

Popular Music after 1945 - Midterm Review

(Exam: Thursday February 23, 2017 in Leacock 219)

For each genre, you should know the representative artists/songs, the typical musical traits of the genre (instrumentation, lyrics, vocal style, sociological/cultural context, performance style and conventions, etc). You should also know the approximate dates related to the genres and have a sense of their place within a narrative of popular music history.

Readings: All assigned readings until the date of the mid-term.

Genres:

Tin Pan Alley

- Area where popular songs were written in turn-of-the-century NYC
 - became a genre name
- Who used it?
 - Vaudeville, Broadway, home players, all kinds of people
- Essentially the mainstream pop of the time
- Music circulates as sheet music, following in the traditions of nineteenth-century song publishing for home performers.
- Highly standardized musical form that allows for a great deal of flexibility in musical performance.
- Tin Pan Alley songs then become used in other contexts.
- 32 bar form
 - A A B A, 8 bars each
 - Ex. Over the Rainbow (1939)
- General Tin Pan Alley Form
 - Brief piano introduction
 - 2- or 4-bar vamp [i.e. repeated chordal accompaniment]
 - 2 or more verses (usually 16–32 bars long)
 - Chorus (same length as the verse: AABA) w/1st ending.
 - Repeat of chorus w/2nd ending
- 32-bar Song Form in Practice—How musicians could individualize songs
 - Verses could be skipped
 - Lyrics could be added or changed
 - Choruses might not be repeated
 - Sung notes could be altered or performed in a half-spoken way without precise pitches
 - The accompaniment could take over momentarily for the singer(s)
 - The intro could repeat at the end or a coda could be added

- Who used Tin Pan Alley songs?
 - Travelling vaudeville shows, Broadway musicals, home performance
- Significance of Flexibility
 - The notated musical sheet music is not a sacred text the way it often is in classical music to be repeated as closely as possible.
 - The sheet music is only the beginning.
 - Depending on a performer's style, they can change aspects of its rhythm, harmony, melody, instrumentation, words, or intent.
 - This hints at how influential Tin Pan Alley became as a template for musical creativity.
- Significance of Collaboration and Community
 - Popular songs were—and are still—created through very different methods than classical music.
 - This can affect what we believe to be “original” in the music: who do you put as the “artist” in your iTunes?
 - Collaboration makes obvious how important one's relationships to others is in one's musical style. Quote PRS p. 6.
- Irving Berlin (1888–1989)
 - Russian immigrant songwriter working in Tin Pan Alley.
 - Supported himself at 14 as a singer and later taught himself piano and songwriting.
 - Part of a multiethnic, mostly immigrant community in NYC
 - Wrote collaboratively with other songwriters, arrangers, and “musical secretaries” who would transcribe his ideas into notation.
- Origin Stories
 - Monroe H. Rosenfeld (songwriter/journalist) visits West 28th street, compares pianos to clashing tin pans.
 - Harry Von Tilzer (publisher/songwriter) plays a song to Rosenfeld with a sheet of paper inserted into the strings to produce the “tin panny” sound of a banjo.
 - Rosenfeld writes an article in the New York Herald popularizing the phrase “Tin Pan Alley.”
- Refutations
 - No one has found the article supposedly written by Rosenfeld.
 - It is unlikely that one journalist/songwriter could decide on the name of mass-enterprise culture industry selling tens of millions of songs and have everyone agree that it's the best name.
 - The level of specific details in the “just-so” story are suspicious, like an ex post facto rationalization.
- More Complex Reality
 - “Tin Pan Alley” reflects anxieties about modernity and urbanization through its pejorative connotations
 - “Alley” connotes urban spaces, poverty, dirtiness, disorganization, marginalization, trash, deviance, but also these were later romanticized in film
 - “Tin” suggested cheapness, falseness, phoniness, mass production and ecological concerns about piles of tin cans abandoned across the landscape
 - “Tin panning” (a charivari/chivaree) was a form of loud social protest
 - “Tin Pan Alley” suggested bad taste, mass commercialization, fraud

Big Band/Swing (specify hot or sweet)

- The “Swing Era”: Mid-30s through the early 40s

- Origins
 1. Origin Story from Burns' Doc
 1. Benny Goodman's success at the Palomar Ballroom in Los Angeles in 1935 gained him and other swing bands huge media recognition.
 2. Workers of the station went on strike and Goodman went on tour, playing one-nighters
 3. Didn't have a great reception around the country—got kicked out of Denver club for not being a “dance band”
 4. End up at the Palomar in LA
 5. Expecting people to want standard dance, they start a set different from their usual set... but people didn't react
 6. Decided to play their own stuff, and got an amazing response from the crowd
 7. “The next morning Benny Goodman was famous”
- Critique:
 - Only the white people made it famous?
 - Popularization on the west coast but had been popular earlier on the east coast
 - Think: “It don't mean a thing if it ain't got that swing”
 - 1931—Duke Ellington
 - Think: Catalysts, not Moments

◆ Sweet Swing v. Hot Swing

- Comparison of two songs:
 - Guy Lombardo “Boo Hoo”—Sweet Swing
 - Calm
 - Generally features just one set of instruments, horns are muted
 - Small interplay between the horns and vocals
 - Piano, horns, standup bass
 - Duke Ellington “Take the A Train”—Hot Swing
 - Features piano
 - Thicker texture, upbeat
 - Prominent bass, piano, DRUMS and horns
 - Vocals feature multiple melodic lines, not just homophony
- **Sweet Swing**
 - Highly arranged
 - Emphasis on melody
 - No improvising
 - Almost no swing
 - Visually very cookie cutter as well
- **Hot Swing**
 - More energy
 - Use of blues
 - Little deviations from the structure, particularly mostly in the vocals
 - Improvising
 - Harder swing
 - Propels you
- **Strong racial division**

- Bands rarely mixed white and black performers
 - Whiteness became associated with commercialization and “sweet” jazz, think “mainstream”
 - Blackness became associated with authenticity, “hot” jazz, excitement, unpredictability, improvisation, exoticism (jungle music)
- How does Marvin Freedman Characterize the differences between black and white musicians?
 - How does he evaluate these differences?
 - What does Irving Kolodin see as significant differences between black and white bands in terms of their working conditions and opportunities?
 - What opportunities are particularly important in whether a band is successful or not?
 - Opportunities to record and gain “sustaining time” (late-night radio broadcasts paid by the hotel where the performance takes place).

Marvin Freedman, “Black Music’s On Top; White Jazz Stagnant”

- What is Freedman writing about?
 - Issue of the relationship between race and musical style.
- What kind of publication is he writing in?
 - Down Beat magazine for jazz fans. Language of article is often passionate, fan-like, with plenty of insider references.
- What is black music and white music like according to Freedman?
- What is essentialism?

Marvin Freedman, Down Beat Critic

- **Essentialism:** the belief that one’s genetic heritage determines one’s behavioral traits and aptitudes.
 - Essentialism is suggested by how rigidly Freedman sticks to his distinctions. He does have a sense of ambivalence towards this that is remarkable for his time (i.e. the beginning and end of his article).
- Why might we say that Freedman’s distinctions between black and white jazz are essentialist?
 - “...you can still tell the color of a jazz musician by listening to the music he plays” (Freedman 15)
 - “A sweet band can’t play music, because everyone in the band is docilely going in the same direction with everyone else...There’s got to be a conflict, swing, counterpoint. That’s what’s good about a jam session...” (Freedman 16)
- Freedman’s distinctions between black and white jazz are implicitly essentialist, according to the beliefs of his time. He doesn’t explain whether those differences are social or biological.
- Shows an awareness of racial politics in music when writing in 1940.
 - “Maybe it doesn’t matter. Music is music, black or white. But maybe it does (Freedman 17).”

Irving Kolodin in Harper’s Magazine

- Kolodin writes one year after Freedman, in 1941 but to a more general-interest magazine.
- What is Kolodin writing about?
 - Addresses the issue of how black and white bands are treated differently.
- Kolodin’s approach to racial differences in jazz is distinct from Freedman’s. How?
 - Avoids essentialism by looking at social reasons for differences between white and black jazz—specifically different gig opportunities—rather than rigid biological differences.

Kolodin’s Observations

- How does a swing band make money? What kinds of ways?
 - Recording
 - Touring (“one-nighters”)
 - **Commercial radio** “sustaining time” —> Most lucrative
 - Prominent hotel engagements (playing 7pm-2am each night)
 - Small venues:
 - Theatre gigs
 - Dance halls
- What kinds of unfair treatment does Kolodin notice?
 - Black musicians could do well with records, theatre gigs, gigs at dance-halls but couldn’t gain the high \$\$\$ from prominent hotels or commercial radio programs that white bands could.
 - This happens even though black musicians were widely respected amongst white jazz connoisseurs.
 - Some bands (Duke Ellington, Count Basie, Jimmie Lunceford) were marketed as “popular” acts so they received coverage on network radio shows (PRS 30). Artists marketed as “race records” were systematically discriminated against (see PRS 58-59)
- What is a common excuse that hotel managers used to deny hiring black swing bands?
 - Hotel management appear afraid of violating social expectations surrounding racial segregation despite potential profits.
 - “There is a legend that the transient trade of the large ‘commercial’ hotels in New York includes many persons from the South, and that they would be offended to find themselves in a dining room where the musicians were colored” (Kolodin 20).

Swing Readings Summary

- Marvin Freedman, critic for Downbeat magazine
 - Language of article is often passionate, fan-like, with plenty of late-30s slang.
 - Issue of the relationship between race and musical style.
- Irving Kolodin, writing in a general interest magazine
 - Addresses the issue of how black and white bands are treated differently.

Some Significant Points

- Recognizing essentialism is an important way to think critically about identity politics.
- Bear in mind that attitudes about race were very different in previous decades than they are today, at least explicitly—consider implicit prejudices.
- To what extent do people today think about race, gender, nationality, etc. in essentialist terms?

Hillbilly Music

- What does the term “hillbilly” bring to mind for you?
 - The hillbilly term is now construed to be a derogatory term for people who live in the appalachia region of the US (although the term is now far more geographically encompassing) who seem to be “backwards”
- Hillbilly and race music
 - “Hillbilly” and “race” music are genre categories used in trade magazines from the first half of the twentieth century
 - They reflect earlier attitudes about racial and class-based differences

- They also reveal assumptions about the relationship between musicians' identities and the identities of their fans
- They reveal a rigid attitude about boundaries
- Origin
 - Prior to the 1920s, the NY-based music industry referred to the music of rural white Americans as "old-time tunes"
 - "Mr. Peer, who had come from Kansas City and was well acquainted with the Ozarks, named them hillbilly records. The result is that the word has come to have a general application, and mountaineers of all sections are now known as hillbillies" (Crichton)
 - How would you critique this explanation?
 - The likelihood of a single person naming an entire category is slim, especially considering they had been calling themselves that for a while
 - This is an example of an overly neat origin story (cf. Tin Pan Alley). In reality, many people were using the term already and Mr. Peer has enough power and influence to take credit for it.
- History
 - During the 1920s, the recording industry began to recognize three separate categories that associated style elements and audiences: popular, race, and "old-time-tunes"
 - In the 1930s, the term "hillbilly" gained prominence
 - Used by rural southerners in a jokey, self-deprecating manner
 - Used by New York execs in a derogatory manner
 - In March of 1939, Billboard creates a "Hillbilly Records" category
 - Stylistically broad and uncertain

Kyle Crichton, "Thar's Gold in Them Hillbillies" (1938)

- "This was the rare thing of a New York audition for hillbilly songs and race records. The general practice is to take a recording outfit into the territory where such songs grow" (Crichton)
- What kind of attitude is being communicated towards these musicians?
 - These groups are being marginalized and seen as inferior because they don't conform to popular music norms. They are seen as alien, foreign.
- How does Crichton feel about the popularity of hillbilly music?
 - He is completely shocked by it.
 - Crichton's bewildered. He expresses the NY record industry's discomfort towards hillbilly popularity ("no matter what the citizens of the United States think about their native songs...")
- Crichton moves back and forth suddenly between talking about hillbilly artists and race records
- Why would Crichton talk about these two groups in one breath?
- Both groups are similarly based on certain audiences and they are both marginalized groups
- Alterity
 - The notion of one's identity being constructed in opposition to another group (the other)
- "There are colored numbers so strictly African and special that nobody but a Negro could understand or appreciate them." "The melodies are strange, the words are like something out of a voodoo chant and the delivery is such that they make no sense whatever to the untrained white mind"
- What kind of thinking is this an example of?
 - This is deeply essentialist thinking, assuming that only black people could possibly understand black music
- Things to remember with genre

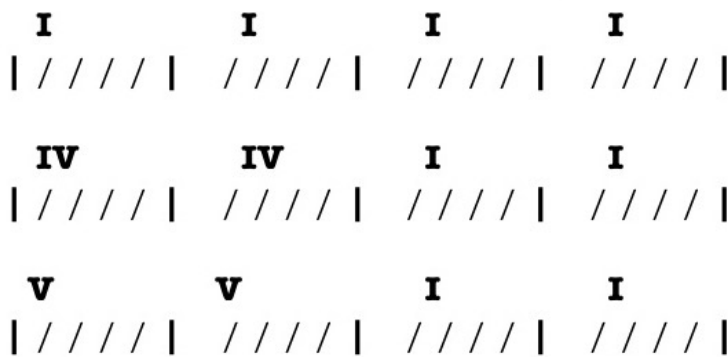
- Remember these questions:
- When is the genre being used? (Contemporary usage or historical/retrospective)?
- Who is using a genre label? (Scholars, musicians, music industry reps?)
- Does the genre label have an obvious social function (e.g. marketing, condescension, solidarity)?

Race Music

- What is “race music”?
 - 1920s-40s: music industry category for all music made by/for African American audiences
- Which musical genres were included in “race music” category?
 - Blues, gospel, piano boogie-woogies, small jazz groups, funkier swing bands (PRS, 30)
- Being put into this category affected the distribution of the music
- Origins
 - According to Crichton, what is the origin of the “race records” category?
 - Mr. Ralph S. Peer, Okeh Records (1921)
 - How might we critique Crichton’s attribution of “race records” category to a single person
 - Overly neat historical account—in fact, the African American press already used the term “the race” as reference to African Americans as a whole.
- Discuss recording snafu with Sophie Tucker at Okeh records; as result, Perry Bradford brings in Mamie Smith to record “You Can’t Keep a Good Man Down” and “That Thing Called Love” (1921). Success of record leads to further recording sessions with Mamie Smith’s Jazz Hounds.
- “Race records” advertised primarily in African Americans newspapers, like the Chicago Defender or the Pittsburgh Courier
- Popularity of Mamie Smith opens door to subsequent recordings of women blues singers (‘classic’), including Gertrude ‘Ma’ Rainey at Paramount Records and Bessie Smith at Columbia Records... also fueled interests in marketing ‘country blues’ recordings later in the 1920s
- Gertrude Rainey began incorporating blues into her act of show songs and comedy as early as 1902
- Considering that “hillbilly music” possessed two separate meanings for southern rural white people and NYC record executives, what other meanings might “race” have?
 - While “race” held pejorative connotations for white record company executives, it carried positive meanings for African Americans during the 1920s-40s
 - EX. In the Harlem Renaissance, “to be a ‘race man’ was to be active in the fight for equal rights and the recognition of black achievement and ability.” (PRS, 30)
 - Emphasize the multiple meanings of words, power of different groups to interpret/repurpose signs
 - Industry appropriated pre-existing term, gave it a pejorative spin
- Intersectionality
 - You can be a lot of demographic identities
 - Think: opposite of essentialist views
- How might we critique crichton’s thinking on the relationship between musical style?
 - He’s incredibly essentialist and stereotyped

Classic Blues v. Country Blues

- Both use 12-bar blues form
- 4/4 meter, 4-bar phrases, basics of harmonic function, “call and response”



- **Gertrude “Ma” Rainey “Moonshine Blues” (1927)**

- Lazy rhythm
- Mostly horns
- Woman, as most classical blues singers were
- Gertrude ‘Ma’ Rainey as a “link between the earlier, less polished blues styles and the smoother theatrical style of most of the later urban blues singers.” (36)
- Rainey paved way for later blues singers, such as Bessie Smith, Ida Cox, Billi Holiday, etc

- **Blind Lemon Jefferson “Matchbox Blues” (1927)**

- Mostly guitar
- Man, as most country blues singers were
- Jefferson (of Texas) paved way for later country bluesmen, such as Son House and Robert Johnson
- Setup example: once again, listen for harmonic changes, try to conduct the meter and follow along with the form chart
- How might characterize “country” blues?
 - For starters, it usually has a much looser rhythmic feel than classic blues

- *Blues People and the Classic Blues*

- LeRoi Jones, aka Amiri Baraka (1934-2014)
 - *Blues People: The Negro Music in White America (1963)*
- Country blues takes up aspects of gospel, classic blues, and ragtime
- How does Jones contrast the social function of classic blues with that of country blues?
 - Jones claimed country blues was based in lived experience
 - Country blues music is about the personal separateness of being black in the south and the persecution therein
 - Not formal
 - Generally, blues musicians were autodidacts
 - Classic blues was more universal
- According to Jones, what are some of the links between classic blues and vaudeville shows?
 - Minstrels provided opportunities for black musicians
 - Touring minstrels helped spread the influence of classic blues and early jazz to wider, international audiences
 - Minstrels infused theatrical elements into older “primitive blues” leading to the professionalization of the genre as a mainstream form of entertainment
 - “The professionalism of classic blues moved it to a certain extent out of the lives of negroes... it became a stylized response... theater had come to blues, and this movement toward performances turned some of the emotional climate of the Negro’s life into artifact and entertainment” -LeRoi Jones (PRS, 35-36)

- How does Jones contrast the social function of classic blues with that of country blues?
 - Jones asserts anyone could sing the country blues based on lived experience, its meaning was “private, personal, separate,” and there was “no particular method for learning the blues” (32)
 - Classic blues, on the other hand, was more universal, catered to an urban audience, and marked “the Negroes entrance into the professional world of entertainment” (32)
- According to LeRoi Jones (aka Amiri Baraka), what are some of the links between the classic blues, minstrelsy, and vaudeville shows?
 - Touring minstrels helped spread the influence of classic blues and early jazz to wider, international audience
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 - Minstrels infused theatrical elements into older “primitive blues,” leading to the professionalization of the genre as a mainstream form of entertainment
- What are some of the charges that have been leveled against Jones’ views on the “whitening” African American genres as well as his arguments on the relationship between racial identity and musical style, culture and art?
 - Some have argued that Jones’ views are “overly simplistic” and advocate a “reflection theory between culture and art” (PRS, 31)
- When comparing the “Classic Blues” and the “country blues,” consider difference from multiple perspectives, including instrumentation, vocal style, lyrical content, social function, historical context, geographical location, etc. in other words, consider genre as a discursive formation.

◆Country Blues v. Classic Blues

| Country blues | Classic Blues |
|--|--|
| <ul style="list-style-type: none"> • Singer self-accompanies on guitar/banjo • Mostly men singers • Private, personal themes • Blues as story-of-self, social process • Vocal emphasis, guitar accompaniment • Older tradition, but recorded later • Uncompromising reality • Rural areas • Flexible rhythmic feel • “Less polished, harsher, spontaneous” | <ul style="list-style-type: none"> • Singer with back-up band • Mostly women singers • Universal, urban themes • Blues as professional entertainment • Still vocal, but more instrumental style • Newer tradition • Stylized response, theatrical elements • Urban areas • Tighter, steadier rhythm • “Somewhat calculated emotionalism” |

Country Blues

Urban Blues

- **B.B. King**
 - What of Walker’s stylistic innovations did King further develop and popularize?
 - “...the jazzy, single-note improvisations on guitar; the gospel influenced vocal style; and the large band arrangements featuring horns” (PRS, 74)
 - How did King’s church upbringing influence his style?
 - Grew up singing in gospel quartets

- “I like the big band sound... [because] I was brought up in the church. I can always hear the choir singing behind me, and that’s what I hear when the horns are playing behind me.” (PRS, 76)
- But big horn sections were expensive and he ended up with a five-piece section
- What does King say about the “rhythm and blues” category?
 - King believed marketing categories were “artificial”. “I personally think it’s all rhythm and blues because it’s blues and it has rhythm.” (PRS, 75)
 - Despite the fact that musicians like Dinah Washington, Ella Fitzgerald, Nat Cole, and Louis Armstrong were singing “all of the popular tunes”, they were “classed differently”
- **“Three O’Clock Blues” (1950)**
 - Still 12-bar blues
 - Vocal virtuosity

R&B

- From “Race Music” to “Rhythm and Blues”
- In 1949, Billboard magazine adopted “rhythm and blues” to describe ALL black popular music... what were some of the genres included under this umbrella marketing category?
 - Urban blues, Chicago blues, doo-wop, small-band jazz, and rhythm and blues (PRS, 48)
 - “A blues-based music that used jazz elements but was designed to meet the dancing and partying needs of an urban, African American audience.” (PRS, 48)
- Rhythm and Blues style was prefigured in the 1930s by small groups led by Count Basie and by boogie-woogie piano music
- Like “race music,” the record industry’s “rhythm and blues” category was a catch-all for music made by and for African Americans
- Unlike “race music,” R&B does signify a particular stylistic genre... while there is still a racial element to the designation, the labels begin to point towards musical descriptors
- Other labels shifted from “race music” to “sepia series,” which still referred to race
- Realization that “blues performed in urbane style” could be as profitable as classic blues
- Note that “rhythm and blues” is actually one of the genres within the R&B category
- What are some of the factors that lead toward the development of the “rhythm and blues” genre in the mid- to late-1940s?
 - Migration of a large number of African Americans to northern and western cities in 1920s-30s
 - Shift to small ensembles that included electronically amplified guitars, harmonica, bass and drums... sometimes saxophones and brass instruments
 - Incorporation of jazz arranging techniques, but with simplified harmonic and rhythmic devices to make it more amenable to dancing
- **T-Bone Walker (1910 - 1975)**
- How do the various accounts offered in the Guitar Player article describe T-Bone Walker’s playing and singing style?
 - T-Bone Walker (b. Texas) was one of first blues guitarist to exploit possibilities of the electric guitar opened up by Charlie Christian
 - T-Bone offered a “fusion of down-home blues with jazzy, single-note lines backed by a horn section... [he] set the stage for the development of ‘urban blues’ musicians such as B.B. King and Otis Rush.” (PRS, 48)
 - Major influence on showmanship of later rock’n’roll artists like Jimi Hendrix
 - The BIG Three: T-Bone, Lowell Fulson, and Big Joe Turner

• **Jumpin' Blues with Louis Jordan**

- Active in the 1940s, Jordan played a major role in the transition from “race music” to “rhythm and blues”
- Popularized concept of small swinging band with a tight rhythm section (piano, bass, drums, and sometimes guitar) and a horn section (saxophones, trumpets)
- Jordan, a sax player and singer, was pivotal in development of “jump blues,” a “genre using a small band, blues-based forms, and shuffle rhythms.” (PRS, 53)
- Stellar musicianship and professionalism, paired with focus on pleasing audiences and embracing commercial aspects of popular music industry
- Musical characteristics:
 - Simplified swing rhythm (“shuffle”)
 - Blues harmonic patterns
 - Witty lyrics
 - “Jazz, blues, pop with novelties and “jump numbers” (PRS 52)
- How did Louis Jordan’s earlier career as a minstrel carry over into his performance style as a bandleader?
 - Reared on experiences in The Rabbit Foot Minstrels (w/ Rainey, Smith and others), Jordan was determined “to be an entertainer... I wanted to play for the people, for millions, not just a few hep cats.” (PRS, 54)
 - Jordan aimed to “straddle the fence,” appealing to white audiences for commercial success, but staying connected to black audiences for the vitality of his music. (PRS, 53)
 - Incorporation of “witty, vaudeville-influenced lyrics,” as well as comedic theatrics (PRS, 52)
- What criticism is leveled against Louis Jordan’s performance in the Down Beat magazine article?
 - “Every number played in jump tempo with Louis’ singing is likely to become monotonous. His renditions [of various songs] all sound alike.” (PRS, 53)
- What may we infer about this criticism given its appearance in Downbeat, a magazine for jazz aficionados?
 - Criticism reflects “ongoing debates among jazz critics out the relationship between jazz and commercialism.” (PRS, 52)
- Elaborate on debate about commercialism, standardization, monotonous conformity in popular music
 - Adorno’s “Serious” VS “Popular” music (aka “jitterbug music”)
 - Adorno views pop as the epitome of standardization in mass culture industry, arguing that the formal schemes of the hit songs are market-tested, predigested fabrications that don’t exhibit the complexity or organicism of “serious” classical music
 - Note philosophical grounding of Adorno’s type (Hegel, dialectics, every piece poses a problem to be solved)
 - Adorno asserts that the standardization of popular music encourages conformity, produces obedient consumers within late capitalism system
- Scott DeVeaux’s “Constructing the Jazz Tradition” (1991)
 - Surveys different ways of telling Jazz history, arguing that “history is organized around values, such as celebration of an ethnicity or the rejection of capitalism” (417)
 - Emphasizes the “constructedness of traditions... and how they can distract us from history”
 - Echoing Adorno’s conception of serious music, the jazz tradition is typically constructed in a fashion that bolsters its “cultural capital” and prestige, emphasizing its serious, artistic, uncommodified aspects, the individuality, virtuosity, genius and pedigree of its players... in other words, assuring it is NOT perceived as a fad that is subject to the whimsy of fashion

- Important political dimension: music of formerly enslaved peoples being validated as a “rare and valuable national treasure” (418)
- These purist arguments overlook vital social function of popular music in people’s lives—integration of concert audiences, economic viability of being a musician, deconstruction of geographic barriers enabling local musical cultures to be broadcast globally, etc

- **“Rhythm and Blues”**

- What are three Important strains of R&B that emerged in the 1950s ?

- Urban Blues (B.B. King)
- Uptown R&B (Ruth Brown)
- Gospel R&B (Ray Charles)

- **Ruth Brown (Uptown R&B)**

- At Atlantic Records, Brown collaborated with arrangers and producers to forge “a style that fused elements of blues, jazz, and pop” (PRS, 78)
- Preferred to sing ballads
- Grew up in churches and has that gospel sound
- How does Ruth Brown describe the relationship between R&B artists in the fifties and independent record companies like Atlantic?
 - “Although I had no right of veto on my contract, that didn’t stop me from fighting if I wasn’t happy with what came up” (PRS, 79)
 - “The House that Ruth Brown Built” (PRS, 80)
 - Play on words with “The House Ruth Built” referring to yankee stadium and Babe Ruth
 - “5% royalties...advance of \$69 per side... Strangely enough, despite my chart success, I had to ask time I needed cash... any real money I made came from touring” (PRS, 80)
- What does Brown say about the expression “R-and-B” chart?
 - It was “another way in the late 40s and early 50s to list “race and black” as well as ‘rhythm and blues’ records” (PRS, 80)
- What reason does Brown give for why very few black artist crossed over to Billboard’s mainstream chart?
 - Because the chart was “compiled from white oriented radio station playlists featuring music by white artists, with our list confined to stations catering to blacks” (PRS, 80)
- What does Brown have to say about white singers “covering” her songs?
 - “...throughout my biggest hit-making period I was forced to stand by as white singers like Georgia Gibbs and Patti Page duplicated by records note for note and were and were able to plug them on top television shows like The Ed Sullivan Show, to which I had no access, (PRS, 80)
 - “It was tough enough coming up with hitsounds, therefore doubly galling to see them stolen from under our noses
 - Producers and publishers would make double money because they would record two songs to two different audiences
- Langston Hughes Responds
 - In his article, “ Highway Robbery Across the Color Line in Rhythm and Blues” what does Hughes say about the issue of “cover songs”?
 - “...white performers can carry their copies of Negro materials into the best night clubs, the biggest theatres, and onto the movie screens of Hollywood where poor

Negroes hardly ever get a look in—not to speak of the fields of radio and television where coloured performers with regular jobs are few and very, very far between” (Brackett[b], 105)

- Perpetuation of “Black roots/white fruits”
 - The work was put in by black artists but the fruits were reaped by white artists
- 1909 copyright law
 - Intellectual material had to be notated
 - Only written things are copyrightable
 - But not all notated things can correctly represent the note and feel of the original piece
 - Hegemonic structure perpetuated throughout history in terms of music production and copyrighting
- **“Mama, He Treats Your Daughter Mean” (1955)**
 - Didn’t want anything to do with the song but ended up being grateful after seeing its popularity
- Jerry Wexler: A life in R&B
 - Music critic for Billboard magazine and Atlantic Records producer
 - Wexler is commonly credited with coining the phrase “Rhythm and Blues”
 - Helped introduce white audiences to rhythm and blues music, ushered transition from R&B to Rock’n’Roll
 - “Luckily, my arrival came at that fortunate point in American music when the lines between black and white were starting to fade... things were getting blurry in a hurry.” (PRS, 93)
 - What factors contributed to the popularity of R&B during the early 1950s and to the development of Rock and Roll?
 - Wide availability of technologies like transistor radios, tape recorders
 - Teenagers with more spending power due to post-war prosperity
 - Rebellion against conservatism and conformity of Eisenhower administration
 - Increased radio airplay by him “White Negro” disc jockeys
 - DJs that were in with it and all the hip cats were into the black music
 - Called atlantic records one big happy family
- The Growing Threat of R&B
 - Unlike Wexler, the “major diskers” weren’t anything but thrilled by the rising popularity of R&B. What problems did the success of R&B pose of major record labels?
 - Can’t recognize R&B hits so they had to wait for an indie label to break it and then produce a white cover
 - “Kids... seem to be going for the original interpretations.” (PRS, 95)
 - Implicitly, the uptake of R&B into the mainstream meant the beginning of the end for old hegemonic power structures
 - Basically saying that R&B is murdering societal values
 - How might we compare/contrast the views espoused in Variety magazine with those voiced by Ruth Brown and Langston Hughes?

Country Music

- Influences;
 - Folk/traditional music
 - String band music
 - Fiddle tunes
- Rise in popularity
 - Late 30s: the rules held by organizations for securing royalties became less strict
 - Dictates who gets radio exposure, and who gets money from radio play, jukebox plays and record sales
 - ASCAP—American Society of Composers and Publishers
 - Small, local radio stations proliferate with hillbilly music
 - Process of diversification
 - American Federation of Musicians (AFM) recording ban in 1942-43 results in radio stations seeking alternative sources for recording than major labels
 - Major record labels (RCA Victor, Columbia, Decca, Capitol) slip in record sales between 1948 and 1955, resulting in the spread of “indie” record companies and the move from TPA to more and more diversity

Factors: 1) loosening rules, 2) more record companies than the “Big Four”

Publishing rights organizations:

American Society of Composers and Publishers (ASCAP); Broadcast Music Incorporated (BMI)

• “Hey Good Lookin’” Hank Williams

- Observations
 - Voice
 - Whiny, in a way
 - Untrained singing
 - Small range
 - Lyrics
 - Rural slang
 - Mundane, everyday actions
 - Dating lyrics that are pretty innocent
 - Instruments
 - Solos repeat the melody
 - Accompaniment (background)
 - Small steel guitar riff behind the vocals that imitates the vocals
 - Steady bass in the background
- Powerpoint observations
 - Form:
 - Use of 32 bar AABA form from TPA
 - Lyrics:
 - Rural dialect and slang (e.g. what you got cookin’)
 - Simple, innocent date material (e.g. soda-pop, two-dollar bill, “keepin’ steady company”)

- Voice:
 - Southern accent and a nasal tone colour
 - Simple voice without vibrato
- Instruments
 - Fiddle
 - Steel guitar solo played with a “bottleneck” slide
 - Solos are simple, mimicking the voice or song intro
- Rhythm and Meter
 - Very basic, duple meter
 - Syncopated accent reminiscent of a train
- Hank Williams on Songwriting
 - “You should avoid especially the offending of any religious groups or races...Avoid writing songs that have or could have double meanings or could be interpreted in any indecent manner”-Williams, How to Write Folk and Western Music to Sell
 - The authenticity and sincerity that came from his music was surprisingly calculated and methodically written
- Being a Good Listener
 - “I listen to people and try to understand how they feel about things. Feelings about things. That’s what songs should be about” (Williams quoted in DB, Interpreting Popular Music 87).
 - “This statement implies that his ‘sincere’ confessions in song were calculated, based to some extent on what he thought people wanted to hear” (Brackett, IPM 87).
- Folk Authenticity
 - In many—but not all—genres, sincerity (“keeping it real,” being “straight-up,” or “true”) relies on the audience identifying with the performer.
 - In country music, for example, many things invite audiences to identify with the performer including lyrics, voices, and instrumental techniques.
 - How does “Hey Good Lookin’” help create this “authentic” and “sincere” identification?
 - The use of the rural slang and innocent lyrics bring this sense of familiarity and his untrained sound had the “Bob Dylan” effect or having a voice that represented the masses
 - Attention shifts to the voice when:
 - a recording has voice strongly in the mix
 - vocals are delivered in a conversational, speech-like manner
 - lyrics revolve around everyday experiences (e.g. love and domestic situations) and tend to be the focus of music critics and fans.
 - All of this creates the sense of a direct relationship between performer and fans.
- Authenticity
 - All of this shows us how music isn’t the only commodity being sold: the idea of “authenticity” becomes produced as a commodity.
 - **Authenticity** is the idea that something has a particular worth, often connected to a sense of honesty
 - Different genres will have different relationships between audiences and artists, resulting in different ways of constructing authenticity

Gospel

- Subcategory of “race records”

- Thomas Dorsey, pianist and songwriter, “father of gospel music” was pivotal in the rise of gospel music along with Mahalia Jackson and Willie Mae Ford Smith
- Gospel played an important role in doo-wop group which in turn influenced Rhythm and Blues as well as Rock n’ Roll and Soul music
- **Mahalia Jackson, “Precious Lord, Take My Hand”**
 - Vocally embellished
 - Jackson: “I sing God’s music because it makes me feel free... it gives me hope. With the blues, when you finish, you still have the blues.” (The Mojo Collection, 20)
 - Jackson was a civil rights activist
 - As “Queen of Soul,” Jackson worked closely with the “King of Gospel,” Thomas Dorsey, from 1929 onwards.

Rock and Roll

- From “Rhythm and Blues” to “Rock and Roll”
 - The phrase “rocking and rolling” comes up in gospel, blues, and swing from the 40s, but it became popularized as a genre in the 50s with a new blend of R&B and Country music
 - Marketing to white teens
 - Based on Ray Charles and Chuck Berry readings, what are some of the primary differences between R&B and Rock ‘n’ Roll?
 - Intended audience: Rock ‘n’ Roll was more for teens, R&B for adults, as it had deeper, more mature themes
 - Emotional seriousness: more serious for R&B, more fun for rock’n’roll
 - Side note: rock and roll had some part to play in desegregation, especially in the eyes of segregationists
- Birth of rock’n’roll inadvertently launches integration campaign based on merging of hillbilly and race music... rock came at an important turning point in American culture—trend towards integration sealed by 1954 Brown V Board of Education, which struck down the “separate but equal” policy... many saw rock as symptomatic of this larger cultural shift (or perhaps even helping to provoke this shift)
- BUT... the conservative political climate attempted to quash the movement, leading to saccharine covers of black music by white musicians
- **Chuck Berry (1926-)**
 - Prototypical rock ‘n’ roller from St. Louis, MO: singer, songwriter, and guitarist
 - He broke the TPA form in that he wrote his own stuff
 - Influenced by T-Bone Walker and others but also incorporated aspects of country and pop music
 - Major influence on future of RnR—songs covered by the Beatles, Beach Boys, and the Stones
 - Berry also ran his own corporation, music publisher, and amusement park
 - How did Chuck Berry attract both black and white audiences?
 - Conscious of audience reaction, tailoring the setlist to crowds
 - Created a spectacle of country tunes for audiences of any race
 - “Who’s that black hillbilly at the Cosmo?”
 - Changed singing style to suit the genre of the song
 - “The songs of Muddy Waters impelled me to deliver the down-home blues in the language they came from, Negro dialect. 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 white clientele by voicing the different kinds of songs in their customary tongues.” (PRS, 109)

- **“Maybellene” (1955)**
 - “Fairly nice hit”
 - Has that rockabilly vibe
 - Energetic rock guitar solo
 - Truly a showman
 - Characterized that “rock and roll” showman persona
 - T Bone Walker influence
 - Lyrics
 - Maybellene may be cheating on him
 - Drag racin’ with him
- Berry was a master storyteller, writing songs that encapsulated themes accessible to a broad audience
 - “I have written songs about my cars and about my school. I can’t write about something which I haven’t experienced” (PRS 102)
 - Berry wrote some social commentary and racial pride
 - “Too Much Monkey Business”
 - “Brown-Eyed Handsome Man”
- First hit song, **“Maybellene,”** recorded at Chess Records in Chicago in 1955
- Song derived from “Ida Red” (by Bob Wills), which Berry had converted into “Ida Mae”—Chess suggested that he change the name to avoid confusion and copyright laws.
- “Maybellene was very much a country song, with country lyrics. Maybe a little faster but basically it was country.” (103)
- There is further description in his autobiography: “the progression itself is close to the feeling that I received when hearing the song ‘Ida Red’ [by Bob Wills], but the story in ‘Maybellene is completely different... memories of high school and trying to get girls to ride in my 1934 V-8 Ford.” (111)
- **Little Richard (1932)**
 - Richard Wayne Penniman: singer, songwriter, and pianist
 - Rural, humble upbringing in Macon, GA
 - Pentecostal church with the Penniman Singers
 - Grew up wanting to be a minister, and did so in the late 50s
 - Nicknamed “warhawk”
 - First band: Little Richard and the Upsetters
 - Animated vocal and performing style combines boogie-woogie, gospel, and R&B
 - Visual appearance “raised the specter of cross-dressing and ambiguous sexuality at the time when such issues were strictly taboo” (PRS 104)
 - **“Tutti Frutti” (1955)**
 - Originally incredibly provocative, so they changed the lyrics
 - Very upbeat, rockabilly feel
 - Dancy
 - **Dynamic**
 - Made it to 17 on the billboard pop chart
 - The times, they are a changin’
- LISTEN: How might we describe style? How does it compare to standard R&B?
- “Tutti Frutti” origin story:
- According to Bumps Blackwell (producer), a recording session was going poorly, so they took a break, at which point Richard started messing around with Tutti Frutti.

- The lyrics were too dirty: “Tutti Frutti, good booty... if it’s tight, it’s all right ... And if it’s greasy, it makes it easy.”
- Blackwell brought in Dorothy La Bostrie to rewrite the lyrics and then the song was recorded
- Made #17 in charts Billboard pop charts, but wasn’t played on white stations, thus limiting popularity—Pat Boone’s white-washed version made #12 on the same chart

- **“Tutti Frutti” Pat Boone (1956)**

- Very stiff
- Never moved
- White af
- Everything seemed to fade into the background
 - Piano less prominent
- Made it to 12th on the Billboard charts

- “When ‘Tutti Frutti’ came out... they needed a rock star to block me out of white homes because I was a hero to white kids. The white kids would have Pat Boone upon the dresser and me in the drawer ‘cause they liked my version better, but the families didn’t want me because of the image that I was projecting.”

- Pat Boone’s cover of Tutti Frutti outperformed Little Richard’s due to racial prejudice built into record ratings industry
- How does Boone’s version differ from Little Richard?

- **“Long Tall Sally” (1955)**

- Stop time breaks
 - Band stops, richard sings, band starts up again
- Dancy sax
- Really showman-y interlude
- Raucous voice

- Elvis Presley, Sam Phillips, and Rockabilly

- **Elvis (1935)**

- Born in Mississippi, moved to Memphis
- Singer, Guitarist
- Grew up poor, gained musical skill in the Pentecostal Church
- Moved beyond sacred music, Elvis combined country, blues, and R&B to create Rockabilly “... he seemed not so much to be synthesizing preexisting styles as juxtaposing them.” (PRS, 111)
- 19 when he cut his first record in 1954, recording “That’s Alright Mama” for Sam Phillips of Sun Records in Memphis, TN
- Breakdown of barriers
 - Landed hits in all charts, Pop, R&B, and Hillbilly

- **“Hound Dog” Big Mama Thornton (1926-1984)**

- Jazzy, bluesy
- Laid back tempo
- Syncopated groove
- More lyrical

- **“Hound Dog” (1956)**

- More staccato

- Made it easier to get words out
- How does Elvis's version compare to the original recording?
 - Elvis's performance style was epitome of the heightened sexual energy in music of the 1950s-60s that conservatives disavowed (recall Weller article)
- Not everyone was on board with Elvis's style—policeman in Oakland, CA says he would arrest Elvis if he caught him swiveling his hips “in the street”
- Rock ‘n’ Roll Meets the Popular Press
 - By the mid 1950s, rock ‘n’ roll was being covered in mainstream newspapers and magazines, usually being cast in a negative light; what were some of the criticisms leveled against rock’n’roll?
 - Connected to sex, violence, and juvenile delinquency
 - Appealed to the “teener’s need to belong...bearing a passing resemblance to Hitler’s mass meetings” (PRS, 119)
 - It “smells phony and false. It is sung, played, and written for the most part by cretinous goons... it manages to be the martial music of every sideburned delinquent on the face of the earth.” (PRS, 120)
 - Asa Carter and his intensely conservative North Alabama White Citizens Council spearheaded an anti-rock campaign in the late 1950s that was fueled by racist paranoia
 - “The NAACP uses this type of music as a means of pulling the white man down to the level of the Negro” (PRS, 122)
 - The House Un-American Activities Committee (HUAC) also began investigating and jailing suspected communist sympathizers and political dissidents during the 1950s, especially artists and musicians
 - Attacked Nat King Cole at a concert in Birmingham
- Paranoia amongst white conservatives about what they perceived to be immoral actions corrupting the youth
- Tendency to relate beat of R’n’R to sex, to hypnotizing of youth into spastic behavior
- Clearly racial undertones to the war on rock
- Conservative Anti-Rock Campaign
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- The Chicago Defender Defends Rock’n’Roll
 - An article by Rob Roy details the “linkages between the threats of both rock’n’roll and integration to US social conventions of the era.” (PRS, 121)
 - Recounts writer’s experience trying to play rock on a jukebox in Alabama
 - Carter and company lead witch-hunt for jukebox operators who included rock songs in the lineup, rounding up 300,000 signatures on a petition

- Roy points out that the real victims of Carter's political witch hunt would be the tavern owners
- By the end of the 50s
 - Chuck berry was in prison
 - Little Richard quit music to be a minister
 - Elvis was in the army
 - Buddy Holly, Ritchie Valens, and the Big Bopper died in a plane crash
 - The "payola" scandal rocked the industry
 - Record industry shifted attention to Teen Pop and Girl Groups to fill the void left by rock'n'roll's setbacks

Urban Folk Music

- Urban folk in 1930, Revival in the 50s and onward
- Politically charged
- McCarthy thought that folk was threatening his view and his movement
- Urban Folk Movement
 - The idea of urban folk music first gathers momentum in the 1930s
 - Many of the early performers were African American or white musicians from the South and Midwest that were brought to NYC by folklorist-musicologists [p. 145]
 - Sounds a lot like hillbilly music, but had a different goal
 - Associations of rural, traditional music evokes a sense of timeless purity [p 145]
 - "Urban folk" is less commercial than the rather utilitarian hillbilly music of the 20s and 30s
 - The Civil Rights Movement was a galvanizing force
 - The paradox of terminology: "Urban folk"
 - Mass-mediated technologies reaching widely dispersed city dwellers rather than an oral transmission and rural settings
 - Folk music - music that survives in an oral rather than written tradition - preserved through members who recognize others as belonging to the same community.
 - "Urban folk" is music that exists among widely dispersed city dwellers and is shared through mass mediated technologies.
 - Urban v. rural
 - Urban is TPA/Brill Building; mechanical reproduction
 - Folk is the "country field performer playing a tune"; face to face interaction
- Folklorists and musicologists encouraged the left-wing performers to leave the south and midwest to move to NYC
 - Leadbelly
 - **"Goodnight Irene"**
 - Connected to his audience by asking them to sing along
 - Josh White
 - Woody Guthrie
- The Urban Folk Movement (Pre-Folk Revival)
 - Folklorist-musicologists (Alan Lomax and Charles Seeger among them) associated with Leftist politics encouraged southern and midwestern folk performers to move to New York City
 - Leadbelly

- Josh White
 - Woody Guthrie
- Almanac Singers – continued to stress social issues, the importance of civil rights, and labour unions [P. 145]
- The Weavers achieved some top hits, but had to disband during the McCarthy hearings of the early 1950s
- The Weavers achieved some top hits but had to disband after Pete Seeger went in front of the HUAC
 - Cover of “Goodnight Irene”
 - Look of a family
- Woody Guthrie
 - One of the most recognizable performers of the urban folk genre in the 1930s
 - Born and raised in Oklahoma
 - Chronicled the tribulations of Dust Bowl refugees [“Okies”] who were uprooted from their farms migrating to California during the Depression.
 - Cf. John Steinbeck’s “Grapes of Wrath” and “Of Mice and Men” [p. 145]
 - “Bound for Glory” – autobiographical novel by Guthrie
 - Idolized by Bob Dylan
 - Guthrie’s ballads were also covered by the Weavers
- Folk Revival
 - Folk music’s coverage in Time Magazine acknowledges the appeal of the folk music revival of the early 60s
 - Folk songs topping the bestseller charts
 - Folk singing groups earning up to \$10,000 per night at high profile venues [coffee house scene on Bleeker]
 - Sales of banjos and guitars are multiplying; 400,000 guitars sold in the US in one year alone
 - A guitar stringer visits the Princeton University store every week
 - What was the source of folk music’s appeal for college students?
 - Democratic ethos, seriousness of purpose, break from the norms of middle-class life, cultural distinction from adult culture
 - So moving from the 1930s urban folk scene moving along a couple decades to what historians call the revival.
 - They were separated by some hostility toward overtly politically left wing movement (clarify communism)
- **Joan Baez**
 - **“It ain’t me babe”**
 - What did you think of her performance? Use of dynamics? Cinematography?
 - What does the Time article suggest are the roots of Joan Baez’s appeal?
 - Voice
 - “Vibrant, strong and untrained”, “a mother’s voice”
 - Appearance
 - “Wears no makeup”
 - Relationship to commerce
 - Columbia approaches her and asks her to sign, ends up signing with Vanguard
 - SEE SLIDES
- **Voice:** “Vibrant, strong and untrained.” [P. 150] ”It is haunted and plaintive, a mothers voice.” [P. 150].”
- **Appearance:** “She wears no makeup, and her long black hair hangs like drapery, parted around her long almond face.” [P. 150, First full paragraph] “Her wardrobe would not fit a hatbox.” [P. 152],

- **Relationship with Commerce:** “No patter, no show business.” “Her LP albums sell so well that she could hugely enrich herself by recording many more, but she has set a limit of one a year. [P. 150, Second paragraph] “The girl did not want to be exploited, squeezed or stuffed with cash.” [P. 152]
 - The Time article focuses more on Baez’s lifestyle, romantic life, clothes and appearance rather than on her musical or political activities
- Democratic ethos, seriousness of purpose, break from the norms of middle-class life, cultural distinction from adult culture
- **Bob Dylan**
 - ‘62: moves from minneapolis to greenwich village
 - Releases Bob Dylan
 - Mostly covers
 - Influenced by Woody Guthrie and country blues
 - Little Richard, Jerry Lee Lewis, and Hank Williams
 - “Blowin’ in the wind”
 - Covered by Peter, Paul and Mary in 1963 which launched his career
 - Rise and fall in the movement
 - Early stuff is mostly protest songs, using allusion
 - 1963: performs
 - Early material consisted mostly of protest songs, using allusion rather than direct description
 - 1963: Peter, Paul, and Mary’s recording of “Blowin in the Wind” provides a commercial breakthrough for Dylan
 - 1963: Bob Dylan performs at the March on Washington, ultimately confirming him as the “spokesperson of his generation.” Martin Luther King delivers his “I have a dream” speech.
 - 1965: Bringing it All Back Home features a rock ’n’ roll beat coupled with surrealist lyrics; this was considered a threat against the political machinations of the folk movement
 - Newport 1965
 - **Textual:** His newer material presented a more abstract critique of society, focusing on issues like sexual repression, materialism, and “received” notions of normality. He stayed clear of overly political causes.
 - **Musical:** His voice became raspier and has a more biting quality. Dylan’s interest in rock ’n’ roll and country blues played out in his vocal declamation
 - Why would it have been such a major shock for the folk establishment when Dylan went electric in July of 1965?
 - All of this is to say:
 - Authenticity is not imposed by the artist but rather by those who frame the artist
 - People (historians among them) create a teleological progression to fit their theories or views of musicians – but this sometimes means not considering things that are messy
 - Important concepts:
 - What is contradictory about the term “urban folk”?
 - Does an artist choose to be authentic or is it imposed by outside sources?
 - What values were transferred when Dylan went electric?
 - Does an artist choose to be authentic, or is it imposed by outside sources?
 - It is imposed by outside sources – journalists, scholars, fans . . . Etc.
 - What values were transferred when Dylan went electric?
 - Big-message lyrics were transferred to rock music from folk.

- Rock music after 1965 is steeped in “seriousness” whereas pop music becomes labeled as its “commercial” counterpart
- Clarification
 - **Bob Dylan**
 - “Bob Dylan is no longer a neo-Woody Guthrie, with whom they could identify”
 - “They chose to boo Dylan off the stage for something as superficially silly as an electric guitar
 - SEE SLIDES
 - New attitude toward popular music
 - Fans argue about whether Dylan’s lyrics were poetry
 - University classes analyzed the meanings of his songs
 - Interviewers asked him to explain his philosophy
 - Dylan and the Beatles demonstrated that rock and roll could be serious and widely varied aesthetically
 - Authenticity

| | |
|---|--|
| Tradition and continuity with the past | Experimentation and progress |
| Roots | Avant-garde |
| Sense of community | Status of artist |
| Populism | Elitism |
| Unwavering belief in an essential sound | Openness to any sounds |
| Folk, blues, country | Classical, art music, progressive rock |
| Gradual stylistic change | Radical or sudden change |
| Sincerity, directness | Irony, sarcasm |
| Live performance prioritized – rough unpolished sounds privileged | Studio recording prioritized |
| “Natural” sounds | “Shocking” sounds |
| Effacing musical technology | Celebrating musical technology |

Folk Rock

(Bob Dylan?)

Southern Soul

- Stax Records in Memphis, TN
 - Started by two white siblings, Jim Stewart and Estelle Axton, but known for racially integrated bands and management teams
 - Not a top-down structure
 - Carla and Rufus Thomas—some of the first artists recorded on the label
 - Booker T and the MGs (house band); Memphis Horns
 - THINK: Green Onions

- Mixed race band
- Anonymous backdrop for number one hits
- Had an attached record shop, became a meeting place for artists
- Style: gospel mixed with rock and roll; laid back backbeat; minimal, organic recording methods
- Wilson Pickett, Isaac Hayes, Otis Redding
- **EX. Wilson Pickett “In the Midnight Hour” (1965)**
 - Has the laid back beat
 - Has the vamp
 - Fairly simple
- Setup:
- Backstory: Jerry Wexler (VP of Atlantic) works with Pickett
 - “Dance of the fireflies”; fruitless for a year
 - Trip to Memphis: Wexler puts Pickett and Steve Cropper in a hotel room with a bottle of Jack and the exhortation: “write!”
- Song has a gospel feel, but with off-kilter rhythm
 - According to Wexler, he began dancing in the studio, delaying the off beats slightly, and thus, the delayed backbeat becomes standard for “Southern Soul” genre
 - Inspiration for dance was the Larks, “The Jerk” (1964)
- Microtiming: “in the pocket,” “on top of the beat,” “laying back on the beat,” etc...
 - Guitar, horns, and snare drum lock on beats 2 and 4, delaying its arrival as long as possible
 - Notational inadequacy
- Other observations about song:
 - Band “vamps” (regular, repeated rhythmic/harmonic pattern) on two chords hitting on strong beats (1 and 3)
 - Guitar, horns, and snare drum lock on beats 2 and 4, delaying its arrival as long as possible
 - No back-up vocals are present, so attention goes entirely to Pickett’s loose, spontaneous voice
- Atlantic Record in Muscle Shoals, AL
 - Wexler teamed with producer Rick Hall to build Muscle Shoals Sound Studios
 - The Swampers (house rhythm section)
 - All white dudes
 - THINK: Sweet Home Alabama “Now Muscle Shoals, they got the Swampers...”
 - Style: highly embellished vocals, sermons, slower tempos, compounded meters with triplet arpeggios in piano or guitar
 - Vamp: keep it going with a vamp (background to riff on top of)
 - EX. Wilson Pickett “I Found A True Love” (1967)
 - Arpeggiated triplets
 - Slower, more sermon-y
 - Denser vocals
 - THINK: Sounds like Everybody Hurts

Motown (Northern Soul)

- Motown Records in Detroit, MI
 - Founded in ‘59 by Berry Gordy, Motown was the first all-black company in the industry

- Achieved crossover success, playing a role in the racial integration of mainstream popular music
 - Stripped down the political content
 - But the action of a black entrepreneur was a political statement
- The Funk Brothers (house band)
- Style: gospel vocals; danceable; memorable melodies, polished production
- Multitrack recording
 - Multiple mics around the room
 - Allowed for better post-production editing
- The Supremes, Temptations, Diana Ross, Smokey Robinson, Jackson 5, Stevie Wonder, Marvin Gaye
- Reading:
 - How did Berry Gordy lead Motown to produce so many hits?
 - Just like Detroit got its name from Motor City, Gordy organized his studio in an assembly-line-fashion
 - Tight-knit “Funk Brothers” house band with jazz backgrounds
 - Hands-on management style, tempering the players’ improvisational impulses with an ear towards producing commercially viable grooves
 - Had meetings every week where he could veto ideas
 - Intense competition between songwriters
 - Commitment to crossover marketing
 - Obsessive mixing in studio
 - **Martha and the Vandellas “Heat Wave” (1963)**
 - Served as a template
 - Call-and-response
 - Irresistible groove
 - On top of the beat
- “Heat Wave” as template for Motown hits
- Written and produced by songwriting team, Holland-Dozier-Holland
- Gospel-influenced vocals, call-and-response style
- Irresistible groove with accented backbeats
- Instantly memorable melody
- Relatively simple song structure, but with sophisticated arrangements that often include horns, or even a string section from the Detroit symphony
 - **Junior Walker and the All Stars “Shotgun” (1965)**
 - Not as sweet and poppy
 - Marvin Gaye “What’s Goin’ On” (1971)
 - Politically charged
- The “sweet/poppy” stereotype of Motown’s sound is an oversimplification—the lineup also included downright funky songs like “Shotgun” by Junior Walker and the All-Stars
- Setup:
 - Traces of funk groove, more geared towards instrumental writing with long, jamming intro without vocals
- Comparison of Northern and Southern Soul

| Southern Soul | Northern Soul |
|---|--|
| <ul style="list-style-type: none"> • Stax (Memphis) and Atlantic (Muscle Shoals) • Raw recording methods, live takes, no multi-track or over-dubbing • “At Stax the rule is whatever you feel, play it.” (PRS 192) • Down home, unfiltered, authentic | <ul style="list-style-type: none"> • Motown (Detroit) • “...a lot of overdubbing, it’s mechanically done.” (192) • Complex arrangements and orchestrations • Sweet, pop appeal |

- parallel historical trajectory with development of soul music
- Increasingly direct political content in soul music lyrics, emergence of black pride movement

British Invasion (distinguish Merseybeat and Blues-based as well)

- The Beatles
- 3 stages
 - Stage 1: 1957-1962
 - Cover band in nightclubs and bars
 - Among the first generation of musicians that grew up with rock
 - Formed in liverpool in 1957 playing skiffle
 - Skiffle: folk-inspired jazz
 - EX. Jimmy Page at 14
 - Early music in clubs combined R&B, rockabilly, girl group arrangements, and motown
 - Played with Pete Best (5th Beatle) as drummer
 - Played long shifts in Hamburg bars during 3 extended stays of 2-4 months in 1960-62
 - Liverpool and Hamburg, both port cities, gave them exposure to American popular music even though they were away from the London music scene
 - Rock and roll influences
 - Often covered Elvis, Chuck Berry, Little Richard, Ray Charles
 - Stage 2: 1962-1966
 - International stars, community of musicians influenced by art school and peer prestige, not show biz conventions
 - In 1962, “Love Me Do” reached #17 in the UK
 - 1963, they had 3 hit singles and Please Please Me hit number 1
 - SEE SLIDES
 - *Hard Day’s Night (1964)*
 - Opening scene
 - Played along with the beatlemania
 - Dialogue scene

- Depicted the struggle between the older and younger generation
- The Beatles didn't give in to the older generation
- Playful
- Proto-Music Video
 - Hiding behind a literal fence
- End scene
 - Odd self-awareness
 - Broke the 4th wall in a way
 - Separation from reality
- Experimental film techniques similar to French nouvelle vague
 - Spontaneous feel through a hand-held camera
 - Fragmented narratives with discontinuous editing
- Musical scenes similar to MTV videos
- Changed attitude of the critics
- Meet the Beatles (1964)
 - Doubtful success in the US
 - The Ed Sullivan Show launched them to success
 - SEE SLIDES
 - **“I Want to Hold Your Hand” (1964)**
 - Rock backbeat
 - Instruments all accompany the vocals, there are no solo instrumental sections
 - Boogie-woogie guitar pattern like Chuck Berry
 - Hand-clap pattern like girl group music
 - Professional stage presence
 - Uses AABA form but in 12, not 32
 - A: 12 measure verse with refrain
 - 8 measure with a 4 measure refrain
 - B: 11 measure bridge
 - Irregular rhythm after “I can't hide”
 - One less measure but sounds natural
 - You can count ONE-two-three-four, TWO-two-three-four, etc. easily until the 7th measure when everyone sings “I can't hide” using a rhythm that loses the previous sense of regular four-beat cycles.
 - The subtle but creative result is one less measure but it sounds totally natural.
- **Beatles “Norwegian Wood” (1965)**
 - Album: Rubber Soul
 - Cover art reminiscent of art nouveau
 - Aesthetic dimensions of nature
 - Lyrics
 - Autobiographical
 - Title makes fun of wood panelling that was popular in the '60s
 - More ambitious lyrics - beyond teenage love, seriousness, ambiguous twists
 - Instruments
 - The sitar has the hippie/indian vibe
- *Revolver*
 - **“Tomorrow Never Knows” (1966)**

- Lyrics from Tibetan Book of the Dead offering spiritual advice to those who will soon die
- Static drone feel:
 - Repeating drums, repeating bass line
 - Sitar used to evoke Eastern mysticism
- Strange sounds created by tape loops of prerecorded material mixed into the final recording in real time
 - Just fucking nuts
 - Need to be tripping to understand it
- Musique Concrète
 - Defamiliarize everyday sounds
- **“Eleanor Rigby” from Yellow Submarine (1968)**
 - Mood
 - Melodramatic
 - Intensity
 - Anxious
 - Instruments
 - Kind of minor mode
 - Melody
 - Chromatic scale
 - Articulation
 - Staccato
 - Unusually reflective lyrics for the time: loneliness, futility
 - Uses a double string quartet
 - Each quartet has two violins, a viola, a cello
 - The stark tone quality of the low cello in isolation adds poignancy to the depiction of loneliness.
 - The uses of one, let alone two, string quartets is highly unusual.
 - Idiomatic string writing: staccato playing, string-crossing
 - George Martin recognized the potential for two melodies to be connected in counterpoint at the end of the song
 - crossvoicing
 - Note also the uncanny quality of the Dorian mode during part of the verse melody “...in the church...”
- Stage 3: 1966-1970
 - Studio-based artists, symbols of hippie culture, experimental, “progressive”
- Beatlemania Study Question
 - What was revolutionary about the female fans’ reaction to the Beatles? What accounts for other commentators’ trivialization of Beatlemania?
 - First time that girls abandoned their purity and revolted against sexual repression
 - Mob mentality
 - People trivialized it because they refused to acknowledge that young girls could be sexual
 - Girls described the band as “sexy”
- Cultural Accreditation
 - There was a change in attitude toward popular music
 - Rock and Roll became Rock and was taken more seriously

- Did you notice anything peculiar about Mann’s writing? What stood out?
 - Compares the Beatles to Mahler
 - Used words that were typically associated with the analysis of classical music
 - Turning point: critics suddenly took them seriously
- Merseybeat
 - A term from the British music press for a style popular in Northwest England and Liverpool dance halls and nightclubs
 - Style blended American musical currents
 - Rockabilly, pop, R&B
 - The Beatles, Gerry and the Pacemakers, Billy J. Kramer and the Dakotas, Peter and Gordon
 - In addition to these Liverpool artists, other UK artists sought success in the US with the Beatles’ image and sound
 - EX. The Dave Clark Five
 - EX. **“Ferry Cross the Mersey” (1965)—Gerry and the Pacemakers**
 - Regular, controlled vibrato
 - “crooning”
 - Typical use of strings
 - Uses “Bo-Diddley” beat from Bo Diddley’s “Bo Diddley” (1955)
- London Blues Scene
 - Emphasis on spontaneity and emotion
 - Contrasts to the Beatles’ pop-and-vocal oriented approach
 - Fueled by British art school tradition
 - Draws upon 1950s Chicago electric blues tradition
 - Slide guitar, harmonica, vocal styles inspired by Muddy Waters, Elmore James, Little Walter
 - Much more brash, nonconformist, rebellious image
 - Rolling Stones, The Animals, the Yardbirds
- Chapter 39 Study question
 - What sort of contrasts were being drawn between the Beatles and the Rolling Stones early in their careers?
 - “...five disheveled rebels...who never wear stage uniforms, and who JUST DON’T CARE” (p. 221) “...they are angry young rebels who scorn conformity” (p. 222).
 - “Keith [Richards] and Mick [Jagger] do not write their own material, but work on orders for songs from other groups and solo artists” (p. 222)
 - “Visually, the Rolling Stones are not the prettiest quintet in the land” (p. 222)
 - Does the Stones’ image seem fabricated or like an outgrowth of their personalities, or both?
 - SEE SLIDES
 - The rock interview as a speech genre
 - “We speak in diverse styles and genres without suspecting that they exist, and it is this subconscious characteristic that gives speech its sense of naturalness, and therefore its self-contained quality” (Pillsbury, Damage Incorporated, p. 145)
 - In order to be successful, popular music artists must carefully balance their interview responses within the codes of the interview as a speech genre.
 - Too much calculation can often have associations with commerce that threaten to taint the musical product or the aura of authenticity that so many fans cherish.
- **“Not Fade Away” (1957)—Buddy Holly**

- Uses “Bo-Diddley” Beat
 - Overall Mood?
 - High, clean vocal sound with slight vibrato on sustained notes; cheerful melodic rise on “a-waaay”
 - Clean-tone (i.e. not distorted electric guitar sound)
 - Vocal “hiccups” that suddenly rise pitch
 - Doo-wop-style back-up vocals singing “bop” to the Bo-Diddley beat
- “Not Fade Away” (1963)—Rolling Stones
 - Eliminated the innocence
 - Bad-boy attitude
 - Prominent use of the harmonica
 - Harmonica call-and-response after certain suggestive lyrics (“my love is bigger than a Cadillac”).

Psychedelic Rock

- Confirmation that music critics had begun to see rock as art
- Psychedelic Experience
 - An altered state of consciousness, a “more real” sense of life
 - Drugs could give you the truth
 - The notion of the subconscious, dependent on Freud, and filtered through symbolist poetry, beat writers’ rebellious values, stream-of-consciousness writing, surreal art, existentialism, and eastern philosophies
- Surrealist art
 - Salvador Dali, The Persistence of Memory
- Hippie and Psychedelic Culture
 - Emerging hippie culture and flower power movement centred in San Francisco.
 - Youth in the mid-60s were suspicious of the conservative social climate of the 50s as well as institutions such as:
 - government, schools, churches, big business, the military, and the police.
 - This informed and was reflected in the Civil Rights Movement and widespread resistance to the Vietnam War
- Human Be-In, San Francisco (Jan. 1967)
 - Thousands of hippies gathered in Golden Gate Park for poetry and music (e.g. Jefferson Airplane).
 - Partly organized by San Francisco’s bohemian Beat movement.
- Monterey Pop Festival in California
 - Three-days long in June.
 - Mass media exposure: shows commercial viability of psychedelic music and culture, which had roots going back to underground scenes in London and San Francisco dating to the 1950s.
 - Janis Joplin attributes her fame to this festival.
 - Jimi Hendrix also gets wide publicity after setting his guitar aflame at the climax of a virtuosic performance.
- Janis Joplin
 - Vocal style modeled after blues and R&B singers rather than female folk singers.
 - Uninhibited, hard-living, hard-drinking image performed live and in interviews.
 - Lauded as a proto-feminist for her assertiveness and status as a bandleader.

- Jimi Hendrix (1942–70)
 - Played in back-up bands for Wilson Pickett and Little Richard.
 - Highly amplified blues and R&B combined with psychedelic lyrics (from Dylan’s late material) and visuals (clothes, album art).
 - Greatly expanded the “electric” quality of the electric guitar: sustain, feedback, fuzz pedals, wah-wah pedals.
 - Long, blues-based solo improvisations.
 - Like Joplin - he played a form of amplified blues merged with psychedelic rock; was a sideman for other artists before starting his career in London.
 - Theatrical stage performance, played guitar behind his head, with his teeth, lighting it on fire
 - Highly sexualized performance antics in front of a white audience (inclusion was stressed but audiences were almost entirely white.)
 - Musical influences: blues and R&B, (used blues based improvisations) but also psychedelic innovations in sound and recording.
- **Grateful Dead, “Dark Star” (1969)**
- Eclectic musicians with several influences:
 - Country blues and urban blues, country and western, classical
- “Jam band” aesthetic
 - Improvising lasts longer than entire albums at times
 - Worked well for acid tests
 - Music that emerged from the psychedelic experience came to be known as acid rock.

Psychedelic Counterculture as a Commodity

- simultaneously part of the counterculture
- Frank Zappa, “Montana”
 - Avant-garde - be at the cutting edge
- Stage Presence
- Lyrics
 - creative, self-conscious silly
 - nonsensical
- Audience
- Skill
 - Excess drums, in sync
 - Charisma - other people perform the “silliness” for him, calmly engages with the crowd
 - cult-like leadership figure
 - Virtuosity and professionalism mixed with silliness and charisma
 - "Poo poo ta na na"; "mennil toss flykune" calm speech moments
- Frank Zappa (1940-93)
 - What is Zappa’s attitude towards his audience?
 - “Pigs!”, played 7 requests at once.
 - Playful disdain, irony
 - Approving tone of the article coincides with growing attitude towards rock as art.
 - How is Zappa's relationship to the musicians he plays with different from that of the members of the Beatles or Rolling Stones?
 - More conductor/composer-like
 - How is he ironic?

- Hyper conscious of styles and genres; virtuosic approach to idiocy: “concerto for farts and violins”
- Public image: had himself photographed naked on the toilet seat
- What does he parody?
 - The seriousness and earnestness of the counterculture.

Avant-garde Rock Singer-songwriter

- “From the ashes of the folk revival...” (p.261)
 - fails 1972 US presidential campaign of liberal democrat George McGovern
 - oil crisis of 1973
- Watergate scandal of 1973-74:
 - break-in of the Democratic National Committee headquarters and cover-up: Nixon’s resignation
- Carole King (b. 1940)
- collaborative songwriter at the Brill Building
 - wrote for the Shirelles, the Monkees, the Byrds, Aretha Franklin
- Tapestry (1971) went 5x gold (5,500,000)
- **“So Far Away” (1971)**
 - What’s in the foreground? What’s in the background?
 - Voice — untrained feel
 - minimal instrumentation (impression not reality)
 - guitar in the back, bass is in the foreground, also piano is foregrounded
 - What makes the music sound introspective and intimate?- intimacy because her personality (voice/piano) is foregrounded, other instruments are decoration
 - Voice and piano are foregrounded. All other instruments act as garnish. What’s left is a vivid image of a performer singing an autobiographical story in an intimate setting.
- Joni Mitchell (b. 1943)
 - Very eclectic singer-songwriter known for constant
 - Creative diversity includes poetry, painting, piano, dulcimer, and guitar
 - known for rich and complex harmonies through alternate guitar tunings
 - experimented with jazz during the mid-70s
- Joni Mitchell, “Help Me” (1974)
 - instruments:
 - strummed acoustic guitar
 - clean-tone electric guitar
 - electric piano
 - drums
 - “mellow flutes and heckling [saxophones] during the breaks ” (whitesell 22)
- almost entirely made of major-seventh chords
- How would you describe the rhythms and melodies she sings?
 - simple? complex? active? static? etc.
 - unpredictable melodies (?)
 - Poetic lyrics, colourful chords, word-painting

- Word painting: “When I get that crazy feeling” (singing); “...you’re a rambler and a gambler” (singing); “...you love your freedom” (meter); “...love your lovin’” (singing)
- word painting
 - (when singing high goes high pitch)
 - “falling” - goes down
 - “freedom” - as if set free, fly away (comes in her lyrics over and over again)
 - the sense of meter is lost
 - “crazy feeling” - not static melody, imitating the feel of falling in love, up & down —> melodic active, high at “feeling”
- Joni Mitchell and Romanticism
 - David Brackett’s editorial to the Joni Mitchell interview in the PRS 3RD ed mentions mitchell’s “search for remnants of a natural state unblemished by industrialized society” (p. 267)
- Romanticism and Purity (p. 268)
 - Joni Mitchell spoke of her disappointment at vacation locations (Hawaii, Matala in Crete) not being unblemished by industrialized society
 - she hoped “to be accepted into the home of a Greek family” — (Avatar movie)
 - about her vegetarian friend eating steak: “I felt really terrible corrupting, breaking down a man’s principles like that”
 - What other singer have we studied was described as “pure” in some way?
 - Joan Baez
- Creativity and Catharsis
 - Penny Valentine (interviewer): ” Did [the two year break] help her [...] to get her feelings out on paper?”
 - Joni Mitchell responds by talking about the therapeutic aspects of being creative:
 - “[when sitting around moping,] there’s no release at all” [...] Whereas in the act of creating [...] it’s a release valve”
 - Cf. Catharsis — Aristotelian metaphor for the effect on a spectator during a Gr. tragedy, purging and purifying through art.
- Inspiration as a construct
 - Persona: “a restless romantic torn between adventurousness and stability” (2nd ed. p. 284)
 - “An artist needs a certain amount of turmoil and confusion, and I’ve created out of that” (p. 287)
 - “Freedom is necessary for me in order to create, and if I cannot create, I don’t feel alive” (p. 288)
 - “It’s a mystery, the creative process, inspiration is a mystery” (p. 288)
 - These quotes show Joni Mitchell’s belief that turmoil is necessary to inspire creativity (cf. catharsis).
 - responding to the famous quote, “Writing about music is like dancing about architecture”
 - “This invokes a rather common anti-intellectual stance adopted by artists and lay people: art is spontaneous; it results from inspiration; knowing too much about it or thinking about it too much will interrupt the flow of inspiration and disturb the cultivated”
 - The philosophical connection is an association between immediacy and the body. This rests on the notion of feeling being more direct and natural than thinking. That somehow these are more innate and true than being influenced by one’s culture and carefully planning (or calculating) an artistic effect.

Funk

Tracks: Study all the songs and videos posted on myCourses. See the full track listing given at the bottom of this document.

Midterm Format

Part One: Listening Portion (multiple choice questions, some single-sentence answers)

This portion of the exam tests how well you can apply what you have learned in class to music that you hear.

“Known” Selections

These questions will be related to songs drawn from your required listening posted on myCourses. You will first need to provide information identifying the given excerpt: artist, song title, date within three years. Then I will ask you questions about the excerpt related to instrumentation, style, technique, genre—anything we discussed during class especially.

“Unknown” Selections

These questions will be related to songs not assigned as required listening. For these you may be asked any of the following: approximate date of composition, potential songwriter/performer, instrumentation, style, technique, genre or other relevant material that was stressed in class.

I will play short excerpts (20 sec. to 1 min.) of each song, twice. Depending on the track, I may begin partway through the song.

Part Two

Multiple Choice

This section will include questions on artists, genres, songs, terminology, institutions, cultural and historical context. Questions will be drawn from the assigned reading, listening and class lectures.

Part Three

Short Answer

I will ask some questions related to important concepts from class. You will be asked a small number of definition questions for the most important terms. You should be able to say three valid statements about them and, if requested, provide an example of a song or artist to which the term applies.

Please arrive ten minutes early on the day of the exam. Bring a pen, pencil, eraser, and your student ID.

Bring your student IDs. I will make a seating plan with them that will allow me to know who wrote the exam and to track down any suspiciously similar incorrect answers.

McGill University values academic integrity. Therefore, all students must understand the meaning and consequences of cheating, plagiarism, and all other academic offenses under the Code of Student Conduct and Disciplinary Procedures (see www.mcgill.ca/integrity for more information).

Track Listing

Jan. 5 - Course Overview and Tin Pan Alley

Judy Garland, "Somewhere Over the Rainbow" (1939)

- 32 bar form: A A B A, 8 bars each
- Tin Pan Alley

Jan. 10 - Finish Tin Pan Alley, Swing

Duke Ellington, "Take the A Train" (1941)

- Hot Swing
- Features piano
- Thicker texture, upbeat
- Prominent bass, piano, DRUMS and horns
- Vocals feature multiple melodic lines, not just homophony

| | | |
|-----------|---------------------------------|---|
| 0:00-0:11 | Introduction , 4 mm. | String melody with pulsating winds accompaniment sets the dreamy mood for the song. |
| 0:11-0:34 | A-Verse , 8 mm. | Vocal enters, "Somewhere . . . way up high . . ." Listen for the large leap in the melody, which then works its way back to Earth, paralleling the words. |
| 0:34-0:55 | A-Verse , 8 mm. | As before, "Somewhere . . . skies are blue . . ." |
| 0:55-1:18 | B-Bridge , 8 mm. | "Some day I'll wish . . ." Notice how the first half of each vocal phrase seems to rush forward, then slow down toward the end. |
| 1:18-1:40 | A-Verse , 8 mm. | As before, "Somewhere . . . bluebirds fly . . ." Note the melodic support in the orchestra. |
| 1:40-2:01 | A-Verse , 8 mm. | Vocal gets a rest and the melody is played by clarinet and answered by orchestra. |
| 2:01-2:25 | A-Verse , 8 mm. | Vocal returns with variations that make the melody seem fresh, "Somewhere . . . bluebirds fly" |
| 2:25-2:46 | B-Partial Bridge , 4 mm. | Beginning of bridge serves as the basis for the ending, "If happy . . ." |

Guy Lombardo, "Boo Hoo" (ca. late 50s)

- Sweet Swing
- Calm
- Generally features just one set of instruments, horns are muted
- Small interplay between the horns and vocals
- Piano, horns, standup bass

Jan. 12 - Country Music (1920s-50s)

Hank Williams, "Hey Good Lookin' " (1951)

- Observations
- Voice
- Whiny, in a way
- Untrained singing
- Small range
- Lyrics
- Rural slang
- Mundane, everyday actions
- Dating lyrics that are pretty innocent
- Instruments
- Solos repeat the melody
- Accompaniment (background)
- Small steel guitar riff behind the vocals that imitates the vocals
- Steady bass in the background
- Powerpoint observations
- Form:
- Use of 32 bar AABA form from TPA
- Lyrics:
- Rural dialect and slang
- Simple, innocent date material
- Voice:
- Southern Accent and a nasal tone color
- Simple voice, straight tone

- Instruments
- Fiddle
- Steel guitar with a “bottleneck” slide
- Solos are simple, mimicking the voice or song intro
- Rhythm and Meter
- Duple meter
- Syncopated accent reminiscent of a train

Jan. 17 - Race Records, Blues, Gospel

Blind Lemon Jefferson, "Match Box Blues" (1927)

- Mostly guitar
- Man, as most country blues singers were

Ma Rainey, "Moonshine Blues" (1927)

- Lazy rhythm
- Mostly horns
- Woman, as most classical blues singers were

Robert Johnson, "Cross Road Blues" (1936)

- Highly embellished

Mahalia Jackson, "Precious Lord, Take My Hand" (1956)

- Vocally embellished

Jan. 19 - Rhythm and Blues

T-Bone Walker, "Don't Leave Me Baby" (1946)

- Walking bassline
- Hi-Hat on the beat
- Faster, sharper tempo
- 12-bar blues form

Louis Jordan, "Caldonia" (1946)

- Walking bassline
- Standard 12-bar blues
- Very showman-y

BB King, "3 O' Clock Blues" (1950)

- Still 12-bar blues
- Vocal virtuosity

Ruth Brown, "Mama He Treats Your Daughter Mean" (1955)

- Didn't want anything to do with the song but ended up being grateful after seeing its popularity

Jan. 24 - Rock and Roll

Chuck Berry, "Maybellene" (1958)

- “Fairly nice hit”
- Has that rockabilly vibe
- Energetic rock guitar solo
- Truly a showman
- Characterized that “rock and roll” showman persona
- T Bone Walker influence
- Lyrics
- Maybellene may be cheating on him
- Drag racin’ with him

Little Richard, "Long Tall Sally" (1955)

- Stop time breaks
- Band stops, richard sings, band starts up again
- Dancy sax
- Really showman-y interlude
- Raucous voice

Little Richard, "Tutti Frutti" (1955)

- Originally incredibly provocative, so they changed the lyrics
- Very upbeat, rockabilly feel
- Dancy
- Dynamic
- Made it to 17 on the billboard pop chart
- The times, they are a changin’

Pat Boone, "Tutti Frutti" (1956)

- Very stiff
- Never moved
- White af
- Everything seemed to fade into the background
- Piano less prominent
- Made it to 12th on the Billboard charts

Big Mama Thornton, "Hound Dog" (1952)

- Jazzy, bluesy
- Laid back tempo
- Syncopated groove
- More lyrical

Elvis Presley, "Hound Dog" (1956)

- More staccato
- Made it easier to get words out

Jan. 26 - Teen Pop, Girl Groups

Frankie Avalon - Venus (1959)

- Stage presence
- Such an adorable smile, never underestimate a smile
- THAT WINK
- Reaches out to the crowd
- Has a certain vulnerability
- Innocent
- Lyrics
- General “you” allows the girls to connect
- Wedding quote
- Innocent
- Singing style
- Devotional love song
- “Boy next door”
- Innocent
- “Choir of angels” behind him

The Cookies, "Will Power" (1963)

- The use of an upbeat, quick tempo and a major mode creates a bubbly, happy-go-lucky feel that masks the seriousness of the subject matter.
- Trying not to sleep with her date
- What’s the tempo like?
- Moderate, brisk tempo
- What’s the mode?
- Major

The Shirelles, "What Does a Girl Do?" (1963)

- What is the song about?
- The social pressures of trying to get to know a guy
- Impossibility of asking a guy out
- What is the singing style?
- Tone color?
- Gets raspy at the chorus
- Range?
- Shoots up at the chorus
- Vocal Expression
 - “Passionate rasp in [Shirley Owens’] voice as she leaps up an octave” to ask, “What does a girl do?” (Warwick, 142)
 - Anguished vocal delivery when she’s describing what girls can’t do, relaxed when describing what boys can do

The Supremes "Baby Love" (1964)

vs

The Ronettes, "Be My Baby" (1963)

- Dancing
- Restrained
- Flowy
- **Looser**
- Audience
- White people
- **Interaction**
- **Screaming**
- Stage presence
- **Physically take up more space**
- Voice
- **More melismatic**

The Crystals, "He's a Rebel" (1962)

The Brill Building: An Efficient Machine

- Creative control shifts from performer to producers and songwriters working with multiple groups.
- The Brill Building in mid-town Manhattan housed important music publishers and teams of songwriters including Gerry Goffin and Carole King (to name the most famous).
- Flexible working relationships: songwriters were free to sell songs to different labels or publishers; producers could browse various publishers for songs; songwriters could produce, sing, and make a label of their own.

The Construction and Policing of Female Sexuality

- The Ronettes:
- Mixed-race girls from Spanish Harlem, raised by an uneducated Native-American grandmother
- Overtly "about seduction" (Warwick 150), inducing hysteria in ways comparable to Elvis and the bands of the "British Invasion" (i.e. the Beatles, the Rolling Stones).
- What might have been particularly appealing about the Ronettes to teenage girls in the 60s?
- "[The Ronettes were] tough whorish females of the lower class, female Hell's Angels who had about them the aura of brazen sex. The Ronettes were Negro Puerto Rican hooker types with long black hair and skin tight dresses revealing their well-shaped but not quite Tina Turner behinds...Ronettes records should have been sold under the counter with girly magazines and condoms" (Richard Farrar in Rolling Stone magazine, 1968)
- "[...] the line between being deemed pretty and sluttish continues to be fine indeed" (Warwick 150).

Jan. 31 - Music and Disability

No tracks for this day

Feb. 2 - Soul Music and Civil Rights Movement

- Wilson Pickett, "I Found a Love," (1967)
- Arpeggiated triplets
- Slower, more sermon-y
- Denser vocals
- THINK: Sounds like Everybody Hurts

- Setup classic southern soul sound:
 - Slower tempo, compound meter
 - Triplet arpeggiations for accompaniment
 - Romanticized, sermon-style heart-to-hearts with the audience

James Brown, "Please Please Please" (1956)

- James Brown: The Godfather of Soul
 - Born in Augusta, GA, Brown was a success in both the white and the black communities
 - Singer, performer, composer, arranger, bandleader, businessman
 - Influenced by gospel
 - Style: raspy voice, melismas, funky rhythms with horns, 'scratch' guitar, call-and-response with audiences, repetition of single phrase
- In his autobiography, which reasons does give Brown give for wanting to purchase a radio station?
 - "First, I thought black communities need stations that really served them and represented them"
 - "Second, I wanted by station to be a media training ground so black people could do more than just be jocks. I wanted them to learn advertising, programming, and management at all levels."
 - "Third, as owner I wanted to be a symbol of the black entrepreneur."
- Which factors contributed to Brown's stage show?
 - Upbringing in church revivals
 - Big Daddy Bishop Grace's House of Prayer
 - Louis Jordan as early influence
 - Brown admired the jumpy R&B, comedic stage acts, and crossover success
 - Circus and minstrel shows
 - At Silas Green traveling variety show, Brown saw Willie Mae Thornton
 - Pro Wrestling
 - Idea for cape came from Gorgeous George
- What criticisms does Brown level against Disco? How can we understand these criticisms in relation to the concept of authenticity?
 - "In Funk, you dig into a groove...disco stayed on the surface."
 - "It was all electronic sequencers and beats-per-minute—it was done with machines. They cheated the music world."
 - "The record companies loved disco because it was producer's music. You don't really need artists to make disco...machines don't talk back, and unlike artists, they don't have to be paid

Brown's radio stations featured:

Music format of soul and gospel and jazz—"Whole spectrum of black music"

Talk shows, editorials, educational programs directed at kids

"We did many political things on the stations, editorials that irritated a lot of people... some of'em were a little too raw for the FCC." (PRS, 187)

Out of 500 stations in US, 5 had black owners, and Brown bought three of them

Junior Walker & the All Stars, "Shotgun" (1965)

- Not as sweet and poppy

Martha and the Vandellas, "Heatwave" (1963)

- Served as a template
- Call-and-response
- Irresistible groove
- On top of the beat

Aretha Franklin, "Respect" (1967)

- Extended vamp not featured on the album version
- Faster than the original
- Originally sung by Otis Redding

- Born in Detroit (1942), formative musical experiences growing up in Baptist church
 - Sang in gospel choir and self-taught piano
 - Learned musical timing from rhythm of her father's singing and preaching

From 1967-70, Franklin sold more records than any other African American audience

Style: tremendous range, mastery of gospel singing style, sturdy gospel piano playing, interpretive nuance in performance

General

- Authenticity and sincerity depend on audience connecting with performer—perception that performer has certain worth grounded in moral honesty ...belief that performers come from a walk of life familiar to the audience, that their music is genuine expression of who they are... in other words, that their background meshes with their image, it's not contrived.
- Authenticity can be conveyed through lyrics, vocal affect, appearance, direct comprehensibility of music
- Music isn't the only product being sold—authenticity becomes produced as commodity
- Different genres hold different values that shape the relationships between the performers and audience—different ways of constructing authenticity, it's not a fixed ideal.

- Descriptions frame Franklin's artistry in a way that makes it seem very authentic, uncorrupted by the impure pressures of showbiz
- Franklin as a "real" person with core convictions, not someone who does things just for show or because they will get attention — NO rift between her private and public lives, she's the same real person in both social spheres

Wilson Pickett, "In the Midnight Hour" (1965)

- Has the laid back beat
- Has the vamp
- Fairly simple

Feb. 7 - Folk Revival

Joan Baez, "It Ain't Me Babe" (1965)

- "It ain't me babe"
- What did you think of her performance? Use of dynamics? Cinematography?
- What does the Time article suggest are the roots of Joan Baez's appeal?
- Voice

- “Vibrant, strong and untrained”, “a mother’s voice”
- Appearance
- “Wears no makeup”
- Relationship to commerce
- Columbia approaches her and asks her to sign, ends up signing with Vanguard
- Voice: “Vibrant, strong and untrained.” [P. 150] ”It is haunted and plaintive, a mothers voice.” [P. 150].”
- Appearance: “She wears no makeup, and her long black hair hangs like drapery, parted around her long almond face.” [P. 150, First full paragraph] “Her wardrobe would not fit a hatbox.” [P. 152],
- Relationship with Commerce: “No patter, no show business.” “Her LP albums sell so well that she could hugely enrich herself by recording many more, but she has set a limit of one a year. [P. 150, Second paragraph] “The girl did not want to be exploited, squeezed or stuffed with cash.” [P. 152]
- The Time article focuses more on Baez’s lifestyle, romantic life, clothes and appearance rather than on her musical or political activities

The Weavers, "Goodnight Irene" (1950)

Bob Dylan, "Maggie's Farm" (1965)

Feb. 9 - The Beatles

The Beatles, "I Want to Hold Your Hand" (1964)

- Boogie-woogie guitar pattern like Chuck Berry
- Hand-clap pattern like girl group music
- Professional stage presence
- Uses AABA form but in 12, not 32
- A: 12 measure verse with refrain
- 8 measure with a 4 measure refrain
- B: 11 measure bridge
- Irregular rhythm after “I can’t hide”
- One less measure but sounds natural

Feb. 14 - The Beatles (Part 2), London Blues Scene

The Beatles, "Norwegian Wood" (1965)

- Album: Rubber Soul
- Cover art reminiscent of art nouveau
- Aesthetic dimensions of nature
- Lyrics
- Autobiographical
- Title makes fun of wood panelling that was popular in the ‘60s
- More ambitious lyrics
- Instruments

- The sitar has the hippie/indian vibe

The Beatles, "Tomorrow Never Knows" (1966)

- Lyrics from Tibetan Book of the Dead offering spiritual advice to those who will soon die
- Static drone feel:
- Repeating drums, repeating bassline
- Sitar used to evoke Eastern mysticism
- Strange sounds created by tape loops of prerecorded material mixed into the final recording in real time
- Just fucking nuts
- Need to be tripping to understand it
- Musique Concrète
- Defamiliarize everyday sounds

The Beatles, "Eleanor Rigby" (1966)

- Mood
- Melodramatic
- Intensity
- Anxious
- Instruments
- Kind of minor mode
- Melody
- Chromatic scale
- Articulation
- Staccato
- Unusually reflective lyrics for the time: loneliness, futility
- Uses a double string quartet
- Stark tone quality of the low cello in isolation adds poignancy to the depiction of loneliness
- Idiomatic string writing: staccato playing, string crossing
- George Martin recognized the potential for two melodies to be connected in counterpoint at the end of the song
- crossvoicing
- Note also the uncanny quality of the Dorian mode during part of the verse melody "...in the church..."

Gerry and the Pacemakers, "Ferry Cross the Mersey" (1965)

- Regular, controlled vibrato
- "crooning"
- Typical use of strings
- Uses "Bo-Diddley" beat from Bo Diddley's "Bo Diddley" (1955)
- Combines aspects of pop, R&B, and rockabilly
- R&B: danceable, upbeat tempo and Bo Diddley beat
- Rockabilly: warm reverberation
- Pop: smooth "crooning" style of singing, vibrato, unison strings
- What about the singing suggests a "pop" element?

- The drum beat seems reminiscent of R&B, “a blues-based music that used jazz elements but was designed to meet the dancing and partying needs of an urban, African American audience” (PRS Reader, 48).
- Pop: singing style, strings
- Rockabilly: reverberation

Feb. 16 - Psychedelic Rock

The Rolling Stones, "Not Fade Away" (1963)

- Eliminated the innocence
- Bad-boy attitude
- Prominent use of the harmonica

The Grateful Dead, "Dark Star" (1969)

- Eclectic musicians with several influences:
- Country blues and urban blues, country and western, classical
- “Jam band” aesthetic
- Improvising lasts longer than entire albums at times
- Worked well for acid tests
- improvisatory sounding, more fluid form, guitars, light drums, non-teleological (Eastern influence)

Janis Joplin, "Ball and Chain" (1967)

- Performed with Big Brother and the Holding Company at the Monterey Pop Festival.
- Released on the album Cheap Thrills (1968).
- Blues influenced singer, also folk influence/R&B.
- Considered a proto-feminist - assertive performing style, extroverted public persona, status as a band leader
- Commercially successful recordings “Me and Bobby McGee” (1970) and “Pearl” (1971)
- Rose to fame with her performance at the Monterey Pop Festival

Jimi Hendrix, "Star Spangled Banner" (1969)

- Closes Woodstock.
- Irreverent and spectacular take on the US national anthem.
- Uses a whammy bar to simulate sky-diving aircraft and exploding bombs. (Protest song)

Feb. 21 - Singer-songwriters

Frank Zappa, "Montana" (1973)

Carole King, “So Far Away” (1971)

Joni Mitchell, “Help Me” (1974)