. When the Beatles arrived in February 1964 they had a small but avid USA fan base but after the Ed Sullivan show performances the English Beatlemania craze swept the nation

- ❖ The importance of manager Brian Epstein and producer George Martin of EMI/Parlophone records cannot be overlooked. Despite the band's talent and ambition, the Beatles would not have become the phenomenon that they did without their support and guidance. George Martin taught them how to work in the recording studio. As the band's success increased the members' individual contributions to the music would allow them to influence the structure of the compositions and the sound of the records. George Harrison's involvement with Indian philosophy and music would introduce a unique sonic element of Indian Tabla drums and the Sitar to the band's standard sonic palette of rock band instruments. McCartney's broad musical taste included avant-garde classical music and old-school British music hall influences. Lennon was interested in experimental 20<sup>th</sup> century art music trends
- ❖ Producer George Martin also incorporated very non-rock instrumental sounds such as a string quartet, orchestral backing, a Baroque piccolo trumpet, harpsichord, harmonium and a broad range of sounds drawn from the work of avant-garde European composers into the Beatles records. Using tape editing techniques associated with avant-garde 1960's "art" music composers he helped create sounds never-before heard on pop records.
- ❖ The medium of magnetic tape and multi-track recording machines offered the possibility of splicing musical segments into new and unusual combinations. New techniques involved changing playback speed, editing inserted music/sound, random splicing of tape loops and playing sections in reverse. These "musique concrete" elements, meaning music assembled from pre-existing sounds, was an avant-garde Musical/Aural experiment.

- ❖ Early hits included *Love Me Do*, their first single recorded in 1962. They released their first album “Please Please Me” in 1963 with success in England. In January 1964 a large publicity campaign in advance release of *Meet the Beatles* album preceded the bands’ arrival in the USA and attracted thousands of new fans to meet their arrival
- ❖ *Please Please Me*, first album mini documentary. <https://www.youtube.com/watch?v=cFz1SP9SXwU>
- ❖ *I Want to Hold Your Hand*, 1964. <https://www.youtube.com/watch?v=jenWdyITtzs> Live on the Ed Sullivan show
- ❖ The “Rubber Soul” album marked a maturation in style for the band. While songs were credited to “Lennon-McCartney” most songs were initially begun with an idea from one and then progressed with development from the other as the co-writing proceeded. By the time of the “Revolver” LP it became more evident which of the two had the initial idea. At this point in the band’s career the Lennon/McCartney team was still viable and evolving.
- ❖ *Norwegian Wood*, 1965. [https://www.youtube.com/watch?v=Y\\_V6y1ZCg\\_8](https://www.youtube.com/watch?v=Y_V6y1ZCg_8) A Lennon composition with very introspective un-pop lyrics it reflected Bob Dylan’s influence. They met Dylan in 1964 and his songwriting style heralded a trend to more personal storytelling. The tale is about a hidden affair Lennon was having and “Norwegian Wood” was code for cannabis to which Dylan reputedly (and questionably) introduced the band.
- ❖ *Yesterday*, 1965. <https://www.youtube.com/watch?v=NrgmdOz227I> McCartney composition with strings
- ❖ *Day Tripper*” 1966. <https://www.youtube.com/watch?v=AYZIME0mQB8> TV clip. Song is built around a bass Riff

- ❖ By 1966 the band was entering a new phase of writing influenced by the growth in popularity and use of psychedelic drugs. Originally Lennon-McCartney dominated the composition with George Harrison getting only a few of his songs on each album. Ringo usually got and token vocal on a “novelty” rock tune such as *Act Naturally* or *Boys*. John Lennon emerged as the undisputable leader as the group had evolved from his original band.
- ❖ Exhausted by a relentless schedule of touring, and filming, and recording, and press conferences, and photo shoots, and flying to gigs, and sound check/show dates, the enervated Beatles gave their last live show in August 1966 in San Francisco and concentrated on composing and recording as a studio band rather than live performances
- ❖ As the band members matured as artists they incorporated new influences and sounds into their albums. Their next albums were innovative landmarks in pop music. Producer George Martin was essential in helping them create a new standard for a rock album using innovative ad-hoc techniques that developed as the recording processes evolved.
- ❖ No longer confined to the standard rock band instrumentation of guitars, bass and drums the Beatles experimented with sounds unknown to rock and roll records. they incorporated a symphony orchestra, jazz band horns and new “musique concrete” tape editing techniques to create their magnum opus “Sgt. Pepper’s Lonely Hearts Club Band.
- ❖ These post-touring albums are a product of their “psychedelic” period. Their public involvement in the new consciousness raising movement influenced a generation of fans. They were hammered in the press for publicly touting the use of LSD and for Lennon’s misconstrued comment that the Beatles were “bigger than Jesus”





- ❖ The first album released after touring stopped was “Revolver”. It contained more ambitious compositions and an experimental and psychedelic original track by John Lennon as well as McCartney’s classic *Elanor Rigby*
- ❖ *Tomorrow Never Knows*, 1966. <https://www.youtube.com/watch?v=pHNbHn3i9S4>
- ❖ *Elanor Rigby*, 1966. <https://www.youtube.com/watch?v=HuS5NuXRb5Y> “Yellow Submarine” clip
- ❖ *Sgt. Peppers Lonely Hearts Club Band*, released in 1967 is considered the Beatles’ magnum opus. Largely a Lennon idea it is an early example of a “concept album” in which the songs and their sequencing reflect an overall theme and present a story line through the album rather than the standard pop record format of a few hit singles and some “album tracks” as filler. Each band member made significant contributions to the record
- ❖ Producer George Martin helped the Beatles create a new benchmark for what a pop album could be. The unique revolutionary, and controversial, cover artwork was not initially approved but the Beatles eventually prevailed. This not the case with the album art on the earlier “Yesterday And Today” album where they posed in butcher’s smocks with pieces of meat and decapitated dolls, That record was recalled and repackaged with a “safe” cover
- ❖ The Sgt. Pepper’s Lonely Hearts Club concept was that the Beatles would create an alter-ego band that was NOT the Beatles. Swapping their suit and tie look for colorful and irreverent costumes in the style of a traditional British military brass band they posed for the cover holding brass and woodwind instruments not guitars

- ❖ *A Little Help From My Friends*, 1967. <https://www.youtube.com/watch?v=0C58ttB2-Qg> Ringo vocal
- ❖ *Lucy In The Sky With Diamonds*, 1967. <https://www.youtube.com/watch?v=naoknj1ebqI> Lennon composition
- ❖ *Within You Without You*, 1967 <https://www.youtube.com/watch?v=HsffxGyY4ck> Harrison composition
- ❖ *Lovely Rita*, 1967. <https://www.youtube.com/watch?v=ysDwR5SIR1Q> McCartney composition
- ❖ The “Magical Mystery Tour” album was released in May, 1967. The Beatles learned of long-time manager Brian Epstein’s death of a drug overdose later in that year while they were on a meditation retreat in India. Epstein was initially indispensable but became less important after they stopped touring in 1966. Now vestigial he became depressed and died of a drug and alcohol overdose in August 1967. His passing created a void in leadership that McCartney tried to fill. The Beatles continued to compose and record but Brian’s death cast a pall over the band morale. Within two years serious disagreements about management forecast the end of the band.
- ❖ *Penny Lane*, 1967 McCartney composition referencing his youth in Liverpool A side of a double A side single <https://www.youtube.com/watch?v=vfxQ1oDiEJM>
- ❖ *Strawberry Fields Forever*, 1967 Lennon composition referencing his Liverpool roots on a double A side single
- ❖ [https://www.youtube.com/watch?v=10LSq\\_J5oI4](https://www.youtube.com/watch?v=10LSq_J5oI4)

- ❖ **The Beatles in the movies.** The Beatles starred in number of films that exponentially increased their popularity. Building on their meteoric rise with the record buying audience these movies brought the Beatle mystique to a world-wide audience. Their first two were undeniable commercial successes. “Help” And “A Hard Day’s Night” were light-hearted and comedic with great new songs. Some of their subsequent work was less well received.
- ❖ Their first film “A Hard Day’s Night” is a dramatized snapshot of a day of the life of the Beatles. Filmed in England in the early days of Beatlemania it is portrayal of the band and the world of UK pop music circa 1965.
- ❖ *A Hard Days Night*, film trailer. 1964 release. <https://www.youtube.com/watch?v=Pbg8T9r1DiQ>
- ❖ After hearing a group of Indian musicians during the filming of “Help” George Harrison began his involvement with Indian music and spirituality; later disavowing LSD use. He introduced the sound of the premiere Indian classical music instrument, the Sitar, into the world of pop music which was quickly aped by other bands
- ❖ Originally called “Eight Arms to Hold You” the director Richard Lester changed the title based on a new Lennon song: *Help*, 1965. [https://www.youtube.com/watch?v=2Q\\_ZzBGPdqE](https://www.youtube.com/watch?v=2Q_ZzBGPdqE) TV clip
- ❖ *Prabujee*, Ravi Shankar and George Harrison. [https://www.youtube.com/watch?v=gID\\_eUUkalw](https://www.youtube.com/watch?v=gID_eUUkalw)
- ❖ Shankar and Harrison sitar lesson <https://www.youtube.com/watch?v=Rxl6lkH9Mvo>

- ❖ "Magical Mystery Tour" was a comedic documentary of an imaginary bus tour of England. Largely Paul's idea it was an improvisational, stoned pastiche of some extemporaneous scenes supporting songs from their "Magical Mystery Tour" album; the 1968 follow-up to "Sgt. Peppers Lonely Hearts Club Band". The visuals and humor reflect the style of surreal sketch comedy made popular by the English comic troupe Monty Python's Flying Circus
- ❖ *Magical Mystery Tour* 1968. <https://www.youtube.com/watch?v=y7jx-XqLtXI> PBS trailer
- ❖ A collection of older songs by the Beatles were used as inspiration for the animated film "Yellow Submarine". Described as an "animated jukebox musical comedy adventure film inspired by the music of the Beatles" the cartoon images of the Beatles are featured but voiced by actors. This fulfilled the contractual obligation for three films with minimal extra work by the band with Australian animator Ron Campbell and producer George Dunning doing the heavy lifting
- ❖ Initially unenthusiastic about the film because of disappointing results with animation projects Lennon later remarked that he actually liked watching the Campbell-animated Beatles cartoon series that aired on ABC 1965-1967. The Beatles had signed a three-movie deal *Yellow Submarine* fulfilled that obligation with minimal effort using previous tracks with a few new songs. McCartney stated that it was not a psychedelic film; simply a children's feature
- ❖ *Yellow Submarine*, 1968. <https://www.youtube.com/watch?v=vefJAtG-ZKI&t=22s> original trailer
- ❖ *All You Need Is Love*, 1967. [https://www.youtube.com/watch?v=UiwskVK\\_77Q](https://www.youtube.com/watch?v=UiwskVK_77Q) an idealistic endeavor broadcast on June 25, 1967 during the so called "Summer Of Love". The Beatles represented Britain, on "Our World", the world's first live television satellite link-up to be seen by approximately 400 million people across five continents.

- ❖ “The Beatles” aka “The White Album” album came about in a dark period in the Beatles’ career. Intra-band squabbling and drug abuse were eroding the bon-homie that had been the norm for a decade. Not always recording as a band each member would sometimes play all or some of the parts and the others would come in and overdub vocals or instrumental solos. The next record after “Magical Mystery Tour” it was called the white album as it had totally different look with plain white cover with The Beatles as the only text on the cover. The cover concept was Lennon’s influenced by performance artist Yoko Ono. The album is an uneven collection of songs including the arty Lennon audio tape collage Revolution #9.
- ❖ *Back In The USSR*, 1968 [https://www.youtube.com/watch?v=nS5\\_EQgbuLc](https://www.youtube.com/watch?v=nS5_EQgbuLc) McCartney in pseudo-Beach Boys style
- ❖ *Helter Skelter*, 1968. <https://www.youtube.com/watch?v=vWW2SzoAXMo> McCartney proto-punk rave up
- ❖ *Blackbird*, 1968. <https://www.youtube.com/watch?v=Man4Xw8Xypo> McCartney solo
- ❖ The last album they recorded as a band was “Abbey Road”. Released in September 1969 it is the band’s swan song. The recording was a last attempt to get back to the band’s original camaraderie and enthusiasm. Named after the street where the EMI studios were located the album cover of the band in the crosswalk has become an iconic image. It contained some great songs and in retrospect is a major artistic statement. By now most members were composing their own songs even though credit was still assigned to “Lennon-McCartney”. The song *Get Back* reflects McCartney’s failed attempt to resuscitate the band’s original bonhomie. The last Beatle album released was “Let It Be” featuring the song of the same title. Legendary producer Phil Spector was hired to assemble the LP from hundreds of hours of recorded tracks. While commercially successful the record was panned critically and is a bittersweet coda to the history of one of rock’s most important bands

- ❖ *Abbey Road*, their last album as a band, by the band. The songs reflect the maturation of the band members as composers. Each would go on to solo careers
- ❖ *Something*, 1969. <https://www.youtube.com/watch?v=cNavPZ8GA6I> exquisite George Harrison composition
- ❖ *Come Together*, 1969. <https://www.youtube.com/watch?v=oolpPmuK2I8> Lennon's surreal lyrics and a great riff
- ❖ *Here Comes The Sun*, 1969. <https://www.youtube.com/watch?v=GKdl-GCsNJ0> another great Harrison song
- ❖ *Because*, 1969. [https://www.youtube.com/watch?v=hL0tnrI2L\\_U](https://www.youtube.com/watch?v=hL0tnrI2L_U) 3+3+2 rhythmic structure and gorgeous vocals
- ❖ *The End*, 1969. <https://www.youtube.com/watch?v=12R4FzlhdoQ> McCartney composition/last song on the record  
Drum break sampled by white rappers The Beastie Boys
- ❖ The *Let It Be* album featured some iconic Beatles hits. McCartney hated Spector's string-drenched overdubs on one of his songs but this track was left largely unaltered. Out take from the *Get Back* film.
- ❖ *Let It Be*, 1970. <https://www.youtube.com/watch?v=1LMSOfs10mA>
- ❖ *Roof Top Concert*, January 30, 1969 <https://www.youtube.com/watch?v=9VrYIQMDgtc> As Apple records and the utopian experiment dissolved the band did a last, unannounced and unpermitted, live show on the roof of their exclusive Saville Row building. Filmed as part of McCartney's *Get Back* concept the show was eventually shut down by the London police. It was the band's last live performance

- ❖ The Rolling Stones vs. The Beatles. Originally marked by the press as the Beatles' degenerate evil twin, the Rolling Stones capitalized on their non-conformist outsider image while the Beatles were portrayed as clean, fun, nice guys. Supposedly the Stones were the trouble-making rebel bad-boys. (They did actually live up to that reputation in later years) Actually, both groups were close friends as the premier bands of the period
- ❖ After their early days the Stones eschewed matching suits and haircuts like The Beatles opting for a more casual but stylish look. They primarily performed blues/R&B songs by American rock and roll artists instead of teen-oriented love songs. Not a band with a stellar vocal sound as were the Beatles they were however a good blues cover band. Their forte was a more muscular, blues-based, lean-and-mean, rock and roll style
- ❖ Mick Jagger and Keith Richards went to the same school and were both fans of blues. They heard Muddy Waters in England in 1958 and formed The Rolling Stones in 1962 as a blues cover group. They named their band after "Rollin' Stone" and "Mannish Boy"- both Muddy Waters songs. They tried to emulate his style in every way. Richards studied his guitar sound and technique and Jagger affected a Mississippi accent vocally
- ❖ *Mannish Boy*, 1955 was an anti-racist response to Southern prejudice calling black men "boy" and was Muddy Water's braggadocio response record to Chess records' Bo Diddely's *I'm a Man*, 1955.
- ❖ <https://www.youtube.com/watch?v=fcAmwCnAChk> In 1962 the band hired two professional musicians, drummer Charlie Watts and bassist Bill Wyman to complete the rock band line-up with positive results.

- ❖ Their first single was a cover of Chuck Berry's *Come On*. <https://www.youtube.com/watch?v=0UWd4CZSvnc>
- ❖ "I Wanna Be Your Man" Early single of a Lennon-McCartney composition
- ❖ They covered Buddy Holly's "Not Fade Away" and changed Holly's pop-rockabilly song into more R&B styled performance. Went to #3 on the British pop charts and #48 on American charts
- ❖ <https://www.youtube.com/watch?v=WB8pUZVLEzA> *Not Fade Away* 1957, Buddy Holly original  
<https://www.youtube.com/watch?v=3fQrvvIZ6YI> *Not Fade Away* 1964, Stone's cover
- ❖ The Stones' manager Andrew Loog Oldham, as had Brian Epstein had done with the Beatles, counseled Jagger and Richards that without original songs their career as a blues cover band would not be a long one. The apocryphal tale is that he locked the two of them in their kitchen until they came up with an original song. They delivered *Tell Me* that would appear on their first LP. The band's first two records are mainly covers of American blues and R&B songs with a few originals. "Aftermath" in 1966 was their first completely original record
- ❖ In a parallel to Brian Epstein's' role with Beatles, Oldham helped shape the image and marketing for the band. It was his idea to market the band as the anti-Beatles. He managed their gigs and assisted at recordings. At his insistence keyboardist Ian Stewart was removed from the live performance line-up and relegated to recordings only as being too old for the band's youth-oriented image. Oldham was relieved of duty in 1967

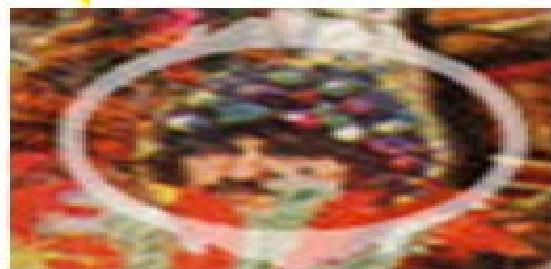


- ❖ In 1965 the album “Out Of Our Heads” containing their #1 single (*I Can't Get No) Satisfaction* was released. That single cemented the band's reputation as the other premiere British Invasion band. By 1966 their next album “Aftermath” contained all Jagger-Richards originals
- ❖ “(*I Can't Get No) Satisfaction*, 1965. <https://www.youtube.com/watch?v=NEjkftp7J7I>
- ❖ Paralleling Lennon-McCartney the Rolling Stones' Jagger-Richards writing team produced many hits. Often beginning with a catchy Richards guitar riff, the characteristic staple of the 'Stones sound, Jagger became the main lyricist. Guitarist Brian Jones had joined the group in 1962 and was the band's most versatile, creative and original musician. Responsible for introducing instrumental colors from outside the rock band sonic palette he added sitar to *Paint It Black*, marimba to *Under My Thumb* and dulcimer and harpsichord on various other songs.
- ❖ In 1969 he was ultimately fired from the group by Jagger because of non-professional behavior related to his rampant drug use. Jones was often absent from recording sessions and gigs and often unfit for duty if he were present. An abrasive/abusive personality Jones was seen as a liability to the group despite his artistic contributions. Ever controversial as well, Jagger and Richards had several arrests in England for drug possession. To avoid more legal problems the band members all bought property in France which also had far better income tax policy.
- ❖ *Paint it Black*, 1966. <https://www.youtube.com/watch?v=O4irXQhgMqg>
- ❖ *Under My Thumb*, 1966. [https://www.youtube.com/watch?v=yBdKMv9\\_vPE](https://www.youtube.com/watch?v=yBdKMv9_vPE)

- ❖ In December of 1967, in a blatant copy of the Beatles, the Rolling Stones released *Their Satanic Majesties Request* concept album. Typical of the Stones' yin/yang relationship with The Beatles they chose an opposite but similar non-band image. Released just a little more than 6 months after Sgt. Peppers' the album did sell over 500,000 copies in the US. This obvious mimicking of the "Sgt. Pepper's" concept the album was not well received critically.
- ❖ Instrumentally experimental ala Sgt. Peppers' it featured Brian Jones played the latest technological development, the newly introduced Mellotron keyboard. Using tape loops the English made Mellotron was the first sampler by recording real vocals and instruments. Mellotron; (melody+electronics) was a forerunner of the synthesizer
- ❖ *20,000 Light Years From Home*, 1967. <https://www.youtube.com/watch?v=nRc0yaMW7Mw>
- ❖ Mellotron demonstration <https://www.youtube.com/watch?v=VsEso9JagdQ>
- ❖ Obvious psychedelic influences in the album cover artwork and song lyrics



Paul



George



John



Ringo

❖ After the *Satanic Majesties* album the Stones realized they were off the trail musically. They were a better rock band than Beatle-ish popsters. For the rest of their career they stayed closed to the stripped-down rock sound they had pioneered. They did dabble in other genres such disco and reggae but never fully abandoned the formula of catchy guitar riff, bluesy vocals and simple rock-solid drumming and bass parts that had served them so well. They enjoyed a string of hits for the next 20 years and toured many times up to the present time

❖ *Sympathy For The Devil*, 1968. <https://www.youtube.com/watch?v=GgnClrx8N2k>

❖ *Jumpin' Jack Flash*, 1968. <https://www.youtube.com/watch?v=0cPXwc-5Kw8>

❖ *Honkey Tonk Woman*, 1969. <https://www.youtube.com/watch?v=JuW9Sk8znqQ>

❖ The disastrous Stones' Free concert in the San Francisco area was meant to be an evening concert film but.....

❖ *Gimme Shelter*, 1969. <https://www.youtube.com/watch?v=x7UsBmavjsE&t=102s>

❖ *Can't You Hear Me Knockin'*, 1971. [https://www.youtube.com/watch?v=Gz5ml6tqm\\_Q](https://www.youtube.com/watch?v=Gz5ml6tqm_Q)

❖ *Tumblin' Dice*, 1972. <https://www.youtube.com/watch?v=xcym7M1Obb8>

❖ *Start Me Up*, 1981. <https://www.youtube.com/watch?v=jYZjKrKuHsk>

❖ After a 60-year career the Rolling Stones were still touring in 2022 after a break due to Charlie Watts' death



- ❖ Other British Invasion groups gained a foothold in the American charts after the initial assault by The Beatles and The Rolling Stones. English bands were all the rage in the US and if you were English, owned a guitar and were breathing you could get a record deal. Most of these bands faded into obscurity leaving only the best standing
- ❖ The Who were a “power” trio with a non playing lead singer and created a template for many bands that followed in their wake. With a lean, aggressive, muscular sound and a charismatic lead singer they had many hits. Their stage antics were widely copied and influenced many modern groups most notably Green Day. A version of The Who is still touring in 2022 with the core of lead guitarist and composer Pete Townsend and vocalist Roger Daltrey. Original drummer Keith Moon and bassist John Entwistle both died from drug overdoses. Their first US hit single “My Generation” featured a bass solo break; very unusual for the time.
- ❖ Their image was more fashionable than the Rolling Stones’. They appealed to a youth subculture in England known as Mods who adopted the latest continental clothes and hair styles and typically rode motor scooters like the Italian-made Vespa. They favored the more pop oriented bands such as The Who and The Kinks
- ❖ The opposite group were called “rockers” and they favored American style clothes, 1950’s “greaser” hairdo’s, leather clothes and US made motorcycles. Musically they liked the older rock styles and American rockabilly artists who had relocated to England. Gene Vincent and Eddie Cochran were notable examples

- ❖ The Who were formed by musicians Pete Townsend and bassist John Entwistle who had played older style "trad" jazz and vocalist Roger Daltrey from a skiffle band the Detours. Unsatisfied with their drummer they auditioned Keith Moon who had been playing with a surf band, the Beachcombers. Moon actually broke the bass drum pedal with his aggressive style. Destroying their instruments on stage later became part of the Who's live act
- ❖ *My Generation*, 1965. <https://www.youtube.com/watch?v=qjN5uHRIcjM> Live 1967. n.b. Daltrey's affected stutter
- ❖ *Odorono*, 1967. <https://www.youtube.com/watch?v=80g2oFvqh7g> from concept album "The Who Sell Out"
- ❖ *Pinball Wizard*, 1969. <https://www.youtube.com/watch?v=hHc7bR6y06M> from the "rock opera" Tommy
- ❖ *Won't Get Fooled Again*, 1971. <https://www.youtube.com/watch?v=UDfAdHBtK> Q live in studio 1978



❖ The Kinks, from London as were the Rolling Stones, were a more pop oriented band than the Who and had some hits in the US but due to drunken fist fights between band members on stage they were banned from performing in America from 1965-1968 by the American Federation of Musicians. By the time the ban expired they had missed the boat as the British Invasion was now old news. They began their recording career with a dreadful cover of *Long Tall Sally* by 50's rocker Little Richard. They had much more success with their original songs and are credited with popularizing the sound of distorted guitars to pop music of the time. Not a unique sonic concept but their sound was widely imitated

❖ *You Really Got Me*, 1964. <https://www.youtube.com/watch?v=fTTsY-oz6Go> #7 on US chart

❖ They slit their amplifier speaker cone as had been done by guitarist Link Wray. They created a distorted sound that could also be achieved by overdriving the amplifier or using the newly created Fuzztone pedal. The distorted guitar sound is now de rigueur for rock guitarists

❖ **Fuzztone**: distorted sound effect achieved by cutting through the speaker cone of an amplifier, playing a tube amplifier at a much higher volume than it was intended, or using a fuzz box

❖ Fuzztone demo: [https://youtu.be/EwS4-Vn4z\\_8?t=52](https://youtu.be/EwS4-Vn4z_8?t=52)





- ❖ The Kinks enjoyed commercial success in the US without touring. Radio and album sales kept the band viable
- ❖ *Lola*, 1970 <https://www.youtube.com/watch?v=nnA0gaHrXGA> shocking for the time; an ode to a transvestite
- ❖ The Hollies were pop-oriented group from Manchester in England's industrial North. Formed in 1962 by Graham Nash who went on to major rock stardom with Crosby, Stills, Nash (and later adding Neil) Young. The band's sound is guitar driven and similar to the Beatles with great harmony vocals. The band's name was attributed to Buddy Holly
- ❖ *Bus Stop*, 1966. <https://www.youtube.com/watch?v=lt75wQ0JypA> Early Hollies hit
- ❖ Them was an Irish band that began doing blues covers. Fronted by singer Van Morrison Their claim to fame is the garage-band staple *Gloria*. Budding rock musicians of the period cut their teeth on such simple 3 & 4 chord songs with simple beats, easy vocals and minimal music skills. Van Morrison went on to have a long career as a solo artist.
- ❖ *Gloria*, 1964. <https://www.youtube.com/watch?v=AhYTb5J2rNc> a garage band staple
- ❖ The Yardbirds were formed in 1963 by musicians from the British blues revival scene. Lead guitarists Eric Clapton, Jimmy Page and Jeff Beck all played with this band at one time or another and all went on to "guitar hero" status
- ❖ *For Your Love*, 1965. <https://www.youtube.com/watch?v=HU5zqidlxMQ>
- ❖ The Animals were another blues/rock band from England's industrial north. As with Van Morrison of Them, the lead singer Eric Burdon went on to a long career and bassist Chas Chandler went on to produce Jimi Hendrix
- ❖ *The House Of The Rising Sun*, 1964. [https://www.youtube.com/watch?v=4-43ILKaqBQ&list=RD4-43ILKaqBQ&start\\_radio=1](https://www.youtube.com/watch?v=4-43ILKaqBQ&list=RD4-43ILKaqBQ&start_radio=1) A rock reinterpretation of an American folk song covered by Bob Dylan in 1962

- ❖ Just as ragtime and jazz had been popular in England, so too was the blues. Beginning on the 1950's blues bands were formed and usually were as authentic sounding as possible. There was no need for sanitized cover versions for pop radio. Many of the musicians we have just examined came from England's blues club scene of the 1960's
- ❖ The best known blues group of the period was keyboard/harmonica player John Mayall's Bluesbreakers. Also from northern England he eventually moved to the USA in the 1970's. Still performing he has been a dedicated blues musician all his life. Mayall's band gave a start to musicians who became the "who's who" of English rock stars
- ❖ *Hideaway*, 1966. <https://www.youtube.com/watch?v=DqrrqDAA3fg> cover of a Freddie King original
- ❖ Cream 1966, and Led Zeppelin 1968 were two bands that emerged from the blues scene with a much more rock-oriented sound that became the template for hard rock/heavy metal bands for decades. Both were what came to be called a power trio with LOUD guitar/bass/drums at the core and one vocalist rather than the vocal harmony sound of The Beatles or The Hollies. The Who, trio with vocalist, were the template for Led Zeppelin
- ❖ *Crossroads*, 1966. <https://www.youtube.com/watch?v=PGWvWJuAaRs> cover of Robert Johnson's *Crossroad Blues*
- ❖ *Sunshine Of Your Love*, 1967. [https://www.youtube.com/watch?v=HbqQL0J\\_Vr0](https://www.youtube.com/watch?v=HbqQL0J_Vr0) Eric Clapton guitar/vocals, Jack Bruce bass lead vocals, Ginger Baker drums

- ❖ Led Zeppelin became THE iconic hard rock band. Formed by guitarist Jimmy Page from the Yardbirds and singer Robert Plant the band was active 1968-1980. The group disbanded after drummer John Bonham died of a drug overdose. They proved to be the most original and influential of the early hard rock bands. They began by covering American blues tunes and composing their own blues-based compositions. They also incorporated elements of jazz rhythm and exotic instruments on their recordings. Bassist/keyboard player John Paul Jones wrote Riff-based compositions for the band. Riff based composition became the template for rock songs for the next 50 years
- ❖ A RIFF is a short melodic musical theme often played in the bass. The rock style of song writing often uses the riff as the basis for composition “from the bottom up” rather than starting with a chord progression and a melody. Blues songs were often composed around a riff and might be the guitar part and the melody of the song as well
- ❖ *Communication Breakdown*, 1969. <https://www.youtube.com/watch?v=3EH7QMVnSRI> from Led Zeppelin I
- ❖ *Whole Lotta Love*, 1969. [https://www.youtube.com/watch?v=HQmmM\\_qwG4k](https://www.youtube.com/watch?v=HQmmM_qwG4k) from Led Zeppelin II
- ❖ *Black Dog*, 1971. <https://www.youtube.com/watch?v=6tISx0jkuLM> Live Madison Square Garden 1973
- ❖ *Stairway To Heaven*, 1971. <https://www.youtube.com/watch?v=X791IzOwt3Q> iconic Zeppelin song
- ❖ *The Ocean*, 1973. <https://www.youtube.com/watch?v=dohTA1xQ5TA&t=25s> Mixed 7/4 and 4/4 meter
- ❖ *Kashmir*, 1975. <https://www.youtube.com/watch?v=gEYqSorZOZs> Inspired by a trip to Morocco not India

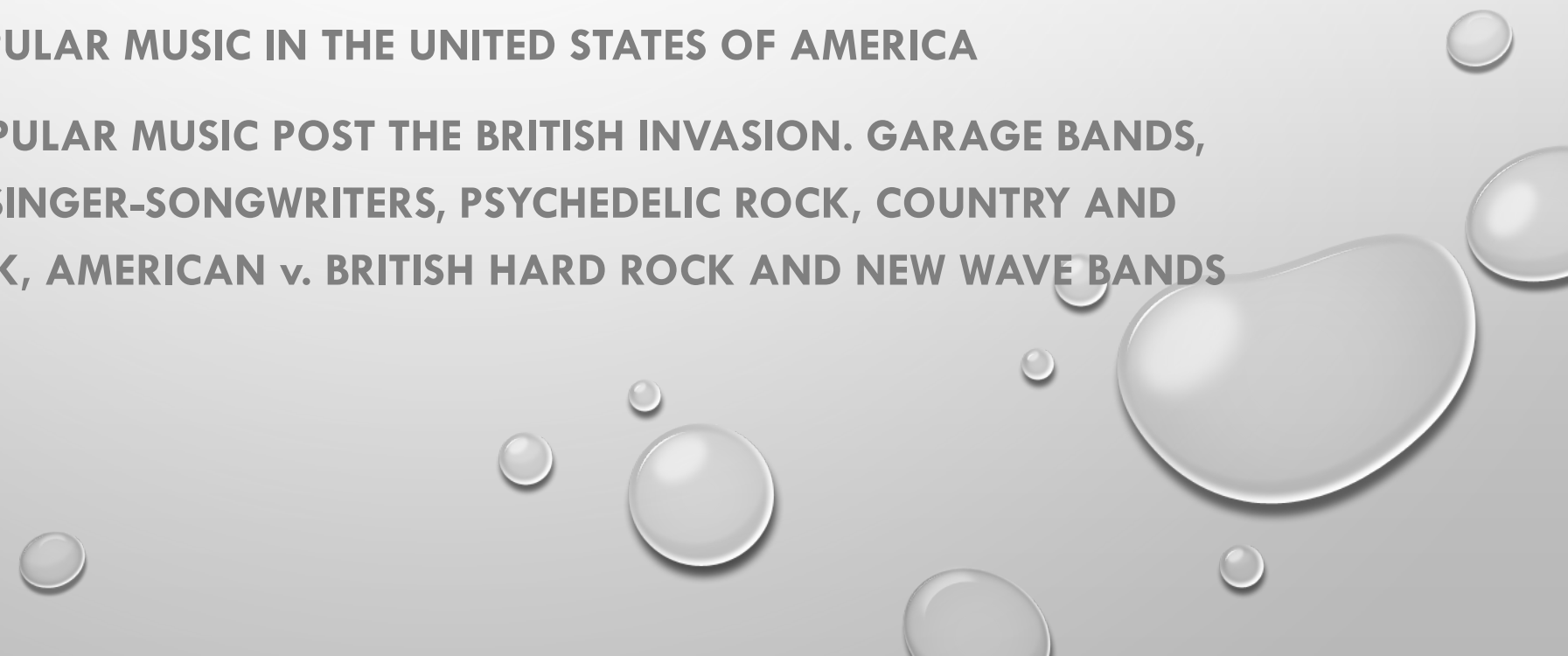


# HISTORY OF POPULAR MUSIC

## MODULE 5.

### POPULAR MUSIC IN THE UNITED STATES OF AMERICA

AMERICAN POPULAR MUSIC POST THE BRITISH INVASION. GARAGE BANDS,  
FOLK-ROCK, SINGER-SONGWriters, PSYCHEDELIC ROCK, COUNTRY AND  
SOUTHERN ROCK, AMERICAN v. BRITISH HARD ROCK AND NEW WAVE BANDS



## ❖ Post British Invasion trends in American popular music 1966-1980's

- ❖ American musicians and record companies were initially swamped by the tide of English groups that rose to the top of the charts in the wake of The Beatles and The Rolling Stones. Some American bands aped the look and sound of the Brit bands. Record companies cast about for similar artists to compete with the English groups. Other companies sought to create an American alternative to what were, after all, our own musical roots being translated by English bands and recycled in the USA with a British accent. Despite the individual differences in the groups there was one common element in fashion; the mop-top "Beatle" hairstyle. It was seen on almost every new band circa 1966
- ❖ Rock music was now in its ascendancy and had achieved artistic and commercial viability. One very important manifestation of the change in popular taste was on television. In 1960 the standard TV show theme song was based on a big-band style composition played by a Hollywood orchestra. By 1970 rock music had replaced that style for the theme and the underscoring in the shows. Electric instruments continued to be introduced into the music
- ❖ Discrete genres of rock began to evolve, and elements of these stylistic variations are still very much alive in rock music. The business of music also underwent major changes. The profits generated by rock music changed the dynamics of the relationship of the artist to the record companies, the companies to television and film production companies and of course the way product was manufactured and sold. New technological developments such as the synthesizer and digital recording changed the sound of rock and music business that produced it.

- ❖ Some of the American bands tried to match the English bands on their own turf with similar instrumentation and costumes and haircuts. Paul Revere and the Raiders are a prime example of this effort
- ❖ *Kicks*, 1966. <https://www.youtube.com/watch?v=PT6KJWTTeUA> TV clip
- ❖ **Garage Band** phenomena: Homemade amateur groups sprouted up all over the country. As the suburbs spread the new homes had garages and in the 1960's there were plenty of teen bands to practice in them. A "Garage Band" came to signify groups made up of untrained amateur musicians practicing way too loud in their parents' garages. The repertoire for these bands was material from pop radio. The songs tended to be simplistic and easy to learn. One such ubiquitous composition was *Louie, Louie*. Originally a calypso inspired song by Richard Berry, no relation to Chuck, the 1963 version by Seattle's The Kingsmen is a model. Controversial because the garbled vocals suggest imaginary sexual double entendre, the record was banned from airplay in certain radio markets
- ❖ *Louie, Louie*, 1963. <https://www.youtube.com/watch?v=3EqzTiDc-1k> TV clip lip-synch. Truly terrible guitar solo
- ❖ Other notable garage band style songs are in the "one hit wonder" category. These bands were short-lived
- ❖ *Hey Joe*, The Leaves 1966. <https://www.youtube.com/watch?v=PCZNFpaz1iw> Early L.A. folk-rock style
- ❖ *Dirty Water*, The Standells 1966. <https://www.youtube.com/watch?v=Pvhbm3AKgMI> Boston's own mop-top 4
- ❖ *96 Tears*, ? & The Myterians 1966. <https://www.youtube.com/watch?v=7XIZiaWNzPQ> Michigan proto-punk

❖ Let's examine some of the more substantial musical developments in the US 1965-1980

❖ **Folk-Rock** emerged as initially as a distinctly American genre. It was an amalgam of primarily American folk and folk inspired songs with electric instruments and a rock rhythm section. As early as 1965 Bob Dylan was using electric instruments and rock band accompaniment when he was booed at the Newport Folk Festival as a traitor to folk music. He also presaged the Country-Rock style of the 1970's and recorded in Nashville many times.

❖ The premiere folk-rock group was The Byrds. Formed in Los Angeles in 1964 they codified the folk-rock sound with the distinctive bright jangly electric 12-string guitar sound, optimistic and anthemic songs with great harmony vocals. They merged folk compositions with a rock rhythm section and some definitely psychedelic original songs . They often covered Bob Dylan songs and their sound and Dylan's lyric imagery would influence 1970's-80's rock bands such as Tom Petty and the Heartbreakers, R.E.M and Wilco

❖ The group was a commercial and artistic success with seven top-40 charting records. Their 1965 #1 hit cover of Bob Dylan's *Mr. Tambourine Man* broke the year-long domination of the American record charts by British acts. They were friends with The Beatles and the groups were mutually influential on each other's music. George Harrison even wrote *I Needed Someone* as an homage to the Byrd's style. High quality vocal harmonies were characteristic of both bands' styles. After adding Gram Parsons to the line-up the Byrds were at the vanguard of the country-rock movement with their 1968 album *Sweetheart Of The Rodeo*. Unfortunately that album was not a commercial success. In retrospect the basic tenants of the style they helped establish still characterize the sound of country music in the 21<sup>st</sup> century.

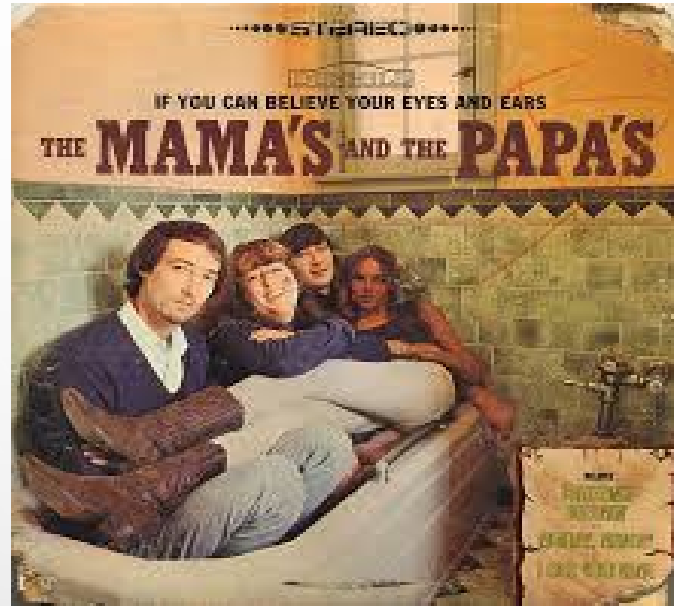
- ❖ *Hey Mr. Tambourine Man*, 1965. [https://www.youtube.com/watch?v=PnstCrL1\\_e0](https://www.youtube.com/watch?v=PnstCrL1_e0) Ed Sullivan show clip
- ❖ *Turn Turn Turn*, 1965. [https://www.youtube.com/watch?v=W4ga\\_M5Zdn4](https://www.youtube.com/watch?v=W4ga_M5Zdn4) Pete Seeger composition based on scriptural verse Ecclesiastes 3:1-8. Their record producers also used session musicians as well as band members
- ❖ *So You Want To Be A Rock And Roll Star*, 1967. <https://www.youtube.com/watch?v=bJlvtfLfdU0>
- ❖ *Eight Miles High*, <https://www.youtube.com/watch?v=NxyOhFBoxSY> flagged as a “drug song” AM radio banned
- ❖ Other notable groups lumped into the “folk-rock” genre
- ❖ *California Dreamin’*, The Mamas and The Papas 1966 <https://www.youtube.com/watch?v=N-aK6JnyFmk> Vocals were the strong suit of the group. LA pop production style by John Phillips composer/vocalist. TV lip-synch clip
- ❖ *The Sound of Silence*, Simon and Garfunkel 1965. <https://www.youtube.com/watch?v=4fWyzwo1xg0> Bob Dylan rock producer Tom Wilson overdubbed a rock rhythm section on an acoustic track to Simon’s surprise
- ❖ *For What it’s Worth/Mr. Soul*, The Buffalo Springfield 1967. <https://www.youtube.com/watch?v=3V8VvEzuQ6Y> Hollywood Palace show. TV was still condescending and represented everything the counter culture rejected
- ❖ *Ohio*, Crosby, Stills, Nash and Young 1971. <https://www.youtube.com/watch?v=JCS-g3HwXdc&t=5s> Formed from members of the Byrds, Buffalo Springfield and The Hollies



❖ The Byrds



the Mamas and the Papas



Simon and Garfunkel



❖ Buffalo Springfield



Crosby, Stills, Nash & Young



- ❖ The singer/songwriter genre evolved from the folk music scene in the 1970's. Characterized by acoustic guitar or piano with light accompaniment from a rhythm section the sound of these artists was intimate and usually soothing. A far cry from hard rock, the focus was on the lyrics and storytelling; emotions and impressions.
- ❖ Often obscure and introspective, the lyric content is adult oriented and deals with feeling and relationships rather than dancing and romance. Surrealistic verbal images vie with confessional-style story telling. The writer was also the unique performer in contrast to e.g. Carole King writing pop hits for the Shirelles. This genre is still very much alive today. e.g. Joni Mitchell to Taylor Swift and Carole King to Nora Jones
- ❖ Canadian folk-singer Joni Mitchell is an iconic figure in the genre. Her pure soprano voice and fingerpicking guitar style are reminiscent of Joan Baez but she is most noted for the songs she composed as much as a performer. A product of the LA-based folk-rock scene she had a long and diverse career beginning in 1967. Primarily focused on her artistic abilities in the 1980'-90's
- ❖ *Big Yellow Taxi*, 1970. <https://www.youtube.com/watch?v=2595abcvh2M>
- ❖ *The River*, 1971. <https://www.youtube.com/watch?v=OLHxxBTI71I> Not Christmas! Just another breakup song



- ❖ James Taylor is an iconic male version of the 1970's singer/songwriter. A Boston native from a well-to-do family of aristocratic Southern heritage he moved to NYC in 1966 to be part of the coffeehouse/folk music scene.
- ❖ By 1971 he was in London and attracted the attention of Peter Asher, head of A&R for the Beatles' newly formed Apple Records. Their first release was also Taylor's first album; released in late 1968 to critical acclaim but mediocre sales.
- ❖ His follow-up album, "Sweet Baby James" was released in 1971 on the American label Warner Brothers records and made him a star. Containing the hits *Fire And Rain*, his composition about time spent in a mental hospital and friends' suicide and Carole Kings' uplifting *You've Got A Friend* it sold well
- ❖ His albums usually contained originals and covers of songs by friends such as Carole King, Joni Mitchell and wife Karly Simon. They featured his guitar playing, great studio session players, his photogenic vocals and his original songs. Unlike folk artist Bob Dylan whose compositions over-shadowed his idiosyncratic vocal talent Taylor had an attractive tenor voice. The full band accompaniment created a radio-friendly pop sound
- ❖ *You've Got A Friend*, 1971, James Taylor and Carole King. <https://www.youtube.com/watch?v=nEFfzHiEKHY>
- ❖ *Fire And Rain*, 1970. <https://www.youtube.com/watch?v=3WtzgajOmpo>



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- ❖ The regional style referred to as the **San Francisco Sound** references a movement in music that paralleled the multiple 1960's social trends collectively called "the counterculture". The ethos was anti-commercialism, anti-consumerism, anti-conformity, anti-traditionalism, anti-war etc... As the "Paris of the West", San Francisco had a reputation as a liberal and wide-open city with an artistic and free-thinking reputation since it's bawdy gold-rush origins
- ❖ The "Beats" were politically liberal free-love advocates, anti-war kooks accepting of social outcasts and homosexuals, drug users, be-bop jazz musicians, bohemian artists and other dangerous social deviants. Correctly viewed by mainstream commentators as threatening to the basic fabric of American society, the Beats were reviled for their life-style and the quality of their literary output. Decades later their work would gain some legitimacy in the established literary community
- ❖ Novelists Jack Kerouac, William Burroughs, Charles Bukowski and poet Alan Ginsberg were representative of the new trends in social mores. Adherents of this existentialist worldview were called "beatniks". A standard "beat" activity was reading emotionally tortured poetry in a dark candle-lit coffeehouse with bongo drum and modern jazz underscoring. Beats favored the post war be-bop musicians. The loose improvisatory quality of the music suited their literary output.
- ❖ The post WW-II Beat movement was initially centered in east coast cities, especially New York. In 1953 poet Lawrence Ferlinghetti opened the City Lights Bookstore and Press in San Francisco which became an instant gathering spot for Beat-aligned writers and readers. Kerouac and Ginsberg moved to the West and the city became a magnet for the Beat "hipsters". An entire slang vocabulary was associated with the beats and beatniks became codified enough that "beat" became an adjective and a noun and beatnik characters appeared on TV and in films.

- ❖ The significance of the San Francisco sound is the heritage of the experimental rock scene that flourished there beginning in the early 1960's. Groups of musicians from the world of folk, blues and country music began to form bands that emulated the improvisational quality of jazz with rock rhythms, electric instrumental sounds and high volume. The bands often evoked the mind-altering states of LSD in their music and did not adhere to a radio-friendly, 3 minute long, intro-verse-verse-chorus pop single format. In 1971 psychedelic-rock pioneers the Grateful Dead issued *Live Dead*, a concert recording with a 21-minute track on one side of the entire 33 $\frac{1}{3}$  LP.
- ❖ Psychedelic music had an impact on the world of pop music as more commercial groups tried to co-opt the look, sound and feel of the psychedelic bands. Clothing and hair-style popularity underwent a significant change after "psychedelia" began. From San Francisco to London the changes in art and fashion mirrored the changes in music
- ❖ Without psychedelic drugs there would be no psychedelic music so we need to discuss LSD. First synthesized in 1938 by Swiss chemist Albert Hoffman it was part of a large research program searching for medically useful ergot alkaloid derivatives. Ergot (rye mold) poisoning was suspected to cause the nerve disorder known in the middle ages as "St. Vitus dance" or St. Anthony's Fire". LSD's psychedelic properties were discovered five years later in 1943 when Hofmann ingested 250 mg. of LSD. He said this would be a threshold dose based on the dosages of other ergot alkaloids. Hofmann found the effects to be much stronger than he anticipated.

- ❖ The effects of LSD were a feeling of timelessness, increased physical and visual sensitivity, unreal and dreamlike connections between thoughts, vivid visual and aural hallucinations and a perception of expanded consciousness and spiritual awareness. Legal in the US until 1966, LSD fueled the new musical style developing on the west coast. The bands associated with psychedelia tried to evoke these feelings in their performances. Long improvised instrumental solos inspired by Jazz musicians would characterize live performances if not so often recordings
- ❖ By the mid-1960s, the youth counterculture, especially in California, and particularly in San Francisco, had adopted the use of hallucinogenic drugs. Owsley Stanley aka “Bear” started a major underground LSD factory in Berkeley CA. He also built and ran sound for The Grateful Dead’s massive, state-of-the-art “wall of sound” hi-fi audio PA system.
- ❖ Beginning in 1964 the “Merry Pranksters”, a loose group of followers that emerged around novelist Ken Kesey, sponsored the “acid tests”, a series of events primarily staged in or around San Francisco, involving the taking of LSD (supplied by Owsley), accompanied by light shows, film projection and music by “psychedelic” bands such as the Grateful Dead, Quicksilver Messenger Service, Jefferson Airplane and Big Brother and the Holding Company
- ❖ The Pranksters helped popularize LSD use through road trips across America in a colorfully-decorated old school bus. Destination: FURTHER. They were joined by the major figures of the beat movement, and they became known through publications about their activities such as author Tom Wolfe’s *The Electric Kool-Aid Acid Test*. In January 1967 the first “human be-in” took place in Golden Gate park and was a harbinger of what the media would dub the “summer of love”. Word spread and “hippies” became a hot topic in the press, popular music and TV by 1967
- ❖ San Francisco, 1967. Scott McKensie. <https://www.youtube.com/watch?v=obsAUJHMOZs> John Phillips composition

- ❖ The Grateful Dead are the most iconic example of a band associated with the “psychedelic” music composition and performance style. Formed by guitar/banjo player Jerry Garcia in 1965 they were an electrified version of the folk group Mother McRee’s Uptown Jug Champions, later to be called The Warlocks, that had been playing around the town of Stanford near the eponymously named university. Adding musical neophyte Phil Lesh on bass guitar and drummer Bill Kreutzman the group eventually became emblematic of the loose “jam band” type of rock ensemble.
- ❖ Combining influences from folk music, country, blues and jazz the Grateful Dead became the premiere San Francisco psychedelic band and a version with original members and new players is still active in 2022 as “Dead and Company”. Known for their live shows, not their records, the band created a unique spontaneous performance style that favored aleatoric or chance elements. Concerts became large tribal gatherings of “deadheads”. Long rock style instrumental solos ala jazz performances became the norm and no two concerts usually featured the same playlist twice
- ❖ Their first album was actually recorded in Los Angeles and Warner Brother’s records released an edited shorter radio-friendly track that they hoped would generate record sales. The album however does not represent the true sound of the band
  - *The Golden Road (To Unlimited Devotion)*, 1967.
  - <https://www.youtube.com/watch?v=QqDjA3DqbcM>
- ❖ *Dark Star*, 1969. <https://www.youtube.com/watch?v=-Xic-CHlnek>
- ❖ Rambling 23 minute track from their “Live/Dead” album typical of live performance



- ❖ The Grateful Dead were also incorporating country elements into their compositions by 1970. Among other groups such as Poco and The Flying Burrito Brothers they were exploring the country-rock style. They began to incorporate more acoustic instruments and jazz influenced rhythms in their recordings. The Dead were the inspiration for later generations of “jam bands” following in their wake including Phish, the Dave Matthews band and the String Cheese Incident
- ❖ *Uncle John’s Band*, 1970. <https://www.youtube.com/watch?v=TSlajKGHZRk>
- ❖ *Casey Jones*, 1970. <https://www.youtube.com/watch?v=jbcbhnrEzJQ>
- ❖ *Touch Of Grey*, 1987. <https://www.youtube.com/watch?v=80USYpvvF1M> unexpected late radio hit
- ❖ Other San Francisco sound bands had also achieved commercial success include:
- ❖ The Jefferson Airplane. One of the earliest San Francisco sound bands and the first to score AM radio hits
- ❖ *White Rabbit*, 1967. <https://www.youtube.com/watch?v=PtGzgtHcoF8> The lyric feature surreal images based on “Alice’s Adventures in Wonderland” and “Through the Looking Glass” by 19<sup>th</sup> century author Lewis Carroll
- ❖ *Somebody to Love* 1967 <https://www.youtube.com/watch?v=Q7O7ihJCq0w> First radio hit.
- ❖ Big Brother and the Holding Company. An average quality rock band distinguished by the dynamic blues-drenched vocals of lead singer Janis Joplin. A Texas native, she brought an authentic blues style based on classic blues singers such as Bessie Smith and modern soul artists such as Otis Redding. She was praised by critics while the band itself was often panned by critics. Lured by record companies she eventually left the band and had established a newer style similar to the Memphis soul style with increasing success until her 1970 death from a heroin overdose
- ❖ *Piece Of My Heart*, 1968. <https://www.youtube.com/watch?v=SCngPse1iil>



- ❖ Janis Joplin was the model for a new kind of female lead singer. Her aggressive, blues-based, take-charge vocal style was widely copied by later generations of female artists among others Joan Jett, Melissa Etheridge and Pink. An insecure yet talented teen visual artist/writer influenced by the beat movement. 10 years later after fronting Big Brother and the Holding Company she experimented with different line-ups of musicians and finally formed her ideal band by 1969. On the verge of major stardom she died of a heroin overdose in 1970. Ironically her biggest hit was yet to be released. Janis brought country music into the rock repertoire with this posthumously released 1971, #1 hit
- ❖ *Me and Bobby McGee*, – Posthumously released cover of “outlaw country” writer Kris Kristofferson’s song
- ❖ Janis: <https://www.youtube.com/watch?v=8LaHPmD8nuc>
- ❖ Kris: <https://www.youtube.com/watch?v=G-J7mLyD3yc>
- ❖ The Doors were a more commercial LA-based band also associated with psychedelic music. Named for “The Doors Of Perception”- writer Aldous Huxley’s account of his psychedelic experiences- the lyrics were based on poems by lead singer Jim Morrison. Morrison and keyboard/bassist and music composer Ray Manzarek met at UCLA in the mid 1960’s
- ❖ *Light My Fire*, 1967. live on Jonathan Winters TV show <https://www.youtube.com/watch?v=mu3oWQFa65Y>
- ❖ Ray Manzarek discusses the Ed Sullivan performance <https://www.youtube.com/watch?v=PZ5eoEonRx8>
- ❖ The psychedelic music scene was not limited to San Francisco and the west coast. Originally from Seattle, guitarist Jimi Hendrix became an iconic guitar hero whose style is still influential today. He worked with blues and rock bands in the US such as the Isley Brothers but he found greater success after moving to in England 1966. Sponsored by Animals bassist and producer Chas Chandler he soon met, and was championed by, the English rock aristocracy

- ❖ Hendrix formed a power trio, the Jimi Hendrix Experience with two British musicians. In 1967 recorded his wildly successful first album “Are You Experienced” with mostly original songs with the influence of blues, rock and soul styles. The seductive vocal style was based in soul music with a distinctively psychedelic tone to the lyrics. His unique virtuoso guitar style included the use of feedback and distortion as artistic elements in his sound. This was in step with trends in the world of modern “art music” created with noise, early synthesizers, and newly available magnetic tape techniques
- ❖ He had success with the record which was released in the US by Reprise Records which was originally started by swing-era and 1960’s mainstream pop icon Frank Sinatra to release his records, and those of older artists such as Rosemary Clooney and rat-pack pals Dean Martin and Sammy Davis Jr. After a sale to Warner Bros. Records Reprise began to release older artists and focus on rock, teen-oriented pop artists and acts such as Nancy Sinatra
- ❖ At the insistence of Paul McCartney and Brian Jones, Hendrix was included in the line-up for 1967’s Monterey Pop festival in Monterey CA. His performance was filmed and featured in the movie “Monterey Pop” and was a major breakthrough to US audiences. His hard-rock cover of the cheesy 3-chord garage-band style tune by the English band The Troggs, *Wild Thing*, did not chart in the US. After Monterey pop he became an international rock star based on his dynamic stage act.
- ❖ *Wild Thing*, The Troggs <https://www.youtube.com/watch?v=gSWInYFVksq>
- ❖ *Wild Thing*, 1967 Monterey Pop film clip with guitar sacrifice. [https://www.youtube.com/watch?v=xVN8\\_7wVSG0](https://www.youtube.com/watch?v=xVN8_7wVSG0)
- ❖ *Foxy Lady*, 1968 <https://www.youtube.com/watch?v=PvjclO4MT4> Live Miami Pop Festival

- ❖ The UK sales of "Are you Experienced" foreshadowed the trio's US success
- ❖ *Purple Haze*, 1967. <https://www.youtube.com/watch?v=WGoDaYjdfSg>
- ❖ *Manic Depression*, 1967. [https://www.youtube.com/watch?v=tPV6B53\\_x4Y](https://www.youtube.com/watch?v=tPV6B53_x4Y)
- ❖ *Little Wing*, 1967. <https://www.youtube.com/watch?v=iaE4s3m8UOQ>
- ❖ *All Along The Watchtower*, 1968. Rock version of Bob Dylan composition. Hendrix's highest charting US single at #20  
[https://www.youtube.com/watch?v=TLV4\\_xaYynY](https://www.youtube.com/watch?v=TLV4_xaYynY)
- ❖ *Star Spangled Banner*, 1969. Woodstock, Live early in the AM performance  
<https://www.youtube.com/watch?v=eZl1uya213I>
- ❖ Artists such as Hendrix and The Grateful Dead had a spotty reception on commercial AM radio which preferred to program short 3-minute type pop songs between commercials and DJ banter. Newer rock artists found a home on FM radio and the album-oriented programming format on pioneered by former AM disc jockey and promoter Tom Donahue. He turned KMPX San Francisco into a "free-form" radio station that would play alternative rock music album cuts



- ❖ Radio had always been the lifeline of music since the 1920's. As soon as radio became available it broadcast music as well as spoken word programming. Just as the music world was changing in the 1960's so were radio broadcast technologies. FM radio was invented in 1933 and was assigned increased broadcast frequencies in 1946. Preferred by audiophiles because of the higher sound quality, classical music and non-commercial programming dominated FM. With the increased availability of FM receivers in the 1950's-60's, and car radios beginning in 1963, FM became a viable alternative to AM; home of the top-40 programming format.
- ❖ AM: Amplitude Modulation. **Pro:** can carry sound large distance with signals skipping off landscape features. e.g. ocean, open plains, mountains etc. e.g. AM stations from New Orleans, Miami and Nashville could even be heard in Jamaica. **Con:** poor audio quality (static) and not in stereo. A highly scripted commercial format playing mostly top-40 records. Commercial DJ's adhered to a strict station-dictated playlist and programming schedule
- ❖ FM: Frequency Modulation. Limited to line-of-sight transmission but with higher quality audio, including stereo sound. High powered "Pirate" FM stations based in Mexico broadcast rock music into the US. e.g. the 100,000 watt XETRA in Tijuana MX, featured rock DJs such as gravelly voiced "Wolfman Jack" and could even be heard in Canada.
- ❖ In 1967 San Francisco top-40 DJ Tom Donahue rejected that model and created a non-commercial format on a former foreign-language FM station. DJ's had more freedom to choose the music they played and featured more adventurous Rock music and album friendly playlists. He pioneered the rock-friendly, "free-form", Album-oriented radio (AOR), psychedelic, progressive radio format. By 1975 FM audience size had surpassed AM

- ❖ Nashville Country Pop style, was a 1960's-70's trend towards a commercial "un-hillbilly" country sound. The new Nashville sound was a highly produced and sweetened musical setting for Country's top artists. The producers controlled every aspect of artists' careers by choosing repertoire, arrangements, promotion, concerts and image. The music was far from the fundamentals of country in production style and lyric content. Extensive studio over-dubbing created a pop veneer for country music. Trite love songs replaced lyrics about drinking, heartbreak, cheating and prison and created a more sophisticated sound and look for Country. BBC documentary *Lost Highway. #3 Beyond Nashville*. <https://www.youtube.com/watch?v=eTCYRGRBe6wQ&t=154s>
- ❖ Some songwriter/singers rejected the pop dumbing-down of the music and sought to return to the basics of Country. They rebelled against the new Nashville production style. They returned to country music basics and also embraced the sound and rhythm of Rock music. Artists such as Willie Nelson and Waylon Jennings were part of the "outlaw" country scene that incorporated rock elements and production styles with country songs
- ❖ Tammy Wynette. *Funny Face*, 1976. <https://www.youtube.com/watch?v=w3tR14wwQgA>
- ❖ Bobby Goldsboro. *Little Green Apples*, 1968. <https://www.youtube.com/watch?v=MeTXZ5zPt7k>
- ❖ Patsy Cline. *Crazy*, 1961. <https://www.youtube.com/watch?v=MbnrdCS57d0> Willie Nelson composition
- ❖ George Jones. *She Thinks I Still Care*, 1962. <https://www.youtube.com/watch?v=9sC0Shkvc4Y>

❖ **Country-Rock** began to distinguish itself as a distinct style in the late 1960's. Bob Dylan was one of the innovators and had recorded two critically and commercially successful albums in Nashville with top session musicians. 1968's "Blonde On Blonde" produced two rock-oriented hits and 1969's "Nashville Skyline" featured Johnny Cash in a duet on Dylan's *Lay Lady Lay* and *Girl Of The North Country*.

❖ *Ring Of Fire*, 1969. <https://www.youtube.com/watch?v=DzTI3a-MfA0>

❖ "Sweetheart Of The Rodeo" by The Byrds is arguably the first genuine country-rock album. In 1968 original member David Crosby was fired and Gram Parsons (Cecil Connor, 1946-1973) was eventually chosen to replace him. The band jettisoned their psychedelic folk-rock sound and embraced Parson's love of country music into the group but the album was not a critical and commercial success. Parsons left in 1969 and the Byrds struggled for the next few years with hopeful but unsuccessful personnel changes and disbanded in 1973.

❖ *You Ain't Goin' Nowhere* 1968. <https://www.youtube.com/watch?v=zxzV5XoLpto> Bob Dylan composition

❖ *Life in Prison*, Merle Haggard 1967 <https://www.youtube.com/watch?v=vWnNTp8PXhE>

❖ Gram Parsons/Byrds' cover version 1968 <https://www.youtube.com/watch?v=Q ICeeK2-pQ>

❖ *Chestnut Mare*, 1970. <https://www.youtube.com/watch?v=SdiSjpOdyU>

- ❖ Linda Ronstadt was one of country-rock's earliest female superstars. One of pop's most versatile artists gifted with a "hi-fi voice" she had a long career and sold over 100,000,000 albums. The winner of 12 Grammys, an Emmy, and 3 American Music Awards she was called "the Queen of Rock" in the 1970's-1980's. She had a hit with her first LA group The Stone Poneys and assembled her first solo backup band with some of the musicians who would later go on to form the best-selling country-rock band the Eagles. Her country-rock period transitioned into her success as a rock singer
- ❖ A song interpreter, not a composer, with the gift of an attractive and powerful voice she was best at covering others' material. With albums helmed by former Beatles associate and James Taylor producer Peter Asher, she enjoyed many hits during her career as a rock singer with records featuring some of LA's best session musicians. Later well-received projects included a stint on Broadway doing Gilbert and Sullivan's British operetta *The Pirates Of Penzance*, and two albums of Great American Songbook, tin-pan alley style material, arranged by Frank Sinatra veteran Nelson Riddle.
- ❖ Reflecting her Mexican-American heritage she recorded two Spanish language albums "Canciones de mi Padre" and "Canciones II", both collections of classic ranchera songs she had heard in her youth on the border in Tucson AZ.
- ❖ *Blue Bayou*, 1977. Live official video <https://www.youtube.com/watch?v=Kp9G0zkorio> Roy Orbison cover
- ❖ *When Will I Be Loved?*, 1974. <https://www.youtube.com/watch?v=9iBgTqz-vY> Buddy Holly cover
- ❖ *I Can't Help It If I'm Still I'm Love With You*, 1974. Cover of Hank Williams classic Linda Ronstadt and Emmy Lou Harris. [https://www.youtube.com/watch?v=PNh\\_vmXj0rA](https://www.youtube.com/watch?v=PNh_vmXj0rA)

- ❖ The Eagles. Among the top selling groups of all time with 200,000,000 worldwide album sales to their credit this band was influential in changing the sound of country music. Characterized by a simple and solid rock rhythm section, with country instrumental flavors and exquisite vocal harmonies the group was the benchmark for a country-rock band. Their blend of country and rock changed the sound of regular country records as the LA and Nashville producers incorporated more rock elements into their records. The typical Eagles bass pattern and drum-beat based on rock became the go-to style in country music. Active 1971-1980 and reunited 1994-2006.
- ❖ With the 1975 addition of rock guitarist Joe Walsh, the band increasingly moved toward a rockier sound. Original member Bernie Leadon played banjo, pedal steel guitar and Dobro slide guitar on the early albums and imparted a country instrumental quality to the songs. Bassist/vocalist Timothy B. Schmit a former member of another seminal country-rock band, Poco, joined the Eagles in 1977. His tenor voice retained their distinct vocal sound while toning down the country elements in their songs.
- ❖ *Take It Easy*, 1972. <https://www.youtube.com/watch?v=s0ZZHNRHA2g> produced by Beatles' engineer Glyn Johns
- ❖ *Lyin' Eyes*, 1975. <https://www.youtube.com/watch?v=2PTEqZURh4o> Classic story song about infidelity
- ❖ *Hotel California*, 1976. <https://www.youtube.com/watch?v=UehilhnMt5Y> a cautionary tale about rock stardom and the spiritual price of fame and fortune. This was their biggest hit and the famous guitar solo features a harmonized "twin guitar" solo often associated with the Southern Rock style and The Allman Brothers Band



- ❖ Creedence Clearwater Revival was a group originally associated with the 1960's San Francisco rock scene. An basic rock quartet with influences from old rock and roll, country and blues this group sold 50,000,000 albums worldwide. Song lyrics sometimes addressed political subjects as the Vietnam war. The groups' sound is just a basic 4-piece rock band with minimal added instruments. Favored by bar bands the CCR repertoire was easy to learn and reproduce live. Easy 3-5 chord songs with minimal vocal harmonies; no virtuoso musicianship required
- ❖ Other successful country rock bands of the period, e.g. Poco, The Flying Burrito Brothers and The Band were outsold by CCR. Formed by the Fogerty brothers from the east San Francisco bay area, CCR performed rockabilly and country material, much of which was written by guitarist John Fogerty. He affected a gritty blues vocal style with a Louisiana accent just as Mick Jagger copied Muddy Waters' vocal inflections
- ❖ *Proud Mary*, 1970. <https://www.youtube.com/watch?v=5hid10EgMXE> First major hit record for the band. Song title is slang code for cannabis. Famous for the guitar riff. Later was a hit cover version by Tina Turner
- ❖ *Born On The Bayou*, 1969. <https://www.youtube.com/watch?v=fcTQCNntGEs>
- ❖ *Fortunate Son*, 1969. [https://www.youtube.com/watch?v=40JmEj0\\_aVM](https://www.youtube.com/watch?v=40JmEj0_aVM)
- ❖ *Run Through The Jungle*, 1970. <https://www.youtube.com/watch?v=mbjQiqkaD3U>

- ❖ **Southern Rock** is a much more blues/rock influenced musical style than the country rock genre and is associated with bands from the American South. Often displaying a “pride of place” sentiment about the unique quality of life in the South the music is aggressive and hard hitting with a preference for standard rock instruments and vocal style. As the roots of rock and roll are in the South and the style was first developed by mostly white Southern musicians. Southern rock is an outgrowth of the tradition begun in Memphis by Elvis and other rockabilly artists
- ❖ Bands in that genre include The Allman Brothers, Lynyrd Skynyrd, 38 Special, Molly Hatchet, Charlie Daniels, Marshall Tucker Band and ZZ Top. The peak of popularity for this style was around 1970-1990
- ❖ *Ramblin’ Man*, 1973 <https://www.youtube.com/watch?v=Wa4DCp6cl2U> Allman Brothers’ only top-10 hit
- ❖ *The South’s Gonna Do It Again*, 1975 <https://www.youtube.com/watch?v=MclxMIOXbS0> Charlie Daniels Band
- ❖ Lynyrd Skynyrd are the perhaps the most iconic Southern rock band of their day. Reflecting pride in their Dixie heritage they recorded *Sweet Home Alabama*, 1974. <https://www.youtube.com/watch?v=9Cyokaj3BJU> as a response to Canadian Neil Youngs’ *Southern Man*, 1970. <https://www.youtube.com/watch?v=m57NPz8nbVc>
- ❖ *Freebird*, 1973. <https://www.youtube.com/watch?v=IGLVMBTIAPE> Lynyrd Skynyrd’s ode to Duane Allman after a 1971 motorcycle accident. In 1972 bassist Berry Oakley died in a motorcycle accident blocks away from Duane’s
- ❖ *Legs*, 1983. <https://www.youtube.com/watch?v=eUDcTLaWJuo&t=204s> ZZ Top MTV era video

❖ Hard Rock bands and associated logos. Band logos sometimes displayed pseudo-satanic emblems or horror comic book images and suggestions of occult ritual. Appealing to a largely adolescent male audience the images were threatening to parents and emblematic of a rebellious, dangerous subculture. The satanic images are more for marketing and shock value rather than actual approbations of devil worship and occult ritual



- ❖ **Hard Rock** and related genres such as various Metal sub-genres and Progressive/Glitter rock are all united by the basic SOUND of the music. Characterized by distorted guitars, thematic bass riffs, and the use of feedback as a musical device. The music was loud and aggressive. This style was pioneered by bands such as Cream, Jimi Hendrix, The Who and Led Zeppelin. Later bands in this style were Van Halen, Nirvana and Muse
- ❖ The main point is that the basic sonic signature of popular music had changed. Rock was here to stay.
- ❖ One harmonic device used by hard rock players is a musical structure called a power chord. This type of chord contains the root and fifth of a 3-note chord, a triad, but has no 3<sup>rd</sup> so it has neither major minor quality. The power chord is analogous to a stark black and white image vs. one in color. Hard rock bands featured guitars, bass and drums and keyboards but rarely any woodwind or brass instruments.
- ❖ The Bass Riff, a short melodic phrase, had become the commonplace compositional device for rock music. Often played in the bass and accompanied by parallel power chords in the guitars, the riff is the material for accompanying a melody, which could simply be the riff as well. This style of composition is the opposite of the traditional songwriting method of starting with a melodic idea or a chord progression as a point of departure and adding lyrics to your melody. Blues songs, in any genre, such as Chicago style electric blues, big band swing and rock often began with a riff and developed musical material related to it

- ❖ The media dubbed this newly popular style Hard Rock, Heavy Metal, Acid Rock, Death Metal, Glam Rock, Thrash Metal, Grindcore, Math Metal etc... Whatever the supposed niche and the costumes and lyric themes of the bands the music is characterized by LOUD instruments, “screamo” type vocals, minimal vocal harmony and an aggressive muscular style of playing. Distortion and feedback are requisite elements of the guitar sound.
- ❖ British hard rock groups proliferated in the 1970’s producing bands such as Led Zeppelin, Black Sabbath, Iron Maiden, Deep Purple, Rainbow, Judas Priest, Bad Company, Def Leppard, Motörhead, Free, Uriah Heap, UFO, Humble Pie and a host of others. AC/DC from Australia and Germany’s The Scorpions also worked in the style. All these bands featured the basic hard rock musical elements described with some variations in costume and lyrics. Intricate vocals ala the Beatles were not characteristic of the style
- ❖ England also produced the lion’s share of Progressive Rock bands. “prog” rock was an attempt to merge rock and classical music styles. Often viewed as pretentious and pompous the music produced was not a particularly successful version of either style. Putting pop lyrics to classical melodies is a very dangerous endeavor
- ❖ *Number Of The Beast*, 1982. <https://www.youtube.com/watch?v=3Vynew5mrw> Iron Maiden
- ❖ *Gates of Babylon*, 1978.  
[https://www.youtube.com/watch?v=bHyYB1zeZrc&list=RDbHyYB1zeZrc&start\\_radio=1](https://www.youtube.com/watch?v=bHyYB1zeZrc&list=RDbHyYB1zeZrc&start_radio=1)

- ❖ British and British style rock groups associated with the hard rock style include:
- ❖ *Iron Man*, 1969. [https://www.youtube.com/watch?v=5s7\\_WbiR79E](https://www.youtube.com/watch?v=5s7_WbiR79E) Black Sabbath. n.b. the riff comprises the entire composition; bass line, guitar riff, and vocal melody
- ❖ *Crazy Train*, 1980. [https://www.youtube.com/watch?v=hQ\\_Z-10dXSE](https://www.youtube.com/watch?v=hQ_Z-10dXSE) Ozzy Osbourne as rock and roll madman with pseudo-occult imagery in the album art
- ❖ *Smoke On The Water*, 1972. [https://www.youtube.com/watch?v=4\\_vwHL6mAs](https://www.youtube.com/watch?v=4_vwHL6mAs) Deep Purple classic riff tune. Working title was “durh door durh” after the rhythm of the bass riff
- ❖ *Highway To Hell*, 1979. <https://www.youtube.com/watch?v=l482T0yNkeo> AC/DC. An Australian band with connections to the British commonwealth community
- ❖ *Victim of Changes*, 1976. <https://www.youtube.com/watch?v=EKSU1W0ZUmQ> Judas Priest
- ❖ *Rock You Like A Hurricane*, 1984. <https://www.youtube.com/watch?v=6yP1tcy9a10> Scorpions. A German band with an international following
- ❖ *Alright Now*, 1970. <https://www.youtube.com/watch?v=vqdCZ0yHNa4> Free. Live on TV clip

- ❖ American hard rock bands proliferated as well by the 1970's . Beginning in the late 1960's through the 1980's hard rock bands were being formed by American musicians and enjoyed commercial success. Their sound was virtually identical to the English hard rockers. These bands were plying the same waters as their British counterparts and distinguished themselves by original costuming. e.g. the band Kiss or virtuoso playing e.g. Eddie Van Halen
- ❖ Late 1960's American hard rock bands such as Iron Butterfly and Steppenwolf from LA, and Blue Cheer from San Francisco established a fan base and enjoyed some commercial success rivaling English and European competitors
- ❖ *In A Gadda Da Vida*, 1968 [https://www.youtube.com/watch?v=Xv1k4Dug7\\_8](https://www.youtube.com/watch?v=Xv1k4Dug7_8) Iron Butterfly
- ❖ *Born To Be Wild*, 1969. <https://www.youtube.com/watch?v=rMbATaj7ll8&t=15s> Steppenwolf/Easy Rider theme
- ❖ *Summertime Blues*, 1968. <https://www.youtube.com/watch?v=o4vllg4alz8> Blue Cheer does Eddie Cochran 1958
- ❖ By the 1970's there were many new bands on offer for American hard rock fans
- ❖ *Double Vision*, 1978. <https://www.youtube.com/watch?v=dD-SpHH7qDA> American/English band Foreigner
- ❖ *You Really Got Me*, 1978. <https://www.youtube.com/watch?v=9X6e7uctAww> Van Halen cover of a Kinks hit
- ❖ *Dude Looks Like a Lady*, 1987. <https://www.youtube.com/watch?v=nf0oXY4nDxE> Aerosmith. American Rock band from US northeast with flamboyant lead singer Steve Tyler; an obvious Mick Jagger clone

- ❖ “Glam/Glitter” rock describes a costumed version of hard rock band initially associated with the England. Some American hard rock bands adopted a costumed and staged act that rivaled their British “Glam” rivals
- ❖ Alice Cooper is the stage persona of Vincent Furnier whose stage act involved intricate goth makeup and stage props such as a live snake and a guillotine. First American metal group to have hit records and major radio play
- ❖ *Schools Out*, 1972. <https://www.youtube.com/watch?v=z4eJHyi13mQβ> Lyrics reference 1907 *School Days* song
- ❖ *Rock And Roll All Nite*, (live) 1975. official music video <https://www.youtube.com/watch?v=EFMD7Usflbg> Kiss official music video. (n.b. the doorbell at the beginning of the video plays the melody of the song in the video)
- ❖ The New York Dolls were a mélange of Punk & Glam with tongue-in-cheek androgynous stage costumes
- ❖ *Personality Crisis*, 1973. <https://www.youtube.com/watch?v=ioixZtoTp00> basic Rolling Stones vibe w/makeup





- ❖ British artists that are associated with the “Glam” style include, David Bowie, Elton John and Queen
- ❖ David Bowie was born David Robert Jones in 1947. He began his career playing saxophone in a jazz band called George and the Dragons. Shifted from jazz to R&B with The Kingbees and later mod bands such as Manish Boy
- ❖ Changed his stage name to David Bowie. He wanted his music to “cut like a knife through lies” in reference to a Bowie knife. Developed an androgynous image in line with the new trend spurred by demands for social acceptance of homosexuality. He created the characters of his songs to make his performances theatrical experiences e.g. the disaffected astronaut Major Tom who rather die in space. He did not work with a regular band and formed different ensembles for each project and in the manner of an actor and visual artist he changed his look for each one
- ❖ *Space Oddity*, 1969. <https://www.youtube.com/watch?v=pXSGocWifAg> his first hit
- ❖ *The Man Who Sold The World*, 1970. <https://www.youtube.com/watch?v=g33-W9t2q2Q>
- ❖ *Rise and Fall of Ziggy Stardust and the Spiders from Mars*, 1972. <https://www.youtube.com/watch?v=XXq5VvYAI1Q>
- ❖ *Fame*, 1975. <https://www.youtube.com/watch?v=Ypgq0qdgVZA> from the “Young Americans” album
- ❖ *Let’s Dance*, 1983. [https://www.youtube.com/watch?v=VbD\\_kBJc\\_gl](https://www.youtube.com/watch?v=VbD_kBJc_gl) featured aboriginal Australian actors.
- ❖ *China Girl*, 1983. <https://www.youtube.com/watch?v=YC3sTbAPcU> from the “Let’s Dance” album



❖ Elton John, born in 1947 as Reginald Kenneth Dwight, began his career as a piano playing singer/songwriter similar to American Billy Joel. In 1967 he met his long-time lyricist Bernie Taupin and they wrote commercial pop songs for other singers. His first album was released in 1970 and yielded two hits. He soon embraced a more rock sound and by 1972 had scored hits with *Honkey Cat* and *Rocket Man*. Influenced by the Glam rock scene He developed a very theatrical persona and performances featured elaborate costumes and sets. He is a very commercially successful artist selling over 300 million albums. In 2003 he began a trend of rock star residencies in Las Vegas and is still active today with his 2022 farewell tour



- ❖ *Your Song*, 1970. <https://www.youtube.com/watch?v=CrznwpD-2tk> original B&W video
- ❖ *Tiny Dancer*, 1971. <https://www.youtube.com/watch?v=9jFR4BjEDbo> #1 hit featured in the “Almost Famous” film
- ❖ *Rocket Man*, 1972. <https://www.youtube.com/watch?v=DtVBCG6ThDk>
- ❖ *Bennie and the Jets*, 1973 <https://www.youtube.com/watch?v=wo1OwRTRKRk> official video
- ❖ *Can You Feel The Love Tonight*, 1994. <https://www.youtube.com/watch?v=KjgWWjkNbhU>
- ❖ *Candle In The Wind*, [https://www.youtube.com/watch?v=Xw\\_c3F2FXrl](https://www.youtube.com/watch?v=Xw_c3F2FXrl) live in NYC 2009

❖ Queen was formed in London in 1970 by guitarist Brian May and lead singer Freddie Mercury neé Frederick Bulsara. All band members were in college studying non-musical subjects such as infrared astronomy. By 1971 the final line-up was complete and the band began performing but were reluctant to spend years in the club circuit and made a demo they hoped would launch them into rock stardom. The band was signed to EMI in 1973 and their eponymous album was released to critical acclaim but lackluster sales.



The Queen II album was more successful but it was 1974's "Sheer Heart Attack" and 1975's "A Night At The Opera" that put the band on the charts and began a long string of hits until Freddie Mercury's death in 1991 from complications of AIDS. The band was adamant that the massively overdubbed "Bohemian Rhapsody" be released without cuts as requested by the record company. They eventually prevailed and the song was a huge hit

❖ *Bohemian Rhapsody*, 1975. <https://www.youtube.com/watch?v=fJ9rUzIMcZQ> with 180 vocal overdubs

❖ *Wayne's World*, 1992. Bohemian Rhapsody scene <https://www.youtube.com/watch?v=thyJOnasHVE>

❖ *We Will Rock You*, 1977. <https://www.youtube.com/watch?v=-tJYN-eG1zk>

❖ *Another One Bites The Dust*, 1980 <https://www.youtube.com/watch?v=rY0WxgSXdEE>

- ❖ **Punk** music developed in the US and the UK in the 1970's. Originally associated with a slightly older group of trained musicians with literary and artistic backgrounds, punk came to embrace a nihilistic philosophy that favored attitude over musical skill. The band member's looks sometimes superseded musical content and angry/ugly was the ethos. "Rooted in 1960s garage band rock, punk bands rejected the perceived excesses of mainstream 1970's rock. They typically produced short, fast-paced songs with hard-edged melodies and singing styles, stripped-down instrumentation, and often shouted political, anti-establishment lyrics" (Carlton, rock music styles)
- ❖ **Lou Reed and The Velvet Underground**, was a very "artistic" rock band with no aspirations to top-40 stardom. Although they probably would not have seen themselves as part of punk, or any musical movement for that matter, early contributions to the style were made by Reed. The band was named for an exposé published in 1963 by journalist Michael Leigh on paraphilia, and other deviant sexual behavior. More important than the minimalist musical setting Reed's lyrics would explore the sordid underbelly of 1960's life in New York. Drugs and sex would figure prominently in the songs and should be cautionary tales rather than an endorsement of heroin addiction
- ❖ Reed's poems were the basis of the lyrics to music composed by bandmate and art school friend John Cale. Cale played viola, piano and bass and Reed contributed basic guitar skills. They were associated with pop-art creator **Andy Warhol** who had created a traveling rave type experience with light shows, dancing and other activities called the Exploding Plastic Inevitable. The Velvet Underground were enlisted to play and they became associated with the scene at The Factory, his New York art and film studio

- ❖ Reed's themes were drug addiction, sadomasochism, urban decay and the sordid underworld of prostitution and deviant sexual behavior. His lyrics were a snapshot of the louche and salacious aspects of a certain strata of New York City low-life in the 1960's. The music improvised was repetitive and minimalistic with feedback and noise as musical compositional devices. Unusual for Reed, later punk bands often made political and social statements in their songs
- ❖ *Heroin*, 1967. <https://www.youtube.com/watch?v=qFLw26BjDZs> slow/fast tempos depict the rush of shooting up
- ❖ *I'm Waiting for the Man*, 1967. <https://www.youtube.com/watch?v=R-GQAK9gvwo> waiting to score in Harlem
- ❖ *White Light/White Heat*, title track of 1968 album <https://www.youtube.com/watch?v=62ckXALWn1M>
- ❖ The real punk movement gathered momentum in the 1970's. The Velvet underground had disbanded and a new crop of angry/enraged bands filled the void. Short on musical skill but long on attitude Punk bands abandoned traditional pop songwriting techniques. They rejected the corporate rock music promoted by the record industry
- ❖ MC5. *Kick Out The Jams*, 1970 <https://www.youtube.com/watch?v=vfKhvzUdJoM> Motor City 5, early punk
- ❖ A Michigan native like the MC5, Iggy Pop (James Newell Osterberg Jr.) was called the "godfather of punk, and was notorious for his outrageous performance antics including self mutilation, flagellation with the microphone and originating the crowd dive. In addition to his music career he worked as an actor in many films and television shows
- ❖ Iggy Pop and The Stooges. *The Passenger*, 1977. <https://www.youtube.com/watch?v=-fWw7FE9tTo>

- ❖ Death. *Politicians in My Eyes*, 1975. <https://www.youtube.com/watch?v=OwehxN2ipCU> Black punk band from Detroit. Formed by three brothers in 1971. Remained unreleased due to band name. Rediscovered 1997
- ❖ The Ramones were THE model for many bands in the US and the UK. Though unrelated, each member took the last name Ramone. Initially more popular with British punks than US record buyers the influential NYC based band successfully toured in England in 1976. Later-day pop-punks Green Day often performed their songs live. Along with The New York Dolls, Iggy Pop and The Stooges and the MC5 The Ramones influenced many later punk bands
- ❖ *Sheena is a Punk Rocker*, 1977 <https://www.youtube.com/watch?v=yCW7Aw8ugOI> Their early surf-punk hit
- ❖ *Teenage Lobotomy*, 1977. <https://www.youtube.com/watch?v=Fs1y5JPYrSo>
- ❖ *Weasal Face*, 1987. <https://www.youtube.com/watch?v=y0sFM6s9eGo> from *Halfway to Sanity*
- ❖ English punk bands drew upon the well of frustration and anger experienced by British youth as they confronted their dismal life options in decaying, post-empire England. Ska and Reggae also influenced British punks
- ❖ The Sex Pistols. *God Save The Queen*, 1977. <https://www.youtube.com/watch?v=g-38GX2YQig> England's most obnoxious punk band. Composed of 3 non-musicians and a drummer by fashion maven Malcom McLaren
- ❖ The Clash. *London is Burning*, 1977. <https://www.youtube.com/watch?v=l6XijqjtJoA>
- ❖ *Should I Stay Or Should I Go*, 1982 <https://www.youtube.com/watch?v=BN1WwnEDWAM> Clash's hit song

- ❖ American punk from the west coast had a rougher edge and a distinctly political agenda
- ❖ The Dead Kennedys. *Kill The Poor*, 1980. <https://www.youtube.com/watch?v=TWrJAaUU1r8> Satirical statement against those that supported developing the neutron bomb but would not support aid to the poor. Reminiscent of Jonathan Swifts' satirical "A Modest Proposal" solving hunger by eating the starving children. Jello Biafra (Eric Boucher), lyricist & singer chose this stage name after finding out that the US government sent a case of Jell-O to the starving people of Biafra in Africa as foreign aid
- ❖ Black Flag. *Depression*, 1981. <https://www.youtube.com/watch?v=kOMdiLYvo6I> Henry Rollins vocals
- ❖ X. *Soul Kitchen*, 1980 <https://www.youtube.com/watch?v=k5ikNYY0JgQ> ex-Doors Ray Manzarek producer
- ❖ The Door's original version 1967 <https://www.youtube.com/watch?v=kLbfviLC09k>
- ❖ New Wave was a marketing term for a more commercially viable form of rock that exhibited the energy of punk rock without the strident tone and playing style. Based on more accessible musical models the style was radio-friendly and had an upbeat and humorous vibe. Punk's appeal weakened as the rock audience matured
- ❖ Popular in the mid-1970's and early -1990's the sound of New Wave was richer in instrumental color than the stripped-down bare-bones punk bands with a cleaner, crisper sound with less distortion and screamo vocals. Synthesizers were now widely available and the use of saxophones and brass instruments added instrumental colors not associated with punk rock. Rhythm tracks featured basic rock band instruments and sounds

- ❖ English new wave artists also had great success in America. They were well represented in the new MTV format. The English and European bands were more prepared for the MTV visual/music format with music videos already produced. Bands such as Tears For Fears and INXS were called part of “the second British invasion”
- ❖ Elvis Costello’s (Declan MacManus) look referenced Buddy Holly and sound referenced 1960’s pop-rock bands
- ❖ Elvis Costello. *Pump It Up*, 1978. <https://www.youtube.com/watch?v=3Y71iDvCYXA> Pseudo-spastic persona
- ❖ *Alison*, *My Aim Is True*, 1977. <https://www.youtube.com/watch?v=fawfejhXvIA> Melodic ballad
- ❖ (*What’s So Funny About*) *Peace, Love and Understanding?*, 1979. <https://www.youtube.com/watch?v=X0pkknsEspc>
- ❖ Tears For Fears. *Everybody Wants To Rule the World*, 1985. TFF called part of “the second British invasion”  
<https://www.youtube.com/watch?v=aGCdLKXNF3w>
- ❖ The Clash. *Rock The Casbah*. 1982. <https://www.youtube.com/watch?v=bJ9r8LMU9bQ>
- ❖ The Cure. *Boys Don’t Cry*, 1980. <https://www.youtube.com/watch?v=iVwkCqKgfEM>
- ❖ Duran Duran. *Hungry Like The Wolf*, 1982. <https://www.youtube.com/watch?v=oJL-ICzEXgl> Early MTV video
- ❖ Joe Jackson. *Is She Really Going Out With Him?*, 1979 <https://www.youtube.com/watch?v=6TzKSFbsh2Y>



- ❖ *Venus*, 1977. <https://www.youtube.com/watch?v=4f3d5ZdE4vY> Tom Verlaine (Miller) and Television. Often associated with the 1970's punk rock scene Television had a less abrasive and proto-new wave melodic quality
- ❖ Devo was formed in 1973 by Mark Mothersbaugh (singer, keyboard) and Jerry Casale (bass) at Kent State University. The band sound was characterized by synthesizers and an affected a robotic-futurist vocal style. Their oeuvre is decidedly non-commercial with no standard pop-rock elements and a definitely humorous undertone
- ❖ *Jocko Homo*, 1976. <https://www.youtube.com/watch?v=Kw7JUGA0iEc> an ode to human de-evolution
- ❖ *Whip It*, 1980. <https://www.youtube.com/watch?v=IIEVqFB4WUo> Their best top-40 hit. MTV era video
- ❖ Talking Heads formed in 1975 in NYC by art students David Byrne, guitar/vocals, and drummer Chris Frantz
- ❖ *Burning Down The House*, 1983. <https://www.youtube.com/watch?v=3eC35LoF4U> top-10 hit. ironic vocal style
- ❖ *Wild, Wild Life*, 1986. <https://www.youtube.com/watch?v=616-QGQyx-l> second top-10 hit
- ❖ Blondie, was fronted by ex-model and playboy bunny Deborah Harry. Formed in 1974 the band was very successful beginning 1978-1984 with a series of hits that incorporated pop, reggae and disco elements
- ❖ *Heart of Glass*, 1979. [https://www.youtube.com/watch?v=WGU\\_4-5RaxU](https://www.youtube.com/watch?v=WGU_4-5RaxU) Top-10 hit
- ❖ *The Tide is High*, 1980. [https://www.youtube.com/watch?v=ypWXEnK\\_0T8](https://www.youtube.com/watch?v=ypWXEnK_0T8) their second top-10 hit
- ❖ The Cars. *You Might Think*, 1984. <https://www.youtube.com/watch?v=3dOx510kyOs>
- ❖ Cheap Trick. *I Want You To Want Me*. 1979. <https://www.youtube.com/watch?v=4dkAm99pfDM>

- ❖ The Women of New Wave. Female artists enjoyed greater popularity and artistic freedom by the 1980's
- ❖ The Pretenders, Chrissie Hynde. American singer/guitarist who moved to London and formed the band in 1978. Their best selling hit single was *Brass In Pocket* 1979. <https://www.youtube.com/watch?v=0H6re3PCP3E>
- ❖ Pat Benetar, *Hit Me With Your Best Shot*, 1980. "Power Pop" <https://www.youtube.com/watch?v=VopgyAc->
- ❖ Cindy Lauper, *Girls Just Wanna Have Fun* 1983. <https://www.youtube.com/watch?v=Plb6AZdTr-A>
- ❖ *Time After Time*, 1983. <https://www.youtube.com/watch?v=VdQY7BusJNU>
- ❖ Kate Bush. *Runnin' Up That Hill*, 1985. <https://www.youtube.com/watch?v=wp43OdtAAkM>
- ❖ The Go-GO's. *We Got The Beat*. 1981 LA based "girl group" <https://www.youtube.com/watch?v=Wvue2OT-FA>
- ❖ The Bangles. *Manic Monday*, 1986. <https://www.youtube.com/watch?v=SsmVgoXDq2w>
- ❖ Joan Jett and the Blackhearts. *I Love Rock N' Roll*, 1981. <https://www.youtube.com/watch?v=wMsazR6Tnf8>
- ❖ Eurhythmics w/Annie Lennox. *Sweet Dreams (Are Made Of This)*. 1983  
<https://www.youtube.com/watch?v=qeMFqkcPYcg>
- ❖ Madonna. *Like A Virgin*, 1984 <https://www.youtube.com/watch?v=j5Y3u2D8kxg>

- ❖ Arena Rock is the pejorative name for a grandiose, anthemic style of rock music that became popular in the 1970's and 1980's. "Rock show" extravaganza often outweighed banal musical quality. While venues designed for sporting events, indoor or out, did not have acoustics as found in a concert hall, playing in large arenas was necessitated by the size of the crowds for rock music. Beginning with the Grateful Dead's enormous "wall of sound" PA system advances in audio technology allowed for increased power in amplification and larger sound systems with excellent sonic quality.
- ❖ The era of trying to filling a stadium with some on-stage amplifiers was over and huge banks of speakers created an enormous stereo sound system for the audience. With lighting, special effects and large projection screens the style of a huge rock show had been established. The same level of production is still the norm in large rock concerts
- ❖ Bands such as Journey, Styx, Boston, Poison, Rush and Heart were popular **arena rock** acts of the mid 1970s all through the 80's. Emphasis was on spectacle and the music was considered by rock press to be vapid and sinisterly commercial
- ❖ Journey. *Don't Stop Believin'*, 1981. <https://www.youtube.com/watch?v=VcjzHMhBtf0> Huge radio hit
- ❖ Boston. *More Than A Feeling*, 1976. <https://www.youtube.com/watch?v=t4QK8RxCawo> another Huge radio hit
- ❖ Styx. *Come Sail Away*, 1977, [https://www.youtube.com/watch?v=e5MAg\\_yWsq8](https://www.youtube.com/watch?v=e5MAg_yWsq8) Power Ballad/rock anthem
- ❖ Rush. *Tom Sawyer*, 1976. <https://www.youtube.com/watch?v=auLBLk4ibAk> Power trio rock w/sci-fi lyrics
- ❖ Poison. *Nothin' But A Good Time*, 1988. <https://www.youtube.com/watch?v=88L-CU7PD4> Iconic "Hair Band"

The background of the slide is a light gray gradient with several realistic water droplets of various sizes scattered across it. The droplets have highlights and shadows, giving them a three-dimensional appearance.

# HISTORY OF POPULAR MUSIC

## MODULE 6.

### POPULAR MUSIC IN THE UNITED STATES OF AMERICA

AFRICAN-INFLUENCED AMERICAN MUSIC. FUNK, DISCO, JAMAICAN  
MUSICAL STYLES/ROOTS OF RAP AND THE RISE OF RAP AND HIP-HOP

- ❖ Some concepts we will cover in this module have a basis in African culture. The tradition of oral history and verbal improvisation are typical but not certainly not unique to African musical/literary traditions
- ❖ The Griot is tribal historian. Tribal history and praising of the ruling elite is memorized, sung and spoken with musical accompaniment. Drums, percussion and an African lute, the Kora are most common
- ❖ Poetry/music expression is an ancient human activity across all cultures. Poems were recited to musical accompaniment. e.g. Homeric poems the Iliad and the Odyssey or the Anglo-Saxon Beowulf epic
- ❖ Verbal imagery is important in the long history of African–American slaves and the Black community. Signifyin’ is code-speak and “the dozens” is good-natured comic insult word-play
- ❖ The 1920’s “Harlem renaissance” writers began to use African-American street dialect in their works
- ❖ Rural style country and blues singers also used “patter speech” and non-symbolic vocables ala “doo-wop”
- ❖ Verbal recitation an element of performances by Louis Jordan and James Brown and many others
- ❖ Performances exhibit phrasing similar to the pacing of improvised sermons in African-American churches
- ❖ Precursor of rap: Jamaican DJs “toasting” over instrumental tracks referred to as “dance-hall style”
- ❖ Precursor of hip-hop grooves: “Go-go” music from Washington DC area, esp. guitarist Chuck Brown

❖ In module 6 we will focus on African-influenced musical styles that were adopted by or influenced American popular music. The “New Wave” genre was largely a white pop phenomena that was successful commercially and was a return to rock basics in a time when corporate “arena-rock” ruled the airwaves. Concurrent with that movement black music styles flourished while adapting to the changes in pop music in general. Reggae/Ska, Funk, Disco, Hip-Hop and Rap also became very popular in the 1970’s. These stylistic niches were explored by white artists and continue to be viable in the present day. The influence of these styles is apparent in popular music

❖ **Funk** is the label for a highly syncopated musical style featuring complex drum grooves, prominent bass lines, bluesy harmony and vocals and horn sections that play more rhythmic figures than just melodies. Vocals sometimes used a work-song, talk-speak style with much melismatic embellishment. Instrumental solos were jazz-influenced

❖ James Brown. *Have A Funky Good Time*, 1970. <https://www.youtube.com/watch?v=sK5SDOgchkg>

❖ Sly and the Family Stone were an integrated funk/rock ensemble from Oakland CA. They merged rock an electric rhythm section sound with soul vocals and horns.

❖ *Dance To The Music*, 1967. <https://www.youtube.com/watch?v=Jn2PNlhvy8E>

❖ *Everyday People*, 1969. <https://www.youtube.com/watch?v=3ifYo29hsoM> #1 hit

❖ *Thank You (Falettinme Be Mice Elf Again)*, 1970 <https://www.youtube.com/watch?v=N5BP2KIPD4U>



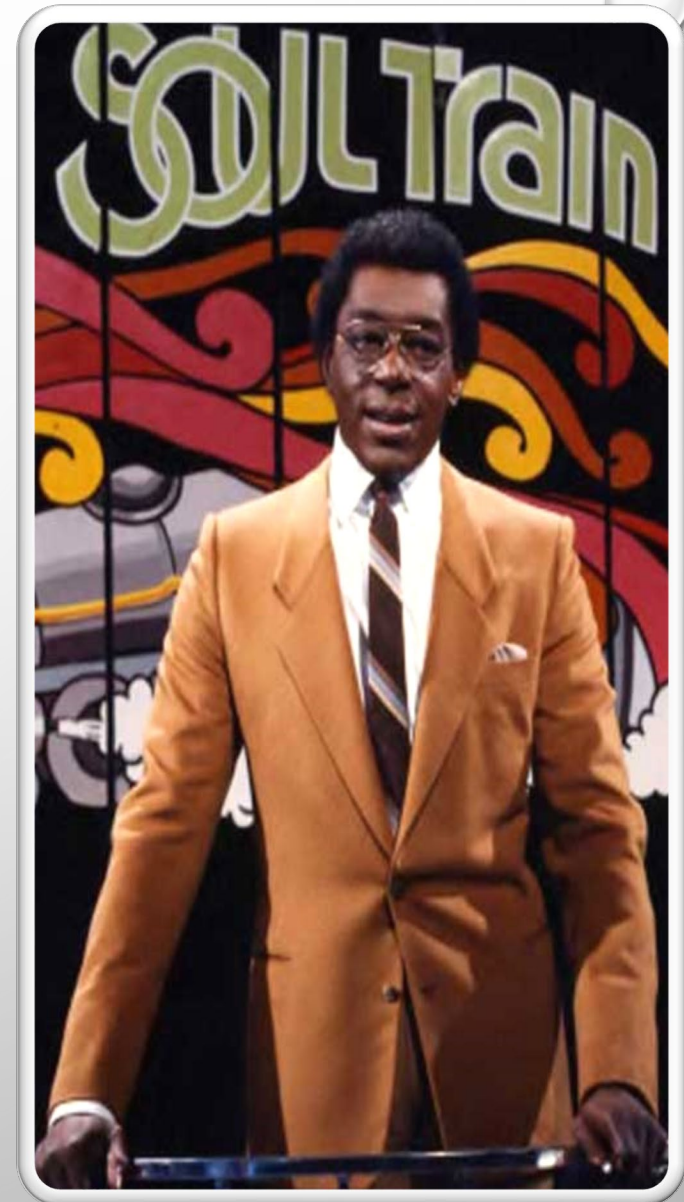
- ❖ Larry Graham was the bassist and baritone vocalist in Sly and the Family Stone. He left the group and began a successful career with his Graham Central Station band. He developed a unique rhythmic style of bass playing based on his days playing gospel music. What became known as “slap” style bass became wildly popular
- ❖ Larry Graham “slap” demonstration. [https://www.youtube.com/watch?v=j2\\_SreKsg2k](https://www.youtube.com/watch?v=j2_SreKsg2k)
- ❖ Earth Wind and Fire were one of the most successful funk bands of the 1970'-80's. Originally from Chicago the band relocated to LA in 1970 and had a string of best selling records. Featured high quality vocals and tight, spare rhythm section parts along with guitar, keyboards and horns
- ❖ *Shining Star*, 1975. <https://www.youtube.com/watch?v=Zu9a29UR2dU> their first major hit record
- ❖ *Let's Groove*, 1981. [https://www.youtube.com/watch?v=Lrle0x\\_DHBM](https://www.youtube.com/watch?v=Lrle0x_DHBM)
- ❖ Parliament/Funkadelic were two sides to what were actually pretty much the same Fronted by George Clinton who had been a staff writer for Motown the two bands morphed into a collective called the Mothership connection. The lyrics referenced Sci-Fi/horror movie themes backed by danceable, funky, synthesizer-laden grooves
- ❖ *Flashlight*, 1978. <https://www.youtube.com/watch?v=bWurqD68u70>
- ❖ Bootsy Collins' 1-minute funk makeover. <https://www.youtube.com/watch?v=IHE6hZU72A4>



- ❖ Curtis Mayfield was a guitarist/vocalist/composer whose gospel roots were evident in all his early hits with The Impressions. With a smooth soul/funk style he wrote soundtrack for the classic “blaxplotation” film *Superfly*
- ❖ *People Get Ready*, 1965. <https://www.youtube.com/watch?v=I04yM7-BWbg> Gospel/pop hit
- ❖ *Superfly*, 1972. <https://www.youtube.com/watch?v=-cmo6MRYf5g> cliché film about ghetto drug dealers
- ❖ *Freddie’s Dead*, 1972. <https://www.youtube.com/watch?v=xMoyBallj4Q> cautionary tale about drug dealing
- ❖ Stevie Wonder began his career as a Motown child star. Based on his successes in the 1960’s he was able to negotiate an uncharacteristically good contract with autocratic label chief Berry Gordy that guaranteed greater artistic freedom letting Wonder produce his own records and assigning a much better royalty rate. Assigned to subsidiary label Tamla he had a string of hit albums beginning in 1971 with ‘Where I’m Coming From”
- ❖ *Superstition*, 1972. <https://www.youtube.com/watch?v=ftdZ363R9kQ> #1 hit from. the “Talking Book” album
- ❖ *Higher Ground*, 1973. <https://www.youtube.com/watch?v=4wZ3ZG Wams> from the “Innervisions” album
- ❖ Red Hot Chili Peppers cover, 1989. <https://www.youtube.com/watch?v=DwbQKY1YMt8> Flea slap bass feature
- ❖ *You Are The Sunshine Of My Life*, 1973. <https://www.youtube.com/watch?v=b1U6HReJeqo> major #1 hit



- ❖ Don Cornelius and Soul Train. Just as American bandstand and its various imitators had done for rock and roll in the 1950's and 1960's, Soul Train presented the latest hit artists. From its' beginning in 1971 until 2006 Soul Train was the most successful black music oriented Television show. With a similar format to Bandstand featuring guest artists an in-house dance crew hosted by Cornelius, it was wildly popular with black and white youth and was a top TV venue for all the major black acts of the period
- ❖ With a popular Saturday morning time slot, new records and fashions were featured and an appearance on Soul Train was an approbation of the artists' work and a statement that you had ARRIVED. Always the gracious MC and host Cornelius eschewed the comedic shtick Dick Clark often employed
- ❖ In that pre-internet/laptop computer recording world no artist could record, manufacture and market a record without a record company deal. Radio play was important but once the MTV era began in 1981 a video was de-rigueur for any band and getting national exposure on TV greatly helped artists visibility and sales. Soul Train was focused on a young black audience of soul music fans



- ❖ Soul Train featured all the top black recording acts of the period as well as white artists such as Elton John, David Bowie and The Average White Band. His enthusiastic group of young audience members who were regulars on the show were referred to as the Soul Train dancers. They demonstrated the latest dance moves and the fashions that influenced the television audience. Similarly Dick Clark had Philadelphia regulars on his American Bandstand show. Soul Train relocated to Los Angeles for the second season and shed the disparaging “local” Chicago TV show vibe.
- ❖ An antithesis to the Bandstand format, Cornelius never tried to directly copy Dick Clark. While he played the ebullient and gracious master of ceremonies, he usually avoided the commentary and corny comic interludes that characterized Bandstand. Performers often took questions from the Soul Train audience. Live performances were more typical on Soul Train than American Bandstand, which favored artists lip-synching to the records.
- ❖ Don Cornelius obituary, 2012. <https://www.youtube.com/watch?v=QrmS-tesrcM>
- ❖ Soul Train interview. <https://www.youtube.com/watch?v=DiciESt-LA4> Cornelius was the creator.
- ❖ Kool & The Gang, Jungle Boogie. Soul Train 1974. <https://www.youtube.com/watch?v=-BM5wPOe0xQ>
- ❖ Jungle Boogie, Line dance by the Soul Train dancers, 1974. <https://www.youtube.com/watch?v=IODBVM802H8>
- ❖ On and On, Gladys Knight & The Pips, Soul Train 1974. <https://www.youtube.com/watch?v=-rMpC4fvfmU>
- ❖ The O’Jays, Love Train. 1972. [https://www.youtube.com/watch?v=BlkTSKqE\\_8](https://www.youtube.com/watch?v=BlkTSKqE_8)

- ❖ “Horn Bands” incorporated rock rhythm sections, jazz influenced brass/saxophone sections and soulful vocals. Often comprised of white players these groups blended their jazz roots with 1970’s funk and soul elements. These groups were a harbinger of jazz-rock as jazz players began incorporating funk influences into their compositions
- ❖ Tower of Power. From gritty Oakland CA they represent the most iconic version of a 1970’s funky Horn Band. With a rock rhythm section and a distinctive bass & drums style they were a blend of Jazz instrumentation and funk grooves. The funk/rock hybrid style was especially popular, but not limited to, the San Francisco area
- ❖ *What Is Hip?*, 1977. <https://www.youtube.com/watch?v=SN8pWdZhVaM> live in Chicago
- ❖ *Only So Much Oil In The Ground*, 1975. <https://www.youtube.com/watch?v=IXILIX0iBb4> Soul Train performance
- ❖ Sons Of Champlin. *Lookout*, 1975. <https://www.youtube.com/watch?v=g7MJXFb9pwY>
- ❖ Cold Blood & Lydia Pense. *I’m A Good Woman*, 1973. <https://www.youtube.com/watch?v=vln6DrW0-Vs> live SF
- ❖ Blood, Sweat and Tears. *Spinning Wheel*, 1970. <https://www.youtube.com/watch?v=SFEewD4EVwU> NYC based
- ❖ Chicago. *Saturday In The Park*, 1973. <https://www.youtube.com/watch?v=Mnw9uiYggU> live TV clip
- ❖ Miles Davis. *Miles Runs The Voodoo Down*, 1969. [https://www.youtube.com/watch?v=LGymH\\_X5dqY](https://www.youtube.com/watch?v=LGymH_X5dqY) 3-min. edit

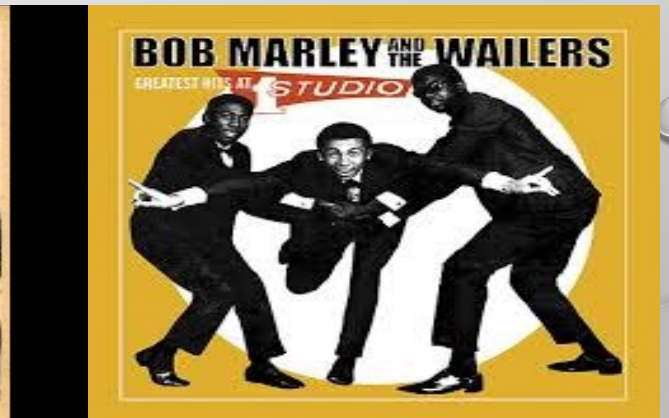
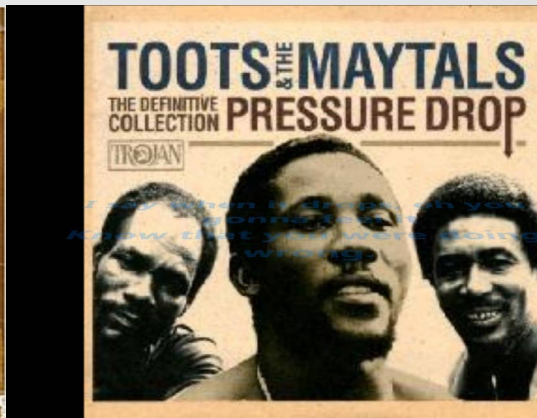
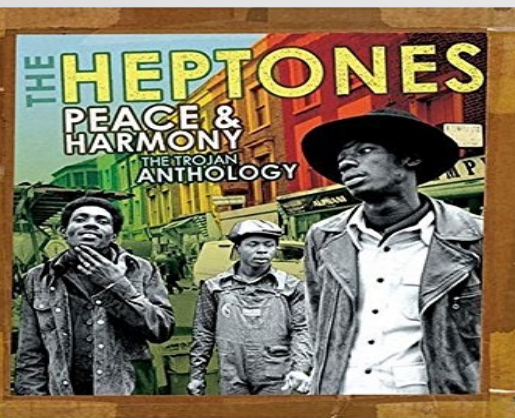
- ❖ **Disco.** The dance-oriented Disco music style was named after French discotheques that features DJ's spinning records; not live bands. The style first gained popularity in Gay and African-American nightclubs in NYC in the early 1970's. The style soon spread in the US and internationally. The music itself was very repetitive with a pronounced "four on the floor" bass drum rhythm and a bouncy eighth-note bass line played in moving octaves that ensured dancers could find the beat. Lyrics centered around partying and vocal harmony was minimal
- ❖ Intended for use in clubs by disc jockeys the recordings were often lengthy and 12" singles became common. Sometimes "BPM" timings (beats per minute) were included on the label allowing DJ's to cross-fade with other songs and keep dancers on the floor. American disco records were usually produced with live musicians on labels such as Philadelphia International and Motown. Synthesizer dominated tracks became associated with the "Eurodisco" production style. Regardless, the primary purpose of the music was for partying and dancing
- ❖ The Trammps, *Disco Inferno*, 1976. [https://www.youtube.com/watch?v=A\\_sY2rjxq6M](https://www.youtube.com/watch?v=A_sY2rjxq6M) TSOP stars
- ❖ Barry White. *Can't Get Enough Of Your Love*, 1974. <https://www.youtube.com/watch?v=x0l6mhZ5wMw>
- ❖ Donna Summer. *Hot Stuff*, 1979. <https://www.youtube.com/watch?v=nYMeJSehCe4> the queen of disco
- ❖ Gloria Gaynor. *I Will Survive*, 1978. <https://www.youtube.com/watch?v=Tth-8wA3PdY> Iconic disco hit
- ❖ Chic. *Good Times*, 1979. <https://www.youtube.com/watch?v=Er9xGRolrT4> much sampled track by early rappers

- ❖ Disco was popularized in the movies and “Saturday Night Fever” presented US disco to the world. Featuring young actor John Travolta as a New York Italian-American blue collar worker who was the star of the disco on Saturday nights when he dresses the part and shows off his dancing chops. The theme song and other tracks were written for the movie and performed by the Australian group The Bee Gees who went on to major stardom
- ❖ *Stayin’ Alive*, *Saturday Night Fever* theatrical trailer, 1977. <https://www.youtube.com/watch?v=YxvBPH4sArQ>
- ❖ The Village People. A “manufactured” group made up of actor/singers who did not play instruments but sang to pre-recorded tracks, they were a spoof of traditional macho male images. Costumes included a policeman, construction worker, a cliché Indian, a cowboy, a leather motorcycle punk and a military officer. Pejoratively called the “gay Monkees” their records were in the long-standing popular music tradition of comedic/novelty songs. Lyrics often contained ironic double-entendre juxtapositions of gay/straight meanings
- ❖ *Macho Man*, 1978. <https://www.youtube.com/watch?v=YZ1glxX1BiQ>
- ❖ *Y.M.C.A.*, 1979. [https://www.youtube.com/watch?v=PUoO4T\\_23pA](https://www.youtube.com/watch?v=PUoO4T_23pA)
- ❖ Disco as a discrete genre faded by the mid 1980’s although the current EDM style has many of the same musical elements. Alternative styles such as new wave, Glam metal smooth soul, and hard rock gained audience and sales. Dance oriented music was always popular and Michael Jackson and Madonna were very successful in that genre



- ❖ The late 1970's saw the rise of **Hip-Hop and Rap** music. Often credited with beginning in NYC the roots of rap are actually in the "dance hall" style developed by DJ's in Jamaica. Other Jamaican styles such as Reggae and Ska music became popular in the US and especially England and influenced many rock musicians
- ❖ **Ska and Reggae**. Post WWII Jamaican popular music, called Mento, was based on a blend of African rhythms and European folk styles. Guitars and banjos were common as well as the African derived clave, box drums and shakers. Each Caribbean island developed its' own unique style. Before mass communication there was little cross breeding but the advent of records and radio in the 20<sup>th</sup> century enabled wide dissemination. Spanish speaking Cuba was home to Mambo, Rumba, and other African based styles. Puerto Rico offered the Bomba and Plena. The island of Hispaniola, home to the Dominican Republic and Haiti, developed two separate characteristic musical expressions. Each mainland Caribbean nation also developed unique musical styles that affected popular music
- ❖ Jamaica, Trinidad, Tobago and the Bahamas were English-speaking cultures which eased assimilation of their musical styles into American and English pop music. Caribbean music proliferated in the US with a calypso craze in the 1950's. The most iconic 1950's star was Harry Belafonte but Calypso had been introduced into American popular music during the swing era with The Andrews Sisters' cover of Lord Invader's composition *Rum And Coca Cola* in 1944. The laid-back vibe of calypso influenced artists from The Beach Boys to Jimmy Buffett
- ❖ *Zombie Jamboree*, King Flash. 1956. <https://www.youtube.com/watch?v=ToUG1ec5y7M>
- ❖ Harry Belafonte. *Day-O (The Banana Boat Song)*, 1956. <https://www.youtube.com/watch?v=N982sQcjsZI>

- ❖ Weather permitting, American musical styles such as R&B and jazz could be heard on AM radio stations from New Orleans and Miami. Records were widely available but Jamaican DJ's often went to US cities to bring home the hottest new R&B records. In blending the Jamaican/American influences record producers found the local Jamaican musicians unable to ape the recordings and produced two unique musical styles, Ska and later Reggae.
- ❖ Ska style music originated in the late 1950's. Ska combined compositional elements from American jazz and R&B with Mento and Calypso rhythms and the sound of Cuban and American dance band trumpets, trombones and saxophones. The most characteristic element of ska music is steady walking bass and drum beat with accented off-beat figures played by guitar or piano. The off-beat accent is onomatopoeically called the "skank".
- ❖ Ska was first developed by artists such as Prince Buster, Stranger Cole, producer/performers Duke Reid, and Coxson Dodd and the Skatalites band. Jamaican DJ's built elaborate sound systems for dances and later recorded their own songs. Reggae superstar to-be Bob Marley was at first a ska style recording artist.



- ❖ Skatellites. *James Bond*, 1963. <https://www.youtube.com/watch?v=0dtV5EHBmMg> movie theme song
- ❖ Chris Blackwell is a seminal figure in Jamaican popular music. Jamaica was a British colony until 1962 and after independence the white ruling class remained in power as administrators. Blackwell was of British ancestry and he had worked for the government in Jamaica. His involvement with Jamaican music began in an unusual way
- ❖ “In 1958, Blackwell was sailing off Hellshire Beach when his boat ran aground on a coral reef. The twenty-one-year-old swam to the coast and attempted to find help along the shore in searing temperatures. Collapsing on the beach, Blackwell was rescued by Rasta fishermen who tended his wounds and restored him back to health with traditional food. Rastafarians are vegetarians and devout Christians. The experience gave Blackwell a spiritual introduction to the Rastafari lifestyle and was a key to his connection to the culture and its music.”
- ❖ In 1958 he started Island Records at 22 to record the new music that would become known as Ska. In 1962 he was in London and began by selling records out of the trunk of his car. Island eventually became a major independent label. Blackwell went on to forge the careers of Bob Marley, Toots and the Maytals, Steve Winwood, Grace Jones, Cat Stevens, U2 and many of the other new music acts in England
- ❖ He produced the hit song “My Boy Lollipop” in 1964 with young Jamaican singer Millie Small which sold exceptionally well. [https://www.youtube.com/watch?v=fMw4\\_QPDxPo](https://www.youtube.com/watch?v=fMw4_QPDxPo)
- ❖ The record combined a rock beat with prominent use of ska upstroke guitar “skank” and harmonica ala Motown’s “Little” Stevie Wonder. He used the profits to open Island Record Company and helped popularize ska music. He worked with Bob Marley in London on his first internationally successful recordings.



- ❖ Rude Boy is a term for a Jamaican subculture analogous to "gansta" in American slang that developed in wake of independence in 1962. Poor kids dressed in stylish suits to mock the upper classes and adopted ska as their music. Their lifestyle was a source for lyric themes. Described as "poor Jamaicans who 'rudely' sang or spoke out against their oppressors" Rude Boys often ran afoul of the law" (Charlton, *rock music styles*)
- ❖ Desmond Baker and the Clarendonians. *Rude Boy Gone A Jail*. 1966. The song form and vocal style is similar to American Doo-Wop with ska beat. <https://www.youtube.com/watch?v=AQRDLsGXex4>
- ❖ Prince Buster. *One Step Beyond*, 1964. <https://www.youtube.com/watch?v=D3DAHAPLaVI>
- ❖ Stranger Cole. *Give It To Me*. 1969. <https://www.youtube.com/watch?v=1UTVIZYPie0>
- ❖ Desmond Dekker (1941-2006). Called the "King of Ska", this song made him a celebrity. *007 (Shanty Town)* was reference to the popular gangster/spy films "Oceans 11" and James Bond aka "007".
- ❖ *007 (Shanty Town)*, 1967. <https://www.youtube.com/watch?v=kpVxwWQjly0> Official music video
- ❖ *007 (Shanty Town)*, with subtitles. Used in the breakout film *The Harder They Come* soundtrack
- ❖ [https://www.youtube.com/watch?v=TwVxG\\_PmlHg&list=RDTwVxG\\_PmlHg&start\\_radio=1](https://www.youtube.com/watch?v=TwVxG_PmlHg&list=RDTwVxG_PmlHg&start_radio=1)

- ❖ Rocksteady is a musical style originating in Jamaica around 1966. A successor to Ska and a precursor to Reggae, Rocksteady was performed by Jamaican vocal harmony groups such as The Gaylads, The Maytals, The Heptones and The Paragons. Dances performed to Rocksteady are less energetic than the earlier Ska dances.
- ❖ Influenced by Memphis Soul artists such as Otis Redding, Wilson Pickett, Sam and Dave and Booker T. and the MGs the records used American gospel style call-and-response vocals. Used heavy rhythmic basslines ala Reggae. The early rocksteady records show a development from the ska style into what is now called Reggae
- ❖ Alton Ellis. Rock Steady, 1967. [https://www.youtube.com/watch?v=yOpiR\\_IQaJ0](https://www.youtube.com/watch?v=yOpiR_IQaJ0) “proto-reggae” sound
- ❖ The Maytals. *Do The Reggay*, 1967. <https://www.youtube.com/watch?v=cwTcoHapkGY> “Toots” Hibbert vocals
- ❖ Rap music has its’ roots in the practice of “toasting” over rhythm tracks by D.J.s. Using “patter talk” alternating with melodic material the thread to rap music is unmistakable. This style was brought to NYC by Jamaican immigrants.
- ❖ Ranking Joe is an typical performer in this style. He was successful in Jamaica and eventually moved to New York
- ❖ *i Love Jah* (belly ska riddem). <https://www.youtube.com/watch?v=me5s1y6q3pl> vocals alternate with toasting
- ❖ Ranking Joe: <https://www.youtube.com/watch?v=m71w9ulZZRw> patter talk over tracks

- ❖ In **Reggae** style the bass established melodic patterns, which were played throughout the song in the Riff style composition technique. With slower tempos than Ska the bass line became an important element in the mix. Bass lines were often doubled by a “shadow guitar” an octave higher. Accented backbeat in the drums influenced by R&B. Characteristic “skank” guitar style based on Ska created an infectious beat that had more variety and commercial success than ska or rock steady. Reggae means “The king’s music” – refers to Haile Selassie, emperor of Ethiopia. Lyric themes were scripture, poverty, political subjugation, redemption, hope and Ethiopian repatriation
- ❖ *The Harder They Come* movie trailer with Jimmy Cliff 1973 tells the story of a poor young country boy from a religious family who moves to Kingston to seek fame and fortune as a recording artist. Played by reggae and ska singer Jimmy Cliff, the youth eventually becomes involved in criminal activity and pays with his life. It was a breakthrough film that helped promote Reggae worldwide as “Saturday Night Fever” later did for disco and “A Hard Days’ Night” did for the Beatles. <https://www.youtube.com/watch?v=b-F70bAzbTM> theatrical trailer
- ❖ The Slickers. *Johnny Too Bad*, 1971. <https://www.youtube.com/watch?v=IRm7j2UL3Y> soundtrack album song
- ❖ The Rastafarian religious philosophy is associated with reggae music. Named after Ras Tafari, the original name of Haile Selassie, emperor of Ethiopia. They believed Ras Tafari was a messianic figure sent by god. They viewed Ethiopia as the promised domain and original homeland. They had a communal life style, were vegetarians who only ate pure ital (vital) foods and used ganja (cannabis) sacramentally as native Americans used peyote

❖ The Melodions. By *The Rivers of Babylon*, 1970. Lyrics based on Psalm 137 1-4

❖ [https://www.youtube.com/watch?v=BXf1j8Hz2bU&list=RDTwVxG\\_PmIHg&index=8](https://www.youtube.com/watch?v=BXf1j8Hz2bU&list=RDTwVxG_PmIHg&index=8)

Bob Marley (1945-1981) would emerge as the most popular and successful reggae artist. He began his career with the Wailers, formed in 1963, along with Peter Tosh. Their albums, accompanied by the Skatalites, were produced in Jamaica and did moderately well regionally. He went on to international success after signing with Chris Blackwell's label, Island Records, in 1972. The Wailers was the actual group entity with Marley as the focus

❖ Their first album for Island, *Catch a Fire*, was recorded in Jamaica and released worldwide in April 1973. Eric Clapton's 1974 cover of *I Shot The Sherriff* was a #1 hit and helped bring attention to its' composer. Before the development and marketing of reggae Marley had recorded in the older Coxsone "studio one" ska style

❖ *Simmer Down*, <https://www.youtube.com/watch?v=7xo-BCAjMiM> went to #1 in Jamaica

❖ *Stop That Train*, 1970. [https://www.youtube.com/watch?v=nEy4MsF\\_h9w](https://www.youtube.com/watch?v=nEy4MsF_h9w) ska style with the Wailers

❖ *I Shot The Sherriff*, <https://www.youtube.com/watch?v=oe2hdbft5-U> Marley original 1973

❖ *I Shot The Sherriff*, <https://www.youtube.com/watch?v=tRgcwT9X2J8> Clapton's cover 1974

❖ *Jammin'*, 1977. <https://www.youtube.com/watch?v=oFRbZJXjWIA>

- ❖ Marley had a political stance and was controversial in Jamaica. He and his family were once the target of an attempted political assassination. He recovered and quickly returned to performing.
- ❖ *Them Belly Full*, 1974. Protest of social inequality and poverty. Within the hard shell of suffering it contains a positive hopeful message; in spite of it all <https://www.youtube.com/watch?v=NQQ80GREye8>
- ❖ *Get Up, Stand Up*, 1977. <https://www.youtube.com/watch?v=JLYOOezs3DA> Live in London
- ❖ After being diagnosed with a malignant melanoma, Marley died of that rare cancer in 1981. He was survived by his wife Rita and son Ziggy who each went on to release records and be active in managing his estate
- ❖ Rita Marley. *One Draw*, 1982. <https://www.youtube.com/watch?v=-7hWLiAqmGS>
- ❖ Ziggy Marley & the Melody Makers, *Believe in Yourself*, 2009. Theme from the animated “Arthur” TV show <https://www.youtube.com/watch?v=LXxtGz0JKTQ>
- ❖ Reggae and Ska styles influenced English and American groups emerging by 1980. In the US groups began covering Jamaican records and using ska elements in their songs. In England the ska merged with the manic energy of punk producing a sped-up hyper-active style. After the initial popularity of Jamaican music in England the merger produced in a second, and third, wave of multi-cultural hybrid ska/punk genre bands

- ❖ These 2<sup>nd</sup> and 3<sup>rd</sup> wave groups all drew inspiration from ska and reggae style music
- ❖ Steel Pulse "Your House" 1982 [https://www.youtube.com/watch?v=LRxYg\\_20oPg&t=5s](https://www.youtube.com/watch?v=LRxYg_20oPg&t=5s)
- ❖ The Police. Formed in 1977 they began as a punk band then Blended pop, rock, and reggae
- ❖ *Roxanne*, 1978. <https://www.youtube.com/watch?v=WXzFCS72QIA>
- ❖ *Can't Stand Losing You*, 1979. <https://www.youtube.com/watch?v=bNHHkBXnwyA>
- ❖ Jr. Murvin. *Police and Thieves* (original) 1976. <https://www.youtube.com/watch?v=XIP3J3J3Upw>
- ❖ The Clash. *Police and Thieves* (cover) 1977. <https://www.youtube.com/watch?v=N3A8uNG3GH4>
- ❖ The Specials. They formed 2 tone records to promote ska/punk music and racial co-operation in England
- ❖ *Gangsters*, 1979. established them and their new company <https://www.youtube.com/watch?v=lgCZN1rU5co>
- ❖ "Concrete Jungle" 1979. recorded for the movie *Dance Craze*. <https://www.youtube.com/watch?v=qrmSm52E>
- ❖ Short history of the "Dancehall" style. <https://www.youtube.com/watch?v=3l-XiyFygzl>
- ❖ No Doubt. *Spiderwebs*, 1995. <https://www.youtube.com/watch?v=6ZktNltwexo> " from the *Tragic Kingdom* album
- ❖ The Mighty Mighty Bosstones. *The Impression That I Get*, 1997. #1 hit record
- ❖ <https://www.youtube.com/watch?v=NIGMUAMevH0>

- ❖ **Hip-Hop and Rap.** Original American musical styles that apparently first emerged in New York's gritty borough of the south Bronx and soon gained popularity in Queens and Brooklyn in the 1970's. The city's black and Hispanic youth were the first to champion the style which was transplanted to NYC circa 1973 by Caribbean ex-pats such as DJ Cool Herc (Clive Campbell) coming from the "toasting" tradition in Jamaican dance halls. When DJ's only had one turntable MC's who improvised patter filled in between records and soon made their own recordings. Hip Hop was accompanied by a new athletic dance style known as "break dancing"
- ❖ **U-Roy.** Version Galore Treasure Isle, 1970. <https://www.youtube.com/watch?v=hMFbPbvKf8w> proto-rap
- ❖ **DJ Kool Herc.** A Jamaican transplant to NYC, he began using multiple turntables to mix recordings and toasted over tracks. As in Jamaica DJ's with their own sound systems he built a powerful portable sound system called "Herculoids" for pop-up shows in the neighborhood. Cool Herc helped develop turntable techniques such as back-spinning and scratching
- ❖ **DJ Cool Herc and the Birth of Hip-Hop.** <https://www.youtube.com/watch?v=10C-Q3NIlzU>
- ❖ **Africka Bambaata American DJ.** Organized the "Zulu Nation" a philanthropic organization derived from benevolent street gangs to benefit the local neighborhood
- ❖ **Afrika Bambaataa and Soul Force.** *Planet Rock, 1982.* <https://www.youtube.com/watch?v=9J3lwZjHenA>

❖ Hip-hop style grooves originate in Washington DC with Chuck Brown, the "Godfather of Go-go". The style developed from drum beats using swung 16<sup>th</sup> notes like funk instead of 8<sup>th</sup> notes as in rock or a quarter note pulse as in jazz



❖ Chuck Brown. *It Don't Mean a Thing If It Ain't Got That Swing*.

❖ [https://www.youtube.com/watch?v=sqL\\_QoRM3Co&list=RDsqL\\_QoRM3Co&start\\_radio=1](https://www.youtube.com/watch?v=sqL_QoRM3Co&list=RDsqL_QoRM3Co&start_radio=1)

❖ 1986. From *Go Go Swing Live*. Brown began his career in the late 1960's after release from prison

❖ Early Rap style offerings include records by the black poetry collective the Last Poets. In 1970 Gil Scott-Heron's response to *When The Revolution Comes* by *The Last Poets*, *The Revolution Will Not Be Televised*, received radio airplay. Spoken word recitation is an ancient tradition in non-literate societies from Africa to ancient Greece

❖ Sugar Hill Gang. *Rapper's Delight*, 1980 <https://www.youtube.com/watch?v=Te7FLFK3o7A>

❖ Chic awarded co-writer credit after copywrite lawsuit over sampling of the track  
Sampling is recording and remixing portions of existing recordings into new works  
Led to many lawsuits over copywrite infringement

❖ Drum machines and synthesizers begin to replace live musicians





❖ Break dancing was an acrobatic style of solo dancing. Inextricably linked to hip hop and rap the style influenced professional dance and music videos. 80's breakdancing on TV

<https://www.youtube.com/watch?v=eDMv3IHGpnA>

❖ Rival DJs exploited turntable techniques introduced by DJ Kool Herc used by Grand Master Flash and a legion of imitators, e.g. scratching, back-spinning, cutting, vari-speed control, toasting on the mic and dual turntable mixing

• Fronted by rapper Melle Mel: "The Message" GM Flash and the Furious Five

• <https://www.youtube.com/watch?v=PobrSpMwKk4>

• "White Lines" 1991 <https://www.youtube.com/watch?v=7bCdrDhUjPo>

Run DMC group did the most to popularize rap to the mainstream rock audience with *Walk This Way* melding rock alignment via MTV and black rap.

RUN DMC and Aerosmith [https://www.youtube.com/watch?v=4B\\_UYYPb-Gk](https://www.youtube.com/watch?v=4B_UYYPb-Gk)

*It's Like That* 1983 <https://www.youtube.com/watch?v=TLGWQfK-6DY>



- ❖ There was a rivalry between the East and West coast rap styles. Hard core rap was often credited as being a West Coast phenomenon. Public Enemy, "911 Is a joke" 1990
- ❖ <https://www.youtube.com/watch?v=JZDlitWz8Go>
- ❖ NWA. "Straight Outta Compton" 1988 <https://www.youtube.com/watch?v=TMZi25Pq3T8>
- ❖ Ice-T, N.W.A., Dr. Dre producer commercially successful with white rapper "Eminem"
- ❖ <https://www.youtube.com/watch?v=axGVrfwm9L4> 8 mile film trailer
- ❖ Latino rap Kid Frost 1990 <https://www.youtube.com/watch?v=bZ8AS300WH4>
- ❖ 2019 So. Cal. Latino gangsta rap sample [1 https://www.youtube.com/watch?v=imDn\\_m07ZnM&list=PLHVDtJtGvZmynq0zbn8RGiHt8CWhJVags](https://www.youtube.com/watch?v=imDn_m07ZnM&list=PLHVDtJtGvZmynq0zbn8RGiHt8CWhJVags)
- ❖ East Coast Rap style. *Juicy*. Notorious B.I.G. 1994 [https://www.youtube.com/watch?v=JZom\\_gVfuw](https://www.youtube.com/watch?v=JZom_gVfuw)
- ❖ West Coast style. *Can't C Me*, 1996. Tupac Shakur.  
[https://www.youtube.com/watch?v=GTfo0VKnNzy&list=RDGTfo0VKnNzy&start\\_radio=1](https://www.youtube.com/watch?v=GTfo0VKnNzy&list=RDGTfo0VKnNzy&start_radio=1)
- ❖ The Real Slim Shady, 1999, Detroit white rapper Eminem. [https://www.youtube.com/watch?v=eJO5HU\\_7\\_1w](https://www.youtube.com/watch?v=eJO5HU_7_1w)

- ❖ Hip Hop and Rap become more mainstream and appear on TV and in movies. While still retaining an edgy independent and dangerous outlier image the music was getting accepted by a broader audience. The 1987 introduction of Yo! MTV Raps helped the style gain traction with a primarily white pop and rock audience.
- ❖ Advertisers and producers began to co-opt the tone of the style. Hip hop and rap became emblematic of bold, independent, forward-looking, visionary and tragically hip corporate products such as Adidas and Nike shoes. Gatorade, Evian and Lime-Rita drinks and benevolent corporate giants Honda and Kia all adopted hip-hop and related personalities. Formerly edgy rap stars such as Snoop-Dogg and 50-cent became crass establishment pitchmen and TV hosts
- ❖ *Fresh Prince of Bel Aire* TV theme. 1990. <https://www.youtube.com/watch?v=1nCqRmx3Dnw>
- ❖ *Gangstas's Paradise*, Coolio, 1995. Used in the film *Dangerous Minds*
- ❖ <https://www.youtube.com/watch?v=SQCSxqScSVQ>
- ❖ *Krush Groove*, film trailer 1985. <https://www.youtube.com/watch?v=herEmuXyoDM>
- ❖ *Straight Outta Compton*, film trailer, 1988. <https://www.youtube.com/watch?v=OrlLcb7zYmw>
- ❖ Rappers with the best TV commercials. Pt.2. <https://www.youtube.com/watch?v=9mz1gel6NNk>
- ❖ *Just Temporary*, TV movie pilot, 1989. <https://www.youtube.com/watch?v=wE0hXA4-UmY>



# HISTORY OF POPULAR MUSIC

## MODULE 7.

POPULAR MUSIC IN THE UNITED STATES OF AMERICA

THE 1980'S -2000'S. ROCK MUSIC TURNS 50. THE DOMINANCE OF  
ROCK MUSIC AND THE PROLIFERATION OF STYLES.



❖ Between 1981 and 2001 the profound changes in American society were reflected in popular music



- ❖ Cable television—a new medium, and MTV—a new content model, emerged as major forces in broadcasting in the 1980's. Technology was advancing rapidly and changing the landscape of the music business. The physical LP disc was discontinued and replaced by cassettes and later CDs. The 1980's witnessed the beginning of the slow death of Analog sound and the rise of digital recording. Vinyl and tape were replaced by digital media, the CD and then streaming services largely replaced the CD. Ironically the vinyl disc is experiencing a renaissance in the 21<sup>st</sup> century
- ❖ Pop artists such as Michael Jackson, Prince, Madonna from the US and Elton John, Duran Duran, and George Michael from England were major selling acts. The advent of MTV in 1981 changed the landscape of pop music
- ❖ This era also begat hard rock "Hair Bands" such as Motley Crüe, Twisted Sister, Poison, and Guns N' Roses
- ❖ Media-dubbed "Alternative" rock included the bands R.E.M., U2, The Smiths/Morrissey, Soundgarden, and Nirvana

- ❖ The 1970's saw the full flowering of rock music. What had begun as an edgy, rebellious and outlier musical style challenging the status quo and giving the boomer generation a voice and a vision in the 1950's now WAS the conventional and mainstream popular music style. The music industry grew by 100% from 1973-1979 posting over 4 billion dollars in sales that year. The projections of continued growth were dashed in the next decade. The 1980's were the beginning of a sea-change in the music business driven by new technologies such as the personal computer and synthesizers and drum machines that could communicate via the new Musical Instrument Digital Interface (MIDI) format. The way records were made and how they sounded would never be the same.
- ❖ The physical products, CD, LP, cassette tape, 45 rpm single record, reel-to-reel tape began to fade in popularity; some never to return as a commercially produced item. The internet and streaming music and film/video services now dominate the industry. Video games grew from a niche market for their clunky first iterations and became incredibly sophisticated and grew to a 191 billion-dollar industry in 2021. Popularity and consumer demand continue to grow. The concept of the video game may supersede the computer format as virtual reality headsets replace video screens. The delivery medium will change but the interactive format will remain viable
- ❖ The last two decades of the 20<sup>th</sup> century saw an exponential growth of musical offerings to the popular music audience. Literally thousands of bands in scores of distinct musical genres were now on offer. In this final module we will do a core-sample of some of the most successful and influential artists and styles that emerged

- ❖ Everything changed after **MTV**. In 1981 Robert Pittman, a radio program director in Chicago and New York, started Music Television (MTV). Based on a radio format he had “veejays” as program hosts to introduce and comment on videos. Now besides making a great hit record an artist had to produce a film to accompany the song. A unique and exceptional music video began to be de rigueur for promotion of an artist. From 300 cable affiliations in 1981 to 1800+ in 1983, MTV became a dominant force in popular music breaking new rock/pop artists and adding “Yo! MTV Raps” in 1987 brought rap and hip-hop music into the now mainstream music mix.
- ❖ Changes in the business model of the record industry were happening quickly at this time. Record and tape sales were down 26% from 1977 to 1980. Home taping, and illegal pirate copies, were hurting sales. The internet and file sharing were the death knell to the old business format. Music fans no longer HAD to buy a physical product; a CD, LP, cassette tape etc. to access musical product. Courts found this phenomena illegal and unethical. The infamous Napster was prosecuted for pirating many thousands of songs and posting them on the internet.
- ❖ Affordable personal computers first became available circa 1977. By the 1980’s the spread of home computers contributed to rise in sales of video games. By the 1980’s cable TV began to be available in most major American broadcast markets. The internet became publicly available circa 1991. The advent of cable TV enabled the creation of the 24 hour news cycle, MTV music 24/7 and the infomercial; all broadcast on cable.
- ❖ Some forward-looking companies such as EMI had financed early music videos. Management paid attention and sales of records were shown to be higher in areas of cities with access to cable, and MTV, than those without. The average listener would often remember more details of the video not the actual song itself

- ❖ Rio, 1982. <https://www.youtube.com/watch?v=nTizYn3-QN0> a popular casually early low-tech music video
- ❖ At the time R&B, soul and Pop were melding. Rock music sounds and themes were incorporated into funk bands and white rock singers adopted R&B style vocal mannerisms. Motown records had been successful in bringing R&B flavored pop to an international audience. Soul music had made it into the mainstream of popular music
- ❖ **Michael Jackson.** One of Motown's most successful artists with his family band The Jackson 5, had many hits beginning in 1969 when he was just 10 years old. In 1975 Michael, and The Jacksons group, left Motown records while brother Jermaine, married to Berry Gordy's daughter Hazel, and the Jackson family star the company was really grooming for a solo career, stayed with Motown records. Michael left for Epic records and went on to become an international star dubbed the King of Pop by the music press. Jermaine had a solo career but eventually rejoined The Jacksons group.
- ❖ MTV was instrumental in Michael's success. The *Off the Wall* LP, 1979 produced four top-ten hits
- ❖ *Don't Stop 'Til You Get Enough*, 1979. <https://www.youtube.com/watch?v=yURRmVtbTbo>
- ❖ *Thriller*, 1982. <https://www.youtube.com/watch?v=4V90AmXnguw> The follow-up album to *Off The Wall*. The song *Thriller* song and the video became major hits
- ❖ *Billie Jean*, 1982 [https://www.youtube.com/watch?v=Zi\\_XLOBDo\\_Y](https://www.youtube.com/watch?v=Zi_XLOBDo_Y)
- ❖ *Bad*, 1987. <https://www.youtube.com/watch?v=dsUXAEzaC3Q>





❖ **Prince.** (Prince Roberts Nelson, 1958-2016) was an African-American performer who combined funk and rock elements into a visually provocative, MTV-friendly package. Based in the not-music-industry city of Minneapolis, Prince was from a musical family and while self-taught he became competent on many instruments. He played and sang almost every part on his first five albums. He had many hits, wrote and scored the *Purple Rain* film and wrote for the *Batman* film in 1989

❖ His first LP, *Dirty Mind*, 1980 was too erotically explicit with his cultivated androgynous image and lyrics for AM radio airplay but it established him as a major artist. Fame and fortune eluded him until his first top ten hit single *Little Red Corvette* in 1982. In 1993 he legally changed his name to a unique unpronounceable symbol to void his contract with Warner Brothers records



❖ *Little Red Corvette*. 1982. <https://www.youtube.com/watch?v=v0KpfrJE4zw>

❖ 1999, with new band The Revolution circa 1985. <https://www.youtube.com/watch?v=rblt2EtFfC4>

❖ *Purple Rain*, 2007 Live at the Super Bowl <https://www.youtube.com/watch?v=IEICzhjiPX8>

❖ [v=G333Is7VPOg](https://www.youtube.com/watch?v=G333Is7VPOg)

❖ **Madonna**. (Madonna Louise Ciccone, 1958) was part of a wave of more powerful, independent female artists that began in the late 1960's with singers such as Janis Joplin and Joni Mitchell. Madonna was an immediate hit because of MTV exposure. Her first album, *Madonna*, 1983, concurrently introduced her to US and UK audiences. Her dancing talents were often featured in her videos and the choreography in her *Vogue* video, 1990, employed a classic Hollywood movie star look and inspired a momentary dance fad. Her film career began with *Desperately Seeking Susan* in 1985 and included *Evita*, *Dick Tracy* and *Swept Away*

❖ *Like A Virgin*, 1984. [https://www.youtube.com/watch?v=s\\_rX\\_WL100](https://www.youtube.com/watch?v=s_rX_WL100) her first major #1 hit.

❖ *Papa Don't Preach*, 1986. <https://www.youtube.com/watch?> also a #1 hit

❖ *Vogue*, 1990. <https://www.youtube.com/watch?v=GuJQSAiODqI>

❖ **New Romanticism** was a short-lived British youth pop culture movement. Christened by the press it produced some bands that sold well beginning in the early 1980's. The groups Culture Club, Duran Duran, Spandau Ballet, Ultravox, and others cultivated a foppish image, sometimes affecting costumes of the Victorian Era or cross-dressing. The music itself was lightweight radio-friendly pop-rock

❖ **Culture Club**, *Karma Chameleon*, 1983. <https://www.youtube.com/watch?v=JmcA9LIIXWw>

❖ **Adam & The Ants**. *Stand And Deliver*, 1981. <https://www.youtube.com/watch?v=4B2a6l6wM2k>



- ❖ **Hair bands** is a pejorative term for hard rock bands whose sound was a combination of the basic rock band drums-bass-guitars line-up with Glam-rock, Metal style Image ala The New York Dolls. Overtly macho posturing in lyrics and associated music video images, but with androgynous costuming, makeup and BIG hair.
- ❖ Representative bands were Motley Crüe, Poison, Ratt, Twisted Sister, L.A. Gunns, Quiet Riot, Cinderella, Whitesnake and Nitro. LA produced many of the top hair bands
- ❖ Poison. “Nothin’ But A Good Time” 1988. <https://www.youtube.com/watch?v=88L-CU7PD4>
- ❖ Mötley Crüe. Girls, Girls, Girls, 1987. <https://www.youtube.com/watch?v=d2XdmyBtCRQ>
- ❖ **Alternative rock**. The rock press always needed to categorize popular styles. Their blanket term for the new crop of less intentionally-commercial music styles included a wildly diverse group of rock bands. Any band that was different enough from what ever was conventional radio fare was “alternative” The groups in this category spanned from “college radio” faves such as R.E.M and U2 to artier offerings from Morrissey and Smashing Pumpkins.
- ❖ The mid1980’s saw the beginning of a time of serious technological changes. Personal computers, MIDI and digital recording with drum machines, sequencers and synthesizers plus the rise of the internet changed the way pop music was created, manufactured and distributed. The vinyl LP became a relic and Sony Walkman portable cassette players were soon replaced by the CD Walkman. The ipod and smartphones replaced that technology in the 21<sup>st</sup> century and streaming music services came to dominate the music business



❖ R.E.M. From Athens, Georgia were “college radio” stars beginning in 1980. An alternative voice in Southern Rock only by virtue of being from the “college town” Macon GA, their records often have a murky sonic texture created by overlapping instrumental parts coupled using mandolin and synthesizers obscure and in-audible lyrics often sung in a laconic drone. R.E.M. were MTV stars and embraced technological evolution. that would become streaming and on-line sales e.g. Apple music

❖ R.E.M. *Losing My Religion*” 1991 <https://www.youtube.com/watch?v=xwtdhWlSlg>

❖ Smashing Pumpkins. *Cherub rock*, 1993. <https://www.youtube.com/watch?v=q-KE9lvU810>

❖ U2, from Dublin, Ireland are one of a small number of Irish bands to achieve worldwide stardom. Their anthemic compositions, bold vocal style and the effects-laden, guitar-driven-sound proved immensely popular. Beginning as a punk style group in 1976 the band has maintained the original four-member lineup since then. Some songs had a decidedly political agenda and lead singer Bono has long been a social activist

❖ U2. *With Or Without You*, 1987. <https://www.youtube.com/watch?v=ujNeHlo7oTE/>

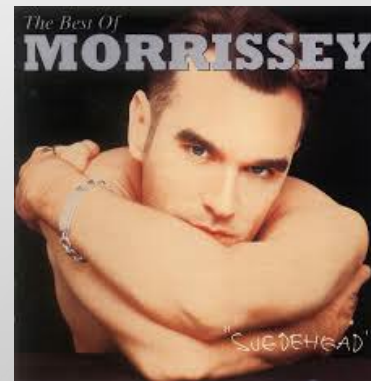
❖ *Sunday Bloody Sunday*, 1983. <https://www.youtube.com/watch?v=IPd095rDzFc>

❖ Still Haven't Found What I'm Looking For, 1987.

❖ [https://www.youtube.com/watch?v=e3-5YC\\_oHjE](https://www.youtube.com/watch?v=e3-5YC_oHjE) #1 hit



- ❖ “ALT Rock”. The Smiths/Morrissey, Red Hot Chili Peppers, Smashmouth,
- ❖ With his James Dean-like image and laconic vocal style Morrissey was lead singer for the English band The Smiths before starting his solo career. The Smith’s lyrics and their musical setting is mentionable for the contrast of musical tone and lyric content. Known as “Cognitive dissonance” the concept is frequently used in literature and theater to create an ironic statement. *Good Morning Vietnam*, trailer: <https://www.youtube.com/watch?v=u9xYUndzoWg>
- ❖ The Smiths. *Heaven Knows I’m Miserable Now*, 1984. <https://www.youtube.com/watch?v=TjPhzgxe3LO>
- ❖ Morrissey. *Everyday Is Like Sunday*, 1988. <https://www.youtube.com/watch?v=d0LeL9BUPtA>
- ❖ The US contributed its’ own batch of “alternative” bands that had various levels of success
- ❖ Smashmouth. *All Star*, 1999. [https://www.youtube.com/watch?v=L\\_jWHfflx5E](https://www.youtube.com/watch?v=L_jWHfflx5E)
- ❖ Red Hot Chili Peppers. *Give It Away*, 1991. [https://www.youtube.com/watch?v=Mr\\_uHJPUIO8](https://www.youtube.com/watch?v=Mr_uHJPUIO8)
- ❖ Weezer. *The Sweater Song*, 1991. <https://www.youtube.com/watch?v=LHQqqM5sr7g>
- ❖ Blink 182. *What’s My Age Again*, 1999. <https://www.youtube.com/watch?v=K7I5ZeVVoCA>



- ❖ **Soft Rock** or “Adult Contemporary” in radio programmer jargon, was the immensely popular and lucrative music genre that thrived in the 1970’s to 1999. A smooth alternative to the aggressive pop styles of the time the genre was characterized by more acoustic instruments, prominent vocals, pristine production quality, and light rhythm section accompaniment. The song lyrics usually deal with the common and safe themes of love and romance
- ❖ Prominent artists in the genre included NYC composer/pianist Barry Manilow, LA pop songwriter Neil Diamond, bawdy NYC vamp Bette Midler, blue-eyed soul-sters Hall & Oates, The Carpenters, post-Commodores Lionel Richie, Mariah Carey, Miami-based Gloria Estefan, Jim Croce, Celine Dion, Air Supply, America and many others
- ❖ Barry Manilow, *I Can’t Smile Without You*, 1978. <https://www.youtube.com/watch?v=hB4w8EVh-2E> Live BBC TV
- ❖ Neil Diamond, *Sweet Caroline*, 1969, <https://www.youtube.com/watch?v=5JfU4PKgmJc>
- ❖ The Carpenters, *We’ve Only Just Begun*, 1970. <https://www.youtube.com/watch?v=VQX2Xn7tl>
- ❖ Jim Croce, *Bad, Bad, Leroy Brown*, 1973. <https://www.youtube.com/watch?v=JzYf6qskdfA>
- ❖ Bette Midler, *Wind Beneath My Wings*, 1988. <https://www.youtube.com/watch?v=0iAzMRKFX3c>
- ❖ Hall & Oates, *Sara Smile*, 1975. <https://www.youtube.com/watch?v=dYEpfJhuu1E>
- ❖ Gloria Estefan, *Conga*, 1985. <https://www.youtube.com/watch?v=5SXX-pWzOY8>

- ❖ The growth of the music business and the record buying public in the 1970's provided a market for bands that defied easy categorization. A few often-overlooked groups active in the 1970's and 1980's deserve wider attention
- ❖ **Steely Dan** was formed in New York in 1971 by college roommates Walter Becker and Donald Fagen. Their jazz flavored compositions fused unusual melodies and chord progressions with arcane and obscure lyrics
- ❖ *Peg*, 1977, <https://www.youtube.com/watch?v=ZwyTrWJ7Djw>
- ❖ **XTC** were an English band formed in 1972. The records feature inventive songwriting and intricate arrangements
- ❖ *Garden Of Earthly Delights*, 1989. <https://www.youtube.com/watch?v=LOdkG4sqGfo>
- ❖ **The Mothers of Invention.** Leader and serious composer Frank Zappa's influences run the gamut from doo-wop rock to European art music. The extremely challenging compositions feature Zappa's caustic humor and commentary
- ❖ *Flower Punk*, 1968. [https://www.youtube.com/watch?v=HQfZmMI87P4&list=OLAK5uy\\_mZlwX2v46fKfMEDrJoQ3wbSu8lla4Ciks](https://www.youtube.com/watch?v=HQfZmMI87P4&list=OLAK5uy_mZlwX2v46fKfMEDrJoQ3wbSu8lla4Ciks)  
[https://www.youtube.com/watch?v=HQfZmMI87P4&list=OLAK5uy\\_mZlwX2v46fKfMEDrJoQ3wbSu8lla4Ciks](https://www.youtube.com/watch?v=HQfZmMI87P4&list=OLAK5uy_mZlwX2v46fKfMEDrJoQ3wbSu8lla4Ciks)
- ❖ **Little Feat.** Formed by ex-members of Zappa's band they featured a looser more bluesy New Orleans funky style
- ❖ *Dixie Chicken*, 1973. <https://www.youtube.com/watch?v=yaHEfJApEVM>
- ❖ **The Band.** The Canadian/American group was recruited to be Bob Dylan's backup band. Releasing their own records they distinguished themselves by blending country and southern rock elements with songwriting rivaling Dylan's
- ❖ *The Night They Drove Old Dixie Down*, original 1969/ Live 1976. <https://www.youtube.com/watch?v=RfzsgYkJUfw>

- ❖ **The Swedish Connection.** Along with England and related anglophonic countries Australia, Ireland and Canada the country most successful in the US popular music market was Sweden. With a robust musical program in the schools Sweden has been a spawning ground for many groups that achieved worldwide success. While European groups had been always been lightly represented on US radio and sales charts since the 1950's, Sweden emerged as the most frequent contributor to pop music worldwide. Accessible to the US audience ABBA recorded in English
- ❖ An early entry by Swedish bands into the US charts was the group Blue Swede's 1974 cover of American B.J. Thomas' *Hooked On A Feeling*; later featured in the 2014 film *Guardians of the Galaxy*.  
<https://www.youtube.com/watch?v=Nrl-UBIB8Jk>
- ❖ ABBA was certainly the most prominent of the Swedish bands and had a long career associated with disco and the hit film *Mamma Mia*. Winners of the Eurovision song competition their 1975 album ABBA, an acronym created from the letters of the member's first names, was an international hit. The 1977 #1 US hit single for the band *Dancing Queen* was in the right place and time for the disco craze. The band members were two married couples and their messy divorces led to the group disbanding in 1982. <https://www.youtube.com/watch?v=xFrGuyw1V8s>
- ❖ Inspired by the success of ABBA, which featured virtual reality avatars based on the group's appearance at a 1979 concert the Queen Elizabeth Olympic park in London, in the the group appeared together after 40 years in 2022. After the initial breakup the individual members went on to successful; careers in pop music and on Broadway



- ❖ **The Swedish Connection PT.2**. 1990's reggae-pop. Swedish Metal. Meet the man behind 25 #1 hits worldwide
- ❖ **Ace of Base** was the next Swedish band to triumph in the American charts. Their 1994 #1 hit single *I Saw The Sign* was Billboard's #1 song and album of the year establishing them as a major worldwide act.
- ❖ <https://www.youtube.com/watch?v=iqul32vTI5Y> *The Sign*
- ❖ **Meshuggahh**. Formed in 1985, the name is a Yiddish word meaning insane or crazy and the music definitely lives up to it. The group has been described as an “extreme metal band” and “the band other metal bands fear”. Sweden was home to many other groups performing in this style but they are arguably the best known worldwide. Besides performing incredibly intricate riff-based music they represent the continuing worldwide influence of the original hard rock and heavy metal groups we studied in module #5.
- ❖ <https://www.youtube.com/watch?v=qc98u-eGzlc> *Bleed*
- ❖ **Max Martin** is an iconic example of the behind-the-scenes record producer and composer of to date 25 #1 hit records. He is the guy you've never heard of, yet he remains the most successful pop music producer in the last 30 years and the invisible force behind the production of worldwide hits by pop stars Britney Spears, Backstreet Boys, Celine Dion, Katy Perry, Pink, NSYNC, Maroon 5, Taylor Swift and The Weeknd and Lizzo among others
- ❖ <https://www.youtube.com/watch?v=WoiI3jGMC9k> Chart history 1995-2021

❖ The 1980's-1990's saw a resurgence of basic "Roots" rock, Metal and "Americana" pop styles



*Bruce Springsteen*



*Metallica*



*Tom Petty and the Heartbreakers*

- ❖ By the end of the 20<sup>th</sup> century rock now dominated popular music. Along with a concurrent rise in the popularity of Rap, Hip-Hop and Metal the older styles of rock, swing and easy listening pop faded into niche markets aimed at the “oldies” crowd. The generations that came of age with the older styles still supported the original acts but current pop music always favored new and younger bands. Rock and Roll was turning 50 in 1995 and was not the rebellious style of it’s youth but now the conventional and acceptable. Sadly the basic instrumental format of the rock band; guitar(s) bass guitar, drums and keyboards plus vocals and lead singer had not evolved.
- ❖ Another casualty of the success of rock music was the increasing disappearance of the independent record label. The early days of the style were promoted by small labels that had an interest and affection for the music. Chess records in Chicago specialized in the post WWII electric blues style, Memphis-based Stax/Volt records was the South’s premiere soul music label and Detroit’s Motown and Tamla labels developed the formula for Pop/Soul that resulted in 59 hit records from 1960-1970. These labels were run by musicians who had a personal stake in the music; not just the corporate business of selling records like so many toasters
- ❖ In the 1980’s large multi-product corporations bought up America’s music businesses and ran them with the same sales philosophy that had proven successful in selling the broad range of products their subsidiary companies made. Not a music-focused industry, corporate sales drove the investment in new musical product. In 1986 RCA records and it’s family of labels was bought by a German publishing house and Japan’s Sony bought CBS. Matsushita had acquired MCA and sold it later at a loss to the Seagrams beverage corporation. The last major US label, Warner Brothers, was gobbled up in the 1989 Time/Warner merger. While still based in the USA it was now a corporate property

- ❖ Basic “good old rock and roll” spoke to the American working class. Composing anthemic songs with classic rock instrumentation and lyrics championing the common man Bruce Springsteen and the E Street Band were a major force in the 1970-90 period Other bands such as Tom Petty and the Heartbreakers, Billy Joel, Huey Lewis and the News and Stevie Ray Vaughn offered an alternative to the lyrically sterile dance-oriented 1970’s style Disco
- ❖ **Bruce Springsteen** was originally based in New Jersey. His eclectic “bar band” mix of rockabilly and rhythm and blues influences. His first albums were not well received but 1975’s *Born To Run* made him a worldwide success
- ❖ *Born In The U.S.A.*, 1984. <https://www.youtube.com/watch?v=EPhWR4d3FJQ>
- ❖ *Born To Run*, First release 1975; live video filmed 1980. <https://www.youtube.com/watch?v=IxuThNgl3YA>
- ❖ *Human Touch*, 1992. <https://www.youtube.com/watch?v=85cNRQo1m3A> total 150,000,000 albums sold
- ❖ Florida-based **Tom Petty** and Mudcrutch’s 1975 album failed to chart and he relocated to LA. Shelter records only wanted to sign Petty but he brought two band members along into his new band the Heartbreakers
- ❖ *American Girl*, 1976. <https://www.youtube.com/watch?v=Slhb-kNvL6M>
- ❖ *The Waiting* 1981. [https://www.youtube.com/watch?v=uMyCa35\\_mOg](https://www.youtube.com/watch?v=uMyCa35_mOg)
- ❖ *Free Fallin’* 1989, <https://www.youtube.com/watch?v=1IWJXDG2i0A> total 60,000,000 albums sold

- ❖ Scores of new and subtly distinct sub-genres of rock music appeared in the 1980's. Each had devotees and detractors. As rock music was now dominant with the listening public there were tens of millions of fans to be cultivated. Some of the new styles of rock music that emerged are represented in the following examples. By no means an exhaustive list, each niche style is represented by a few of the most typical groups and compositions.
- ❖ **Gothic Rock**: Beginning in the late 1970's "Goth rock" became popular with bands such as The Cure, Bauhaus, Siouxsie & the Banshees, Sisters of Mercy, Nick Cave and the Bad Seeds and the damned The Damned
- ❖ Chvrches. *Bela Lugosi's Dead*. <https://www.youtube.com/watch?v=mmAIEUX8Sy8> cover of the 1979 Bauhaus song; considered to be the first real Goth record
- ❖ *Boys Don't Cry*, The Cure, 1986 video redux. <https://www.youtube.com/watch?v=9GkVhgIeGJQ>
- ❖ **Speed/Trash Metal**: The genre has origins in the mid 1970's and gained more popularity post disco in the 80's
- ❖ *Ace Of Spades*, Motörhead, 1980. <https://www.youtube.com/watch?v=3mbvWn1EY6g> English Metal
- ❖ *Master of Puppets*, Metallica, 1986. <https://www.youtube.com/watch?v=xnKhsTXoKCI> California metal
- ❖ *I Am The Law*, Anthrax, 1987. [https://www.youtube.com/watch?v=i\\_Pga70f\\_YQ](https://www.youtube.com/watch?v=i_Pga70f_YQ) NYC Metal

- ❖ **"Industrial" rock** was the rock press moniker for yet another metal/hard rock variant beginning in the mid-1980's. Dominated by bands such as Ministry, Nine Inch Nails, Throbbing Gristle, Cabaret Voltaire
- ❖ *Stigmata*, Ministry 1988. <https://www.youtube.com/watch?v=F4v9ouAs8yl>
- ❖ *Closer*, Nine Inch Nails, 1994. <https://www.youtube.com/watch?v=PTFwQP86BRs>
- ❖ **US post punk**, featured bands such as The Replacements, Hüsker Dü from Minneapolis, Minor Threat from Washington DC and Minutemen/Mike Watt from San Pedro, CA. Songs are short and furious
- ❖ *Straight Edge*, Minor Threat, 1981. <https://www.youtube.com/watch?v=nBDd0thsOSk>
- ❖ *The Glory Of Man*, The Minutemen, 1984. <https://www.youtube.com/watch?v=Up9b-vqIXbc>
- ❖ **Death metal**. Represented by Slayer, Death Possessed, Morbid Angel. Classic old metal influences. Distorted guitar, scream-o vocals, frantic tempo, dark and threatening lyric content
- ❖ *Angel Of Death*, Slayer, 1986. <https://www.youtube.com/watch?v=r7cWi41XGCM>
- ❖ *God Of Emptiness*, Morbid Angel, 1993. [https://www.youtube.com/watch?v=lyPvUlt\\_YWg](https://www.youtube.com/watch?v=lyPvUlt_YWg)

❖ 1990 – 2005. Rock turned 50 in 1995 and a new batch of bands appeared clearly showing the influences of the past two decades incorporating elements from punk, reggae, hard rock, pop and even progressive rock



- ❖ **Grunge**. The rock press dubbed the style that was most often associated with bands from Seattle.
- ❖ **Sonic Youth** “No Wave” band from NYC used alternate guitar tunings and prepared instruments, a concept similar to experimental classical art music ala The Velvet Underground
- ❖ *Sunday*, 1997. Uses classic songwriting techniques and structures with long instrumental introductions and unique aural palette [https://www.youtube.com/watch?v=EBxH8o\\_uyC](https://www.youtube.com/watch?v=EBxH8o_uyC)
- ❖ *Black Hole Sun*, Soundgarden. 1994. <https://www.youtube.com/watch?v=3mbBbFH9fAg>
- ❖ Nirvana. Arguably the best known of the Seattle grunge bands. 7 year band career until Curt Cobain’s suicide
- ❖ *Smells Like Teen Spirit*, 1991 <https://www.youtube.com/watch?v=hTWKbfoikeg>
- ❖ Pearl Jam Formed in the 1990’s took the Seattle sound to a larger audience. Anti-corporate/pro-fan stance in a price suit with Ticketmaster. Refused to make music videos and play the music business game. Serious lyric themes.
- ❖ *Jeremy*, 1991 <https://www.youtube.com/watch?v=MS91knuzoOA> addressed an actual teen suicide
- ❖ *Big Bang Baby*, Stone Temple Pilots, 1996. <https://www.youtube.com/watch?v=G0gAxuvo5rc> San Diego grunge
- ❖ *Buddy Holly*, Weezer, 1994. <https://www.youtube.com/watch?v=kemivUKb4f4>



- ❖ **Pop punk.** A more accessible and radio friendly style than hardcore punk. Green Day, formed in Oakland CA in 1988, is one of the most successful pop-punk groups. With hardcore punk roots they had significant success with an early record, “Kerplunk”, released in 1992 to derision from their Oakland punk contemporaries as selling out and betraying the punk ethos. They had a long career and major radio hits while their rivals faded from the scene
- ❖ *When I Come Around*, 1994 <https://www.youtube.com/watch?v=i8dh9gDzmz8>
- ❖ *American Idiot*, Career reboot and 2004 Grammy winning record eventually adapted for Broadway
- ❖ [https://www.youtube.com/watch?v=Ee\\_uujKuJMI](https://www.youtube.com/watch?v=Ee_uujKuJMI)
- ❖ **“Ska Punk”** 1960’s Jamaican Ska music influenced “second wave” 1970’s-80’s British and American punk bands such as the Clash, the Specials, the Selecter, Mighty Mighty Bosstones, Sublime and No Doubt
- ❖ *Tragic Kingdom*, No Doubt, 1995. <https://www.youtube.com/watch?v=PiBX-ESFDF0>
- ❖ *Hey Baby*, 2001. <https://www.youtube.com/watch?v=wt1YkGO2leo>
- ❖ *The Impression That I Get*, Mighty Mighty Bosstones, 1996. Undeniable Skatelites influence plus great music video  
<https://www.youtube.com/watch?v=NIGMUAMevH0>
- ❖ *Barroom Hero*, Dropkick Murphys. Boston based Celtic punk rock band
- ❖ <https://www.youtube.com/watch?v=ATD01wQiyRU>
- ❖ *Living The Apocalypse*, Voodoo Glow Skulls, 2021 <https://www.youtube.com/watch?v=zhLERVQNwYE>

- ❖ **Jam bands.** The colloquial term for improvisatory rock music groups. Jazz influenced the Grateful Dead's extended jam style with long instrumental solos in live performance and many younger bands follow suit
- ❖ **Phish.** The group as known for live shows and the unique versions of the songs that might develop. They could immediately segue between songs as if by ESP. Like the Grateful Dead they let fans openly record and trade tapes. Educated and skilled musicians, they met in college and formed in 1988. They also were known for long improvisatory performances ala the Dead, They promoted taping concerts by setting aside an area for recordists
- ❖ *Sample In A Jar*, 1994 from the Hoist album <https://www.youtube.com/watch?v=H4dFh2IMW30>
- ❖ **Dave Matthews Band** Originally from South Africa he formed the band in Virginia in 1993. They also incorporated long instrumental improvisations but within a more song-oriented framework.
- ❖ *What Would You Say*, 1994 <https://www.youtube.com/watch?v=7gXuYFih6Y8>
- ❖ **The String Cheese Incident.** Colorado natives from Crested Butte and Telluride they began in 1993 and continued in the jam band tradition with eclectic influences ranging from bluegrass to jazz and reggae
- ❖ *Lost*, 2001, <https://www.youtube.com/watch?v=hi77xmrV1nA> Inspired by Little Feat's *Skin It Back*

- ❖ **Post “Prog-rock”**. The newer bands in this style eschewed the pseudo-classical and more pretentious elements of the original prog-rockers such as Emerson Lake and Palmer or Yes. The songs featured a basic hard rock sound and complex arrangements often employing sophisticated mixed-meter rhythms associated with jazz and “experimental” art music
- ❖ **Radiohead** was a progressive band using sophisticated electronic sounds in a rock band format. Formed in England in 1989. On hiatus the band has long maintained the the original line-up of five multi-instrumentalists
- ❖ *Just*, <https://www.youtube.com/watch?v=oIFLlNYI3Ls>
- ❖ *Creep*, 1993 <https://www.youtube.com/watch?v=XFkzRNyygfk>
- ❖ **MUSE** are an English rock band from England formed in 1994. A trio with sophisticated electronic effects on the guitar they have received two Grammy awards and sold 30,000,000 albums worldwide
- ❖ “*Plug In Baby*” 2000 <https://www.youtube.com/watch?v=dbB-mlCjkQM>
- ❖ **Tool**, A Los Angeles based band blending rock rhythm with often complex mixed rhythmic meters and serious lyric themes
- ❖ *Sober*, 1993. <https://www.youtube.com/watch?v=nspXAG12Cpc>
- ❖ **Dream Theater**, A Boston based band featuring complex rhythms and virtuoso rock musicianship
- ❖ *Pull Me Under*, 1992. <https://www.youtube.com/watch?v=mipc-JxrhRk>

- ❖ Rap-rock. A rock/rap hybrid. Vocals feature the patter-talk of Rap but in a distinctly rock band context
- ❖ Red Hot Chili Peppers. Formed in Los Angeles at Fairfax High 1983. A mélange of influences include funk, meta and alternative rock with some rap style vocals. Covered Stevie Wonder's "Higher Ground" as heard in module 6.
- ❖ "Dani California" 2006. The song lyrics describe a star-crossed woman, her implied criminal lifestyle and ultimate death. The video is their homage to rock music with costuming referencing Elvis Presley, The Beatles, Jimi Hendrix, Prince, punk band The Misfits, Parliament/Funkadelic & Bootsy Collins, David Bowie's Ziggy Stardust character, Twisted Sister, Mötley Crue, Nirvana and themselves. <https://www.youtube.com/watch?v=Sb5aq5HcS1A>
- ❖ *Guerilla Radio*, 1996, Rage Against The Machine punk/rap/thrash/metal with highly political agenda. Won hard rock Grammy award 2001. <https://www.youtube.com/watch?v=Rm1nCYOZB>. *Bulls On Parade*, 1996. [https://www.youtube.com/watch?v=eQUdVZetaFE&list=RDeQUdVZetaFE&start\\_radio=1](https://www.youtube.com/watch?v=eQUdVZetaFE&list=RDeQUdVZetaFE&start_radio=1)
- ❖ NU Metal. All the speed, thrash and fuzztone riffs of old-school metal plus rhythmic ideas from funk and hip-hop plus screamed/shouted/rap vocals. May or may not include turntables, optional dj's and synthesizers. Korn, Incubus, Kid Rock, Slipknot, Linkin Park, Limp Bizkit, System Of A Down and Incubus were characteristic bands
- ❖ Freak On A Leash, Korn, 1998 <https://www.youtube.com/watch?v=jRGrNDV2mKc>
- ❖ Wish You Were Here, Incubus, 2001. <https://www.youtube.com/watch?v=8295rOMytQI>