

A Complete History of Jazz and Pop: Index

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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).

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 by Christian Society in teaching the Bible. Vocal music can also send messages. The words in the spiritual 'Steal Away' could convey a message 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.

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.

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.

Listen to:

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

Later, Paul Simon's 'Gracelands' album used this style of singing with South African Musicians.

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).

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

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). It was certainly how it was written down by WC Handy early in the Twentieth Century and seen as standard.

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).

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 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

Listen to:

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 the middle.

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

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 beat/rhythm based than most Western Music. Music can be 'polyrhythmic' (and complex). In dances like the 'Hatsiasia', the dancer often moves feet around a beat (as jazz musicians play around a beat) not on it. Try tapping a hand twice (2:4) at the same time as the other taps three times (3:4). It can be done by instinct or by working out both hands as part of a 6 beat bar. If done by instinct taps vary slightly in length (as notes in Jazz do).

Jazz has also been influenced by Folk, although using swung and straight beats seems to have parallels in all music (so logically they were used in African Music as well). Some folk switches from swung to straight within a number. The instruments used in folk are similar to a Jazz rhythm section. Tonality (key and chord or harmony) is probably Folk and classically influenced, (the use of only one key probably from folk). Traditional folk often uses a drone instead of chords (which seems to have escaped Jazz),

African Music contributed structures using a repeated section (like the 12 Bar Blues chord sequence), the word structure that fits over it (AAB), 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 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.

Blues is pure Black American Rural Music, whereas another early style of Jazz 'Ragtime' is Urban (from the city) and uses European

tune notes.

Try:

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

Listen to:

Rhythms in Jazz (Blues and Ragtime) and Folk Music (Jig, Reel and Slip Jig for example)

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

Billie Holiday

John Lee Hooker

Ragtime Artists:

<p>Folk and light classical ideas inherited from immigrants (often Eastern European) and later imported to jazz instrumental pieces. These included Italian Opera, Irish/English, German and Russian/Czech Folk.</p> <p>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).</p> <p>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).</p> <p>Some different types of Jazz refer to performance styles, origins, and sometimes just instrumentation. 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.</p> <p>The <u>skill</u> 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). Jazz Music, too became more popular with the Movies, firstly being played as accompaniment to Silent Movies, and later as music heard in the 'Talkies'. With the 1920's, too, came the first Jazz recordings and a further spread of popularity for Jazz musicians.</p> <p>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 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</p>	<p>Scott Joplin Maple Leaf Rag</p> <p>Listen to: Bix Beiderbecke Makes use of European rhythms in Riverboat Shuffle</p> <p>Duke Ellington</p> <p>Count Basie</p> <p>Watch: High Society (Film): "Now You has Jazz" (Bing Crosby and Louis Armstrong)</p> <p>Watch: "The Glenn Miller Story" (James Stewart) and</p>
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'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 (or Jazz became a performance genre because people turned elsewhere for dance).

Audiences found this alternative 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. It was cheaper for a 4 piece amplified band to accompany a dance, than for a big band.

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.

<p>The Origins of Pop</p> <p>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</p> <p><u>Why</u> is the popular? Each generation requires music that it can 'own' or identify with. In the 1950's some mainstream music was 25 - 50 years old. Jazz had roots in the late 19th century, and Big-Band music 'belonged' to the parents of '50's teenagers. <u>New</u> 50's & 60's Jazz was free-er, heavily improvised, and needed skilled performers and listeners. Rhythm and Blues (and later Rock 'n'Roll) had good Rhythm and was 'Easy Listening'. Like other 'pop' it could be danced to, copied, or just whistled.</p> <p>Music that could be copied was wanted. Pop music went hand in glove with recording technology. Pop music provided a medium for the technology, while the technology promoted and publicised pop. Technology developed in the Second World War had a use in the 1950's. Pop grew with the technology better than jazz, because each jazz performance is usually different and meant to feel 'live'.</p> <p>Music that is popular is based on a standard. It is easier to appreciate and remember, or sing and imitate a piece of music <u>performed the same each time</u>, 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.</p> <p>The THREE main <u>roots</u> 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 emotion, group identification, and Folk song is a 'Song of the</p>	<p>Listen to:</p> <p>Music called Popular in the past:</p> <p>Folk Song</p> <p>John Dowland</p> <p>Orlando Gibbons</p> <p>Mozart</p> <p>Schubert and Schumann</p> <p>Gilbert and Sullivan</p> <p>Victorian/Edwardian Music Hall song</p> <p>Elgar</p> <p>Louis Armstrong</p> <p>George Gershwin</p> <p>Bing Crosby</p> <p>Bob Hope</p> <p>World War II Patriotic songs)</p> <p>Glenn Miller</p> <p>Frank Sinatra</p>
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<p>times'. Musically, it often uses 'Swing rhythms', it uses Major, Minor, and Modal keys; Good Tunes, and people identify with it.</p>	<p>Listen to: Elvis Presley</p>
<p>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.</p>	<p>Beatles Wurzels !</p>
<p>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.</p>	<p>Chas and Dave ! Research: What happened to sound recording and storage technology in WWII</p>
<p>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.</p>	<p>Look at the growth of Music Technology since 1950</p>
<p>Rhythm and Blues used the traditional Blues structure and 'feel' with electric instruments and heavier rhythm (hence the title). Rhythm and Blues used (uses) repeated 12 bar blues chord sequences (although sometimes alternating them with another section), one chord per bar, electric guitar and 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.</p>	<p>Rhythm 'n' Blues: Howlin' Wolf Muddy Waters (The Rolling Stones and The Animals)</p>
<p>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). It is also generally faster, and uses more piano, saxophone, and string bass but there is so much similarity to Rhythm and Blues (it uses all elements listed above) that it is often believed that Rock</p>	<p>The Vipers Rock 'n' Roll: Little Richard</p>

<p>'n' Roll was just a title to introduce what was seen as 'Black Music' to white middle-class teenagers. Rockabilly is like British Skiffle but Skiffle was what British Music had for a while instead of Rock 'n' Roll. Jimmy Paige (for example) started by playing Skiffle.</p>	<p>Bill Haley & the Comets:</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 over five years of chart music using simple, cheerful Rhythm and Blues or Rock 'n' Roll Numbers using three major chords or crooner songs using 'swing' style. Rhythm and Blues has since had two re-inventions, and Rock is still going.</p>	<p>Jerry Lee Lewis Buddy Holly CD2: 10 Elvis Presley:</p>
<p>This also affected the pop song, changing it 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).</p>	<p>Listen to: Cliff Richard Frank Sinatra</p>
<p>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>	<p>Bing Crosby 'White Christmas' Perry Como (Crooner)</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. Elvis is sometimes referred to as the first soul singer. □ 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). The fact that Rock and Roll artists affected their style meant that the crooners survived longer in the charts. 	<p>Val Doonican and Andy Williams Everley Brothers Iseley Brothers Beatles hits 1960-4</p>
<p>The 1960's 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</p>	<p>Folk Influence in: Bob Dylan (Folkpop)</p>

<p>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>Simon & Garfunkel Sandie Shaw</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, and for youth. It had to be heartfelt, and to represent a group rather than a person.</p>	<p>Early Bee Gees Beach Boys (refers to beach culture)</p>
<p>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.</p>	<p>Kinks (wrote music about pictures). Monkees</p>
<p>The result was 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 the pop music of protestors. In the anti-Vietnam protests pop music did play a <u>part</u> in the protest but was not the cause. Young people who didn't want to fight wars, or hated inequality, expressed ideas in the music, they didn't rebel <u>because</u> of it. Not all genres changed: Rhythm and Blues, Jazz and some Pop/Rock avoided social issues, but the amount that was seen as 'soft' caused a restart of rock at the end of the '60's.</p>	<p>Listen to: Beatles Pink Floyd</p>
<p>Many pop records in the 50s were intended for dance halls and were 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.</p>	<p>Watch: '60's Top of the Pops repeats</p>
<p>Like many musicians, The Beatles switched from Rock 'n' Roll to more complex listening music. They greatly diversified 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.</p>	<p>Early Beatles: 1960 and before (for their Rock Music).</p>

They often 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.

Multi-track recording

The invention of the 4-track recorder in the early 1960's, and the 8 track in 1965/6 encouraged groups to explore more with sound. The multi-track recorder meant that a song did not have to be played from scratch each time a track was added. 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-

Compare to Rolling Stones for Rhythm and Blues influence.

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

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

Listen to:

'Yellow Submarine' uses brass band

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

'Eleanor Rigby' uses string quartet

recording them (they are backwards in 'Strawberry Fields').

- **Sound Effects:** Addition of sounds that don't occur musically.

Although the 8 track was invented by Ampex in 1965/6, it was the 1967 Sergeant Peppers Album that helped it take off. For this album, the Beatles linked two 4-track recorders to make an 8-track, and used extensive processing and effects. Before this, albums often put several instruments on one mic 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. The Beach Boys used both of these methods although they also used 8 track before the Beatles (and supposedly inspired Sergeant Pepper's)

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. 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. Peppers Lonely Hearts Club Band', where they perform in character (and 'introduce' each 'act' or track).

There are several main ideas behind a Concept Album. The two above and two other types: 1. Where the subject of all songs is linked (in Sgt Pepper the tracks are 'pictures of life'); and 2. Where a track links others (eg The Beatles White Album).

The 1970's

Studio processing generated more possibilities. Some albums were only performed in studios. **Progressive Rock** started at around the same time as the linked tracks of the Concept Album (and Multi-track recording) in 1965-66. It started initially with groups such as Procul Harum and King Crimson and 'jamming' in tracks to extend them, but developed.

Progressive Rock tracks were typically long and complicated with

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

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

Dolly Parton and Kenny Rogers for Country/ Ballad

Eagles
Listen to:
Bob Dylan and Joni Mitchell.

Concept Albums:
Pink Floyd 'The Wall'

Beatles
"Sergeant Peppers.."

Ziggy Stardust (David Bowie)
'Diamond Dogs'

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

Focus

<p>classical (or story-related) structures, turning the concept album format (of a series of linked tracks) into a long track with a series of episodes. Many songs were over five minutes long, and some lasted 30 minutes. Groups such as Genesis and Pink Floyd merged (or physically joined) songs to produce classical symphonic forms (see Progressive Rock below).</p>	<p>Queen 'Bohemian Rhapsody'</p> <p>Pink Floyd: 'Echoes'</p>
<p>Art Rock was very similar and is sometimes referred to as the same thing, but tends to use a more experimental approach to subject and sometimes techniques. Genesis progressive Rock's Concept Album 'The Lamb Lies down on Broadway' is Art rock due to the amount of art effects (and perhaps songs such as 'Strawberry Fields' can also be considered in this genre.</p>	<p>Progressive and Art Rock Concept Album 'The Lamb Lies Down on Broadway'</p>
<p>Progressive Rock tracks 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 considered Progressive due to the group performing.</p>	<p>Rush: 'Xanadu'</p> <p>Yes: 'Awaken'</p>
<p>The drawback of the style is that most Radio stations would not give tracks air time, and the genre spread by word of mouth. This inhibited record styles, and the 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.</p>	<p>Listen to: More Recent groups Cardiacs</p> <p>Spock's Beard</p>
<p>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 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). Others show influence in heritage (compare 'Rubber Bullets' by 10cc to 'Jailhouse Rock' by Elvis Presley) for example.</p>	<p>Dream Theatre</p> <p>'Glam Rock' artists: Slade</p> <p>Sweet</p> <p>Gary Glitter</p>
<p>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</p>	<p>Bay City Rollers</p> <p>Roy Wood</p>

<p>influence), were guitar based and often had trivial or teenager-based lyrics or Scat singing (like many 50's tracks).</p>	<p>Roxy Music</p>
<p>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.</p>	<p>TRex Queen Wizard David Bowie Elton John</p>
<p>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).</p>	<p>Mud 10CC Showaddywaddy And watch: Bohemian Rhapsody Video</p>
<p>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 <u>singers</u> who usually dance in complicated choreographed routines.</p>	<p>Listen to: Pan's People Legs and Co.</p>
<p>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.</p>	<p>Top of the Pops to guess which artists are miming. One or two mimed in 'live' performances.</p>
<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>Listen to: 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 Listen to: The Yardbirds</p>
<p>It is not easy to trace the original '50's Rhythm and Blues in today's Metal. Listening to early artists 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 a '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'. 	<p>Led Zeppelin Rush Meatloaf</p>

<ul style="list-style-type: none"> □ 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 1980 There was a resurgence in interest in the 1980's when bands like Iron Maiden and Black Sabbath started to make the music harder, heavier, and the image more extreme. □ The music remained mainly live performance dominated until the 1990's, though, when studio techniques started to demonstrate how much 'edge' could be added to the music, and when 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). 	<p>INXS</p> <p>Guns and Roses</p> <p>Thin Lizzy</p> <p>Black Sabbath</p> <p>White Snake</p> <p>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> <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 	<p>Listen to:</p> <p>Marvin Gaye: 'Heard it Through the Grapevine'</p> <p>Diana Ross</p> <p>The Three Degrees: (allegedly Prince Charles' favourite group)</p>

<p>rhythms at a slow-ish tempo. On many tracks, the drums and bass sound a bit 'boomy' due to recording technology.</p>	
<ul style="list-style-type: none"> □ 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). 	<p>Elvis Presley 'Love Me Tender'</p>
<ul style="list-style-type: none"> □ 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. 	<p>Supremes: 'Stop In The Name of Love</p>
<ul style="list-style-type: none"> □ 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>Smokey Robinson: 'Something's got a Hold of Me'</p>
<p>Soul music became known more in the '70's with artists like Lionel Richie, and Stevie Wonder (Motown artists of 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 but has had many white performers like Elvis & Simply Red's Mick Hucknall.</p>	<p>Lionel Richie 'Hello' Stevie Wonder 'I Just Called to Say I Love You'</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>James Brown 'Ebony and Ivory' (Stevie Wonder and Paul McCartney)</p>
<p>Soul in the 1980's became RnB. This melismatic (lots of notes per syllable) style (with emotional delivery) evidenced by singers such as Whitney Houston (and imitators even to the Twentieth Century) adopted this old title, disregarding the rhythms, the instrumentation, and all but the emotional appeal of Blues. NB RnB has since metamorphosed once again (see current styles later)</p>	<p>Listen to: Whitney Houston</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>Funk The Disco Music of: Bee Gees 'Saturday Night</p>

<p>variety was provided by differences in tempo and group sizes.</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>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>Disco had a tremendous effect on later music (eg '90's dance music. It was the first time that Recorded 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>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>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> <ul style="list-style-type: none"> □ 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). □ The advantage of such music was that it could be marketed and sold virtually anywhere in the world as it had universal 	<p>Fever' (film music)</p> <p>(Gloria Gaynor)</p> <p>'I Will Survive'</p> <p>Sister Sledge</p> <p>'We are Family'</p> <p>C'est Chic</p> <p>'Le Freak'</p> <p>Trammps</p> <p>'Disco Inferno'</p> <p>Donna Summer</p> <p>Ace Spectrum</p> <p>Herbie Mann</p> <p>Candi Staton</p> <p>Groups with effects:</p> <p>Electric Light Orchestra</p> <p>'Mr Blue Sky'</p> <p>Ultravox 'Vienna'</p> <p>Listen to:</p> <p>Abba: Waterloo won Eurovision in 1974</p> <p>'Super Trooper'</p> <p>'Money, Money, Money'</p> <p>'Mamma Mia'</p>
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<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>More recent European groups (eg Opus)</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>	<p>Punk Groups: Sex Pistols The Clash</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). 	<p>New Wave Artists: The Boomtown Rats</p>
<ul style="list-style-type: none"> □ 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. Often songs are based on simple progressions of 3 or 4 chords. 	<p>The Buzzcocks The Members</p>
<ul style="list-style-type: none"> □ 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'. 	<p>Martha and the Muffins</p>
<ul style="list-style-type: none"> □ 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 	<p>Tom Robinson</p>
<ul style="list-style-type: none"> □ 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. 	<p>Listen to: Altered Images</p>
<ul style="list-style-type: none"> □ 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. 	<p>Ian Dury and the Blockheads</p>
<ul style="list-style-type: none"> □ The costumes went on to influence 'New Romanticism'. Some Punk bands became New Romantics (eg Adam and the Ants). 	<p>Eddie and the Hot Rods</p>
<ul style="list-style-type: none"> □ Punk musicians aimed to shock audiences and saw themselves as 	<p>Blondie</p>

<p>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> <ul style="list-style-type: none"> ❑ Americans weren't so good with irony and didn't do Punk so well. The Pretenders and Blondie alluded to Punk style but stayed in tune and didn't swear which was a disadvantage (irony). Even today, American Punk is 'young / angry' not ironic ❑ Punk has arguably influenced Grunge and Emo rock, Britpop, (just possibly drum sounds in Dance Music), and New Wave <p>New Wave 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, such as:</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. ❑ 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. ❑ Studio techniques like sound effects, reverb, panning, reverb, effects processing, etc. re-surfaced to underpin the music. ❑ 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>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> <ul style="list-style-type: none"> ❑ Some New Romantics were New Wave bands with a wider 	<p>The Pretenders</p> <p>The Jam</p> <p>The Stranglers</p> <p>Elvis Costello</p> <p>Vapors</p> <p>Adam and the Ants</p> <p>Undertones</p> <p>Psychedelic Furs</p> <p>Listen to: New Romantics: Duran Duran</p> <p>Adam and the Ants (/New Wave)</p> <p>Ultravox</p>
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<p>range of musical styles and frilly costumes. They differed from New Wave largely in the subject of songs.</p>	Dexys Midnight Runners
<ul style="list-style-type: none"> □ Performance often involved extremes (over-emotional vocals, outlandish dress, instrumental effects and use of technology). 	Culture Club
<ul style="list-style-type: none"> □ 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. 	Human League Spandau Ballet Marilyn
<ul style="list-style-type: none"> □ Video became crucial to pop marketing and in the 1980s videos sold pop records. 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 popularised video, and video was essential to the image of the New Romantics. All styles of music adopted the video. 	Michael Jackson (/Disco) 'Thriller' Prince
<ul style="list-style-type: none"> □ 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). 	Erasure Police (Rock) Dire Straits (Rock)
<ul style="list-style-type: none"> □ 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). 	Kate Bush (New Romantic Ballads)
<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>	'80's disco sound: Wham:
<p>Disco 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>	Listen to: Pet Shop Boys: 'It's a Sin' Wham:
<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'. Jackson relied on live performance 	Michael Jackson (anything)

<p>image as well as sound. His dance routines were copied.</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. ❑ Other artistes and bands used pre-recorded (or hidden) session musicians when traditional band formats were required. 	<p>Pet Shop Boys: 'West End Girls' 'Rent' High energy Dance artists such as: George Michael OMD (Orchestral Manoeuvres in the Dark)</p>
<p>In addition to this disco/club style of music, Rock music continued to develop throughout the 1980s and 90s:</p>	<p>1980's Rock artists:</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>Queen 'The Works' Bruce Springsteen 'Cover Me'</p>
<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 Police Dire Straits</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. Stadium Rock didn't change the music, but performed it to mass audiences in very large venues. Video meant that Stadium Rock stars could be recognised.</p>	<p>Stranglers Status Quo! U2</p>

<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 and Calypso rhythms 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.</p> <p>The music uses Back Beat (emphasis of beats 2 and 4 in a bar), and took the shuffle rhythm: ♪. ♪ (or the triplet ♪ ♪ ♪) but removed the first note of the swung pair, emphasizing the second (and often making it a straight quaver. This offbeat emphasis is also seen in Calypso, but softer: (7 ♪ ♪).</p> <p>Pop Music of the '60's and '70's influenced the development of Rocksteady which still used the rhythms, but underpinned 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>Reggae (the term appeared in the late 60's) is slower. It 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, sometimes has 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> <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>Listen to: Reggae Artists:</p> <p>Jackie Mittoo</p> <p>Joe G. Henry</p> <p>Desmond Dekker & The Aces</p> <p>Johnny Clarke</p> <p>Desmond Dekker</p> <p>Musical Youth 'Pass the Duchie' (Duchie refers to Marijuana)</p> <p>Bob Marley and the Wailers</p> <p>The Specials 'Too Much Too Young'</p>
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<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 Rock/Pop instrumentation. They still used the Latin Brass section. They also used more studio technology to overdub tracks.</p>	<p>UB40: 'Red Red Wine'</p> <p>Fun Boy Three</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, (originally in Two-tone and New Wave music). Reggae still keeps going. Dubstep (popular in the late 'noughties') combines Dub with Twostep garage. It uses a shuffle rhythm from the latter (two quavers start the bar - the 'Twostep'), 70 to 80 bpm, Ska or Reggae rhythms, and techno sounds.</p>	<p>Ragga</p> <p>Dancehall</p> <p>Dub</p> <p>Dubstep</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>Listen to: Rap artists:</p> <p>Run DMC</p> <p>Beastie Boys</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>Eminem</p> <p>Holiday Rap. 1986</p>
<p>Rap was also seen as less harmful/acceptable when used by known</p>	

<p>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>Wham! Sugarhill gang</p>
<p>□ Rap is a sort of performance poetry, declaimed rhythmically over musical accompaniment. Compositional skill is in phrasing, rhyming, 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>	<p>Blondie Puff Daddy</p>
<p>□ 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.</p>	<p>Missie</p>
<p>□ 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'.</p>	<p>UB40</p>
<p>□ Often it uses typical song structures (Verse, Chorus, Middle 8)</p>	
<p>□ 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)</p>	<p>Coolio: 'C U When You Get There'</p>
<p>□ 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.</p>	<p>Coolio 'Gangster's Paradise'</p>
<p>□ 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>	<p>Grandmaster Flash</p>
<p>□ These days, Rap uses Hip-Hop music (technological tracks that don't have the heavy Dance beat, and in the latest version of RnB which appears to have taken Garage into '80's RnB, to the extent that some tracks labelled RnB don't have any singing in, just Rap and instrumental support ('Rap and Beat' perhaps?)</p>	<p>artists: Run DMC and Aerosmith</p>

<p>The realization during the 1980s that musical talent was not necessary for success in pop music lead to a host of 'created' or '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>Listen to: Created 'Artistes' Samantha Fox</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 and Charlotte Church). This still happens (X Factor, Pop Idol, etc)</p>	<p>Martine McCutcheon Hearsay Kylie Minogue 'I should be so lucky' Rick Astley: 'Never Gonna Give You Up'</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 than if the artists create the pieces.</p>	<p>Gareth Gates Will Young Take That East 17</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>	<p>Stock Aitken and Waterman: Road Block</p>
<p>❑ 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).</p>	<p>Created Bands: All Saints Boyzone</p>
<p>❑ 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)</p>	<p>Spice Girls S Club 7</p>
<p>❑ 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,</p>	<p>Steps Westlife</p>

<p>beats, rhythms and movement routines, predominate.</p> <ul style="list-style-type: none"> □ 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 had 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 (Street parties, empty warehouses, fields and even motorway service station car parks have all been used).</p> <p>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. Originally DJs just played one track after another, on the Radio or in Discos. The cult of the DJ developed when DJs lined up 'dance breaks' (the best bits of a track for dance), developing their art in the discos in the 70s and 80s. This skill and the patter that went with it created the DJ and MC of today. It also generated the business of creating unlicensed tracks or mixes.</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. 	<p>Charlotte Church</p> <p>Declan Galbraith</p> <p>Listen to: Recorded Dance Music since 1990: (CD4 and 5)</p> <p>1) Try to define the style before looking at the sleeve notes.</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 (CD4)</p> <p>Bee Gees (CD4)</p>
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<p>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.</p> <ul style="list-style-type: none"> □ 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. □ 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 <u>now</u> use digitally composed new music. Many only differ from others in speed. 	<p>Listen to: Paul Hardcastle: '19'</p> <p>Pet Shop Boys: 'Disco'</p> <p>New Order: 'Blue Monday'</p> <p>Portishead; Not Dance, but fusion of live/sampled music</p>
<p>There were perhaps two original styles:</p> <p>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.</p>	<p>Eric Morillo (House)</p>
<p>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.</p>	<p>Early Craig David</p>
<p>There was also:</p> <p>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.</p>	<p>'Over a Range of Styles'</p> <p>Listen to:</p>
<p>As terms today go:</p> <p>Hip-Hop (like House) is from Disco Music of the 70's and 80's when the DJ's created tracks out of dance breaks. 'Hip-Hop Culture' means all styles of extended dance tracks in general. Rap</p>	<p>Kool Herc (Hip-Hop)</p>

<p>uses Hip-Hop <u>culture</u> 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</p>	<p>Grandmaster Flash (Hip-Hop)</p>
<p>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).</p>	<p>Dillinja (Drum and Bass) Goldie (Drum and Bass)</p>
<p>Trance consists of Constant Repetition. It can be considered some sort of 'Mood Music' due to the effect it has. Other ways of 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>Music of: Reuben Wilson</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>Bob James</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. Examples of fusions: Disco House: House music made up of old Disco tracks (where it all started). Hiplife: Hiphop and traditional Ghanaian Highlife. Hiphopera: Opera with Rap. Triphop?</p>	<p>Bobby Womack Don Covey Joe Tex</p>
<p>Some genres predominate for 3 to 5 years, based on a perception of what they are, or their title. House, then Garage, then Drum and Bass and now Dance or Dubstep. Hip-hop keeps going and RnB now appears to have been re-invented - but as what?</p>	<p>Rufus Thomas Lowell Fulsom</p>
<p>Since the 80's, a lot of dance music has been created that uses simple <u>musical</u> 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?</p>	<p>Listen to: DJ Shadow</p>

<p>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. Although the term was coined in the 1990's, the style is traceable back to the '60's and the 1994 (?) title is a summary / acknowledgement. It is a style that goes against the trend of 'created artists'. 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. In 1994 it marked renewed prominence of British Music. It has been said that Britpop took over from Grunge when Kurt Cobain died.</p>	<p>The Britpop of: The Beatles</p>
<p>Britpop started in the '60's. Prior to that, Pop or Rock was 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 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>Kinks Doors</p>
<p>London in the 1960's was the fashion capital of the world for a while, and music part of the fashion copied. Soloists and Groups made music British, by writing lyrics about British subjects like 'Waterloo Sunset'. The Kinks influenced later artists Blur. Lyrics were often tongue-in-cheek or ironic, and used British Humour with Music Hall and Folk styles. Some music was odd or extreme.</p>	<p>Sandie Shaw Lulu</p>
<p>In the '70's, the Punk/New Wave movement needed to re-start this and make British music suitable for the street by rebelling against Glam Rock. It introduced ironic comment on important matters to make it a social tool. It replaced trained voices with Dialect (a Folk element) and this is seen in Britpop since. The folk song 'Moral' tale represented 'you' (the person on the street).</p>	<p>Suzi Quatro Ian Dury and the Blockheads</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 many Americans listen to 'Country</p>	<p>Tom Robinson</p>

<p>and Western' as a separate world. British singers like Kirsty McColl show a seamless transition from Folk to Pop. Often these singers show how close the work of soloists is to that of groups.</p>	<p>Listen to: Kirsty McColl 'New England'</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 (again, representing the individual - 'Your area, your voice'). 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>	<p>Pogues</p>
<p>In the '90's, Britpop adopted 'Indie' music. This title came from Independent Record Label music, and came to represent music that was a little different or quirky, or whose artists valued creativity over profit. Some relied on computers and technology.</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. Oasis started out as Indie, but quickly realized the benefits of simple accessible tracks that sold well. 	<p>Oasis: 'WonderWall' 'Stand By Me'</p>
<ul style="list-style-type: none"> ❑ 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? Blur by the variety and nature of their tracks are more Indie. 	<p>Blur</p>
<ul style="list-style-type: none"> ❑ Manic Street Preachers - Probably the most famous Welsh band. Strong lyrics, well sung (in English). 	<p>Manic Street Preachers</p>
<ul style="list-style-type: none"> ❑ Spice Girls were unashamedly British, although possibly their backing (never seen) was 'created' for them. Formed in 1994. 	<p>Spice Girls</p>
<ul style="list-style-type: none"> ❑ Travis are Scottish: (so were Proclaimers & Bay City Rollers, 	<p>Travis</p>
<ul style="list-style-type: none"> ❑ Cranberries from Ireland. The words in 'Zombie' refer to the guns and bombs of the terrorists. 	<p>Cranberries</p>
<ul style="list-style-type: none"> ❑ Jarvis Cocker and Pulp 	<p>Listen to:</p>
<ul style="list-style-type: none"> ❑ Muse from Devon/South West 	<p>Muse</p>

<p>□ Portishead represent the technological side of Britpop</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>The virtuosity is in the tightness of the ensemble, the innovation of the material, the gift of the melody and the relevance of the word. The tracks have inventive structures, good texture and timbres, good harmonies, backing and studio processing. They assimilate other genres such as folk or pop and make use of them.</p> <p>Britpop ignores (or includes) 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. Christmas Number ones spring to mind. 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>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>Summary This use of titles complicates the issue. Producers artists and fans adopt titles because they are 'hard' or 'cool', because they refer to 'roots' or for preference. How does Rock today relate to Rock and Roll? Does the Coldplay's Rock relate to Blur's?</p> <p>What is the difference between Rhythm & Blues and R'n'B of today? <u>Pop</u> (to people who know <u>styles</u>) is a light, central core with no particular style, relating to Rock, Techno, Soul, etc but is lighter/more general/easy listening, and designed for the charts as short tracks. The charts include Ringtones!</p> <p>Like all 'Classical' styles and Jazz Music, Pop music reflects attitudes to Art and Architecture and music. This is a problem 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>	<p>Portishead</p> <p>Coldplay</p> <p>Arctic Monkeys</p> <p>Snow Patrol</p> <p>Robbie Williams</p> <p>Keith Mitchell</p> <p>Terry Wogan</p> <p>The Folk Rock of: Proclaimers and Lindisfarne</p> <p>Listen to: Musical Developers:</p> <p>Palaestrina</p> <p>Monteverdi</p> <p>Corelli</p> <p>Vivaldi</p> <p>Bach</p> <p>Handel</p> <p>Mozart</p>
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<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>	<p>Beethoven Schumann Berlioz</p>
<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. This has a 'Modal' Flavour which shows Folk influence.</p>	<p>Brahms Wagner Tchaikovsky</p>
<p>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>	<p>Verdi Debussy Elgar</p>
<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 many 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>	<p>Schoenberg Stravinsky Stockhausen</p>
<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, it will develop more complex key use and there may be 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> <p style="text-align: center;">-----</p>	<p>Shostakovich Britten Tippett Cloke</p>
<p>Highly recommended is a Channel 4 documentary produced in 1999: "Video Killed the Radio Star, A History of the Pop Video" not only shows most of these genres in image as well as sound, it also shows what the adverts were like at Christmas 1999!</p>	