

A Complete History of Jazz and Pop

Jazz

1800-1900

Jazz started in the Southern States of North America in the 19th Century. Black Slaves brought to work on plantations, gradually mixed the music they brought from Africa with that of Western Music ('Classical' and 'Folk'). These changes took place over time, in various places and led to what we call Jazz (the basis for Pop).

African Slaves had a strong singing tradition and sung for many reasons. They sung by ear instead of reading music. They sung work songs to focus the mind on work rhythms but cut off pain and boredom. Many songs had strong rhythms (as does Jazz and Pop). Some used 'Call and Response' (where a lead singer is answered by a group), and most used syncopation (off-beat notes).

Invocation - Shango: A track showing traditional African singing (by ear, call & response, backing, etc)

Complaints of bad treatment were ignored or punished, so slaves sung complaints. When taught about Christianity they sung about bad treatment of oppressed peoples in the bible who they could identify with. In spirituals (such as 'Swing Low Sweet Chariot') they sung about the Israelites in the Old Testament and this was seen as a success in teaching the Bible. Vocal music can also send messages. The words in the spiritual 'Steal Away' could sing to an escaped slave hiding nearby that it was safe to 'Steal away'. Spirituals also went on to be the basis for Gospel and later Soul.

Steal Away - The Naperville Men's Glee Club: uses Bible influenced vocals, African style singing in Western key)

Swing Low - Ladysmith Black Mbazos + China Black: Shows how the emotion of spirituals is suitable for modern occasion (Rugby)

No-one gave instruments to slaves originally, so music was sung. Later, some instruments were given or sold, but loud ones like drums and horns were still banned to prevent signalling to other groups). Quieter instruments (eg banjo, guitar, string bass, and later piano) were used to accompany syncopated religious complaint songs. These became blues. 'Singing the Blues' is a feeling of complaint about life as well as a style. The instruments used were also to become the 'Rhythm' section of the Jazz Band.

Listen to:

Recorded African Singing. eg: Groups such as 'Ladysmith Black Mbazos' CD1: 2

Gracelands album by Paul Simon used this type of singing with South African Musicians (eg 'Homeless')

Negro Spirituals:
'Steal Away'
'Go Down Moses'
'Swing Low Sweet Chariot'

'Wade in the Water'
Kim/Reggie Harris

'Sobbin' Hearted Blues' by Bessie Smith (or other AA structure pieces).

After the American Civil War, the southern armies were disbanded and the military band instruments (clarinets, trumpets, trombones, bass drums, side drums and cymbals) given to slaves. Technically the slaves were freed after the war, so uprisings seemed less likely. The wind instruments became the 'Front Line' of the Jazz band, while the percussion were put together to become the drum kit. The jazz band as a group, existed from the 1870's or 1880's although no recordings exist from this time.

The African musicians found European music using mainly two scales or 'keys' (major and minor). They also found Folk scales (or modes) using flattened 7ths. They mixed these with the African scales (among them Pentatonic scales) which didn't really match the pitches of equally-tempered Western Scales. This mix of major, minor, modal, and pentatonic scales was probably how the 'blues' scale started by using notes from more than one scale, (e.g. a Blues Scale on C using C,Eb,F,F#,G,Bb,C). These scales shape Jazz tunes by using 'Blue Notes' (notes not usually used in a key).

Jazz instrumental pieces have a main tune (or tunes) played in the 'Head' section at the start and end of a piece. Sections in the middle are improvisations of the main tune using the same chord sequence (or 'chorus'). Blues singers often stick to the tune, but each verse is slightly different. Each musician makes up a version of the tune, and rarely repeats a piece exactly. Call and response tunes were also used where solo instruments are answered by sections, (though this also happens in Western Concertos).

Sobbin Hearted Blues - Bessie Smith (1923): Solo accompanied Blues using Improvisation over AAB lyric and AAA Music structure, 12 Bar Blues.

A Jazz Standard is a piece that lots of musicians have performed. Each version is an Arrangement (it changes), while 'Cover Versions' in Pop usually stay the same. Jazz harmonies usually stick to the chords in one key. The sequence is usually repeated over and over, with occasional substitution chords (structure A, A, A, A, etc). Later Jazz used different chord sequences a bit like the Verse-Refrain (or Chorus) structure of Western tradition.

Pitches are flexible, too. Note bending is from African vocal music not Western classical music. It imitates different inflections in the language. So do sliding notes, (although Western music uses

Listen to:

Military Matches of the 19th Century (to see how the brass wind and percussion were used).

Classical structure of Schubert and Schumann

Victorian/Edwardian Music Hall songs

Jazz Instrumental pieces with Intro AAAAAAAA Coda structure (such as 'Cornet Chop Suey' or 'West End Blues' by Louis Armstrong)

Jazz Standards like 'Oh when the Saints'

Or

'St. Louis Blues'

Listen to slides up to notes, down from notes, or bends in

glissandi as well). One reason that melodies are played differently (or improvised) each time is that the soloist has a different thing to say to each audience and a different way of phrasing it. Groups who improvise have to understand each other as a social group and speak the same musical language. African musicians did this well.

Jazz beats are usually square four beats with syncopated rhythms performed around them. Note lengths are flexible: they can be written as crotchets and quavers but are rarely played as such. They are played more to react to the beat. Swing quavers are closer to 12/8 time signatures than 4/4 as each beat divides into 3, (so 12/8 is 1,2,3,4,5,6,7,8,9,10,11,12). Some Jazz (Ragtime) uses 2 and 4 beat divisions (Western Influence), but most use 3. This is like some Folk music (consider Greensleeves).

African rhythms are at the centre of Jazz music. Jazz and Pop are more rhythm based than most Western Music (except Folk). It is difficult to understand how complex the rhythms can be, but in dances like the 'Hatsiasia', the dancer often moves his/her feet around a beat (as jazz musicians play around a beat) not on it. With several instruments, rhythms become very complex. Try tapping one hand twice (2:4) while the other taps three times (3:4) at the same time. This can be done by instinct, or by working out both hands as part of a 6 beat bar. If done by instinct, each bit of a beat varies slightly in length (as it does in the Music).

An example: **Fatala - Limbadji Toko**: a track showing strong rhythmic emphasis in African traditional music

African Music contributed structures using one section repeated (often the 12 Bar Blues chord sequence), the word structure that fits over 12 Bar Blues, the strong Rhythms, the strong aural singing tradition, and the lack of reliance on written music. Western Music contributed the key (chords from a major scale), changes in structure (verse, chorus, etc), written music, and the instruments (note that the Saxophone was a 'Classical' instrument invented in the 1890's, and used in jazz later). Folk contributed to the Blues scale and the 'swung' rhythm (beat divided into 3).

1900 - 1960

Early Blues consisted of repeated sections, slow tempo, use of blues scale tunes over major I, IV, V chords, walking bass, and the distinctive 'Rumpty Tumpty' swung rhythm (called the 'Shuffle Rhythm'). Early Blues repeats the first line of each verse (A,A,B

the middle of notes.

Listen to the beat in Jazz. Try to tap three beats per Jazz beat and see how it fits with the tune notes.

Try:

Tapping exercises by Paul Hindemith to establish Left & Right independence.

Listen to:

Compare Early Blues songs to instrument pieces of the 1930s and 1940s to hear changing structures.

Compare these to early 'Classical' song.

Blues Artists:
Louis Armstrong
Bessie Smith

line structure), fitting it over a 12 bar blues chord sequence (12 bars of chords using chords I, IV, and V, (1,4,5) in the order: I,I,I,I⁷,IV,IV,I,I,V,IV,I,V⁷). No recordings were made before 1915, as musicians worried that their ideas would be stolen.

St. Louis Blues - Bessie Smith (1923): Uses 12 Bar Blues, but an 8 bar refrain. The final verse uses title hook 'St. Louis Blues'

Blues is pure Black American Rural Music, whereas another early style of Jazz 'Ragtime' is Urban (from the city) and uses European Folk and light classical ideas inherited from immigrants (often Eastern European) and later imported to jazz instrumental pieces. These included German Beerkellar, Italian Opera, Irish/English and Russian/Czech Folk.

Blues rhythms tend to divide the beat by 3 (12/8 Time Signature) while Ragtime tends to divide it by 2 or 4 (4/4). This is because Ragtime uses different Folk Rhythms. Listen to the differences between the Jig in 6/8 and the Reel in 4/4 in Dance Music. Ragtime also sometimes uses complicated structures (Maple Leaf Rag has 3 or 4 different sections although they are similar).

Jazz developed different styles and groups in the 1920's and 30's. Jazz musicians were expelled from New Orleans in the First World War as 'Undesirable' in a wartime port, and many moved to Chicago. Chicago Jazz developed a line-up of solos where each Front Line instrument took a solo in turn (as opposed to improvising together as in the New Orleans style). Some different types of Jazz refer to performance styles, origins, and sometimes just instrumentation. The term Trad (Traditional) was coined after WWII to distinguish pre-war jazz (eg Dixie) from '50's styles. As late as the 1950's some people considered the saxophone was 'not a true jazz instrument' because it was not used in Jazz until the 1920's.

The skill of black musicians became respected in white society even if they themselves weren't. White groups imitated the music (as Black Musicians had used folk in Ragtime), and the range of instruments spread. With the spread of popularity through the 1920's and 30's, bands became larger (for dances). Although Solo singers still performed Blues, it became more common for a singer to perform numbers in front of a band. Duke Ellington wrote for 10 players in the '20's (his piece 'Black and Tan Fantasy refers to it being illegal for black and white people to dance with each other

Listen to:

Billie Holiday
John Lee Hooker

CD1: 14
Ragtime Artist:
Scott Joplin
Maple Leaf Rag

CD1: 15
Bix Beiderbecke
Makes use of
European rhythms in
Riverboat Shuffle

Watch:

High Society (Film):
"Now You has Jazz"
Louis Armstrong and
Bing Crosby.

Duke Ellington

Count Basie

in the 1920's), Count Basie had an 'Orchestra' of 15, and they paved the way for the 'Big Bands of the late 1930's and the 1940's

'Big Bands' use sections of trumpets, saxophones (altos and tenors), trombones, clarinets, and a rhythm section of bass, drums, piano, and guitar, often making a band of 30-40 players. Big Jazz bands meant more players, longer playing, and less improvising as players had to fit with others. Players needed to know in advance what they were playing, and written parts were learnt (unlike other Jazz music before and since). Big Bands were most popular in the war years when a band could be paid army wages, but a large band was expensive to hire after the war.

After the war, Jazz went two ways. Pure Jazz returned to small improvisatory groups of 3/4/5 players. Jazz improvisation means that imitators can quickly be judged on their own skills, while in pop (or some earlier jazz) music is usually repeated with little change, and is easier to learn or perform (and better suited to imitation through recording technology). With West Coast or 50's Jazz, Be-Bop or even Hard-Bop in the '50's and 60's, improvisation was free-er, with less reliance on the basic tune. The music used more complex chords (11, 13 chords or those with added, sharpened or flattened notes) in long sequences (e.g. 32 bars).

The music became less memorable, could not be danced to (or imitated) and jazz became an art form for an increasingly small number of skilled musicians, and more people looked for an alternative. They found it in what was originally a jazz style, which became the fore-runner of Pop. This was Rhythm and Blues. It was not just a style of music, but became associated with the culture of the young pop and rock, and became pop music.

As a reaction, Jazz in the '60's developed new forms of simplicity (eg Modal Jazz), but never really recovered the audiences it had lost. Since then (arguably) it has remained a 'period' style.

Pop and Rock have their origins in the instrumentation, rhythms, harmonies, and structures of jazz (as well as Western Classical and Folk traditions), but with the added simplicity. The ability to copy music easily was one of the things that attracted people to pop, but alienated jazz fans. These fans respected jazz musicians, but did not appreciate the difference of the pop culture. This is also something that has kept going. Each new generation prefers its own musical style/techniques and devalues earlier music.

Listen to:

Big Band Composers and arrangers:
Glenn Miller,

Tommy Dorsey,

Ted Heath, etc.

50's and 60's Jazz Innovators:

Dizzy Gillespie

Charlie Parker

Dave Brubeck

Miles Davis

Compare:

Music of previous generations. There is usually an obvious shift each 30 years.

The Origins of Pop

Pop is short for popular music. Obvious, but Rhythm and Blues in the '50's, Drum and Bass of the early 21st Century, Jazz Music of the 20's, 30's, and 40's, Folk music (literally music of the people), and 18th to 19th Century 'Classical' music have all been 'Popular' style in their time. 'Pop' today usually means non-classical music recorded/broadcast/listened to since the late 1950's, including Rock and Roll, Rhythm and Blues, Metal, Techno, Dance styles such as Disco, Hip-Hop, House, Garage, ballads, disco, Country and Western, etc. Often it just means music of no particular style.

Why is the music popular? Each new generation requires its 'own' music, something 'belonging' and/or important to it. In the 1950's most mainstream music had existed for 25 - 50 years. Jazz roots were in the late 19th century, and Big-Band music 'belonged' to the parents of '50's teenagers. New 50's & 60's Jazz was free-er, and heavily improvised. It needed skilled performers and listeners. Rhythm and Blues had good Rhythm and was 'Easy Listening'. Like some Mozart or Glenn Miller, it could be danced to and copied.

Because what was wanted was music that could be copied, Pop music went hand in glove with recording technology. Pop music provided a medium for the technology, while the technology promoted and publicised pop. All of the technology developed in the Second World War had a use in 1950's peacetime. Pop has grown with the technology better for this than jazz, because each jazz performance is usually different and works better live.

Music that is popular is based on a standard. It is easier to appreciate and remember, or sing and imitate a piece of music performed the same each time, or played again on a record, tape, or CD. The public listen to the recording at home (or in public) and they can attend social events where that music is re-created by local groups. Although this is now done for all styles of music, it grew with 'pop' because the technology (local radio, microphones, amplifiers, magnetic tape, receivers, etc) developed in the war, and took off with the new music of the late '40's and '50's.

The THREE main roots of late C20th popular music lie in the traditions of JAZZ & BLUES; GOSPEL & SPIRITUAL; FOLK & COUNTRY. We have seen the Jazz Roots. The singing tradition of the black slaves carried on from the Spirituals in Gospel singing in Church (paralleling and influencing Jazz). Folk has 'always' existed but since the 1960's has surfaced more in Pop music. It has

Listen to:

Music called Popular in the past:

Folk Song

John Dowland

Orlando Gibbons

Mozart

Schubert and Schumann

Gilbert and Sullivan

Victorian/Edwardian Music Hall song

Elgar

Louis Armstrong

George Gershwin

Bing Crosby

Bob Hope

Vera Lynn (and WWII Patriotic songs)

Glenn Miller

Frank Sinatra

emotion, group identification, and Folk song is a 'Song of the times'. Musically, it often uses 'Swing rhythms', it uses Major, Minor, and Modal keys; Good Tunes, and people identify with it.

The 1950's

The direct forerunners of the popular song have existed since the 12th or 13th century. Verse Refrain (Chorus) structures, lyrics on popular subjects accompanied by available instruments (such as Lute, bass, or drum, later harpsichord or guitar, then piano) are the core. Most Folk music contained an element of 'morality' or a criticism of events. From 1550-1600 the majority used Scales not Modes. 19th Century Romantic Music used keys to show emotion.

More recently, rhythm domination, blues scales, 'swung' style, electric instruments and various melodic styles have influenced the pop song and instrumental pieces. Pre-war pop songs in this century were often little different from Music Hall or Classical song. Cole Porter wrote popular songs in the First World War on patriotic themes. Pop songs in the thirties used mainly standard major and minor scales although jazz scales and rhythms appeared in the songs of the 'crooners' (close-miked singers) in this decade.

In the '40's, though 'White Cliffs of Dover' and other popular 'Ballads' still use Western Scales (not Blues). The 40's were probably the last decade where songs unaffected by blues had a large audience. Rhythm and Blues emerged as a song form and its use of amplified electric instruments changed the way that dance music was performed, and the image of the singer.

Rhythm and Blues affected the pop song. It was basically Blues with electric instruments and heavier rhythm emphasis. Rhythm and Blues uses repeated 12 bar blues chord sequences (although sometimes alternating them with another section), one chord per bar, guitar bass drums (and sometimes keyboard) instrumentation, shuffle rhythm, walking bass, and tunes of short repeated motifs (bits of tunes) often with Blues AAB word structure, limited improvisation, and Blues or Pentatonic scales over a 12 Bar Blues.

Rock 'n' Roll is almost identical. It was supposed to be different due to influence of (4/4) Rockabilly (from Hillbilly) Folk Rhythms, and this is true in places (use of 'straight' quavers for example), but there is so much similarity to Rhythm and Blues (it uses all of the elements listed above) that it is often believed that Rock 'n' Roll was just a title to introduce what was seen as 'Black Music' to

Listen to:
Elvis Presley

Beatles

Wurzels!

Chas and Dave!

Research:

What happened to sound recording and storage technology in WWII

Look at the growth of Music Technology since 1950

Rhythm 'n' Blues:
CD2: 11 & 12
Howlin' Wolf

Muddy Waters

(The Rolling Stones and The Animals)

Skiffle: The Vipers

Rockabilly

Rock 'n' Roll:
Little Richard

<p>white middle-class teenagers. Rockabilly is like British Skiffle.</p> <p>The new loud sound of electric guitars invented in the 1930's carried over a dance floor. With a Drum kit and miked singer, 3 or 4 performers did the job of a Big Band of 30. Others imitated the numbers. This led to almost five years of chart music using simple/cheerful Rhythm and Blues or Rock 'n' Roll Numbers based on three major chords, or crooners songs using 'swing' style.</p> <p>As said, this affected the pop song. It also changed in style. What became 'Soul' (literally beautiful singing) started in the 1950's. It derived from the Gospel singing of black church choirs in America. Gospel music is harmonically (and historically) related to blues and jazz. Soul and Jazz (& Motown) contributed to Funk (with Soul singing, Latin/Jazz rhythms, & Instrumental effects like Wah-wah guitar pedal and slap bass) and Motown (see below). Soul used gospel and/or instrumental accompaniment styles and speeds to emphasise the beauty of the singing. What today is called RnB is closer to Soul than Rhythm and Blues (which the title suggests) as it is melismatic (several notes per syllable) solo singing.</p> <ul style="list-style-type: none"> ❑ Some Rock and Roll Artists (like Elvis Presley and Cliff Richard) crossed over to 'Crooning', developing this soul style of singing for Black artists and brought it into mainstream pop. ❑ These 'Soul' singers were influenced by Crooners like Frank Sinatra and Bing Crosby who had been at the front of the 40s Swing and Big Band sounds. Mono and Stereo Recording of the time meant that the singer was prominent, and often became more recognisable than the band they started with (still true). <p>The 1960's</p> <p>At first, '60's music reflected that of the '50's. New groups (like the Beatles) used simple chord sequences with lyrics about Boy-Girl Problems. Gradually, chord sequences moved away from straight I, IV, V progressions, but subjects were still trivial and cheerful, (a reaction to WWII?). 50's/early '60's charts were dominated by Rock 'n' Roll, Rhythm and Blues, and Crooners such as Frank Sinatra, and Perry Como. New singers were younger and dressed differently, but often the music was similar.</p> <p>In the mid 1960's there was a reaction against simple, selfish, lyrics. New (unselfish) music was needed for protest (Vietnam, Peace Movements, Racial Equality/Harmony), Multi-Culturalism,</p>	<p>Listen to:</p> <p>Bill Haley & the Comets:</p> <p>Jerry Lee Lewis</p> <p>Buddy Holly</p> <p>'50's 'Soul'</p> <p>Elvis Presley:</p> <p>Cliff Richard</p> <p>Frank Sinatra</p> <p>Bing Crosby</p> <p>'White Christmas'</p> <p>Perry Como (Crooner)</p> <p>Val Doonican and Andy Williams</p> <p>Everley Brothers</p> <p>Iseley Brothers</p> <p>Beatles hits 1960-4</p> <p>Folk Influence in: Bob Dylan (Folkpop)</p>
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and for youth. It had to be heartfelt, and to represent a group rather than a person. Folk did this. Folk tunes were longer and smoother than short Rock 'n' Roll Motifs, harmonies were more emotive (e.g. minor chords), instrumentation was gentler and less intrusive. Folksong was 'a story of our time' or a moral tale. A mix of the good points of Folk, Rock 'n' Roll, and Crooning was needed.

The Sound Of Silence - Simon and Garfunkel (1964): Folk Enters Pop (subject changes to more social concern)

The result was a lot of clever (gentler) music that suited the times. Society worried that pop fans in America in the 1950's and '60's rebelled in groups. They blamed social unrest on amplified pop music of protestors. In the anti-Vietnam protests pop music did play a part in the protest but was not the cause. Young people who didn't want to fight wars, or hated inequality, used the music to express thoughts and dreams. They didn't rebel because of it.

Many pop records in the 50s were intended for dance halls and are essentially dance pieces. They are successors to 40s swing and dance bands. Some seem slow today but that is due to the nature of dancing today. In the '60's, the emphasis changed (Protest Music wasn't always for dance). Technology supported more listening through cheap, portable, radios and record players. Making and selling records became more important than live performance. The record chart invented in 1952 measured sales.

Like many other musicians, **The Beatles** switched from writing Rock 'n' Roll to Pop. They were greatly responsible for diversifying pop music. They were eclectic in their tastes and drew on a wider range of influences than many of their predecessors - including Indian music, Folk Music, Western classical music, Brass Bands, all of which helped to develop their own style. They generally used a simple chord sequence, but added good twists in harmony. They used simple but memorable tunes, overlaid with vocal backing, odd instruments, (organ, trumpet, strings, etc), and good structures.

The structures laid down in the 1960's by groups such as the Beatles have provided the framework for pop music since. These structures use (for example) the Verse/Chorus Alternation of the Classical Song (or even three or more sections), not the one repeated section of Jazz. Chorus words are simply emotional, and do not move the story on (as with Opera), harmonies include Minor chords, and melodies are more suited to the emotion of the words.

Listen to:
Simon & Garfunkel

Sandie Shaw

Early Bee Gees

Roy Orbison for country in pop

Eagles

Beach Boys (refers to beach culture)

Kinks (wrote music about everything).

Monkees

Beatles

Pink Floyd

Watch: '60's Top of the Pops repeats

Listen to:
Early Beatles: 1960 and before (for their Rock Music).

Compare to Rolling Stones for Rhythm and Blues influence.

'Penny Lane' using piccolo trumpet (20 yrs later, Elton John uses a synth for 'Nikita')

Recording techniques became more advanced and many groups began to experiment in the studio with **effects** to enhance their work. The Beatles and sound engineer *George Martin* were in the lead and developed techniques copied by later artists such as:

- **Chorusing:** Re-recording a track as an extra (and sometimes processed) to add depth of texture. This could also be done by copying one track to another (**Double or Multi-tracking**).
- **Overdubbing** (where a track is added later to a recording).
- **Panning:** Sound moves from one speaker to another
- **Spatial Positioning:** Sound 'moves round a room' by use of Panning, volume and reverb controls. Volume up + reverb down - sound moves forward, Volume down + reverb up - sound moves backward. (**Surround Sound** does this by sending the sound to adding additional speakers).
- **Additional reverb or echo:** Early echo was added by playing a track at one end of a room and re-recording it at the other. To get 'Plate' effect large metal plates were hung in the room. Echo is repeat, and Reverb is delay in dying away.
- **Loops** were created by cutting sections of tape with a razor and looping them round heads (or round mic stands) and re-recording them (they are backwards in 'Strawberry Fields').
- **Sound Effects:** Addition of sounds that don't occur musically.

The 1967 *Sergeant Pepper's Album* was the first with more than 4 tracks (it linked two 4-track recorders to make an 8-track). Prior to this, several instruments used one mic (like the Beach Boys) or tracks were **Bounced down** (3 recorded on a 4-track then mixed down to one then over-recording others on the freed-up tracks). Light Bass and Drum sound on recordings is often due to this.

Finally, the Beatles and their generation, stopped defining their work as dance music. They used (possibly sub-consciously) the Folk tradition of **Ballad**, whereby songs may tell a story ("songs of their time") and are to be listened to rather than danced to. This is also a feature of some **Country and Western Music** and Folk.

Listen to:

'**Strawberry Fields**' (reverses sounds, uses Sitar and Brass section)

'**Yellow Submarine**' uses brass band

'**Day in the Life**' orchestral effect

'**Within You Without You**' uses Sitar, Indian part writing & Raga-type scale

'**Eleanor Rigby**' uses string quartet

'**She's Leaving Home**' ballad uses harp and 'cello

CD2; 24 & 25

Listen to:

Sergeant Pepper's Obviously

Abbey Road

Beatles White Album

Folk and Country and Western of course still continue today. We don't see Folk as pop today, but Country and Western ranges from 19th Century Folk-like Line Dancing to Pop influenced Ballads.

By the late 1960s some artists began to think of an LP record or Album as a format in itself and produced **Concept Albums** where all the songs have some linking idea. The Beatles were innovators with 'Sgt. Pepper's Lonely Hearts Club Band', where they perform in character (and 'introduce' each 'act' or track). Later groups, such as Genesis and Pink Floyd went further merging (or physically joining) songs to produce classical symphonic forms (see Progressive Rock below). There are two other types of concept album. 1. Where the subject of all songs is linked (in Sgt Pepper's the tracks are 'pictures of life'); and 2. Where a track links others (eg The Beatles White Album or Sergeant Pepper's).

The 1970's

Studio processing generated more possibilities. Some albums were only performed in studios. **Progressive Rock** came out of the linked tracks of the Concept Album, and started in the late sixties (the year after Multi-track recording started). **Art Rock** was very similar, but with a more experimental approach to subject and sometimes techniques used. Progressive Rock tracks were typically long and complicated with classical (or story-related) structures, fitting well into a Concept album format.

Many songs were over five minutes long (some up to 30 minutes), and use folk ballad (story) format, unusual time signatures (7 or 9 beat), additional instruments like flute & strings, operatic voices and monophonic synthesizers, extensive vocal or instrumental effects, classical, folk & rock styles, and studio processing. Some tracks could not be performed live with the technology then available. Some tracks were short, and are only Prog rock due to the group performing (Art rock tracks are often shorter anyway).

Generally speaking this style had decreased in significance by 1983, when the surviving bands concentrated on making shorter tracks (around three minutes) which could be played in the charts (and therefore made more money). It has continued since, but in smaller numbers and fewer groups overlap.

Glam Rock also developed in the early 70's. It started as a '50s revival movement with music and dress influence from that period. It changed it by adding: Platform shoes (from '50's crepe-soled

Listen to:

Concept Albums by Pink Floyd, etc

Ziggy Stardust (David Bowie)
'Diamond Dogs'

Progressive Rock
Concept Album 'The Lamb Lies Down on Broadway'

Progressive Rock:
Genesis (1969-83)
'Suppers Ready'

Queen
'Bohemian Rhapsody'

Pink Floyd: 'Atom Heart Mother'

Rush: 'Xanadu'

Yes: 'Awaken'

More Recently:
Cardiacs

Dream Theatre

'Glam Rock' artists:
Slade

shoes), 'glitter band' clothes, heavy make up, star-shaped guitars, and lots of silver paint. Some tracks show '50's influence (Abba's 'Waterloo' uses a fast shuffle rhythm on guitar, bass, and drums).

The music often used Verse/Chorus structures, simple harmonies, studio effect processing and overdubbing, synthesizers, and sometimes guitar distortion. Usually tracks were 'short' (2-3 minutes long) and suitable for chart shows, had repetitive riffs (ostinati) that were rhythmically 'tight' (Rhythm and Blues influence), were guitar based and often had trivial or teenager-based lyrics or Scat singing (like many 50's tracks).

Some artists like Rush and Queen performed Progressive Rock (with a Glam Rock image) and Glam Rock. Stage presence was important, and rock concerts took place in stadiums not dance halls, using a variety of visual effects. Several artists started off in Glam Rock and moved on (eg Elton John). Alvin Stardust started performing in the '50s as Shane Fenton and became a Glam Rocker. Most Rock Music since then uses '60s/'70s influence. Some artists were highly demonstrative on and off stage, often due to LSD or alcohol. There were many 'Rock deaths' such as Jimmy Hendrix, Jim Morrison, Keith Moon, Marc Bolan.

In the mid-70s, artists began to make films to accompany songs, using film techniques to create further visual effects. 'Bohemian Rhapsody' by Queen is now generally thought to be the first song to have **Pop Video** (the Beatles' films were more for cinema, and not always specific to one song). As most people found out about the music chart from 'top of the Pops', videos were useful when a song was in the chart for weeks, and a group couldn't perform every week in person (eg 'Bohemian Rhapsody' in 1975-6).

Before this, Top of the Pops used dance groups such as 'Pan's People' and 'Legs and Co.' to dance to music. Video took off in the early '80s with MTV and influenced the rise of New Romanticism. Live dance performance has come back again, but now it is the singers who usually dance.

Top of the Pops has (since the '70s) had a guaranteed proportion of Recorded Music that Artists mime to. This started with the use of studio effects on the Music (as it was not easy to add these to 'live' performances), and it keeps the BBC engineers happy, as it guarantees them work. Now that videos are often used, the appearance of the artist is unnecessary.

Listen to:

Sweet

Gary Glitter (sorry)!

Bay City Rollers

Roy Wood

Roxy Music

Queen

Wizard

David Bowie

Elton John

Mud

10CC

Showaddywaddy

And watch:

Bohemian Rhapsody
Video

Listen to:

Pan's People

Legs and Co.

Top of the Pops to guess which artists are miming. Many mimed in 'live' performances.

<p>It was still important for image-conscious artists to be able to use electronic effects on stage to appear innovative. Footage exists of Roxy Music on 'Top of the Pops' using an early analogue synthesizer (a synthesizer <u>creates</u> sound. An analogue synthesizer varies voltages internally to model sound waves, while a digital synthesizer uses binary information units internally or externally).</p>	<p>Listen to/Watch: Roxy Music Top of the Pops 2</p>
<p>From the late 60's/early 70's, there is a further spread of rock styles. As well as Progressive, Art, and Glam Rock, Heavy Metal developed, using the potential for distortion in guitar playing. This followed developments in electric and electronic sound production in 20th century music and WWII Technology. An electric instrument enhances existing acoustic sound (eg: amplifying the sound of a guitar) while there is no sound on an electronic instrument (at all) without electric current. Because guitars used were often electric, the sound output of the amplifier could be altered or distorted (changing pitch, volume, or adding feedback).</p>	<p>Ecuatorial: Varése (Ondes Martenot) Good Vibrations: Beach Boys (Theremin)</p>
<p>The use of foot pedals to control the output allowed performers to change sounds <u>while performing</u> ('real time' processing). Electronic keyboards from the 70s (and later digital keyboards) can also change timbre like this. Before this, the standard keyboard had been the electric (or 'rock') organ using wheels, fans, rheostats, etc, which is often seen in Heavy Metal.</p>	<p>Stockhausen, (Electric/Electronic Moog (synthesizers)</p>
<p>Early Heavy Metal musicians started out playing Rhythm and Blues or Rock 'n' Roll (Hendrix was guitarist with Little Richard). Bands played Blues 'standards' but speeded up the tempo and decreased the reliance on the blues shuffle rhythm. Improvisational guitar playing in solos became virtuosic. Outside (or accompanying) solos, guitar, bass and drums played fast heavy-sounding riffs (often with distorted guitar), which later influenced Punk/New Wave. From Rhythm and Blues, we often still see Bass/Guitar/Drum rhythms in Heavy Metal, Simple Chord Sequences like 12 Bar Blues</p>	<p>Rhythm and Blues + Rock n Roll influence and Guitars of: Jimmy Hendrix The Yardbirds</p>
<p>It is not easy to trace '50's Rhythm and Blues in today's Metal. Listening to early artists (Right) gives an idea of what they were doing, but also often shows crossovers with other styles (Progressive Rock in structures, Glam Rock in Image, Punk Rock in influence, and some odd ones like Folk in 'Stairway to Heaven'). There is an accepted 'classic' image of what constitutes Heavy Metal:</p>	<p>The Who Pink Floyd Deep Purple</p>

<ul style="list-style-type: none"> ❑ As the name implies it is heavy sounding with lots of bass and drum emphasis, and faster/more pounding rhythms. ❑ Like Rock, Metal sticks to guitar, bass, drum and vocal format, occasionally with keyboards (often 'Rock Organs') as well. ❑ The sound of the guitars is often distorted to make rougher sounds or to emphasize the change from 'clean' to 'distorted'. ❑ The tempo is sometimes slower (disguised by fast riffs or rhythms) and the emphasis is on song lyrics (often quite musical, sometimes high pitched, or even shouted), with virtuoso guitar playing and/or manic drum playing in between. ❑ The name suggests more edge than main stream, and therefore it is not 'cool' to be seen to dislike Metal (although the distortion, riffs and nature of vocals are not 'easy listening'. ❑ Although Metal bands made albums, their main energies were often geared towards concert tours and live performance, so the effects were limited to what was possible in 'real time'. ❑ Heavy Metal groups had a reputation for being aggressive. They cultivated this in style of dress and presentation, stage performance and using names like Black Sabbath. ❑ When something works there is no need to change it. Metal showed little change from 1970 to 2000 except that use of technology from the studio could be used live on stage and enabled 'spin offs' (eg 'Nu Metal' - using Techno/DJ Elements, 'Trance Metal' with Dance elements, etc). ❑ These days, the addition of extra 'sub bass' frequencies in recordings makes early metal sound lighter, and young fans today often deny that the early music is 'Heavy' Metal 	<p>Listen to: Led Zeppelin</p> <p>T Rex</p> <p>CD3: 12 Rush</p> <p>Meatloaf INXS</p> <p>Guns and Roses</p> <p>CD3: 13 Thin Lizzy</p> <p>Black Sabbath</p> <p>White Snake</p> <p>CD3: 14 Iron Maiden</p> <p>?Darkness? (a sort of reduced - heavy chart-topping metal.</p>
<p>At the other extreme, the popularity of dancing in night-clubs or discotheques led to a demand for recorded Disco music. Disco had its origin in the 1960s. Many young black artists, often recruited from local church choirs, made their names in pop thanks to the record label Motown (based in Detroit, the 'Motor' Town). People like Diana Ross, Marvin Gaye and Stevie Wonder started with Motown and developed careers lasting over 30 years.</p>	<p>Marvin Gaye: 'Heard it Through the Grapevine'</p> <p>Diana Ross</p>

<ul style="list-style-type: none"> ❑ The Motown sound used sophisticated, gospel style, vocal harmonies. Often, like Gospel, a lead singer was answered by a small backing group (or vocal 'oohs' for emotion). There was an accompaniment of keyboard (guitars), bass and drums (with sometimes brass or strings) copying harmonies and emphasising rhythms at a slow-ish tempo. On many tracks, the drums and bass sound a bit 'boomy' due to recording technology. ❑ Solo singers continued to develop (what became) the 'soul' style of singing started by the crooners and developed by the '50's singers (such as Elvis Presley and the Everly Brothers). ❑ It became a trend in Motown groups (notoriously 'Diana Ross and the Supremes', after jostling for position) for one member to become lead singer and the others backing singers. This has recurred motif in pop music since. Sometimes one singer has a stronger voice, sometimes they are closer to the microphone. ❑ The idea of 'labels' defining pop styles is seen in the use of the term Motown, which started as a label and became a style. Other examples are Two-Tone (using Black and White Artists) and Indie (Independent label artists who weren't mainstream). <p>Soul music became known more in the '70's with artists like Lionel Richie, and Stevie Wonder (who had been Motown stars in the 60s). Soul came out of Spirituals and Gospel but relied more on vocal beauty for its own sake. It is seen as a genre best suited to voices of black singers possibly due to use of melismas (using several notes per syllable or shaking on a note), but has had many white performers like Elvis & Simply Red's Mick Hucknall.</p> <p>It tends to be lyrical and ballad-like and uses verse chorus structure. The slow Soul ballads are suitable for Disco as a change to faster dance numbers. Because of its Gospel routes, it is often gentler than other styles. It can be accompanied by just a piano, or a full band. It is usually seen as a solo genre, but often uses backing singers, and sometimes a full group.</p> <p>Disco (& Funk) came out of Motown and Soul for several reasons. The music was cheaply produced and copyright was cheap for playing recordings. Motown realised that playing records in public ensured more exposure and more sales. The style was suitable for dance, the words were often trivial or relationship orientated, and</p>	<p>Listen to:</p> <p>The Three Degrees: (allegedly Prince Charles' favourite group)</p> <p>Elvis Presley 'Love Me Tender'</p> <p>Supremes: 'Stop In The Name of Love'</p> <p>Whitney Houston</p> <p>Smokey Robinson: 'Something's got a Hold of Me'</p> <p>Lionel Richie 'Hello'</p> <p>Stevie Wonder 'I Just Called to Say I Love You'</p> <p>James Brown 'Ebony and Ivory' (Stevie Wonder and Paul McCartney)</p> <p>Funk: Rufus Thomas</p>
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<p>variety was provided by differences in tempo and group sizes.</p>	<p>Listen to:</p>
<p>Like Motown, a lot of Disco (or Discotheque) Music was studio produced and some groups/artistes rarely performed live. Disco also owes something to Rock 'n' Roll, as it was created for the dance market and so tempo and rhythm are as important as words. Disco started in a night-club called Studio 54 in New York. Like Glam Rock, costumes, dance routines, and culture were important.</p>	<p>Disco Music of: Bee Gees: 'Saturday Night Fever' (Gloria Gaynor) 'I Will Survive'</p>
<p>British groups moved into Disco, by imitating the Motown sound. The Bee Gees had performed through the '60's but became better known in the '70's when they combined Glam Rock appearance with Motown-style harmonies and vocal falsetto to create a unique image. Glam Rock music (eg Abba) was also suitable for Disco.</p>	<p>Sister Sledge: 'We are Family' C'est Chic 'Le Freak'</p>
<p>Disco had a tremendous effect on later music (eg '90's dance music. It was the first time that <u>Recorded</u> music was used on a large scale for dancing to. Hip-Hop came from break-dancing in 1973 where Kool Herc and other DJs lined up the bits of tracks that people danced to on turntables. Grandmaster Flash and others created tracks using these loops and played them through large sound systems at street parties. Dance tracks moved away from 2/3 min chart tracks with 'ELP's and 'Extended Mixes'.</p>	<p>Trammps 'Disco Inferno' Donna Summer Ace Spectrum Herbie Mann</p>
<p>Garage, and House styles came from Chicago's Warehouse and New York's Paradise Garage opened in the 70's. Disco took many electronic effects that could only (then) be produced in the studio (see page 9), stimulated electronic imitation of them and production of various elaborately synthesised electronic sounds.</p>	<p>Candi Staton</p>
<p>The possibilities for electronic synthesis and manipulation were becoming endless. Groups used it regularly to extend possibilities for 'live' performance and enhanced image. Some in the 70s and 80s were highly creative with electronic sound, which became their signature - eg ELO (Electric Light Orchestra) and Ultravox. Many of these 'innovative' techniques now sound dated.</p>	<p>'Techno' Groups: Electric Light Orchestra: 'Mr Blue Sky' Ultravox 'Vienna'</p>
<p>□ Others such as ABBA used studio techniques to enhance a traditional Rock/Folk sound to produce incredibly slick pop records. ABBA's success is the result of a mix of well written songs, able singers, good studio production (and marketing).</p>	<p>Abba: 'Waterloo' 'Mamma Mia'</p>
<p>□ The advantage of such music was that it could be marketed and sold virtually anywhere in the world as it had universal</p>	<p>'Super Trooper' Money Money Money</p>

<p>appeal. The disadvantage was that it did not identify with political and social problems, and the subjects of songs were trivial and selfish (like much of the '50's music they copied).</p> <p>There was a backlash to the 'slick pop sound' of Disco and groups like ABBA in the form of Punk Rock (from 1975 to 1981) and was a mainly British phenomenon. Some aspects of Punk arose from American 'Garage Rock' (another backlash), but the British Punk movement was more ironic. The Ramones preceded Punk, but were more 'New Wave' in style as the vocals are more controlled.</p> <ul style="list-style-type: none"> □ Punk uses an element of Folk called Dialect: singers use their 'own' untrained, regional voices to identify with the audience. Words dominate and are often shouted. Songs are about the emotion (or irony) of the words, not the beauty of the tune. This influence is still heard in Britpop (eg Oasis and Blur). □ It uses Heavy repetitive riffs and a strong beat from Metal (on Bass/Drums/Guitar: the 'Rock' element of Punk Rock which comes from Rhythm and Blues), but without virtuoso solos. The vocals are often shouted, not sung. This is so that the meaning of the words is clearer and starker. The simple instrumentation emphasizes 'No Frills'. □ Punk is ironic. It laughs at unacceptable attitudes rather than just complaining about them (a British attitude rather than an American complaint song). Words of some Sex Pistols songs are those of the target, not what the songwriters think. It is cleverer to use irony to make a social comment □ The music accompanied art and fashion and dress. Costume was an individual protest against polished image, but was copied so widely that dress / hair became a cliché for critics to laugh at. □ Punk rejects polished performance and makes a virtue out of 'bad' singing and playing. Remember, though, that remembered bands like the 'Sex Pistols' could actually play well together. □ The costumes went on to influence 'New Romanticism'. Some Punk bands became New Romantics (eg Adam and the Ants). □ Punk musicians aimed to shock audiences and saw themselves as social revolutionaries, their 'weapons' being explicit lyrics and lewd acts on stage and TV. The Sex Pistols are remembered for behaviour on chat shows, an icon of bourgeois society). 	<p>Listen to: European groups (eg Opus)</p> <p>Punk Groups: Sex Pistols The Clash</p> <p>New Wave Artists: The Boomtown Rats The Buzzcocks The Members Martha and the Muffins Tom Robinson Altered Images Ian Dury and the Blockheads Adam and the Ants Eddie and the Hot Rods</p>
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<ul style="list-style-type: none"> ❑ Americans weren't so good with irony (using sarcasm and humour) and didn't do Punk so well. Possible exceptions were The Pretenders and Blondie who alluded to Punk style but tended to stay in tune when singing and didn't swear which was a disadvantage (irony). Even today, American 'Punk' bands are 'young and angry' (and political) rather than ironic. ❑ Punk has arguably influenced Grunge and Emo rock, Britpop, (just possibly drum sounds in Dance Music), and New Wave 	<p>Listen to: Blondie????</p> <p>The Pretenders</p> <p>The Jam</p>
<p>New Wave was what followed Punk (and is often confused with it. The rough edge was still there and the use of local accents, but accompanied by better use of Music.</p>	<p>The Stranglers</p>
<ul style="list-style-type: none"> ❑ Longer melodies to fit words (as with Ballad influence on other styles), and wider instrumentation. ❑ Groups re-introduced solos, and clever instrumental parts. The music became important again, not just a social weapon. 	<p>Elvis Costello</p> <p>Vapors</p>
<ul style="list-style-type: none"> ❑ Performance emphasized the music and skill of the musician as well as underpinning the words. Vocal performance emphasized meaning and emotion of words through the music. 	<p>Adam and the Ants</p>
<ul style="list-style-type: none"> ❑ Studio techniques like sound effects, reverb, panning, reverb, effects processing, etc. re-surfaced to underpin the music. 	<p>Undertones</p>
<ul style="list-style-type: none"> ❑ Structures became more complicated. Often Punk songs had been straight Verse/Chorus. Lyrics returned to romance and trivia (but still accessible to a 'street' audience) 	<p>Psychedelic Furs</p>
<p>By the early 1980s, another British style - New Romanticism emerged from the extremes of Glam Rock, Disco and Punk/New Wave. Regional vocals were still be found, and often the genre changed but the music was the same. The emphasis changed to image as in Romantic Music of the 19th Century (hence 'New Romantics') The Music always related to an image or picture or emotion. Some of this came from 1970's Glam Rock, (dress, video and alternative identities) and '60s exotic imagery. It took a combination of these to supply the ranges of New Romanticism.</p>	<p>New Romantics: Duran Duran</p> <p>Adam and the Ants (/New Wave)</p> <p>Ultravox</p>
<ul style="list-style-type: none"> ❑ Some New Romantics were New Wave bands with a wider range of musical styles and frilly costumes. They differed 	<p>Dexys Midnight Runners</p>

<p>from New Wave largely in the subject of songs.</p> <ul style="list-style-type: none"> □ Performance often involved extremes (over-emotional vocals, outlandish dress, instrumental effects and use of technology). □ Often, they alluded to earlier historical eras in their costume and presentation (Adam and the Ants favoured a sort of C18th look in 'Prince Charming', the video to Ultravox's 'Vienna' is shot in a Film Noir style reminiscent of Orson Welles). Flamboyant dressing or cross-dressing (such as Culture Club's lead singer - Boy George, and Marilyn) was usually present. □ Video had become crucial to pop marketing and in the 1980s videos sold pop records and sold as videos. Often the video was a mini movie with a plot and song lyrics fitted it (Human League 'Don't You Want Me?' Michael Jackson 'Thriller'). The rise of MTV helped to popularize video, and video was essential to the image of the New Romantics. □ New Romanticism covered various styles of music, such as: technological groups (Human League) Disco (Michael Jackson), Rock (Dire Straits), Ballad (Kate Bush), Folk (Beautiful South), Punk (Adam & the Ants), New Wave (Eurythmics), and Reggae /Ska (Madness) influences. It also took advantage of the start of the Digital era. (The First Computer Mouse arrived in 1984). □ Many New Romantics were young artists (with new ideas). Many songs have high-pitched tunes which use breaks in the young voice as emotional emphasis (see Kevin Rowlands). <p>Influences of New Romanticism can still be seen in costumes and antics of musicians (and DJ s etc), but are often hidden by other things such as the new technology and other traceable influences.</p> <p>The disco sound developed. Bands such as the Pet Shop Boys introduced Digital Technology for the 80s market. Tempos increased and the range of effects expanded. Music was often aimed at the listening market as well as for dance, unlike the young and developing Hip-Hop genre which created dance tracks.</p> <ul style="list-style-type: none"> □ Michael Jackson, (a child star in the 70s disco group The Jackson Five), became very popular with disco-style hits such as his 1983 album 'Thriller'. This is not just disco, as Jackson 	<p>Listen to:</p> <p>Culture Club</p> <p>Human League</p> <p>Spandau Ballet</p> <p>Marilyn</p> <p>Michael Jackson (/Disco) 'Thriller'</p> <p>Prince</p> <p>Erasure</p> <p>Police (Rock)</p> <p>Dire Straits (Rock)</p> <p>Kate Bush (New Romantic Ballads)</p> <p>'80's disco sound: Wham:</p> <p>Pet Shop Boys: 'It's a Sin' 'Shopping' etc</p> <p>Wham: 'I don't want your Freedom.'</p> <p>Michael Jackson (anything by)</p>
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<p>relied on live performance image rather than just on sound. His dance routines were copied (as routines are now).</p> <ul style="list-style-type: none"> ❑ Faster tempo and stronger beat were required. These so-called High Energy songs were played back to back in night clubs where DJs mixed one into another to create continuous dance tracks. Again this was a development towards the dance music of the 1990's (although still using live performers). ❑ Many artists associated with the High Energy sound were gay men (such as the Pet Shop Boys and George Michael), but the popularity of the music was universal. ❑ Electronically generated sound is central to many songs. The Pet Shop Boys performed 'live' with a PC and lots of keyboards. Sounds were prepared in advance and patched in when required. If 'live' instruments (strings etc) were required, they are pre-recorded and synchronized digitally on stage. ❑ Others used pre-recorded (or hidden) session musicians when traditional band formats were required. <p>In addition to this disco/club style of music, Rock music continued to develop throughout the 1980s and 90s:</p> <ul style="list-style-type: none"> ❑ Queen made records right up to the death of Freddie Mercury in 1991. Their 1984 album 'The Works' is a Rock 80s standard. ❑ Bryan Adams and Bruce Springsteen are examples of the more macho, good 'ole USA rock music. Springsteen uses the appeal of 'Mid-America hometown boy made good' and ballad format. <p>The Police and Dire Straits represented the British version of the traditional (but changing) Rock band format and some of their music was played in Discos. Others like Status Quo kept going, and Heavy Metal still flourished (although it avoided Disco).</p> <p>The Rock band used traditional Rock instrumentation, and traditionally a stronger (4) beat than Soul or Motown or Folk or Pop. Other than this, Rock performance was less distinct than in the '50's and Rock overlapped with Ballad, Disco, New Romanticism and a range of other styles.</p>	<p>Listen to:</p> <p>Pet Shop Boys: 'West End Girls' 'Rent'</p> <p>High energy Dance artists such as: George Michael</p> <p>OMD (Orchestral Manoeuvres in the Dark)</p> <p>1980's Rock artists:</p> <p>Queen 'The Works'</p> <p>Bruce Springsteen 'Cover Me' (from Born in the USA)</p> <p>The Police</p> <p>Dire Straits</p> <p>Stranglers</p> <p>Status Quo!</p>
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<p>Ska, started in the Caribbean in the 1950's, but didn't really do well in mainstream pop in Western Europe and America until the '80's. 1950's American Radio introduced Rhythm and Blues and Rock 'n' Roll to Jamaica. Electric instrumentation, heavy rhythm and upbeat tempo were added to Mento, Calypso rhythms (7 ♩ 7 ♩) and sometimes instruments, Latin American Brass, Blues vocal harmonization or call and response and less often Blues Shuffle Rhythm. The sound of the off-beat brass gave it the name Ska. The music uses Back Beat (emphasis of beats 2 and 4 in a bar).</p>	<p>Listen to: Reggae/Ska Artists: Jackie Mittoo</p>
<p>Pop Music of the '60's and '70's influenced the development of Rocksteady which still uses the rhythms, but underpins it with a steady bass and beat (as Rock). It is slightly slower, and it is suggested that slower dance music was needed after several hot summers. This is seen in 70's artists like Desmond Dekker.</p>	<p>Joe G. Henry Desmond Dekker & The Aces Johnny Clarke Desmond Dekker</p>
<p>Reggae (the term appeared in the late 60's) is mid-tempo (slower), uses the calypso rhythms above, backbeat (emphasising beats two and four) and sometimes the Shuffle Rhythm. It sounds cheerful, but has words which refer to struggles and oppression. It usually uses drums (Calypso had steel drums) and bass, often has less brass fills and sometimes guitars or keyboards. 'One Drop' Reggae refers to omitting the bass drum from the first beat, although the nature of the rhythms means this applies to most Reggae. Like Ska and Rhythm and Blues, tunes are short and motivic.</p>	<p>Musical Youth 'Pass the Duchie' (Duchie refers to Marijuana)</p>
<ul style="list-style-type: none"> ❑ Bob Marley, was probably the best known of reggae artists. He actually died in the early 80s but his music remains popular, This is due to image as well as standard/range of performance. ❑ Reggae has strong cultural links to Rastafarianism and the ritual use of Marijuana and for a long time was seen as only relevant to Black culture. This was one reason why it took some time to enter Pop mainstream, as White Record producers saw no reason to promote something not relevant to the white audience buying records. Immigrants of the '50's/60's were seen as a minority whose musical tastes could be ignored. 	<p>Bob Marley and the Wailers Two-tone and Ska artists: The Specials 'Too Much Too Young'</p>
<p>Although Reggae kept going, a Reggae influenced genre had more success in entering the '80's charts. Reggae was incorporated into the style of a number of Two Tone groups (a label that had a mix of black and white artists) such as The Specials and UB40. They used often British irony in the lyrics as opposed to oppression, and contrasted Reggae sections with other styles, effects, and</p>	<p>UB40: 'Red Red Wine' Fun Boy Three</p>

<p>Rock/Pop instrumentation. They still used the Latin Brass section. They also used more studio technology to overdub tracks.</p>	<p>Listen to:</p>
<p>Other artists that used this mixture were Madness. Often they used faster tempi (as did much other '80's Music), excited rhythms, and lyrics that were sometimes pure comedy. This 'mixture' style was called Two-Tone and later 'Ska' (possibly because Ska sounds racist). As the original Jamaican music was also called Ska this is technically incorrect. Ska also invaded Rock, and The Police use some Reggae and Calypso Rhythms.</p>	<p>British Ska: Madness (Most of)</p> <p>Police: 'Every Little Thing She Does Is Magic'</p>
<p>Some Ska and Reggae adapted to use technology and more modern performance styles. Ska or Reggae using a DJ is called Dub, use of digital technology to synthesize/sequence tracks created Ragga. Dancehall came from this too, but uses less Reggae rhythms. Some styles use Rap, which can be seen in Two-tone music and even in New Wave in Blondie tracks. Reggae still keeps going.</p>	
<p>Rap is another black genre. often borrowed and imitated by white artists. It originated in New York and is often associated with the drug gangs. Indeed some Rap artists have been shot in gang killings. Rap music involves the use of rhythmic speech over music. It is performed over a range of styles and is seen as part of the Hip-Hop culture, as it often uses long tracks with (free-er) musical structures that enable the words to be delivered.</p>	<p>Rap artists: Run DMC Beastie Boys Eminem</p>
<p>Rap (again) was slow to be promoted by Record companies as it was part of Black Culture, and was not originally considered suitable for Mainstream Pop. It is also thought that because the lyrics are rhythmical rather than pitched, they deal with street culture in a dead-pan emotionless way and so glamorize violence. One way that Rap breached this image was through comedy raps (which made it seem harmless). 'Holiday Rap' is an example of this.</p>	<p>Holiday Rap. 1986</p> <p>Wham!</p>
<p>Rap was also seen as less harmful/acceptable when used by known artists like Blondie and Wham, but it then started to surface in music by (ex-New Wave) Ska (or Two-Tone) bands (eg 'Red Red Wine' by UB40). Using well-known music as accompaniment made it seem more familiar, and comfortable, and Film song tracks were also more acceptable. Mainstream Rap (with uninhibited lyrics and composed music) did not really arrive until the 1990's.</p>	<p>Blondie</p> <p>Missie</p>
<p>□ Rap is a sort of performance poetry, declaimed rhythmically over musical accompaniment. Compositional skill is in phrasing,</p>	<p>Puff Daddy</p>

<p>rhyiming, and lyric construction. Rap is NOT a style of music. Like Blues, it is often a complaint 'song'. It is often image related (uses video) and is best seen as 'live'.</p> <ul style="list-style-type: none"> ❑ Rap has spread partly through the use of MC's (lit. Master of Ceremonies) at Dances. The MC traditionally announces the item, and the better the announcement the better the MC. ❑ Sometimes the accompaniment is composed for the rap; otherwise it is mixed from a range of existing (post multi-track) recordings. Classical music (Pachelbel's Canon) was used by Coolio for 'C U When You Get There'. ❑ Often it uses typical song structures (Verse, Chorus, Middle 8) ❑ Although the accompaniment can be of any musical style, when live performers started to accompany rappers (for example when Aerosmith accompanied Run DMC in 'Walk This Way') this was said to be a fusion (which is really a mix of musical styles) ❑ In live performance, DJ's sometimes accompany Rappers, so that tracks can be changed quickly, and as DJ culture is contemporary to Rap, DJ's often accompany Rap. ❑ Rap tracks often make good dance tracks, as they use constant beats and rhythms that are easy to move to. The disadvantage of this (as with any music used for dance), is that the meaning of the words is often lost. Like Dance, Digital processing and mixing is good for Rap backing tracks due to the regular pulse. <p>The realization during the 1980s that musical talent was not necessary for success in pop music lead to a host of highly 'produced' artists. Pete Waterman's company Stock Aitken and Waterman produced a series of records in the mid 1980's with artists whose only contribution was their name (to sell records) and physical beauty. Because of this Pete Waterman became known as 'the Hit Man' and the company as the Hit Factory.</p> <p>Using studio techniques Pete and others created up-tempo, high-energy style songs (and videos) for the club market, that made pop stars out of soap actors (Kylie Minogue, Jason Donovan, Martine McCutcheon), Page 3 girls (Samantha Fox), and pretty faces (Rick Astley). Soap Stars: (Martine McCutcheon, Robson & Jerome etc) and Classical Singers (Jennifer Rush). This still</p>	<p>Listen to:</p> <p>UB40</p> <p>Coolio: 'C U When You Get There'</p> <p>Coolio 'Gangster's Paradise'</p> <p>Grandmaster Flash</p> <p>'Fusion' artists: Run DMC and Aerosmith</p> <p>Created 'Artistes' Samantha Fox</p> <p>Martine McCutcheon</p> <p>Hearsay</p> <p>Kylie Minogue 'I should be so lucky'</p> <p>Rick Astley: 'Never Gonna Give You Up'</p>
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<p>happens (Charlotte Church, X Factor, Pop Idol, etc)</p> <p>During the 1990s whole groups were put together on this basis, usually for the younger end of the market. The songs are written for them and the backing track created by session musicians (with no recognition) or synthesized sounds. All the groups need to do is to look good, be able to dance, and sing in tune (although now 'Autotune' makes even singing in tune redundant). The studio receives more money.</p> <p>Eventually it was realized that no 'named' artist was actually necessary. Tracks could be entirely created with session musicians, samples, loops, synthesizing and sequencing. 'Road Block' (1987) was released in the name of Stock, Aitken, and Waterman. All profits went to the Hit Factory.</p> <ul style="list-style-type: none"> ❑ Girl and Boy bands produced in this way are designed to appeal to teenagers, and tend to be most popular with the youngest listeners (who imitate their dance routines). This means that Boy and Girl bands can start younger (and can be manipulated). ❑ Creative musical ability is sometimes present in individual band members and they go on to further musical careers after the band has split. It is usually the creative ones who want to write their own music or perform differently to the 'created' band (eg Posh Spice, Robbie Williams, etc) ❑ Many 90s and 00s pop bands like this draw on a <u>variety</u> of styles and genres (Rap, Disco, Ballad, Folk (eg Westlife), and all sorts of 'Cover Versions'), but generally, dance music tempi, beats, rhythms and movement routines, predominate. ❑ Sometimes a good publicist is all that is needed. Charlotte Church and Declan Galbraith have good publicists (and a large, older, audience with lots of money!). Remember, too, that the first 'artificially produced' band was the Monkees created in the 1960's, so it is not a new idea! <p>The use of Recorded Dance music in clubs/public places started in the '70s and blossomed into a separate form in the '80s and '90s. Digital technology was essential (even if DJs use vinyl on stage). Clubs, warehouse parties and raves drove the market. All raves needed were a strong sound system and a large space</p>	<p>Listen to:</p> <p>Gareth Gates</p> <p>Will Young</p> <p>Take That</p> <p>East 17</p> <p>Stock Aitken and Waterman: Road Block</p> <p>Created Bands: All Saints</p> <p>Boyzone</p> <p>Spice Girls</p> <p>S Club 7</p> <p>Steps</p> <p>Westlife</p> <p>Charlotte Church</p> <p>Declan Galbraith</p> <p>Recorded Dance Music since 1990:</p> <p>1) Try to define the</p>
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<p>(Street parties, empty warehouses, fields and even motorway service station car parks have all been used). Until the 80's live performers made most dance tracks, (and clubs used <u>recordings</u>). Waterman made it clear that live performers weren't necessarily needed or wanted on long dance tracks.</p> <ul style="list-style-type: none"> ❑ Sampling, Synthesis, Sequencing, and Synchronization were essential. Short samples were recorded and changed (see Paul Hardcastle's 19). Samples were synchronized, (street sounds in Pet Shop Boys 'West End Girls'). Synthesized sounds were created by electronic equipment, and sequenced (New Order). ❑ Dance Music uses continual strong rhythms, and fast tempi. Complex music and Lyrics aren't needed or listened to. Short samples or extracts add emotion (as a song chorus does). Live performers only add image or beauty (like a pole dancer). ❑ DJs mix tracks. Sampled, synthesized, recorded or live sounds are used. Simple dance music needs no DJ, (but there goes the personality cult). DJs spin records, the MC talks over them. ❑ Certain Samples become popular for a short while. Often they are used so often that tracks can be dated by hearing them. ❑ In live performance, DJs line up different record tracks. Sometimes these are used for scratching: they are moved by hand on the turntable, while being played, to loop a small bit (or sometimes for the sound of the movement). They are also 'punched' in and out to swap between tracks. DJs improvise. ❑ Originally DJs just played one track after another, on the Radio or in Discos. They developed their art in the discos in the 70s and 80s where they lined up bits of tracks for dance. ❑ In the late '70's and early '80's, re-recordings were made of tracks (by the original artists or others), or records were speeded up/slowed down. They were mixed into long (5-6 min) tracks over an added constant beat and used for parties, etc. ❑ As with group tracks, much of this can be done digitally, but there is something about the use and appearance of vinyl and a live performer, which makes it more exciting to be used for live appearances, and allows for improvisation. 	<p>style before you look at the sleeve notes or description.</p> <p>2) Once you know the style, explain why it is that style.</p> <p>3) Listen to what preceded it:</p> <p>Stars on 45</p> <p>Motown</p> <p>Bee Gees</p> <p>Paul Hardcastle: 19</p> <p>Pet Shop Boys: 'Disco'</p> <p>New Order: 'Blue Monday'</p>
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- There are various styles of Dance Music. Most are extended tracks with a constant regular beat. Most started by 'mixing' older music and some still do though most now use digitally composed new music. Many only differ from others in speed.

There were perhaps two original styles:

House (from Warehouse, or 'Warehouse Club') has a constant beat and often simple sequenced tracks with live tracks over them. Tempo is often about 120 bpm, with a bass drum on each beat. As a term it is seen as lightweight, so new styles avoid it.

Garage (from Chicago Garage) mixed house music with other things. It (and some artists like Craig David) are now seen as part of (or linked to) RnB. **MCs performed (or Rapped) over Garage.** They now perform over a range of styles.

There was also:

Jungle which had 'darker' riffs/sounds etc. (i.e. no one knows). Early Jazz with dark instrumental sounds was also called Jungle. Jungle (Dance) became **Drum and Bass** (which is a clearer title).

Other terms used included '**Acid**' (from drugs); from the '80's. As terms today go:

Hip-Hop (like House) is from Disco Music of the 70's and 80's. DJ's saw that dancers preferred certain parts of tracks, and stuck those bits together to make dance tracks. '**Hip-Hop Culture**' means all styles of extended dance tracks in general. **Rap** uses Hip-Hop culture music. Today Hip-Hop often uses a slower, broken beat ('Breakbeat') than other styles. It is structured (has sections) and **is not always** seen as dance music these days (despite its Dance origins). It (like others) is often 'Rapped' over. **Dance** music is fast, simple, unbroken, and often samples

Drum and Bass can have a lot of drum tracks of different timbres (beats, rhythms, and improvised) and a lot of bass tracks. It is faster, often 150 bpm, has various styles ('mellow' or 'intelligent') and sometimes uses live performers. It is expanding in importance (more people listen to music called Drum and Bass).

Trance consists of Constant Repetition. It can be considered some sort of 'Mood Music' due to the effect it has. Other ways of

Listen to:
Portishead; Not Dance, but fusion of live/sampled music

Eric Morillo
(House)

Early Craig David

DJs/MCs who use a range of styles.

Kool Herc
(Hip-Hop)

Grandmaster Flash
(Hip-Hop)

Dillinja
(Drum and Bass)

Listen to:

Goldie
(Drum and Bass)

<p>describing it are usually 'Chilled out' or 'Ibiza'.</p> <p>Hardcore means two things. It is either a fast style (160 bpm) using a lot of high-pitched samples or it is an adjective meaning 'Extreme'. Other terms tend to be adjectives: Techno refers to use of the technology (loops, drum patterns, and mixed tracks, etc); Cheezy means Bad; Nu means New; Happy means Bright.</p> <p>Urban means 'of the city'. Like pop, it has been used for many things. Ragtime, Chicago Jazz, '50's Rhythm and Blues were urban.</p> <p>Fusion again creates difficulties in identifying styles. Style adherents protect titles without identifying them. Often they overlap a lot. Performance improvisation over sequenced tracks often sounds close to '50's Free Jazz.</p> <p>Examples of fusions: Disco House: House music made up of old Disco tracks (where it all started). Hiplife: Hiphop and traditional Ghanaian Highlife. Hipopera: Opera with Rap. Triphop?</p> <p>Since the 80's, a lot of dance music has been created that uses simple musical skills. Compare the performance skills of a good DJ or 'MC' to a singer. DJs mix pre-recorded sounds, (effects, tunes or whole songs), move records, and equipment use. Singers use pitch, expression, dynamics, style, etc. Are they both pop? New technology makes it easier to create and record pop music. A computer can loop a 4 bar tune or chord sequence. Technology changes sounds. A "synthesizer" or "keyboard" is not expected to sound like a piano, but a synth oboe sounds fake. New sounds like these blur styles. Many Dance styles are basically the same.</p> <p>Which brings us finally (!!!) to Brit Pop. A modern style traceable back to the '60's. Another backlash to Pete Waterman's highly-produced-no-talent-wonders. Male and female groups and soloists write their own stuff often performing it to traditional guitar and drum formats (it is often seen as guitar band driven), but always with identifiable British elements.</p> <p>Britpop starts in the '60's. Prior to that, Pop or Rock is identical to American Music. In the '60's English artists adapted the imported American Rock and Roll format and adapted it by adding better chord sequences than the I, IV, V used in the 12 bar blues (eg by using minor chords). Longer, graceful, less motivic Folk melodies and ballad lyrics, more complex structures, better part</p>	<p>Listen to:</p> <p>Music used to make 'mixes' by: Reuben Wilson</p> <p>Bob James</p> <p>Bobby Womack</p> <p>Don Covey</p> <p>Joe Tex</p> <p>Rufus Thomas</p> <p>Lowell Fulson</p> <p>Especially DJ Shadow</p> <p>The Britpop of: The Beatles (CD2: 10, 18, 21-5 CD3: 1)</p> <p>Kinks (eg Waterloo Sunset & Dedicated Follower of Fashion</p> <p>Doors</p>
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<p>writing and more interesting instrumentation. Group and solo artists, male and female provided a variety of styles and genres that took others and incorporated them into the world of 'pop.</p> <p>London in the 1960's was the fashion capital of the world for a while, and music was part of the fashion copied. Soloists and Groups made the music British, by writing lyrics about British subjects like 'Waterloo Sunset'. Lyrics were often tongue-in-cheek, and used British Humour with Music Hall and Folk styles. Some music was odd or extreme, a trend that continued.</p> <p>In the '70's, the Punk/New Wave movement needed to re-start this and make British music more suitable for a street audience by rebelling against Glam Rock and introducing ironic comment on important matters, and making it a social tool. It also introduced Dialect (another Folk element) by removing trained voices (seen in Britpop since). The folk 'Moral' tale in songs became important.</p> <p>Folk became an integral part of British Pop music. It still existed as a separate genre, but certain characteristics like the subjects, part writing, and dialect were integral. In America, there is more segregation of Folk Music, and a large section of the American audience listens to 'Country and Western' as a separate world. Some singers like Kirsty McColl illustrate a seamless transition from Folk to Pop. Often these singers show how close the work of soloists is to that of groups.</p> <p>The '90's were marked by the wealth of regional talent. Having an identifiable British talent became supported by bands from different areas. Although this had been seen before with the Beatles and Rolling Stones (seen as North-South competition), the '80's and 90's showed the importance of local music to an audience, often using the folk 'moral tale' (eg The Cranberries)</p> <ul style="list-style-type: none"> □ Oasis -Mancunians who pretend to be John Lennon's heirs. The creative impetus is by Noel Gallagher and the rocker image is supplied by brother Liam who sings and plays tambourine. The harmonic and lyric influence is the Beatles with more '70s heavy metal guitar processing. The vocals show punk influence. □ Blur - southerners. In the mid 90s there was a hyped North-South battle of the bands between Blur and Oasis, (a bit like the Stones and Beatles in the 60's). Did Oasis win? Oasis fans saw Blur fans as 'Indie' Supporters (an example of term abuse). 	<p>Listen to:</p> <p>Sandie Shaw</p> <p>Lulu</p> <p>Suzi Quatro</p> <p>Ian Dury and the Blockheads 'Hit Me with Your Rhythm Stick'</p> <p>Tom Robinson</p> <p>Kirsty McColl 'New England'</p> <p>Pogues</p> <p>Oasis: 'WonderWall' 'Stand By Me'</p> <p>Blur: 'Park Life' 'Country House'</p>
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<ul style="list-style-type: none"> ❑ Manic Street Preachers - Probably the most famous Welsh band. Strong lyrics, well sung (in English). ❑ Travis are Scottish: Previous Scottish bands were (eg) the Bay City Rollers, ❑ Cranberries from Ireland. The words in 'Zombie' refer to the guns and bombs of the terrorists. ❑ Muse from Devon/South West 	<p>Manic Street Preachers</p> <p>Travis</p> <p>Cranberries</p> <p>Muse</p>
<p>Britpop is not <u>all</u> that is British Pop, because much music could come from any Western Country. Some British stars sing Music acceptable anywhere. It is pop, not Britpop. The X Factor, and the 'Attractive' artists, Boybands, Girlbands, Dance Routines are not Britpop as they could come from anywhere in the world.</p>	<p>Radiohead</p> <p>Coldplay</p> <p>Robbie Williams</p>
<p>Britpop ignores odd one-offs that have always been part of British Pop, e.g: Terry Wogan's Floral Dance, Keith Mitchell's 'Captain Beaky', Captain Fantastic's 'Happy Talk', to name a few. Some bands use folk in a different way. Folk-Rock bands like the Proclaimers and Lindisfarne. Pop music uses folk rhythms, and ballads. Folk-Rock adds a heavy bass/beat to a folk song.</p>	<p>The Folk Rock of: Proclaimers</p> <p>Lindisfarne</p>
<p>Britpop is now less definable, because it includes a wider variety of elements (e.g.) Techno, Grunge, and Dance. Again, fusions complicate the issue. Northern Soul (extended tracks originally recorded in studio 'downtime' and played in Northern Night Clubs).</p>	<p>Keith Mitchell</p> <p>Terry Wogan</p>
<p>Summary This use of titles complicates the issue. Producers artists and fans adopt titles because they are 'hard', because they refer to 'roots' or for preference. How does Rock today relate to Rock and Roll? How does the Rock of Coldplay relate to the Rock of Radiohead? What is the difference between Rhythm & Blues and R'n'B of today? <u>Pop</u> (to people who listen to <u>styles</u>) is the light, central chore which has no particular style, relates to Rock, Techno, Soul, etc but is lighter/more general/easy listening, and designed for the charts as short tracks. The charts have (arguably) become of less value due to inclusion of Ringtones.</p>	<p>Musical Developers:</p> <p>Palaestrina</p> <p>Monteverdi</p> <p>Corelli</p> <p>Vivaldi</p>
<p>Like all 'Classical' styles and Jazz Music, Pop music reflects attitudes to Art and Architecture and music. This is a problem</p>	<p>Bach</p>

<p>for older people with new pop music. It is amplified and/or is often played loudly. Groups of people listen (and groups threaten). You can't understand the music if you aren't part of the culture.</p>	Handel
<p>Pop fans of the '60's don't always like new music. Tunes of the 90's are shorter, more motivic, and simpler (like some of the '50's) Each new style goes with a separate culture of dress, preference in Art, habits, hobbies or activities. Reggae, Soul, and Rap were not aimed at white middle-classes although many are now fans.</p>	Mozart Beethoven Schumann
<p>Pop Music has followed 'Classical' music in its use of keys. Most music stays in one key. Furthermore, most uses Major Keys rather than Minor (as a minor key has more Augmented and Diminished chords). If a Minor key is required, the music uses a Major Key with the chords in a different order. Sometimes Pop changes key for the last verse, or Middle Eight or Bridge sections. Usually it just changes the order of the chords. The keys or chords used make it fairly easy to listen to. Difficult key changes make it trickier to listen to, (and popular means easy listening). If a Key change is required, sometimes the music is just raised by a tone or semitone (Higher Pitch, More emotion).</p>	Berlioz Brahms Wagner Tchaikovsky Verdi Debussy
<p>Baroque Music developed the use of major and minor keys. 100 years later, music used two keys (extensively) within one piece, 100 years after <u>that</u> it used more than two keys. After that some composers tried to stop using keys altogether while others widened their use. Each new idea made music more complex. Pop has selected the easiest ideas to use.</p>	Elgar Schoenberg Stravinsky
<p>Pop music uses simple harmonic structures. The human mind likes (simple) tonal music that it finds more comfortable. Imagine for example, Webern's Concerto used for a football anthem instead of Nessundorma or the Ode to Joy? Pop develops styles, technology and equipment, but relies on familiar musical sounds. If it follows 'Classical' Music, we'll get Atonal Pop in about 2250AD. If not, it won't change much. One possible future is for live (?improvised?) performers over sequenced backing tracks. The Technology can provide the boring repetition and the performer the image.</p>	Stockhausen Shostakovich Britten Tippett Cloke