

MUSIC 140: Popular Music

Lecture Notes

* Do the reading prior to listening to the lectures

* The songs are not the “greatest songs” -> they are just good examples for the ideas

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Lecture 1 (pt. b): The Music Industry of 1850 - 1945 (pt. 1)

Big Question: Why do we have a music industry?

Starting point: WW2 -> what was the music in 1945?

- Many sorts of things, but the dominant is the music of the **“Big Band”**
 - o Music with a purpose -> music for dancing
 - o 3 sections
 - o Vocalists (but not the primary focus → Focus is on instrumental; vocalist is used to change the temper of the song)
 - Return to the focus of the vocalist at the end of 1940s
 - o Starts are the **band leaders**
 - o Beginning of the end of big band at end of 1945
 - Arc of popularity → Never faded away → but become much less popular
- Example: “Sentimental Journey” by Brown/Homer/Green (**the songwriters**), 1944
 - o Doris Day: vocalist, has a very **clear and smooth** sound (from chest cavity)

3 Popular Categories of the Music Industry of 1945 → much more about **demographics/target audiences**, less about music style (or the performer’s colour)

- **Popular (pop) music** - where big band falls into (white, middle class, urban, northern rich US)
- **Race** – black / African American → eventually becomes **blues**
 - o Ex: Good Rocking Tonight by Wynonie Harris (Roy Brown, 1947), recorded 1948
 - o Focus on vocalist (unlike big band), also the instrumental section is much smaller
 - o Change of texture accomplished by the saxophone solo
 - o Also music for dancing, but there is a difference
 - o **Rich sounding voice**, purposely **distorted** voice (from chest cavity)
 - o Good Rocking Tonight is a specific category: **jump blues** (blues for dancing)
- **Hillbilly** – lower/working class, white southern (poor) rural US → eventually becomes **country**
 - o Ex: Blue Moon of Kentucky

- Instruments is guitars (rather than saxophones)
- Different approach in production of voice → **emotional distance** (sing the words as you are reading some news) → from sinuses / nasal
- Specific category: **bluegrass**

Products of Music Industry

- Recordings (in the form of records)
- Sheet music → once THE most important element until 1920s, since music was prior to the invention of recording

Lecture 1 (pt. c): The Music Industry of 1850 - 1945 (pt. 2)

Big Question: Why does it look like this?

To answer: think about what is a music industry?

- People make money by selling music
 - What is music (the thing you are paying for)?
 - An **idea** / thought → write it / record it
 - For most of the history -> by hand
 - Since mass producing is not a thing → reprint is not considered theft
 - So, we need a law of **copyright** to make the music industry work → laws that protect ideas so that you can make a living from it (intellectual properties)
 - 1790s to 1830s – Amendments to the copyright law to cover sheet music
 - This tells us, by 1800s, there are a lot of people trying to sell music to you and me, not just the king and the pope!

The Victorian Ballad

- A type of style of song that is popular in the 1800s (the Victorian Era)
- Audience from the **industrial revolution** (people move from rural area to urban area)

- Slowly, by saving money, you gain wealth → resulted in a **middle class** (having slightly more money than you need) → you can spend on things that you don't rely on to survive → best example: **piano** (symbol of wealth)
 - Demonstrate wealth by having females in the family to learn the useless skill of playing the piano
- **Parlour Songs**
 - Subcategory of Victorian ballad
 - Songs that are appropriate for women during local self-entertainment
 - Characteristics
 - Piano accompaniment (usually)
 - Female voice (often daughters) (for social mobility)
 - Voice **control** (**timbre** → quality of sound) → warm and round, smooth, clear lyrics → mirrors the characteristics of the Victorian Era
 - Themes: loyalty, honesty, control, restraint → again, important appearance of the Victorian social values
 - Ex: Believe Me, If All Those Endearing Young Charms

Lecture 1 (pt. d): The Music Industry of 1850 - 1945 (pt 2)

Last missing piece for a music industry: **Tin Pan Alley**

Before recording, they are selling sheet music → Good musicians sell a lot, yet people are not very wealthy

Charles K Harris – Parlour music “After the Ball” in 1892

- It sold A LOT → over 5 million copies of sheet music → the first “Hit Song” (a short amount of time for a lot of sales)
- Why this song?
 - Wrong question! You should have asked: Why in 1892?

- In 1890 – a lot of people live in urban → you cannot have a hit if everyone lives in the countryside due to economy of scales
- By 1892, there has been enough people concentrated in the urban area → the hit song is inevitable, it is just about when
- Musicians realized that you could sell a lot! → **Tin Pan Alley** is born in New York City
 - An alley where almost every building is for music production
 - Where the music industry came to focus (the centre of the music industry based in NYC)

Business in Tin Pan Alley (TPA)

- **Division of Labour**
 - You do not do everything yourself → composers, lyricists, publishers (find songs and publish songs), publicity, performers → very efficient (and consistent) way of making things
- Focused on **sheet music** → recordings are not the focus until 1920s
 - Written for everyone to play/sing

Style of TPA

- Lyrics
 - Idealized romance / commitment → beginning of the love and ending of love → grow out of parlour songs
- Music
 - Easy to play and sing (aimed at amateur performers/singers) → short phrasing, not big range
 - Form: **AABA musical form** (refers to melody, not lyrics or chords)
 - Example: Somewhere Over the Rainbow by Arlen/Harburg
 - A, repeating A, creating contrast with B, returning home to A

Lecture 2 (pt. a): North American Slave Trade (1619-1863)

- How the music of African American gets into the Western music?
- 1619 – Slaves kidnaped from Africa are sold to N.A. for the first time
 - o The entire N.A. culture then is shaped by the relationship between white and black
- Last for 250 years, millions (primarily of West Africans) are arrived with nothing
 - o Yet, they brought some culture with them → become the core of structuring of the sound of African American musical culture
- Ex: **Old Alabama** recorded in 1947 (post slavery)
 - o An example of **Work Song**
 - Singing used to coordinate work
 - The song leader is making things up → he pieced several of the hundreds of lyric pieces together, and others join in after others hear the song leader and knows what lyric piece he is singing
 - If he repeats the same line again, others jump in early (as they know the lyric piece)
 - “Floating pool of verse”
 - Not professional song writing
 - Lyrics that are not belonged to anyone → everyone knows how to sing them, and everyone can use them to piece together a song
- A type of **folk music**:
 - o Performed by amateurs (not necessarily bad, just they do not do it for a living)
 - For now! later → folk music becomes its own genre (with professionals)
 - o more concern with tradition than innovation (lacking “**self-consciousness**”)
 - self-consciousness → musicians who keep thinking about what they do (focus a lot on innovation rather than tradition)
 - why: musicians are competing, you want people to see you / buy your stuff not others → therefore, self-consciousness is a sign that we can see if one is moving from amateurs to professionals

- African Retentions

- Fundamental aspects of people make music, and how they survived through music industry
- Yet, the music changes at the surface levels (since slave masters do not want to retain any obvious African traits) → so, not necessarily how the real west African music sounded like
- Some characteristics that got retained:
 - Interest in percussive and distorted timbres (recall: think about Race music)
 - Percussive: percussion instruments (sound is created by sticking the instrument)
 - Include drum, but also many other instruments
 - Short quick articulation of sound
 - Distorted: imply an excess of emotion and energy → your physical system is overloading with energy so that you have a special distorted voice → a positive thing
 - Use of riffs
 - Riffs: small self-contained piece of music that gets repeated over and over and becomes the basis of a longer composition
 - Over the top of that, you can have some melodies, etc.
 - Riff vs. motif: motif is about a piece of message that is undergoing VARIATION (theme and variation), while riff is just repeating with something on top
 - Nowadays: riff becomes beat
 - Use of “call and response”
 - A technique for music, yet also a general practise for performance
 - Ex: in symphony orchestra, you just listen → your job is to sit there and observe the great of the composer
 - Information is one way

- Yet in this, you interact with the pop performer
 - Your job is to interact and to respond, not just listen → information is back and forth → call and response
 - You have a contribution to make
 - All of those are not unique to west African music, but are all important characteristics of west African music (and nowadays popular western music)
 - Therefore → western music is what it is today, because of slavery
 - Yet note: Africa is HUGE → this is more about “west African” retentions

Lecture 2 (pt. b): The Blues

- Slavery last for 200 years (and we are only 150 years away from the end of it!)
- Ends in 1865
 - Started in 1861, civil war in America (most destructive wars ever fought by humans prior to WWI and WWII)
 - Between the Northern states (anti-slave) and Southern states (pro-slave)
 - Many disagreements, not just slavery (but it is a bigger issue)
 - When it all ends → most slaves stayed at where they were (since they don't have any belongings, so they still work for their old masters, but get paid instead)
 - So, relationship is still bad between the white and black, especially in the south (institutionalized racism: laws that made it difficult to be black)
 - In rural US → it is still very dangerous for blacks, but the WORLD HAS CHANGED A LOT FOR BLACKS
 - Rural-to-Urban shift of blacks → black neighbourhoods in US (especially, by the Mississippi River, as it is a major transport route)
 - Why move to the city? → Safer if blacks are concentrated in a community together
- Due to this major shift/change of how people live → new major form/type of music

- Late 1800s → **Ragtime** (African American culture mixed with classical music) (Ex: great composer of ragtime: Scott Joplin) and **Jazz** (African American culture mixed with popular music)
- Both are urban styles → incorporated into popular music
- Characteristics of a Blues
 - Very precise about how you can put together a blues
 - Yet, a lot of variations can still happen!
 - Specific length → 12 measure/bar phrases
 - 3 lines of lyrics → a-a-b lyric pattern (lower-case letters for words)
 - Early Blues performers made use of “Floating pool of verse”
 - Specific chord progression to use (I-IV-I-V-IV-I) → how long, and how to add lyrics on topic of it

Bars	1	2	3	4	5	6	7	8	9	10	11	12
Chords	I				IV		I		V	IV	I	
Lyrics	a				a				b			

- **Country (Rural) Blues**
 - Emerged from rural America, appears in late 1800s
 - First recording made during in 1920s → since recording is controlled by white → they do not think it is worth to record African American stuff
 - Musicians (often individuals) take the instrument to travel from small towns to small towns → something that is easy to carry → the guitar
 - Song of complaint → things are better, but there are still a lot of problems for African Americans
 - plaintive vocal sound – laments
 - Themes: travel, economics/lacking money, love
 - Ex: Travellin’ Blues by Blind Willie McTell (1929) (about travel and economics)
 - Blues start to enter the world of popular music

- McTell is a “professional” for blues (play for living), yet he is a transitional figure, as:
 - Lack of self-consciousness
 - Therefore, he is more like a “Folk” musician
- **Robert Johnson (1911-1938)**
 - Defined the standards for blues guitar (technical innovations, etc.)
 - Legendary and mythic character
 - Only two recordings → on Nov. 1936 and Jun. 1937
 - He was poisoned in 1938 at 27 years old → we don’t know who!
 - Founding member of 27 club (a list of musicians who died at 27)
 - Legend has it:
 - He loved blues when he was young, yet he was bad
 - In early 1930s, he disappeared for 12-18 months
 - When he reappeared, he became the best guitar player
 - How? → he met the devil (Satan), and made a deal with his soul
 - Ex: Sweet Home Chicago (on Nov. 1936)
 - Intro + 6 12-measure verses + outro
 - He has a lot of details in his performance → self-consciousness → African retentions are starting to enter the world of popular music
 - Target audience: black → race music
 - Yet, once it goes onto the record, it spreads → it starts to influence young people both black and white

Lecture 3 (pt. a): Radio and Records

- “Mechanical Reproduction”
 - Human have always been making music, yet for most of our history, if you want to listen to music, you must make it yourself / be next to someone who has been making it for your
 - In 1877 – Thomas Edison invents the **phonograph** (gramophone – a tradename for phonograph) → a device that encodes sound → a technical marvel!
 - But this was intended as a machine for businesspeople (speaches, etc), not for arts
 - Also, fragile → you can only play a recording (on a cylinder) several times initially, before it is broken
 - In 1887 – transition from cylinder to disks begins
 - But still, not main form of music
 - it is primarily used for letting people hear the recording, and then buy the sheet music
 - By 1910s – disks / records are more common, and people are buying it
 - Yet, sheet music is still quite popular
 - Before 1910 – each gramophone has its own rotation of speed – so records are not compatible on phonograph of other brands
 - Early 1910s – disk speed is standardized at 78 rpm
 - Faster rotation = better sound, but means shorter playback time (since it plays faster)
- What was recorded?
 - Sheet music of TPA -- Early record industry controlled by the same people who controlled TPA – popular music for middle class white
 - black music (blues) / rural southern white music (country) not recorded because:
 - generally, not part of the TPA/sheet music industry
 - cultural chauvinism – those who controlled music industry think that culture of black is not worth recording

- rural areas – not good sales – no market – no rural southern music
 - Commercial Radio: 1920
 - Radio broadcasting – transmitting music / sound through the air, where money made by advertisements
 - In 1922 – the year radio becomes a major culture
 - Jan. 1922 – 28 Stations → December 1922 – 570 Stations in US
 - Not that one can listen to 570 stations → radio has limited range
 - One can listen to ~5 in city, ~1 or none in country
 - End of the 1920s
 - Company purchases stations, and connect them with telephone lines
 - “Networks” (CBS, NBC, Mutual/ABC)
 - First radio network; NBC in 1928
 - Sound produced in one place (typical New York City – TPA music!!), transmitted throughout the country via the purchased stations
 - Very few independent radio stations exist
 - Prior – pattern of consumptions is regional
 - A style is popular somewhere, and a song can take years to become popular
 - Now – pattern of consumptions is national
 - Millions of people listening to the same thing at the same time!
- Changes brought by the radio
 - Hit hard by the record industry! → it almost wiped it out
 - expensive one-time purchase of radio instrument, you have unlimited content (story, news, MUSIC); yet record player requires constant investment (of records)
 - but the record industry still rose!

Lecture 3 (pt b) – Race and Hillbilly

- The Rise of the Record Industry
 - Ralph Peer – work for Okeh Records
 - Artists and repertories
 - Find music for artists to sing
 - In 1920 – “Crazy Blues” by Mamie Smith (a black woman) (definition of TPA music with big bands) (not a blue, the blue is just in the title)
 - Mamie was not the person who was supposed to sing this, but that person was sick, so Mamie was called by an employee
 - In 1920, if you are black, you “should not” record
 - But Ralph still gave her a shot
 - First significant (non-stereotypical) recording by a black
 - Lesson learnt:
 - Norther urban white will buy records by black artists → racism is not as strong as they think
 - Small but sizable market for black audience
 - Then, the radio hits → how do we survive?
 - Radio only does TPA music → so why don’t we record music with black (race music) or southern rural music (hillbilly)? Since those pieces of music are not played on radio
 - Not big enough, but could be enough to survive
- Hillbilly and Race
 - Hillbilly → ex: Uncle Dave Macon and the Fruit Jar Drinkers: “Carve that Possum” (1927)
 - Many acoustic instrument
 - Story is told to us (non-emotional)
 - Race → ex: Carr and Blackwell “f Blues” (1928)
 - Not a 12-bar blue, but very “blue” in terms of performance

- This is the next step in development of blues → rural blues moves to urban → **city blues**
 - 2 players and the use of piano → louder!
 - Guitar player can do some cool stuff, since the piano is doing the work too → guitar solo
 - But, why is city blues recorded before country blues?
 - Due to where people were, in terms of the technology → urban has access to the technology first
- Radio / records become side by side, and radio becomes a promotion for records
 - Sheet music starts to die down
 - All radios are played live
- Then, WW2, and the end of WW2
 - Recall lecture 1
- Television
 - First demonstration in 1927
 - Experimental and low-resolution broadcasts through the 1930s → not much industry prior to this
 - Network broadcasts begin in 1939
 - But then, WWII started
 - A great development of radio, not much in TV, until the end of the war
 - By 1945 – 6 Stations → again, not yet direct casting, broadcasting → how many channels depend on where you live → this is still an era dominated by radio
 - By 1955 – 411 Stations → all of US has some level of TV coverage
 - Early television is performed live → no pre-recording, including commercials
 - You were either a TV performer, or Hollywood performer
 - Product of radio and TV:
 - Us → they sold “us” to the advertisers
 - Major Networks move to Television in 1950s → CBS, NBC sell of radio licences
 - Local people now control local radio stations

- A lot of them start to play records on those stations, and play ads
- They are DJs → since they cannot get real people to play
 - So prior, DJ is not a good job, since you are not superior
- First “Black Appeal” (BA) radio station – WDIA **Memphis**, 1948
 - They play records of TPA, and wait for local ads to come in, but no one comes
 - Then they realized, best reception is at black community → they start to play black music → then ads start to come in and money is made!
 - Many white young audiences also tune in to turn in
 - And many liked the black music
- By 1954 – 200 BA radio stations are on the air

Lecture 3 (pt. c): Rhythm and Blues Is on the Air

- Post-War Era
 - Major impact on US → but different than Europe and Asia
 - US is isolated from the most of the fighting → the greatest infrastructure for the war → after the war, converted into factories for commercial use
 - A period of economic prosperity → the idea of “housewife”, since wife can stay home and still have enough money
 - End of war is the peak of the popularity of big band
 - Replacement of big band → **small group, focus on singer**
 - Popular music (TPA music) of the late 1940s and early 1950s is “safe”
 - The world has just finished the horrific conflict, yet there is not much conflict on continental US
 - Those traumatized soldiers came to Europe, came back to a relative normal country → they just want normality and calmness
 - EXAMPLE: Most popular song of 1951 - Nat King Cole: “Too Young” (1951, Lippman, Dee)
 - Artist is black, but target audience is white urban middleclass

- Typical popular music (big band) trait: Smooth round tone, Clear lyrics, idealized romance → blend popular style
 - EXAMPLE: Most popular song of 1953 - Patti Page: “(How Much Is) That Doggie in the Window” (1952, Merril)
- Baby Boomers (born between 1946 to early 1960)
 - Massive number of new people born post war
 - Baby boomers plus the quite generation (the people who are born immediately before WW2)
 - Extended Adolescence – The Teenager post war
 - The young generation gets to stay in school → they don’t have to go out and find job
 - Transition between childhood and adulthood
 - Becomes targets of marketing → youth culture
 - Music targeted at teenagers
 - The end of 1950, race becomes rhythm and blues; hillbilly becomes country and western
 - Crossover hits
 - A race/hillbilly song that is popular in race/hillbilly chart also appears on the popular music chart
 - Why?
 - A small number (most are teenagers) of urban white are looking for something else, thanks to better access of radio
 - They want something with more energies
 - So, what do they hear on radio?
- Jump Blues (a specific part of Rhythms and Blues, along with Country Blues and City Blues)
 - Ex: Good Rockin’ Tonight (1948, **Wynonie Harris**)
 - variation of texture with saxophone solo → self-consciousness

- Fusion of blues structure and TPA music
 - Develops from a fusion of Big Band music (TPA/Jazz, with many more players) with more prominent blues/race music influence
- Same feel than traditional blues, but faster → music for fast dancing
- Star is the vocal performer, not just musicians
- Gospel
 - Gospel: a style of music that has been around for a very long time → so not invented by Ray Charles
 - Post-civil war spiritual music (sacred music) for black is Gospel music
 - Very energetic music
 - Example: **Ray Charles** “I’ve Got a Woman” (1954)
 - Based on a church song (sacred music) entitled “It Must Be Jesus.”
 - Popular music characteristic, with focus on the vocal and being self-conscious
 - Stop-Time
 - Emprises one note, then take a break
 - In between the break, some lyrics happens
 - A way to change the texture
 - Ray Charles (1930-2004)
 - born, Albany Georgia, very poor
 - blind at age 7 → life is not good!
 - learns music in a school for the blind
 - in his early 20s → 1952 Atlantic Records
 - record labels are 2 sizes: small (independent) and big (major)
 - Major record labels will have a distribution network → all records get to store in the same day
 - Independent record labels do not, so it needs to make a deal with the major one

- Atlantic Records technically is independent, but is it big and is the first company to market Rhythms and Blues (as major record labels are doing popular music) → so those race people also become popular with white people
 - Ray Charles incorporated popular music (in particular rhythms and blues) into gospel music
 - Fusion of the energy of African American spiritual practice with secular lyrics
 - Ex: a sustained note at the beginning
 - Success with white audiences – heightened level of intensity
 - Variation of texture with the saxophone and stop-time.
- Chicago Electric Blues
 - Ex: Hoochie Coochie Man (1954, written by Willie Dixon) by Muddy Waters
 - modified 12-bar blues
 - Stop Time
 - Prominence of the electric guitar and harmonica
 - Louder (urban landscape), but with country blue roots
 - Self-consciousness
 - **Muddy Waters** (1913-1983)
 - Born in Mississippi (in the south, rural area)
 - played guitar and harmonica
 - emulated Robert Johnson
 - end of 1930s → WW2 started → need for labour for factories (even women and blacks)
 - Moves to Chicago, early 1940s
 - involved in the local music around the factory
 - work for Aristocrat Records, a small record label
 - later become Chess Records → big in blues for the history of music

- After moving to city, he found that cities are louder → need something with a bigger sound
 - Switch to something popular in 1945 → electric guitar
 - Wonderful fit with blues → thanks to the amplifiers they plugged in, due to the alternation of sound at higher sound → the more you push the volume, the more it is distorted (normal at regular volumes)
 - Distortion is desirable in black music, as it generates energy
- Crossover occurs, thanks to the white urban people who listened the songs on BA radio, loved it, goes to white record stores, and ask for those disks
- Yet, a lot of middle-class white are mad → their children are listening to black stuff!
 - Moral panic by white parents → they are not happy about their children listening to black music

Lecture 4 (pt. a): Cover Versions

- Growing Influence of Black culture leads to **'Moral Panic'** among racist white communities
 - Some white parents are panic about their children listening to black music → a sense that the relationship between black and white is changing
 - Moral panic: people in the society who resist the change by demonizing the change
 - Ex: one time in Toronto, city council tried to block 50 cents to come to perform in order to lower violence rate, since 50 cents is too "rap"
- The cover version: 1954 - 1956
 - Recording of a version of the song that is already made by another artist
 - It has been common even before 1954, and it is encouraged, as more recording for a particular song, the more sales
 - Yet in 1954, black artist records a song as independent label for rhythm and blues, the song becomes a hit, and white people listens to it, go to their stores, cross-hit happens
 - From the cross-hit, white artists are sent to the studio to record a cover version, and also appears on the chart, along with the original one simultaneously (with some guidelines for covering, of course)
 - Yet, the cover version is different/changed
 - "white" versions of "black" records
 - Shift the culture in the song to ones that are more appropriate for middle class white
 - Ex: One of the most famous of the "Cover Versions" is "Tutti Frutti"
 - Original version: by Little Richard (Richard Wayne Penniman) (Penniman, LaBostrie, 1955)
 - Richard was born 1932, Macon Georgia
 - The lyrics are not appropriate for radio, so they change the lyrics

- released late 1955 on Specialty Records (lyrics revised by Dorothy LaBostrie) → targeted for R&B audience
 - has a lot of blue characteristics → has a lot of energy (distorted)
 - “Crossover” hit: #2 R&B, #17 Pop → a very good rating for Pop
 - Cover version: by Pat Boone in early 1956 (Penniman, LaBostrie)
 - Born in 1934
 - was just breaking as a pop star in 1955
 - early 1956, releases a cover of "Tutti Frutti"
 - yet it sounds VERY different! → sounds CONTROLLED (a typical characteristic of popular music for white)
 - Not on R&R chart, #10 in Popular chart → much more financially successful
 - The song is rerecorded for white audience, to please them and make them to feel less “angry” that black culture is making its way into the culture of teenager
- What exactly is changed?
- Example: Cover version of “Sh-Boom” by The Chords (R&B, June 1954, Cat Records) and The Crew Cuts (Pop, July 1954, Mercury Records)

The Chords: June 1954 / Cat Records

Intro	A	Intrld	A	B	A	Intrld	Solo (A)	A	A out
4	8	4	8	8	8	8	16	8	8

The Crew Cuts: July 1954 / Mercury Records

Intro	A	A	B	A	Sh-bm (A)	Sh-bm (A)	B	A	Intrld	A	Tag
4	8	8	8	8	8	8	8	8	7	8	6

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	The Chords	The Crew Cuts
From	1x through AABA, with interludes	2xs through AABA – clearly stated - No interlude, why?

	<ul style="list-style-type: none"> - B only happens once 	<ul style="list-style-type: none"> - This is because you have heard so many AABA (in TPA) → white people are familiar with the form of the version (feeling of satisfaction by meeting expectation)
Voice (timbre)	<p>Distorted – use of lower octave in B part</p> <ul style="list-style-type: none"> - Typical in R&B - Breathing → A sense of intimacy by being close to mic 	<p>Clean, no use of lower octave</p> <ul style="list-style-type: none"> - Away from the mic → no breathing → restrained and control - The lower octave makes white people afraid → so it is removed
Solo (change of texture)	<p>Sax solo – distorted timbre, sexual metaphor by the sax for white</p>	<p>No solo – repeats of “Sh-boom” in place of solo; group vocal – timpani joke (found in cartoon).</p> <ul style="list-style-type: none"> - No distorted sax, so it is familiar and not scared for white - Sax is associated with R&B, and timpani is associated with European bands → a presentation of European culture → brilliant move!!!! - Remove threats of sax with a joke for white

- Ideal for white people, especially for those who are not that familiar with R&B
- The Chords: #3 R&B / #5 Pop; The Crew Cuts: no R&B / #1 Pop
 - #1 for 9 weeks - #1 song of the year of 1954
- Is this racist, or a continuation of TPA traditions (by having multiple songs to maximize revenue)? → both! Since for the record company, it is most profitable to have a white to do cover of black → they would have invited black to record if that is a thing (which they will do later)
- Same thing is also happening with country and western (C&W) → cross-hit, cover, but no crossing back
- By the end of 1956, this practise is abandoned → as the cover is not making as much money as original
 - Why?
 - 1954-1956 → listening pattern of white teenagers are changing → those people are listening to Rock n Roll

Lecture 4 (pt. b): Rock 'n' Roll

- The prosperous economy is teenagers → they are not the same as their parents, due to the diversity of radio
- Both White and Black artists performing in this new style: A **mix** of pop, C&W, and R&B, targeted **at teenagers** (of any race and location) - **Rock 'n' Roll**
- Term coined by Alan Freed → successful white DJ, yet he is not popular due to his supporting of black culture
 - This term has been around for a very long time → it just means that people are having a good time
 - Yet Alan made it stick
 - Yet Rock n Roll is a change that took place over several years, not just by one individual person
- Bill Haley and the Comets → an early Rock n Roll Star
 - Born in 1925

- Originally “Bill Haley and the Saddlemen”
- A sub-style of C&W called **Western Swing**, where it has a faster beat
- He is the first one to experience with this new style: changed his band name to “Bill Haley and the Comets” in 1952.
- Early hits with “Crazy Man, Crazy” and “Shake, Rattle and Roll”.
 - He takes songs that were R&B and C&W and makes them onto this new style of Rock n roll
- In 1954 – he recorded “Rock Around the Clock” (Freedman / Myers)
 - Becomes popular in 1955
 - Guitar solo – it is becoming more and more important – a fundamental thing for Rock n Roll in the future
 - 12-bar Blues → early Rock n Roll (somewhere between everything, but not anything only)
 - Used in a film of “Blackboard Jungle”
 - Film targeted of the moral panic fear → a school went from good to bad because they listen to R&B
 - Yet the teenager thinks: if my parents don’t like it, it must have made me cool! → inclusion of the song made it a major hit
- Yet, his career ends here
 - Why? Born in 1925, when he has hit, he is 30 years old
 - But teenagers want to listen to someone young → teens are interested in people who are closer to the age of theirs
- New emerging generation of musicians who are young and close to the teenagers’ age
- Elvis Presley (1935-1977)
 - Born in Tupelo, Mississippi. In 1953, he is 18 yrs old
 - As he finished high school, he joined Sun Records (owned by a white person of Sam Phillips)

- Myth: **Sam Phillips** said to Marian (his assistant): If I could find a white man of a singing voice of a black man, I can make a million dollars → then he finds Elvis (but this is a big myth! Since the sound of the voice is social, rather than biological)
 - What he should have said: a white man with African Retention sound
 - And, Sam denied about saying this sentence → but this sentence is exactly what is happening in the world of music
- Spring 1954 – Starts recording with Scotty Moore (Guitar) and Bill Black (Bass) → no drum
 - Everyone thinks that Elvis will record C&W, since he is white and in rural America
 - So, they work on country and western songs, and it is not sounding good
- In July 1954, they made **“That’s Alright Mamma”**
 - A perfect blend of **western and blues**
 - **Originally a R&B** hit by Arthur Crudup (so Elvis did not write this song himself)
- Sam sends this record to someone at radio, and people loved it and phoned the station to repeat the song over and over
- Next day, Elvis got an interview, he was asked “where did you go to high school?”
 - Elvis goes to a white high school → he is telling everyone that he is white → and that shocked everyone, since everyone assumed that the sound is produced by a black person

Lecture 5 (pt. a): Elvis Presley

The year of 1954/1955 – 1958/1959 → the golden age of rock 'n' roll → demographic now is more **aged based**, rather than race based

- In 1953, Elvis is 18 yrs old → joined Sun Records owned by Sam Phillips
- Spring 1954 – Starts recording with Scotty Moore (Guitar) and Bill Black (Bass)
- **Elvis did not write songs** → in his early career, he only does covers, as he is a only a great singer; Then, once he got famous, other people wrote songs for him → so he does not compose his own song
- July 1954 “That’s Alright Mamma”/ “Blue Moon of Kentucky” → big success as Elvis first cover record
 - “Blue Moon of Kentucky” is a hillbilly (C&W) song in 1946 by Bill Monroe, recorded in 1947 → An AABA Song, subgrouping of 3 (3 beats per measure)
 - 3 is not uncommon in C&W, but 3 is unheard of in popular music
 - now covered by Elvis, tweaked by Sam (recorded with Scotty and Bill in early version in 1954)
 - They are trying to turn C&W songs into something new
 - What is different than the original one?
 - Turned it into 4 beats per measure → make it more sound like pop
 - But they don’t want pop, they want rock ‘n’ roll → so they keep working on it
 - Final result, recorded in 1954
 - Huge difference → bass is paying quiet by playing “2 beat”
 - A 4-beat song, but feels like a 2-beat song for bass player (on 1 & 3)
 - A C&W way to play it
 - When guitar solo by scotty comes in, Bill plays the “walking bass”
 - Bass goes up and comes down
 - A shift away from C&W

- Bill also plays “snap bass” → feel like a drum
 - African Retention → percussive sounds/timbre
 - Drum is not commonly used in C&W!
 - Elvis’ voice → adding a lot of extra syllabi → adding rhythm by having a short articulation to have percussive timbre!
 - Singing with a percussive timbre → mimicking western African style → rhythmic articulation
 - Also, Elvis uses “Slap echo” → short echo of words that adds energy & enhancing the percussive nature of
 - Compared to the early in-progress version, Elvis dropped the words & changed this song from a sad one to a happy/energetic one
 - Words are not important to convey the feeling, but rather the voice is
- 1954 – 1955: Elvis on Sun; recorded 12 songs on 6 singles/records, and were all covers
 - One side a cover of R&B song, the other side a C&W song (or even pop song)
 - Rockabilly → blending R&B and C&W culture
 - Elvis blue as the “The Hillbilly Cat.”
 - Cat is a R&B/black culture thing → means someone is on the cutting edge
 - Now, Elvis is not a major star
 - Regional Star, as he scores mostly on the regional charts
 - In 1956, his first has some national success on Country Charts.
- End of 1955 → Sam realized that Elvis is going big, but that is a problem
 - Since independent record does not have a national distribution record
 - He cannot support a major star because he is too small! → he has to get rid of Elvis
- 1956 – Colonel Tom Parker, a manager
 - Contract transfer of Elvis from Sam to a major record label of RCA, for 35k dollars (not a lot, but still the most money of contract transfer of the time)

- His job is to take Elvis and makes him as financially successful as he can (instead of turning him into a cultural icon) → and he did just that
- So now, he needs to get Elvis some attention by getting him on television
 - 11 appearances on national television in 1956
 - By the end of 1956, everyone knows about Elvis
- Starting from April-May 1956, Elvis released “Heartbreak Hotel”
 - #1 in Pop and Country, #5 in R&B
- August to December ’56 – “Hound Dog”, “Don’t Be Cruel”, “Love Me Tender” all #1 Pop. “Hound Dog” and “Don’t Be Cruel both” chart #1 on pop/country/R&B
 - He owned #1 on the pop chart for August to December in 1956
- What about moral panic?
 - It is still there and is getting worse as the music gets more popular
 - Elvis becomes a major target in 1956 after performed “Hound Dog” on national TV show of “Texaco Star Theatre”
 - Everyone got angry when people see he moves the butt
 - At the end of the song, Elvis comes back with a slow tempo → a “sexual sign”, but the young female teens are excited about it
 - A huge controversy due to the fear of the influence of African American culture → it is on national TV and comes to your home!
 - Two weeks later, Elvis does “Hound Dog” on another national TV show “The Steve Allen Show”
 - This time, no movements that got him into a lot of troubles
 - This is because Tom Parker stops him for doing it, since he wants to appeal to middle class white
 - Parker directs Elvis' career more towards Pop → Elvis not charting R&B after 1957
- March 1958 to March 1960 → Elvis enters the army to do military service
 - Once he comes back, Tom asks him to stop performing live and turn to movies
 - March 1961 - Last public performance for seven years

- Elvis missed playing live → in 1968, he performed the '68 Comeback Special
 - Elvis performs 'That's Alright Mama' as part of the '68-Comeback Special'
- In 1970, started to perform in Las Vegas
 - But his addiction to prescription drug starts to kick in → since he is so big, no one dares to stop him from doing that
 - Elvis dies August 16, 1977, age 42; dead on his bathroom due to drug overdose
- He is a figure to change the world of music in 1950s, but he is not the only one

Lecture 5 (pt. B): Another Rock n' Roll Star: Chuck Berry

- Not as financially successful as Elvis, but much more influential than Elvis
- Why so influential?
 - Because Chuck Berry is a guitar player → always with his guitar! → HE IS THE ELECTRIC GUITAR
 - Exact opposite of Elvis → Chuck Berry is the black man who sings like a white man (rather than white sings like black)
- Born in St. Louis (middle of the continent, right next to the Mississippi River → the river important for the rural to urban shift of the black)
- Middle class
- Chuck Berry wanted to be RICH when he was young → the best way for a black man to do so is to become a music star and get popular in white middle class community
 - He analyzed popular white songs → he needs clear words
- He appeared on music competitions
 - R&B is popular for African American community → the distorted sound
 - But Chuck Berry sang differently → he used more nasal voice to have a C&W feel → he sounded differently and won competitions!
- In 1955 at Chicago, he joined Chess Records → the centre for R&B
 - They wanted him to do R&B, but they all don't like how it went → then he started to play around with C&W ("Ida Red," Bob Wills and the Texas Playboys (1938) → sounded amazing, he can do that blended Rock n' Roll sound!

- But, they need to change it, since otherwise they cannot make money, as they need to pay a lot of money to Bob Wills
- So they rewrote the lyrics → about a guy chasing girl
 - Chuck Berry “Maybellene” (1955) → focus on his words, telling the story, focus on the guitar solo as the change in texture
- Then, Chuck becomes popular in Rock ‘n’ Roll
- He always wanted to make a lot of money → did his research, found out what white young people like → deliberately targeting and writing for young white people → developed many central themes with Rock ‘n’ Roll
- He is also tailoring his sound to the audience
- Themes of Rock ‘n’ Roll (and Chuck Berry’s songs)
 - Cars → represented freedom
 - Girls / romantic relationships → since man wrote most songs, women are seen as objects of pursued
 - No school → as the extended adolescence is going to school → everyone wants to get out of schoolwork
 - Rock ‘n’ Roll – celebrating the music itself as a symbol of youth culture → the word Rock ‘n’ Roll in the song
- Release in 1958: “Jonny B. Goode”
 - #2 R&B / #8 pop → appeared to both white and black
 - 12 Bar Blues with a “text heavy” narrative
 - White elements:
 - text heavy - narrative
 - clear enunciation → text is articulated clearly
 - country guitar sound → a clear/brighter guitar song, rather than the distorted sound using in R&B
 - Black Elements:
 - Blues chord structure (I-IV-I-V-IV-I)

- Added 6th (**boogie woogie**) → accompany pattern in piano music developed by African American musician
 - Heavy and busy bass → but that is hard for guitar, so they simplified it
 - Root + 5th note/6th note → what Robert Johnson did
 - But Chuck Berry speed it up, and play it at a higher octave
 - guitar solo is based on timbre, articulation, and rhythm, rather than pure notes
 - play one note over and over, but play it across 2 different strings → a timbre change
 - Play the note at pitch, or play a lower note and slide it in tune → change in articulation
 - West African Retentions → change in timbre
- “Listening to Nat Cole prompted me to sing sentimental songs with distinct diction. The songs of Muddy Waters impelled me to deliver the down-home blues in the language they came from. When I played hillbilly songs, I stressed my diction so that it was harder and whiter. All in all, it was my intention to hold both the black and the white clientele by voicing the different kinds of songs in their customary tongues.” (Chuck Berry)
 - He is very conscious about how he does his music
- Chuck Berry’s Impact
 - More influential than Elvis, because Chuck wrote his own songs (rather than Elvis not) and played good guitars (rather than that Elvis does not play a lot of guitar)
 - Later → people write their own songs, play their own songs, and play their own guitars

Lecture 5 (pt. c): The End of the Golden Age of Rock and Roll (end of 1950s)

- “The Golden Age of Rock and Roll.” (1954 (Elvis recording) / 1955 (Chuck Berry recording) – 1959)
- What happened in 1959?

- Moral panic → still there, never left → fear of the co-existence of white and black cultures
- In division of labour system, Rock 'n' Roll did not fit → how can one person does all the work? → major record labels do not like it! So, they try to get rid of it!
 - But they are fearful of Rock 'n' Roll
 - In 1954 (end of TPA): \$200 million; 1959 \$600 million
 - Rock 'n' Roll drove a huge increase in the industry
 - Pop top 10: 1955 – 15% are Rock 'n' Roll / 1959 – 42% are Rock 'n' Roll
 - **Independent record label share: 1955 21% / 1959 66%.**
 - This worries the major record label!
 - In conclusion, majors are not making money, independents are!
- Corruption of music industry – **Payola** (bribe):
 - Majors implicitly link race with the “quality” of the music.
 - They think Rock 'n' Roll is an inferior form of music
 - Rock 'n' Roll is attacked on the grounds that it is inferior music (inferior=black influenced) - Payola Hearings (bribery)
 - It turns out, yep, bribery exists
 - Of course, it does, since that's how the music industry has always been working to get the music promoted → not only independent record labels, appears for major record label songs too → just nobody cares about the major record
 - Alan Freed (the DJ)
 - Accepting bribes to play Rock 'n' Roll at radio station
 - Career is destroyed
 - Crime: supporting independent record artists, rather than major record artists
- Racism
 - Reaction against the perceived integration of youth.

- Birth of Rock and Roll coincides with emergence of **Civil Rights Movement**
 - Constitution says everything is equal, but in fact it is not
- The highest point: May 1954, the supreme court order of Brown vs. The Board of Education
 - White schools are generally better at everything: teachers, facilities, etc.
 - The supreme court order determines that segregation of school should STOP → a huge spike of fear of the southern whites
- In December 1955: Rosa Parks – Montgomery Bus Boycott
 - Rosa is a black woman in Montgomery, Alabama, who sells clothing for a living
 - She walked to the back of the bus and sat down → because the law said so
 - A white man comes to the seat to tell Rosa to sit down → but there is another seat, he is just not happy about he is about to sit at a black woman → Rosa refuses
 - Rosa is arrested for disturbing the peace → every black people in the Montgomery boycott the bus company
 - Then, bus company changes the policy, and segregation is removed
 - Turns out, Rosa is led by many black non-violent protesters/ministers, one of which is, Martin Luther King Jr. → Rosa and a group of people who are waiting for the opportunity
 - Non-violent protest → you break the law, but you just sit there and say that it is wrong, instead of making it violent
 - Protest non-justice laws by not meeting violence with violence
- Freedom Riders (black only bus, since back then black cannot cross state line in a white bus)
- Lunch Counter Sit-ins (serving white only counters) → they just sit there, protest by just sitting and not having your lunch

- Progress is made, change is happening → this integration brings Rock 'n' Roll Popular → both increase of moral success → so white appearing major record labels are really trying to get rid of Rock 'n' Roll
 - dislike of rock 'n' roll is linked to middle-class white fears regarding the growing strength of the Civil Rights' movement
- The Great Extinction
 - Elvis Presley
 - March 1958 – Army → finished as an innovator of Rock 'n' Roll
 - Chuck Berry
 - December '59 – Arrested under the “Mann Act”, charged with transporting a young minor for prostitution → jailed for 2 years
 - But it is a set-up, the young woman is just a family friend and is pressured to give false confessions
 - When he came back, he made more money by performing a lot of bad songs (but catchy) → 抖音网红神曲, instead of actually good song
 - Finished as a disruptive figure in Rock 'n' Roll
 - Jerry Lee Lewis from Sun Records
 - May 1958 – Marriage to 13-year-old cousin becomes public, and he is not divorced from his first wife
 - Ends the initial burst of energy as a creative figure
 - Little Richard
 - October 1957
 - Gay/Bisexual, not really accepted back then; and he is a Christian → conflicts between these belief → Retired and become a minister
 - He did go back, but never be as big again → end of the disruptive figure
 - Buddy Holly – On his way to his big career as a second wave of RnR musician
 - Dies in a plane crash, February 1959 – along with Ritchie Valens (another star) and “The Big Bopper” (JP Richardson, another star)
 - His death is the end of the golden age of Rock 'n' Roll

Lecture 6 (pt. a): Return to the division of labour

- All these passed stars created space → but Rock 'n' Roll persists, just with a need for new Rock 'n' Roll Musicians → Major record labels realize that they need to adapt (sound and approach to audience of teenagers!)
 - o They start to make Rock 'n' Roll and make makes it the TPA way → they start to take things back!
 - o They want to make music that sounds like Rock 'n' roll, but not too like it to annoy the parents so they can capture all the teens

The "In-between Years" (1959-1963)

- The end of the "Golden Age" of Rock and Roll, to the arrival of The Beatles (February, 1964)
 - o Major Labels recognize that Rock and Roll is not a fad
 - o They begin to produce popular music similar to Rock and Roll – aimed at teenagers of the late 1950s early 1960s.
 - o But produced within the "Division of Labour" system.
- Not much innovation, everything is very safe → how do we put Rock 'n' Roll sound into the division of labour system?
- Model for numerous hit songs: **The Dance Craze**
 - o Most popular: The Twist
 - o The lyric tells you how to do the dance; The title is the dance itself
 - o This kind of song has been there for a while, yet it is uncommon because of how many there are in a short period of time
 - o Ex: "The Locomotion" Little Eva (Goffin, King) 1962
 - Sound of Rock 'n' Roll: drum, saxophone
 - o This hit song is made within the TPA system → the singer is just a paid employee, only a part of the chain → don't write their songs, don't play, don't record, etc.

Teen idols

- Want to appear to teens, and don't want to be like R&B (which has a lot of adult elements) → don't alarm the parents → clean

- Most models are male → since daughter's parents have more saying on who the daughters can be a fan of
- Result: Clean-cut, idealized boyfriend – no “bad boy” image from the Golden Age
- Again, they do not write the song
- Example: “Blue Velvet” Performed by Bobby Vinton (1963)
 - Composed in 1950 (before Rock ‘n’ Roll), hit for Tony Bennett in 1951
 - They can recycle the old songs and change some elements to make it appeal to teens
 - Very safe, but still with some electric guitar (on rhythm) and the sound of Rock ‘n’ Roll (with drum, bass)
 - VERY SAFE LYRICS → non-sexualized love, music for dancing
 - Chuck berry figured this out, and now everyone is doing it

Who writes the songs?

- Many new songs are written specifically for the new teen demographic. Romantic (non-sexualized) love, and dancing.
- Most of the newer artists did not write songs - where were they coming from?
 - They need new songwriters who can appeal to the teens
- Many came from **The Brill Building**.
 - Don Kirshner / Al Nevins → Aldon Music → employ a lot of good song writers
 - Pop music - Tin Pan Alley approach
 - Come to work, each song writing team will write songs, and in the afternoon, they will play every and discuss
 - Once a good song is picked, a singer will be picked to record
 - Several weeks → a new hit emerges

Lecture 6 (pt. b): Technology and the Rise of the Producer

Back to WWII

- Nazi Germany should have not lost, since they have some great scientists and commanders → but Hitler always stood in the way and made it lose

- But still, some good stuff is invented by Nazi Germany → jet aircraft, rockets, magnetophon

The Magnetophon

- A magnet that records sound onto the tape (instead of just physically carve the music onto the record disk)
 - The Nazi perfected the voice recording → reel-to-reel tape recorders
 - Record is not a good and reliable medium → so most radio programs are live
 - The tape is much more reliable
- Found by Jack Mullin (an Allie sergeant)
 - He realized that this is big for radio (and entertainment) industry!
 - They can now pre-record something and reliably play it
- **Bing Crosby**
 - Bing is the first one to pre-record a week worth of broadcast
 - Bing realize, this could be important for recording studio since they make recording much easier and cheaper!
 - If you make a mistake, you can just rewind and re-record, rather than have a new blank record → lower the cost of recording studio
 - He started MPAX company to manufacture tapes
 - In 1948, **Bing Crosby** give one of the first commercially produced reel-to-reel tape recorders to **Les Paul** (a guitar player, who is a good friend of Bing)

Les Paul (1915-2009)

- A guitar player who is obsessed with sound
 - Ex: a solid guitar, where it has a very sustained sound and has a good sound when used with an amplifier → “The Log” guitar
 - Then, **solid body electric guitar** is developed → can play at a much higher volume without comprising the sound
 - Nowadays → The Gibson “Les Paul” Guitar
- Interest In Recording → Wishes to create recordings by **layering performances**
 - Impossible of record → you cannot record records over records

- Then comes the tape recorder → he realized that you can overlay the music side by side by rewinding
- Assists in the development of the “multitrack” tape recorder
 - Multi-track recording in early 1950s
 - Modern computer’s MIDI program is based on this idea → where you can play around with each individual track
- He recorded a lot of TPA songs just by himself and his wife
 - EXAMPLE: “Sitting on Top of the World” Les Paul with Mary Ford, 1953.
 - Safe TPA song, but...
 - Guitar notes that do not exist (too high) on the typical guitar, how?
 - He realizes you can play around with playback speed to have special sound and manipulate the sound → **Vary speed recording**
 - When did this performance occur?
 - Prior to this, everything is recorded by having a bunch of people in a room and play together → a reproduction of the moment
 - Yet, you can now use the recording itself to create new sound! → this performance never occurred → it is assembled over a bunch of days
- **Multitrack recording redefines the process of recording**
 - **Reproduction to Production** → retouching is possible! → you can create something that does not exist in real time
 - Now, recording is only the beginning of the music → you can still change the music after the musician has left the room → open a new career of producer
 - Not just finding the people to record, but with a new added dimension → producers keep playing with the things after musicians left

- During the In-Between Years, the recording industry begins the transition from recording complete songs in a single “take” to the **use of multitrack recording**. → rise of a new generation of producer

Phil Spector

- Youngest owner of a music studio
- He is remembered as a record producer
- Pioneer a technique called **“Wall of Sound”** → use multi-track technology
- EXAMPLE: “Be My Baby” The Ronettes, 1963 (written by Barry, Greenwich, Spector)
 - Fill up the recording studio with many musicians, have them all record the song, put everything into one track
 - Then, have another bunch of musicians, let them play the same thing, put it onto the second track
 - Make it hard to hear individual instruments (except for vocalist)
 - You will not have any idea of what an instrument is doing at a given moment
 - Typical popular music during the time → idealized romance, etc.
 - The new thing → use multi-track recording, but keep the music together by having a distinct sound
- He is sometimes the bigger star than the vocalist/musician themselves
- His career faded early due to depression and drug abuse

Lecture 6 (pt. c): Surf Music

The golden age of Rock ‘n’ Roll does not go completely away → a form of it still lives in the west coast

Surf Music

- Music for surfing → a middle-class thing, rather than working class
- In west coast → post war prosperity (especially in California)
- Not just about surfing, but also about clothing and the way you talk → quickly becomes a youth thing

- Solid body electric guitar
- High number of instrumental songs/tracks → focus not so much on the vocalist
 - o Similar to big band music
 - o There are some songs focus on vocal, but a huge number does not → most of the time, focus is the electric guitar
 - o Ex: Dick Dale -- “Misirlou” (1962)
- Self-contained group (ex: The Ventures)
 - o A group of people who also play their own instruments → not something in TPA system, something in Rock ‘n’ Roll
- Write their own songs → no professional song writers
- Use of solid electric bass guitar

The Beach Boys

- Used to be called “The Pendletones” → a reference to the shirt of surfing → reference to fashion → how music industry start to blind into other cultures
- EXAMPLE: “Surfin’ USA” (The Beach Boys, 1963)
 - o 2 electric guitar, 1 drum, 1 electric bass
 - o Similar to Chuck Berry’s songs → thanks to Chuck Berry’s influence
 - The surf music is based on Chuck Berry
 - May 1963 – Surfin’ USA (Wilson, Berry)
 - Chuck Berry’s name is added to the song!
- Brian Wilson – Creative force / soul of Beach Boys
 - o The person who wrote all the songs and arrangements
 - o Brian’s talent is recognized early on and given full production responsibilities
 - o Multi-track recording with astonishing amount of details
 - o Even the Beatles feared about Brian → saw him as the biggest rival in the recording industry
- Decline in popularity through late 1960s → due to Brian Wilson’s mental illness
 - o Since the band depended entirely on Brian, the band popularity goes away
 - o But, he became well and started touring (right before COVID!)

Lecture 7 (pt. a): The New Frontier / Skiffle

The US (especially the teens) in the 60s needs something to distract themselves, and here comes The Beatles → but why the distraction is needed?

John F. Kennedy

- Optimism with John F. Kennedy
 - A very young president (youngest elected in fact) → energetic
 - Catholic → usually not liked in the US → biased (very subtle, not big → nothing compared to that of the black, but it is there) → might listen to voices that is not listened to before → to the Catholic, to the young, etc.
 - His presidency is referred as “Camelot Days” → Myth of the King Arthur of round table → in theory, everyone is equal around the round table → Kennedy is open to all ideas
 - He is referred as “The New Frontier”

Civil Right Movements

- Made great progress and reached its peak in early 1960s
- Martin Luther King Jr. became the leader of civil right movement
- Huge and peaceful rally in August 1963 – Washington DC
 - Martin Luther King Jr.’s speech – “I have a dream”
 - Very effective and very well-written speech of him!

Now, the US seems to have leaders who appear to be able to lead real changes!

November 22, 1963 – Re-election campaign of JFK in Dallas, Texas

- He was in Texas because Houston, Texas is the centre of the space program → it is important in JFK’s plan
- Due to his popularity, almost everyone in Dallas went to check him out → so the limo of JFK took a detour
- Then, JFK is shot and is dead → huge impact to the America
 - The frontier is dead, the dream is over → America needs a distraction

February 1964 – The Beatles arrived in New York from England

- Post War Britain
 - UK is in the heart of WWII → major force of the battle in the western front
 - By the end of 1945 → infrastructure of UK is destroyed → and young people (due to lack of experience) are hit hard due to high unemployment → it took a long time to rebuild
 - Music and film industry also need to be rebuilt → but thanks to the young people, it got rebuilt quick
 - People are aware of the changes in the US, but that is not happening in UK.

However:

- Influx of Americans to help rebuild brought records to UK → young people are fascinated
- **Skiffle** → England's first attempt of Rock 'n' Roll
 - A band of whatever instruments that are around → leftover things prior to WWII
 - Return to DIY culture → due to lack of industry to create popular music, the English people create the popular music themselves
 - A mixed up of RnR, CnW, RnB
 - Become very popular amongst teens, especially a group from Liverpool called The Quarrymen

Lecture 7 (pt. b): Meet the Beatles

- Legend has it:
 - July 1957, John Lennon (leader of The Quarrymen) is spotted by Paul McCartney (Vocal and later Guitars). They found that they, both as teenagers, wrote songs
 - They wanted to form a rock n' roll band
 - Paul joined the Quarrymen and started to write songs with John together,
 - Now, they want someone to play the guitar. Paul brings his friend
 - George Harrison – guitar
 - Now they need a drummer → Pete Best

- Then they change the band name to “The Beatles” in 1961
- By late 1961, they work primarily in Liverpool (in a club called The Cavern Club) as a cover band, as well as a night club band in Hamburg, Germany
 - Why Germany? Because of the Cold War → both Soviet and US plant a lot of armies in Germany (Soviet in east and US in west)
 - Big demand in entertainment in West Germany → huge number of people in UK who learnt to play US songs → good stuff! Come to Germany and play!
 - Soon, Beatles become the best band
- The early Beatles have a “Rocker” Image – based on the British perception of American Motorcycle gangs
- 2 important people who steered The Beatles into the right direction
 - By end of 1961, they are locally famous in Liverpool, but they had not done any recordings
 - Brian Epstein → became a manager of The Beatles in December 1961
 - He described the Beatles to have a “desirable charisma”
 - He changed the image of the band → from a frighten/scary image to suits and state of art fashion design → to please the older generation
 - They recorded the first song, but this did not go well in 1962, as initially no one (includes Dick Rolls) wants to do a recording with The Beatles → as the industry feel that there is no future in guitar music (since it is 1962, and the golden age of rock ‘n roll is gone)
 - In June 1962, Brian convinced EMI to sign the Beatles → as subdivision of EMI called Parlophone
 - At Parlophone, they are assigned a producer → George Martin
 - He is trained in classical music, and can produce any sounds that one can imagine
 - Thanks to that Parlophone being a comedy studio, which requires more mixing and tuning than traditional recording

- George does not like the drummer & John did not go well with Pete → so they just dropped Pete, a member for a very long time (拔屌无情), and replaced him with Ringo Star
- In September 1962, they recorded “Love Me Do” (cowritten by John and Paul) → minor hit, but did well enough so that the record company give them a chance to try again
- January 1963: “Please Please Me”
 - AABA Form
 - Change in rhythmic density (ie: number of notes per beat) in vocal → contrasting A and B
 - Highest note (and longest held note) at the end of B section → comes after some short notes, another careful detail
 - Numerous rehearsed details → self-consciousness
 - TPA-style attention to arrangement and to details → those guys are serious song writers
 - First major hit
- November 1963 – The Beatles on The Royal Variety Performance
 - Only the most popular band of the year can perform on this → the most popular rock band
 - After this, they are famous in the UK → now, they want to conquer the US → however, Brain does not want them to go to the US before they have a hit in US → this happens in early 1964, a song called “I wanna hold your hand”
 - With funny John, it was a big success
- Huge promotion for Beatles to go to the US in February 1964
 - The headline is “The Beatles are coming”
 - February 9th → first appearance in US on the Ed Sullivan Show → a major national TV show with 70 million US viewers
 - One of the most influential moment in the western popular culture
 - In 1964, the population of the United States was 190 million - almost half of the population of the United States watch the show

- The Beatles re-launch the self-contained group → you start your own band and play your own instrument
- February 10th → The Washington Coliseum Stadium in DC
 - Rarely done by the musicians prior → their success is so great that they are going to stadium
 - They sold 2 million albums and 2.5 million dollars of merchandising (anything you can put the logo/faces on → taking it to the next level) over the 2 weeks, with screaming girls everywhere
 - A hysterical condition known as “Beatlemania”
- In April 1964
 - 12 songs in the Billboard top 100 pop: including positions 1 to 5 for 3 weeks
 - Billboard Magazine Top 10 – April 4, 1964
- End of the 4th tour in US in 1954 → They have made 65 million dollars
 - Golden ages of Rock ‘n’ Roll is back! And it is still relevant today!
- More British groups that followed the Beatles (for the fashion style, approach to music, etc) – **Mersey Beat** (due to Liverpool’s location on Mersey Rivier)
 - Why Liverpool? A port city with a lot of US records
 - Those groups include Gerry and the Pacemakers, The Searchers, The Swinging Blue Jeans
- Performance on August 15, 1965, to 55 thousand fans in New York City at Shea Stadium
 - They (unintendedly) invented the modern stadium concert
 - The Beatles have changed the scale of economy, also it made sense for the stadium to fill up when the teams are not playing

Lecture 7 (pt. c): The Road to Sgt. Pepper

July 1965 – The second film by Beatles called “Help”

- Not uncommon for rock stars to do film, but they themselves usually play other people
- However, in the Beatles film, they just play themselves → They are the Beatles in the film

- An album "Help" comes with it → most are typical Beatles songs (catchy, etc.), but there is an unusual song
 - The Beatles "Yesterday" (1965) written by Paul
 - Only Paul is in the song (usually, Beatles song has all 4)
 - AABA form
 - More complex harmonic and lyrics structures than typical Beatles song
 - String Quartet → string quartet is the perception of most profound work of a composer → added some seriousness to the piece → This is not a simple pop song
- Beatles are evolving – moving away from pop song writing
 - They met Bob Dylan (the greatest song writer on world) → Bob said the lyrics is not deep enough → so they start to write deeper lyrics
 - George (the producer) teaches Paul a lot of things about classical music → Paul thinks it is fun to put string quartet in
 - The Beatles (John and Paul) start to bring in other musicians (and don't have to be pop and European) to their music
 - John and Paul are starting to not compose together → two write their own songs → the band going to the 2 directions → eventually bring down the Beatles, but they before that, a lot of new things are happening
 - All those happen in a relative short period of time
 - August 1965 "Help" → attempt with "Yesterday"
 - December 1965 "Rubber Soul"
 - cover lack of the name of the band → the cover changes from pure promotion to start to be a part of the listening experience
 - also more experiment with lyrics
 - August 1966 "Revolver"
 - Cover lack of band picture → push the limit of the record cover
 - The last piece of the song → "Tomorrow Never Knows"
 - One of the most interesting pieces that people have heard

- “Tomorrow Never Knows” (composed by John Lennon)
 - lyrics are based on the *Tibetan Book of the Dead* (a spiritual text) → experience of philosophy and different parts of the word
 - composition changes: song is based on a **drone**
 - Lack of chord changes
 - Influenced by Indian music
 - use of the Tamboura → an instrument just flows through → influence of non-western culture (India)
 - vocal is “**double-tracked**”
 - if you perform track twice and do it well (ie: very close to the first take), you cannot distinguish the individual instrument and the sound is much richer
 - A very difficult thing to do manually (since it has to be so close to the first one) → so they work with studio engineers and use automatic double track (ADT) → they use tape machines to make replica and play them back as closely as possible
 - Result → use of studio technology to create a strange and doubled sound of John
 - Vocal is run through a “Leslie” speaker cabinet
 - Originally designed for electric organs → a VERY heady speaker → through this speaker, you get a swirling sound → processing the voice in an interesting way
 - Approach to music: makes use of tape “loops” (avant-garde) and backwards recording
 - Avant-garde music → pushing the limit of art and experimenting new things
 - Use tape machines to create loop is popular in the 1960s for Avant-garde music

- Loop is a ring of tape → a segment of sound that keeps repeating
→ treat this loop as instrument, and can tune up/down the volume, shift the pitch, reversed, etc.
 - Backward recording: solo (of guitar and Sitar, an Indian instrument) recorded with tape running backward, so when played normally, it sounds like the solo is playing backward
- Demonstrates the growing influence of non-western culture, and the technology of the recording studio on the work of The Beatles
 - They treat production more importantly than performing → This song would have been unplayable in concert in the 1960s...
 - But they are not concerned → they do not want to be limited by the technology of the stage
 - Also, the band was losing interest in public performance → due to the screaming girls → they don't want that, they want people to just listen to the music and study the lyrics
- March 1966, and interview in Britain
 - The Beatles are respected by the public
 - During an interview in March, John was asked about the role of religion in popular culture
 - John said there is nothing wrong with the church, but the young is becoming more and more distanced from the church due to the change of church to become more business centred.
 - Then he said: "I guess we are bigger than Jesus now"
 - As the interview to the US, this quote is taken out of context
 - when the Beatles arrived in US → a protest started (especially in Southern states) and at every performance they make in US
- August 29, 1966 → Last Beatles performance in Candlestick Park, San Francisco
 - After the performance → they are retiring from public performance, and focus on music studio recording → June 1967, "Sgt. Pepper, Lonely Club Band"

Lecture 8 (pt. a): The Beatles (Part 2)

February 1967: a song called “Strawberry Fields Forever”

- A “music video” → The Beatles did not invent music video, as even back in the silent film, there has been short videos that go with the song
- But, instead of touring, they focused on albums, and the potential of videos
- But, the big thing is the next album

June 1967: an album “Sgt. Pepper’s Lonely Hearts Club Band”

- The most influential album every released
- This marked the pinnacle moment of what the Beatles has been working on
 - Pushing away the idea of individual songs being the focus, but rather the whole album → They are seeing the album as one single work → you start the beginning, and move to the ends
 - Back of the album cover → words of each (and every) song
 - First time! Prior to this, maybe only one song has lyrics on the back
 - The Beatles want you to listen!
 - Example: The Beatles “A Day In The Life” (From Sgt. Pepper’s Lonely Hearts Club Band)
 - Last song of the album
 - At the beginning of the song, you can hear the ending of the previous song from the album → a continuous experience
 - This sounds like 2 separate songs (written by both John and Paul)
 - actually, assembled out of sections separately composed by John (RnR influence) and Paul (story telling/musical influence) → styles start to diverge!
 - Brilliant transition between 2 parts
 - They break the “unspoken rule” of song writing → if you write a song, you need to finish it, rather than keeping them as separate songs!
 - “post-modern” (a philosophical idea) approach to creating forms

- Marked a shift in the approach as art (from early 20s modernism, where you set up and follow rules, to post-modernism, where back to focus on emotions → rules can be broken if that suits the emotions more)
 - Rules are just guidelines → how you want to approach the songs largely depend on you, not the rules!
 - In the transition part → **Aleatory techniques** with orchestra
 - Chance music → you just roll the dice, and see what chance take you
- This album invents the idea of albums that we know today → no longer about single songs!
 - The first “**concept album**” (?)
 - Concept album → a collection of songs on an albums where all of the songs are somehow linked together (by concepts, ideas, themes, or chapters of the musical stories) → soon becomes a tremendously popular way of creating albums until very recently
 - Why (?) → because this might not a concept album → the Beatles put some other songs in the album, since they run out of songs
 - So this may not the first concept album, this album really makes the idea of concept albums popular

Shift to the “Hippie Aesthetic”

- Marks the shift from “Rock ‘n’ Roll” to “Rock” → two different terms
- Moving from:
 - Focus of Singles to focus of **albums**
 - Focus of dancing to focus of **listening**
 - Focus on being the entertainers (you have a style, and the expectation is that you will also do what you are expected to do) to “serious” musicians (**artists**: you do music because you want to, and you experiment and you change → in the

process, you might lose audiences due to the changes, or gain audiences, but you do not care!) → one is not better than the other, you just do different things

- Both are important!
- To be clear → The “Hippie” stops very soon, but “Hippie Aesthetics” persists until today
→ the popular cultural idea vs. the philosophical idea

What happens next?

- The end → John and Paul are heading in 2 different directions → growing apart
- They start to dislike each other
- August 1967: Brian Epstein died due to a drug overdose
 - George Martin is usually remembered as the fifth Beatles → the person who produced the remarkable ideas
 - But if you asked the Beatles themselves → the fifth Beatles is Brian → he is the one who has been there forever, and the person who can keep John and Paul in the same room in a civil manner
 - The band is destined to break up
- 1969 → Paul and John needed to be in the same room with their lawyers and taking notes of each person’s contribution
- Spring of 1970 → Paul announced that he would leave the band

Beatles completely rewrite the rule book of popular music → bring back Rock and Roll, self-contained group, fan culture, concert merchandise, stadium concert

- However, they are only together since 1962 when Ringo joined the band → it only takes 8 years from formation to breaking → but they still rewrite the history book

Lecture 8 (pt. b): The British Blues Revival

The second main wave of music that is based in London on RnB

Why “revival” → RnB is seen as the music of yesterday, since Soul music is more popular amongst black community during 1960s → Career of Muddy Waters is falling in late 1950s

The British Blues Revival

- Skiffle → inspired by RnB
- London: interested in American blues → young white English males are attempting this style → Most RnB musician is older than they are, so why?
 - o RnB is about troubles → young white males are experiencing the post-war rebuilding → life is difficult too for young white British musicians
- Meanwhile in US → Chess Records is falling out of style → Then they learnt that British people love RnB
 - o Chess Records Tour featuring Muddy Waters in 1958
 - Waters becomes a primary influence on a generation of British musicians for the British Blues Revival Bands: Fleetwood Mac, Cream, Eric Clapton, Led Zeppelin, The Rolling Stones

The Rolling Stones

- Leader: **Brain Jones**
 - o The guy who put the Rolling Stones together → he knew about American RnB, and he wanted to put a band together to play the music they love
 - o Band name inspired by Muddy Waters' song "Like a Rolling Stone"
- Debut at the Marquee Club: July 1962
 - o April 1963 → Approached by **Andrew Loong Oldham** who wanted to be their manager
 - In this time → Everyone wants to be the Beatles → reproduce the image of Beatles
 - But Andrew said: you need to be the band that stands out → don't be like the Beatles → look serious, maybe a bit dangerous, don't smile, don't wear suit!
- 1963 – Change of Image → be the dangerous ones! → complete opposite of the Beatles
- 1963-1964: All singles are covers (of Chuck Berry, Buddy Holly, Willie Dixon) → some Rock 'n' Roll songs in there, because it is popular
 - o But Brain does not want that → He want RnB

- Oldham comes to the 2 other leading people (Keith Richards -- guitar and Mic Jagger – singer) and said: you do not write your songs, so you can't make a lot of money. So, write your own songs!
- But they do not know how to write songs → So Andrew arranged a recording session with the Beatles and demonstrate to Stones on how to write songs
- "I Wanna' Be Your Man" November 1963 (written by Lennon/McCartney)
 - Brain is not interested → he wanted to make RnB covers
 - Richards and Jagger took note and write songs later
- Spring 1964: first album "England's Newest Hitmakers"
 - Mostly blues / and RnB songs, and 1 original songs → but it is terrible
 - So far, this band is still what Brain wanted → covers of RnB
 - Sound a lot like black people singing → they put a lot attentions to their voices
 - Example: Song "King Bee" (April 1964)
 - 12 bar blues with lyric patterns
 - Cover of song by Slim Harpo (1957)
- February 1965: a song "(I Can't Get No) Satisfaction" (Jagger/Richards)
 - Idea recorded on the tape recorder at night by Richards
 - Jagger then start to write lyrics about American ads
 - Becomes The Rolling Stones' first US number one pop → But ... Brain is not happy about writing their own songs

The Beatles / The Rolling Stones

- Images → funny/lovely Beatles (middle class image) vs. working class of Rock 'n' Roll image Stones
 - But, most of Beatles are not middle class, and most of Stones are not working class! → Thanks to Brain and Andrew!
- Process (about the journey) (The Stones) vs. Product (about the result) (The Beatles)
 - Process: do not care where you are going → you are interested in everything along the way
 - Product: you go into the creative process and know clearly where you are going

- The Beatles rehearsed well before play and they wanted to control everything that they play with great details (about product), but The Rolling Stones played every time differently and just go with the audience (about process_
- Usually (prior to the Golden age), this divide is based on race → black is about process (right for right now), and white is about product (the absolute right)
 - After the Golden age of Rock 'n' Roll → Both of those approaches are not depended on race → they are opened for everyone
- Longevity
 - 3 (Keith, Mic, Charlie) of The Rolling Stones are still with the Band in 2020
 - Bill (the bass player) quite a few years early
 - However, since Brian does not like original songs (he only wanted to do RnB covers) → he grew further from Keith and Mic and got involved in drugs → early 1969, they have difficulty in getting a visa for US for Brian for a tour → Brian quits the band → then after a few weeks (during the tour), he is dead at age of 27 due to falling into the pool

Other important bands

- **The Yardbirds**
 - Important members: **Eric Clapton** (soon replaced by **Jeff Beck**, both are gifted guitar players) and **Jimmy Page** (bass player who joined later, later become another guitar player) → three fantastic guitar players
 - Blues Influence, later converted to popular music
 - Ex: "For Your Love" (March 1965)
 - Later, the band falls apart, but the ashes become the founding band of hard rock and metals
- **The Who**
 - Blues influence, but a different path → the band caught in a subculture known as the "mod" (the modern culture) → culture of fashion, dancing, drug, etc. → also incorporated elements of art and fashion (such as using union jacks as clothes)

- Example: “My Generation” (October 1965)
 - A concert made in 1967
 - Lack of opportunity about the post war economy
 - Disillusioned, rejection of parent’s culture
 - Loud and aggressive
 - The loudest performance since the course start
 - The beginning of the generation gap → split of values and dreams
 - Stuttering in the song → drug reference due to the increase of speech → a secret message for the fans that know the meaning → a sign of “we are a part of your group”
 - Smashed the guitar after the concert → another of example of against the old culture → symbolic meaning of no way to re-performance the exact same concert (since the guitar used no longer exist)
- Opens the idea of:
 - Nature of performance
 - Role of youth culture
 - Role of art in popular culture
 - Push more on the concept album
 - “Tommy” in 1969 and “Quadrophenia” in 1973 → to the very end of narrative of concept albums → **Rock Opera** → tells a complete story from beginning to end → each song is like a chapter
 - Hippie Aesthetics
 - Example: The “Overture” from “Tommy”
 - First track of the album → just like in the classical opera (overture: with many themes that will be repeating later in the album)

Lecture 9 (pt. a): Intro to Soul / Motown

Cross back to the US from UK → what is happening with the black culture in US

R&B has fallen out of favour in the later 1950s → because of the arrival of **Soul music** in African American music

One side note: Culture is political

- Politics are a representation of where the power is → and culture reflects that & determines how people interact
- The representation of “you” in the culture determines what you think what you can / cannot do → particularly when there is not much representation of it
 - o And soul music, is a great presentation of black people’s music

Soul to Funk

- Development connected to the Civil Rights movement and the development of African-American identity
- Late 1950s – growing anticipation of civil rights
 - o Rejection of blues as the sound of the past, rural south, slavery
 - We need a music for this new sense of optimism
 - o New sound of the urban: Soul Music
- In general, fusions of:
 - o Vocal style from Gospel (black church)
 - Distortion, expressive, acrobatic vocal (impressive ranges, etc.)
 - o Rhythm beat of R&B
 - Music for **dancing / celebration**
 - Usually faster like RnR (rather than slower beat of R&B) → more energy
 - o Arrangement and lyrics styles from TPA
 - Rather than the simple arrangement of R&B → no big elaborate tracks
 - Representing the growing sense of urbanization / sophistications
 - Same idea for lyrics → more complicated lyrics for more respectable → idealized romance

- Those ideas are from the black community, but some think that this is “whitening” the black culture
- The soul music is distinct, and its sound depends on where the music is made
 - Generally, 2 out of 3 of the above elements
- Important locations for Soul Music
 - Motown Records in Detroit (Hitsville)
 - Stax Records in Memphis (Soulsville)
 - Hitsville and Soulsville marked how those two locations did things differently

Motown

- Founded by **Berry Gordy**
 - He spent time in the automotive plants, like many men in Detroit at the time
 - Assembly line → each person has one job (division of labour) → the result is very consistent
 - Gordy wants to apply division of labour to music intended for black audience & everything into one place
- Starts in 1959 – Based on Gordy’s experience in automotive plants Assembly Line – Everything under one roof → assembly line for artists producing music for black audiences
- Two important song writers: **Holland/Dozier/Holland**, and **Smokey Robinson** (as well as an important producer → the 2nd most important person in the company)
 - Sound is consistent
- **Maxine Powell**: Finishing School (an institute for young women for manner in high society → usually a white thing)
 - to train his artists so that they will be accepted in a wide range of places
 - being criticized for “whitening” the black culture
- **Cholly Atkins**: Choreographer
 - Who worked out all the moves → visual presentation is consistent
- **The Funk Brothers**: House band (collection of 12 musicians)
 - To keep the sound consistent

- So, the only thing that changes from songs to songs is the vocal group
 - o Result: absolute consistency of product from songs to songs
- Ex: “You’d Better Shop Around” (Smokey and the Miracles, 1960)
 - o Polished / restrained presentation, storytelling / idealized romance lyrics (no sexual stuff) → sophistication
 - o Lip-synced performance for live → easier for TV stations to play the record and lip-synced
 - It worked well for Motown (unlike Surf Music, Rock and Roll, British Blues Revival, etc.) → focus is being taken off from the band & onto the songs and singers → just like TPA songs
 - So, backup band is not important & can be hidden, which makes lip-syncing possible
 - o All your attention should be focused onto the singer, not the band for Motown music!
- Sound of Motown
 - o Example: “Stop in the Name of Love” by The Supremes in 1965
 - o Sound and Production Practice
 - Focus on arrangement → can be quite complicated!
 - Some interesting instruments: **vibraphone**
 - o An instrument primarily associated with Jazz (Lionel Hampton, star of vibraphone in big band & Jazz)
 - Why this instrument? → in 1960s, jazz is recognized as an art form in US (not like before) → a black culture that is viewed in a positive way
 - Clarity of sound (3 keys of Soul)
 - No Gospel voice → since the Lead Singer is a young woman called Dianna Ross, due to her soft / breathy voice (but not very powerful) → appeal to both black and white

- Accuracy of performance (3 keys of Soul) → appeal to both black and white
- "Quality Control" - comparison to other hit records → want to focus on hits
- Yet, not every song has this exact style → Gordy just wants something that bridges black and white, and produce hits → a different approach than that in STAX

Lecture 9 (pt. b): Stax

- Based in Memphis
- Formed in 1959 – originally **Satellite Records** about the same time as Motown (when Soul music started to rise), later changed to Stax Records in 1961
- Started by brother and sister: **Jim Steward** and **Estelle Axton**
- Soulsville → different philosophical approaches than Motown
- Similarities and Differences
 - A house band for recording: **Booker T and the M.G.s**
 - Both white and black people are in the band! → an integrated band → caused some problems in terms of where this group of people can stay and eat
 - They do not just stand in the shadow like Motown → they have their own hits and not expected to stay on the background
 - Ex: “Green Onions” by Booker T. and the M.G.s (1962)
 - Billboard Hot 100 (pop): #3
 - Billboard Hot R&B: #1
 - Focus is still on the singer, but bands are still important
 - Approach to Recording
 - Collective decision making, rather than “dictatorship” at Motown
 - Less emphasis on arrangements / multi-track recordings than Motown

- Mostly, performed by musicians in the room together (rather than produced later)
 - Focus on **energy** of performance over accuracy
 - There are even tiny errors in the record, as long as the energy is good
- **Otis Redding**
 - Singer and Song writer
 - Major hit: “Try A Little Tenderness” in 1966
 - His did not write this song → An AABA / TPA song written in 1920s
 - Hit song for Bing Crosby in 1933
 - Yet, his version has an unrestrained energy in performance → Gospel performance
 - During his live → he is just about enjoying performance and sometimes he forgot to look at the camera (rather than Smokey and Robinsons, who always focus on the camera)
 - Overall: different philosophies in the approach of music (produce hits vs. produce the best soul music)
 - He was killed in a plane crash in 1967 → influential yet short carrer
- Characteristics of Stax
 - Gospel vocal sound
 - Music for dancing/celebration → intensity, energy
 - Less influence on elaborating arrangement → it is usually simpler compared to Motown
- Duo of **Sam and Dave**
 - Ex: “Soul Man” in 1967
 - Similar → fast beat, gospel, a lot of energy, band along with the singer, some mistakes in records, but simple background arrangement
 - “Soul”, at this point, as a term for **black culture**
 - For example: “Soul Man” = “Black Man”

- Still the optimistic sound
 - As we get into the mid 1960s, civil right is facing a backlash → but they are “still” optimistic about the civil right
- **Aretha Franklin**
 - Ex: “**Respect**” in 1967 (same year as “Soul Man”)
 - Focus on the astounding vocal, rather than complicated arrangements
 - Started as a Gospel singer, then moved to pop
 - In 1966 → She arrived at Atlantic Records
 - A large and the first influential record company that signs black people
 - Make contracts with smaller record companies (even with Stax) and send artists to them
 - In 1966 – Atlantic begins working with FAME (Florence Alabama Music Enterprise)
 - A small record label in Alabama with a small house band
 - In 1967, she started to work the FAME house band to produce the first big hit “Respect” (written by Otis Redding at Stax)
 - Respect is a song about domestic relationship → a man who works all day, and when he got home, he just wants respect
 - Aretha flipped the gender role, but the word “respect” is taken with a much larger meaning with the black community → becomes an **anthem of the Civil Right Movement**
 - A call to “arm” → things are going to take a more militant approach → solely peaceful protest does not work any more → beginning of a more militant sound

Overall, things are changing → civil right movement is stalling after the assassination of JFK, and someone wants to write songs about it → birth of Funk

Lecture 9 (pt. C): James Brown and Funk

- Death of JFK and moral panic → slowdown of progress → unrest begin to grow in black communities
- 1965 – 1967: inner city riots in most major US cities, biggest one being in Detroit in August 1967 (3 days, dozen dead, hundreds injured, thousands arrested, a lot of downtown Detroit is burnt down) → The Long Hot Summer
- April 4th, 1968 – Martin Luther King is assassinated in Memphis
 - Rise of **Black Panthers** → a “violent” “terror” group → “If we are met with violence, we will not return in peace and we will return in kind” → so, a lot of violence is still used, but they really have not choice
 - A lot of black people turning away from the idea of civil right
 - The end goal should not be integration
 - Black and white should probably withdraw from each other → the black culture should have a distinct characteristic rather than being “white”
 - **The Re-Africanization of Black Culture**
 - Looking at the African culture (from continent of Africa) for influence
 - Establish a sense of culture identity
 - Changes in fashion, speech patterns, hair styles, even names (slave names → Africanized names)
 - Rather than joining the tradition of white community, they just have their own African culture based on that from Africa → elimination of white culture
- **James Brown – Funk**
 - A star in Soul music for many years → remembered as **Soul Brother #1**
 - First hit in 1956 “Please, Please, Please”
 - A very R&B song, but with some elements of Soul
 - In 1963 – album “Live at the Apollo”
 - First album by a black artist to sell over a million copies

- 1965 – “Papa’s Got a Brand New Bag” – a Crossover hit
- 1965 – “I Feel Good”
 - Those 2 are his biggest hit
 - You hear very clearly about the Soul characteristics → Gospel, fast beat, energy (similar to that of Stax, even he did not record with Stax)
 - Becomes Brown’s biggest Pop hit (#3) after “Papa’s Got a Brand New Bag”
 - Chart position: Billboard Hot 100 (pop) #8 and Billboard Hot R&B #1 for 8 weeks
 - This song is popular with both black and white, and one reason is the structure
 - Based on 4 12-bar blues, but with a TPA AABA form (the third one is different)
 - “Black folks like the blues, but white folks like something different in the middle”

12-bar blues	12-bar blues	4 bar break 8 bar bridge	12 bar blues
A	A	B	A

- 1967: A song called “**Cold Sweat**” by James Brown
 - Most styles are evolving slowly, but this time: one individual INVENT a new approach to music
 - He called this new style “Funk” → a re-Africanization of black culture
 - Based the (oversimplified) idea (due to lack of information access) of Funk on west African drum ensembles → not only drums, but the idea is the same
 - Lack of chord changes → one chord lasts for a very long time → chords are just not important
 - Melodies are not important either → not a clearly worked out melody → each lyrics line seems to be having its own small melody
 - Result: **Deprivilege of melody and harmony**

- Also: **privilege of Rhythm, Articulation, and Timbre**
 - Nothing new → west African retention → James just adopted and changed Soul music by bring this to the front
- Music based on repetition → **Cyclical/circular structure** → pleasure in repetition and in the little things on top of it
- Open-ended forms – cyclical vs. linear
 - Funk is cyclical → repeats round and round
 - TPA is linear → starts somewhere, goes somewhere, you know exactly when it ends
- **“The One”**
 - “The One” is the beginning of the cycle that repeats, where everyone lays down very solidly
 - The anchor point of what is going on in the funk → everyone is playing around “The One”
- Bring back “Riff” → a central idea in popular music (now called loops/beats)
 - Funk music will later become the dominating form of Hip Hop
- West African Drum Group – how do they work?
 - A group of musicians (in this case, a Soul music band), each with a simple part and repeat over and over again
 - Master drummer (in this case, James) set the tempo (by counting 1 2 3 4 out loud)
 - When patterns played together → a dense web of sound → **Interlock Groove**
 - Once we have this, the master drummer (leader -- James) started improvising over the interlock groove
 - Idea of community → the group is a circle → everyone is kind of equal (James will talk to the band can call it out by instrument)
 - Example: “Get Up (I feel like being a) Sex Machine” in 1970 by James Brown

Lecture 10 (pt. a): The Folk Revival

By the late 1950s and early 1960s:

- Many of the teen fans of the golden age of Rock n Roll (the silent generation) are now in their early 20s
- Now in university (thanks to the prosperity of post war US → economic boom in the 1950s), many are looking for music that is more “serious” (since they think that they are becoming adult!)
- 2 popular music amongst students: Classical music and Folk music
 - Recall: Folk music was a music made by amateurs → music made for fun, not for an industry → and this is still true in the early 1960s → Folk music was a style that, by definition, valued tradition over innovation – in contrast to the music industry. Yet, “professional” folk musicians were part of the music industry → they make money by selling music
 - Paradox of the Professional Folk Music
 - Folk music is viewed as having “integrity” by the fans and the musicians → a fine balance between being in the music industry and distancing itself from it

Pre WWII:

- Folk is focused on avert political context → music associated with protest
- Folk music, political left → involved in union movement (strike, etc)
 - Viewed as the part of the working class
 - Ex: **Woody Guthrie** → on his guitar, “This machine kills fascists” → working class uses machine → he views himself as being one of his audiences
 - Another group: **The Weavers** led by Pete Seeger
 - Example: This Land is Your Land (written by Woody Guthrie, 1940), performed by The Weavers
 - Earliest form of folk music → not a lot of self-consciousness
 - Instruments such as acoustic guitar → instruments of the Folk music, and no showing off → but they are good at what they do!
 - Vocal timbre → but great tuning and phrasing!

- The focus is on the music → nothing is showing off, but everything is very good
- Lyric content → politically left, focus on community rather than individual → “The land is made for YOU and ME” → celebrated the idea of the collective & questions the privilege of the individual

Why revival?

- After WWII, Soviets and US become enemies and start the cold war
- In US → moral panic at politics for communism → US start to rule out communism in
 - HUAC (House Un-American Activities Committee)
 - “Communist Witch Hunt”
 - Inquiry led by US senator McCarthy (1947-1956)
 - When you are called, you are already assumed guilty → lose your job → “Blacklisted”
 - To be hail as a patriot, you will “name names” → let those people go through this inquiry
 - now, fabricating evidence and over-investigating is called McCarthyism
- McCarthyism is often in military, but also entertainment
 - Folk music is to the left → accusation of communism
 - The Weavers is called in 1953 for the association of communism
 - Pete does not want to name names
 - The band is successful from late 1940s to 1953
 - “blacklisted” in 1953 because of left-wing connection
- Many folk groups faded in the 1950s into 1960s → no one wants to be associated with communism
- Late 1950s → The silent/quiet generation goes to college → a lot turned to folk music → they still enjoy music by the artists who are with the same age as they are
- New groups: **The Kingston Trio** and **Peter Paul and Mary**

- similar to earlier music but more “produced” – **smoother sounding, more “arranged.”**
 - More self-consciousness → since this demographic, coming from rock n roll, likes self-consciousness
 - Example: **The Kingston Trio: Tom Dooley (1959)**
 - Bass line, close to mic (creating “proximity effect”), vocal details
 - Similar approach to self-consciousness as pop music

Bob Dylan

- The original sound of Folk is carried by a new generation of singer-songwriters
- 1961-1965: **Traditional** folk singer/songwriter based on Woody Guthrie
- His songs are addressing issues in the news, but sounds much traditional/aged
 - Ex: A Hard Rain’s a Gonna Fall (1963)
 - Lyric Style → very complicated, a lot of metaphors
 - Nothing is literal → everything is symbolic
 - Sounds old
 - Each verse is “question and answer”
 - Use numbers in a poetic way
 - About the **Cuban Missile Crisis** in October 1962 → nuclear war
 - US placed nukes in Turkey, and Soviets are not happy
 - Soviets want to place nukes on Cuba → US might not be able to give a counter strike
 - JFK wanted to block Cuba → stuff got intense, almost WWII

Lecture 10 (pt. b): Folk Rock and the Counter Culture

By 1964 → Bob is the major force of the folk revival amongst baby boomers

- Feb 1964 → The Beatles arrived in the US
- Recall: Bob was the hero for John and Paul, and Bob influenced the group by making them pay more attention to their lyrics → lead to concept albums
- However, Beatles also influenced Bob
 - Bob’s songs got messages in them → he wanted people to notice it

- The Beatles are popular amongst everyone → old and young → Bob thinks that if his music is more like the Beatles, probably he will have more audiences, and more people will hear his messages → maybe add electric instruments?
 - Yet tricky → they try to distance themselves from the music industry and the “business”

Summer of 1965: “Dylan Goes Electric”

- At 1965 Newport festival → Bob played the electric guitar, with an electric backup band
- The organizers and some fans are outraged and furious → they really disliked the electric guitar & Bob left the stage with only 3 songs
 - By Alan Guthrie: “It was not a controversy of electric vs. acoustic, it is about what acoustic represented – the music industry and rock and roll. People felt like folk music has more integrity, and bring in electric guitars in undermined that integrity” → he reminded everyone that, yes, folk is a part of the music industry
- But, a lot of people actually enjoyed it → the new direction, solely created by Bob → creation of **Folk Rock**
 - Music that uses the instruments of rock n roll (electric guitars, electric bass, drums, keyboards, etc.), but could explore deeper ideas/messages that are commonly found in folk music
- Many bands stand on the shoulder of Bob and Beatles → allow musicians to explore things and expand things into the new direction → the counter culture

The Counter Culture

- Peak at mid to late 1960s
- Many ideas, the main one being
 - A large number of young people (the baby boomers) who are looking to structure a different way of their lives than their parents
 - A life that is not focused on material goods (house, car, etc.) → live their life more experientially → see and experience the world
 - **Move away from the ideology of parents**

- Look at the world from a collective ideal → we don't do things that may make other people bad → like Kennedy's idea
- Precursor of counter culture → the group of The Beats

The Beats and The Beat Culture

- Popular in 1940s and early 1950s → days following WWII → a time when taking another path and questioning things is unusual → question about whether politicians are doing things for the public or for themselves
- About the name "Beat":
 - o They are constantly hunted by the government → The Beats comes from "**beaten down** by the government policy"
 - o But also, Beat is about music → **Jazz Beat**
 - o Also, **Beatitude** → it is possible to achieve a higher level of consciousness → by doing so, one will see the world as it is
 - We are largely being blinded by the consumer goods → we are less likely to ask questions about "what's actually going on"
 - If we overcome the world of material, we can see the world as it really is
- Two people/authors who write about the beat culture: **Jack Kerouac, Allan Ginsberg**
- Work of beat artists will be foundation of counter culture
 - o Beat is seen as something that is new and exciting
 - o For those who are in the beat culture and is trendy/following the idea, they call themselves "**Hippies**"
- By 1960s, you can find hippy culture everywhere
 - o Two main "centers": **Greenwich Village (New York)** and **Haight-Ashbury (San Francisco)**
 - o Where "folk rock coffee houses" are usually found
- The counter culture focuses on **Sensory Stimulation (Psychedelic)**
 - o The best way to achieve this higher level of consciousness (ie: beatitude) is by stimulating the sensory neurons
 - o Psychedelic: I do not know what that is, but it is pretty cool → a good thing to be

- To create a psychedelic feeling:
 - **poster art**
 - Not just get information across, but something that you have to work hard to understand
 - **Clothing**
 - Abstract swirl → you become a psychedelic symbol by wearing such clothes
 - **Drugs**
 - Late 1960s is about a hippie wearing a T-shirt smoking drugs → stimulating a higher level of consciousness
- Music of Psychedelic / counter culture
 - Loud music concert
 - Music gives you a sense of stimulation through sound, but if you turn the music up, you start to feel the music physically & resonate → 2nd level of stimulation (musical pattern + body stimulation) → potential for a psychedelic experience
 - Lighting shows
 - Stage light prior was only about lighting, but now it is about a third level of stimulation → visual stimulation
 - Longer or unusual song forms
 - Musician exploring stuff & give you the unexpected feeling → more auditory stimulation
 - Jamming (**collective improvisation**)
 - Make things up on spot → no one knows what's going on next (audience + musician!) → creating the unexpected moment → psychedelic experience
 - Ex: "Tuckin' The Grateful Dead" by **The Grateful Dead** (1970)
 - influenced by Dylan goes electric and folk rock

- nothing is really played the same time twice → every time they play, the experience is different → a loose feeling → collective improvisation and process music
- In the end, when the song (the studio version) should end, it does not and keep going → they are improvising, for 17 minutes!
- Because each performance is different, a bunch of fans will follow them around the world to hear the “same” show → the Dead Heads

Acid Rock / Psychedelic Rock

- Harder, louder, and more aggressive sounds → influence by the Beatles
 - The song that kicks the psychedelic movement & started this experimentation with sounds: “Tomorrow Never Knows” by the Beatles in 1966
- Example: “**White Rabbit**” by **Jefferson Airplane** (1967, west coast counter culture)
 - The song is very short → counter culture is usually about long songs, yet there are short songs
 - Because it is short → it is a hit! → Because of the nature of counter culture songs, it does not usually produce hits
 - Interesting song form/structure
 - Starts quietly, and gets louder → crescendo → representation of a drug experience / drug rush
 - use unusual rhythmic feels
 - influence by bolero, used by classical music / Spanish culture
 - Lyrics: imagery of a book in 1865 called “Alice’s Adventures in Wonderland”
 - In the story, Alice drinks drugs to achieve different stuff → seen by the counter culture as “if you go down the rabbit hole, you will see the world as it is”

Lecture 11 (pt. a): Counter Culture and Hard Rock

In counter culture, there are a lot of different styles that are merged together → this is because the counter culture is an “experience” / culture, rather than a particular style

The counter culture reaches its peak at summer of 1967 → Summer of love, with the album that defines the counter culture: Sgt. Pepper

After 1967 → things start to change

- Frustration of civil rights are finding its way into the counter culture → quest for beatitude / higher level of consciousness
- Youth culture becomes more politically active
 - o The civil rights (even though the counter culture is more about middle class white)
 - o But bigger focus → Vietnam War / Draft
 - The war between communism (China) and democracy (US)
 - Fight proxy wars → find a nation, pick a side, fight!
 - Increasing number of young men are drafted to join the army
 - The Youth International Party (Yippies) started by Jeffery Rubin / Abbie Hoffman → arrange a lot of anti-war protest

Music of After 1967

- Keep being influenced by Beatles (experience with sound/song structures) → music is louder and more aggressive
- Influenced by the British Blues Revival, with much louder sound (Ex: The Who)
 - o Now referred as **psychedelic blues**
 - Overlap of distorted electric guitar and loud sound
 - Key person: Jimi Hendrix

Jimi Hendrix

- US born, moved to the UK in mid 60s (during blues revival)
- Early job as a guitar player for James Brown band (and he is an insanely good guitar player) → later, changes the standard of what is possible with the guitar

- He played/controlled the electric guitar with a high levels of distortion
- Example: “Voodoo Child (Slight Return)” in 1967
 - Heavy blues influence with high level of complexity and high level of distortion
 - Blues influence in lyrics structure
 - Play around with stereo effect
 - Use of woowoo peddle (a foot peddle that play around with the sound of guitar)
 - Use electric with **whammy bar / vibrato bar**
 - Become a central part of guitar technique
- Seen as a guitar technical virtuoso → due to how ground-breaking he is!
- Like the counter culture itself, he does not have a single style → he tried a lot of things and is very experimental

1969

- Music is very involved in politics
- August 1969: Woodstock Concert (for 3 days)
 - Held in a rural area (farm) outside of Bethel, NY and is free → they hope that they can make a documentary out of it to make some money
 - Why Woodstock? → the office of the promoter
 - Video Example: Country Joe performing a Vietnam protest song, ‘I Feel Like I’m Fixin’ To Die Rag.’
 - Should have been a disaster
 - expected 50k people, reality 350-500k people showed up →The small town becomes congested and hard to get around
 - 2nd day → it rained!
 - However, it is the greatest/triumph concert in the counter culture era → since the priority of the counter culture is on the collective, no security is needed
 - Woodstock became a symbol of counter culture → to show to the older generation that this idea could work → maybe counter culture (based on experience and the collective) can make a difference in the world?
- The Rolling Stone wanted to hold their own Woodstock

- December 1969 in Altamont, California at Altamont Racetrack
- Yet, different in organization
 - Woodstock is at the countryside → they can easily expand the field if more people are coming → everyone is safe
 - Yet, Altamont is at the stadium → enclosed → more and more packed as people start to come in → people are so packed that some cannot breathe
 - The Rolling Stone is established as the bad boy of Rock 'n Roll → they decided, for the security, they hired the House Angel Motorcycle gang and pay them with beer → they attack and kill people!
- Result: one of the most disastrous live concerts → optimism of Woodstock is wiped out by Altamont

1970

- April 1970: Paul McCartney leaves The Beatles → The band that defined the counter culture is broken up
- May 1970: Anti-war protest in Kent State University in Ohio
 - National Guard open fired at the non-threatening students → 10 wounded, 4 dead (with 2 uninvolved in the protest, who are just walking to class at the parking lot)
 - Song "Ohio" by Crosby, Stills, Nash, and Young
 - But no one was held accountable → people believed that it was the fault of the students, rather than there is something wrong with how the country is run
- Beginning of the end of the counter culture
 - September 1970: Jimi Hendrix dies (age of 27)
 - October 1970: Janice Joplin dies of a drug overdose (age of 27)
 - July 1971: Jim Morrison (Lead singer of The Doors) dies (age of 27)
- As we move into the 1970, the counter culture is ended → we moved to a culture that is more about inward looking and instead of focusing on the change of the problems, we will just ignore them and enjoy life!

Lecture 11 (pt. b): The 1970s

In 1970s, failure of the Counter Culture begins a shift to a more **cynical** view of the world. It is reinforced by the:

Energy Criss (End of 1973 – 1974)

- Post WWII → post war prosperity, and it is still powerful in 1960s → it uses a lot of gasoline
- In October 1973 → Yom Kippur War in Israel and Saudi Arabia and Middle East
- US sided with Israel → Saudi got upset and stopped supplying US with gas → the economy is shut down completely
- The US started to understand that their economy is on the mercy of other nations
- The Energy Crisis marks the beginning of the first economic recession and the end of prosperity since the end of WWII → before that, they think that the US is unstoppable by other nations

August 1974: Watergate

- President Richard Nixon resigns due to criminal charges and impeachment
- People who lived next by the Watergate Hotel are involved with corruption (the origin of the suffix “gate”)
- This was before conspiracy theory → a belief in the institution of government
- This shock Americans’ confidence in their government

Vietnam: the fall of Saigon (April 30, 1975)

- Recall: The Vietnam War is not supported by the American people
- The North (back by communism) launched an attack to the city of Saigon → American troops are trapped in it
- A lot of evacuation → chaos → the US lost a war spectacularly, for the first time → it shocked the sense of the proudness in American people

Overall Result: in 1970s, people turning away from ideal of the counter culture (collective), and turned into the individual

1970s in general:

- Soul music is still popular → Stax and Motown faded, and the soul develops the **“Philadelphia” sound** with bands like The **O’Jays**. → later on, Soul will become the foundation of a music for dancing → disco
- Funk becomes popular with **Sly** and the **Family Stone** and **Parliament Funkadelic** with **George Clinton** (even amongst white community)
- Pop music → with a more serious touch → develops a cycle of singer/songwriters such as **Carol King** and **James Taylor**
- Album sales reach new levels (millions of copies) with sales with success of The Eagles’ **“Hotel California”** and Fleetwood Mac’s **“Rumors”**
- New styles emerged: **hard rock / heavy metal**

Shift to the Hippie Aesthetics:

- By the 1970s, Hippies are faded away with the counter culture, but Hippie Aesthetics remained
- Started by the Beatles with Sgt. Peppers
- Marks the shift from Rock ‘n Roll to Rock
- Moving from:
 - Singles to albums
 - Dancing to listening
 - Entertainers to serious musicians
- Sonic development from Psychedelic Blues / British Blues Revival
- To a great extent, it is a response to the failure of Counter Culture
- The philosophy of the counterculture was more focused on the advantages of the collective. With the shootings at Kent State, the philosophy of the collective began to give way to more of a focus on the **individual**.

Hard Rock vs. Heavy Metal

- A continuous spectrum at 2 ends → most bands fall somewhere in between
- **Distortion**
 - Sound of electric guitar → central to both, since it is influenced by British blues revival
 - But, for hard rock, the distortion is less intense
 - For heavy metal, it sounds more like a wave of sound → a lot of distortion
 - This is also applied to distortion of other instruments (such as vocal, bass, etc.)
- **Tempo**
 - Hard rock songs are usually mid-tempo → not too fast yet not too slow; tempo is constant
 - Heavy metals have extremes (both fast and slow) in tempo; tempo can change during the song
 - Heavy metals are kind of showy → influence of classical music → demands high skills
- **Blues-European Classical Influence** (structure, musical techniques, etc.)
 - Hard rock has more blues influence
 - Heavy metal has more classical influence
- **Lyrics**
 - Hard rock has typical rock n roll lyrics → cars, girls, no school, etc. → chuck berry
 - Heavy metal has fantasies, spirituality, supernatural, religion, dark psychological states, etc.
- Example: **AC/DC** (Hard Rock) – Australian Band, formed in 1973
 - the album “Back In Black” (1980) has sold over 50 million copies, 2nd highest album sales in history.
 - strong blues influence, riff based, steady tempos, rock 'n' roll lyrics, Chuck Berry duck walk
 - playing is more on the feeling

- Example: **Metallica** (Heavy Metal)
 - o Los Angeles, formed in 1981
 - o musically highly technical, frequent tempo changes, instrumental sections, classical influences, virtuosic soloing, heavy distortion, lyrics that express alienation and loss of control.

How does the music of heavy metal / hard rock emerge?

- British blues in late 1960s
- 3 main founding bands (all from England):
 - o **Black Sabbath**
 - o **Deep Purple**
 - o **Led Zeppelin**
- Black Sabbath
 - o British → he said, American west coast of counter culture does not really happen in England
 - o In 1940s, England recovered from war. In 1960s, economy is bad again → “doomy music”
 - o Lost of control / Madness / **futility of war**
 - o Example: "**War Pigs**" (1970 - from the album *Paranoid*)
 - tempo changes (slow to fast) – heavy metal
 - instrumental sections – heavy metal
 - lyrics that focus on alienation, futility – heavy metal
 - but lower level of distortion of voice – even lighter than hard rock
- Deep Purple
 - o British
 - o Use of **electric** organ → can be used with an amplifier and add distortion
 - o Example: "**Highway Star**" (1972 – from the album *Machine Head*)
 - virtuosic vocal performance during the introduction – heavy metal
 - Chuck Berry-style lyrics – hard rock
 - Constant mid-tempo – hard rock

- **classical influences** in musicianship and approach to solos – heavy metal
 - use of electric organ (Jon Lord)
 - Jon Lord knows keyboard → he has classical training → a high level of classical influence when he write songs
- Led Zeppelin
 - once again, also British...
 - grew out of **The Yardbirds** (British Blues Revival)
 - significant blues influence
 - also strong **acoustic** / Celtic (British folk) influence
 - virtuosic musicianship / mastery of **recording studio** → create interesting sounds
 - no interest in “editing” for singles → no desires to produce hits, just follow the Hippie Aesthetics and produce great album
 - EXAMPLE: “**Whole Lotta Love**” (1969 – from the album *Led Zeppelin II*)
 - blues-riff-based with guitar – hard rock
 - middle section similar to ‘psychedelic’ approach of counterculture (which is still dominant at the time).
 - Studio abstract sound effect with experimental
 - Stolen from a Blues song → sued by Willie Dixon of Chess Records (“You Need Love” 1962 – performed by Muddy Waters) due to the similarity → and Dixon won
- These bands reflected the general rejection of the collective and a new focus on the **individual**.
 - We don’t solve world’s problem → reflected on the band names
 - Prior → names started with “The” and are plural → since they are the collective
 - As we move into the 1970s → no “The” and is singular → just like in corporations → a single identity
 - Same font everywhere → very recognizable logos!
 - But there are also people looking for something else... → Punk and Disco!

Lecture 12 (pt. a): Punk

Recall: the emergence of the Hippie Aesthetic → pioneered in the late 60s by The Beatles, where popular music is becoming artists rather than entertainers; also, concert bigger, album is more important

- Yet, there are some people that think that popular music is losing its way → become punk

Punk

- Not a single style → it contains a lot of different styles
 - Just like the counter culture, rather than a style, it is a commitment to aesthetics
- Not a rejection of art → just a rejection of distance from audiences → Song should not be pretentious but rather accessible and deal with accessible ideas
- Rooted in New York City (not the UK) → those feel that popular music is being taken away from the Hippie Aesthetics
- They think: music should be close to audiences and involve audiences (rather than like stadium concert, that is away from the audience) → be part of your community, don't disappear into the recording studio
 - Also: your music should be your music, not the big company's music
- In 1967: **Lou Reed / John Cale** started **Velvet Underground**
 - Knowledgeable musicians with strong background in music history
 - Met an artist NYC **Andy Warhol** → interested in the art of everyday (ex: can picture)
 - Velvet Underground became the house band at Andy's studio known as **The Factory** → centre for pop culture art in the 1970s
 - Ex: "**Heroin**" (1967 – From "The Velvet Underground and Nico")
 - Rejection of traditional approach to instruments and songwriting by Beatles.
 - Attempt to realistically express the impact of drug addiction → confrontational

- Simple musical structure and production -two chords ; nothing showy but with huge volume and distortions (even for hard metal fans)

1970s – Centre for Punk: Night Club called **CBGB** in NYC

- CBGB = **Country, Blue Grass, and Blues**
- You can find almost all bands that are involved in NYC punk
 - The Taking Heads → art influence
 - Blondie → Rock and Roll influence
 - The Ramones

The Ramones

- DIY → write own songs, and anyone can get up and play in a punk band (you not need to be good nor have a studio!)
- Played very fast and at a high volume with distortion → a lot of energy
- Three Chords / No solos
- Reinterpretation of early Rock 'n' Roll → very like chuck berry!
- EXAMPLE: “**I Wanna Be Sedated**” (The Ramones – 1978)

Success in Britain

- **Malcolm McLaren**
 - Promoter (businessman)
 - Had experience with American punk (worked with a band called the New York Dolls)
 - Wanted to bring American punk culture to England (because it is offensive to the music industry! → All DIY → posters, looks, songs, etc.)
 - Become the manager of a local band (a group of boys) → **The Sex Pistols**
- **The Sex Pistols**
 - Member Johnny Rotten with a shirt of “I hate Pink Floyd” → rejection of the music industry
 - Style is very focused in England → a social economy focused style
 - During the time: Britain is in a big recession and feels like there is no future (Ex: Song by Sex Pistols “No Future”)

- A lot of controversy due to their breaks in the contract with record company
- Class-based political commentary
 - Because of the economic recession, British punk was far more focused on social and economic issues than that of American punk.
 - Ex: “God Save the Queen” in June 1977
 - June of 1977 → a major celebration for the Queen → and this song questions the validity of the monarchy during the time → rejecting the establishment
 - A lot of controversy when released
 - AABA song → a very traditional song
 - Very simplified approach → rejection of the Hippie Aesthetics and the music industry (musicianship / guitar solo, song writing, etc.)
- If it is the rejection of the music industry, what happens when it becomes popular?
 - McLaren asked them to tour in North America in Southern US and played at clubs at country and western to go against traditional practise → a place where people would not like the Sex Pistols → turned into a disaster every time
 - The Sex Pistols performing “No Fun.” The final song they played before the band broke up in 1978
 - They are playing like stars, but they are playing the music that rejects about being the star

Late 1970s: Punk becomes **New Waves**

- Punk groups finding a middle ground between punk and music industry
- More conventional concert and recording, yet as a response to stadium rock:
 - simplified approach to musicianship and songwriting → more like Rock and Roll
 - no solos
 - no real division between audience and artist
- Ex: **Elvis Costello** and **The Cars**

Lecture 12 (pt. b): Disco

Similar to Punk, Disco is also a response to Hippie Aesthetics

Disco started in early 1970s

- By dance clubs based on **records** (not live bands, which is typically used in Hippie Aesthetics clubs)
- Dancing is the intended focus (which is not always true in Hippie Aesthetics)
- In early 1970s, punk and soul are popular, but not enough music to dance to
 - o Especially amongst the gay community → hippie aesthetics is about heterosexual white
 - o David Mancuso: “**Invitation Only**” parties
 - Starts in the Gay community of New York City
 - Soul and Funk **Records** played by DJ, often “**remixed**” using reel-to-reel tape recorders, and **audio effects** such as echo and make the song longer
 - DJ planned out the evening and had an overall structure of songs, which change seamlessly → the origin of disco → disco started as a way of playing songs by DJ
 - o Popularity grows through mid 70s
 - o By 1972, soul music noticed this new way for record playing
 - Soul music record company started to produce songs for dance club → Disco becomes a musical recorded genre
 - EXAMPLE: “**Love Train**” (1973) by The O’Jays
 - Reveals many of the characteristics of Disco
 - o Tempo: 120 bpm
 - Since all songs are similar tempo → songs can be joined together by DJ
 - o Production is **clean** – no distortion
 - o **Complex** arrangements over **basic and steady beat**
 - With simple beat, crossing fade songs are easy

Disco as a response to Stadium Rock

- For those who are not represented by the HA: Popular amongst woman and gay
- Disco does not reject the idea of star: it just views YOU as the star
 - o Strict dress code to enter the club
 - o Dance floor is the stage for you to perform on
 - o No solos – focus on dance
 - But often include the parts where the solo would be → for YOU to do anything you want during that part → you are the soloist → the **dance break**
- Ex: “Le Freak” (1978) Chic

Disco becomes popular through mid 70s

- Success peaks in 1977 by the film “Saturday Night Fever” with a disco album

Rock Fans hated disco → Rock Backlash

- “Disco Sucks” Shirts
- July 12th, 1979: Comisky Park, Chicago – “Disco Demolition Night”
- popularity of disco drops sharply by the end of 1979
 - o This level of hate has not been seen in any other music → why?
 - Racism?
 - But rock fans did not hate (that much) soul and funk music
 - Homophobia?
 - Yet it is not well known that disco started in the gay community
 - Real reason: opposition to the Hippie Aesthetic
 - This is a style of the music that puts the music entirely on dancing rather than listening → disco is usually not concert based, usually only on records
 - So the hate is because disco threatens the privilege of musicians and the position of the band
- Disco vanishes in 1980

Frankie Knuckles:

- DJ in New York's early Disco scene
- Moves to Chicago in 1977
- Started to DJ at "The Warehouse"
- Remixes funk and disco with a **drum machine**
- Style known as "Warehouse style", later to "**House**" music
- So disco does not die, it just moved to Chicago and became the foundation of the electric dance music in the next 40 years!

Lecture 12 (pt. c): The Origins of Hip Hop

1970s: black neighbourhood in South Bronx, NYC

- Recall: Mid 1960s → riots in US due to stalling in civil rights & development of funk
- Now, due to the unrest → middle class leave the city to the suburb → impact the local city economy
- Also, in 1972, cross-Bronx expressway opened → hurt local economy amongst the way
- Result: South Bronx living standard collapsed → young people wanted to express themselves → but just like post-war Britain, there is no infrastructure
 - Folk culture
 - DIY cultures
 - **Break dancing** → young people dance on sidewalk and developed their own style of movement
 - **Graffiti Art** → since you cannot buy paints
 - **Rap** → new music and instrument record is expensive
 - they can play around with old albums and create a background soundtrack to create upon → use of record player as instrument

Precursors of Rap

- based on west African culture → recall African retentions (ex: flowing of verse)
- but not only those, there are also other stuff that are based on traditional west African culture

- Signifying / Playing The Dozens

- Oral word game / contest → poetic story telling in verses
- Ritualized insulting contest → creative bad language
- African origin
- Strong sense of humour / irony
- Ex: Story of "Signifyin' Monkey" (Language Warning)
 - Include: **word play, rhyming**, etc. → spoken word art
 - Contemporary “battle”

- Jamaican Toasting

- Jamaica
 - Long been one of the poorest nations → record player is a luxury
 - Former British colony → radio is controlled by BBC, who rarely plays anything local → so no Rhythm of Blues and other popular stuff
 - But they are close to US → they know what is popular in US, they just do not know that
- **yard dances** held by Sound system men (SSM) / DeeJay (DJ)
 - dance on open field where sound system men play records in US
 - highly competitive → need to distinguish themselves
- SSM become 1st Jamaican recording producers
 - Producing for Yard Dances
 - Same song on both sides, one without vocals (remix)
- SSM would vocally improvise over the “B” side by talking / signifying over this
- This is called **toasting** → since they always say how great themselves are → toasting to themselves
- But how does it get to NYC?
 - Jamaica independence in 1962
 - Jamaicans left for England or NYC, and since Bronx is in economic trouble, they moved to Bronx

1973: DJ Kool Herc

- Born in Jamaica, come to US when he was 12
- First person to hold Jamaican dance party in Bronx
- two turntables
- extends exciting moments of a song – “**breaks**” (similar to the dance break)
 - o he describes this technique as “cutting and mixing” by moving the needles and recombining the records
- Jamaican style toasting
- Others soon follow

1976: Grand Master Flash

- Develops Kool Herc’s techniques of repeating a section of the record
- Developed “quick mix” / “max spinning”
 - o Play the record in a quick time, and you spin the record back, and do it again
- Very focused on the records → he does not have time to toast

1976: Grand Master Melle Mel

- Toaster / rapper for Grand Master Flash → division of the role of MC and DJ
- First guy to describe himself as the **master of ceremony (MC)**
- Does “full length” raps
 - o Writes them down → standardize what he wants to say and perform them consistently → write lyrics & first songwriter in the development of Hip Hop

1978: Grand Wizard Theodore

- Record making noise when you move it back and forth has been well studied → but most turned the back spinning sound off so it sounds continuous
- But what if this sliding sound is used as an instrument? → **Scratching**
- Redefining technology of the turntable
 - o Before that: record players are a technology of consumption → when you start to play the record, your job is done, and you take in what is to offer
 - o Now: recomposing the music using turntable, while also adding new sounds to it → creating sound that is completely new and sometimes you can even recognize

the original piece (not using the technology as originally intended!) → a technology of production (just like the music instrument)

1979: not popular outside Bronx

- Fall 1979: Sylvia Robinson → owner of Sugar Hill Records in Bronx, wanted to record Rap
- 1979: Sylvia heard a disco hit ("Good Times" by Chic) being played on radio at a pizza store, and the kids at the store started to toast on it
- Sylvia called local musicians to play the bass for "Good Times", and asked the pizza kids to rap over it
- 1st Record Hit Song of Hip Hop (despite no turntables)
 - o Sugar Hill Gang: "**Rapper's Delight**"
 - o First Line: "What you heard is not a test, I'm Rapping to the beat"
 - o Released October in 1979; #4 RnB, #36 Pop (did not catch on amongst middle class white)
 - o Based on the song "Good Times" by Chic (6/79, #1 Pop and RnB)

1981: First 24h Music Video (MTV) Station

- Most influential medium for record → no MTV, no hit
- Stared by white middle class → a lot of rock bands are played on MTV, but no funk, soul, hip hop, and disco
- Rap Excluded from MTV until 1985-1986
- 1977: Aerosmith released a song, with a solid drumbeat
- Teamed with Run DMC to product a hip hop song
 - o "Walk This Way" by Run DMC/Aerosmith in 1986 (with a great symbolic video)
 - o Shortly after that, hip hop becomes popular at MTV
 - o After that, white hip hop group → this song opened the door for so much more to happen next