



Regional Cultures In American Rock 'n' Roll

Edited by David Stuart & Scott Anderson

Included in this preview:

- Table of Contents
- Introduction

For additional information on adopting this book for your class, please contact us at 800.200.3908 x501 or via e-mail at info@cognella.com

Sneak Preview

REGIONAL CULTURES IN AMERICAN ROCK AND ROLL



EDITED BY: **DAVID STUART** **SCOTT ANDERSON**



Bassim Hamadeh, CEO and Publisher
Christopher Foster, General Vice President
Michael Simpson, Vice President of Acquisitions
Jessica Knott, Managing Editor
Kevin Fahey, Cognella Marketing Manager
Jess Busch, Senior Graphic Designer
Jamie Giganti, Project Editor
Brian Fahey, Licensing Associate

Copyright © 2013 by Cognella, Inc. All rights reserved. No part of this publication may be reprinted, reproduced, transmitted, or utilized in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying, microfilming, and recording, or in any information retrieval system without the written permission of Cognella, Inc.

First published in the United States of America in 2013 by Cognella, Inc.

Trademark Notice: Product or corporate names may be trademarks or registered trademarks, and are used only for identification and explanation without intent to infringe.

Printed in the United States of America

ISBN: 978-1-935551-61-4 (pbk) / 978-1-62131-449-3 (br)



www.cognella.com 800.200.3908



Contents

Preface	v
Part I: Rock's Roots and How We Got Electric	1
<hr/>	
Good Rockin' Tonight: December 28, 1947	3
<i>By James Miller</i>	
The Sound Begins	11
<i>By Charlie Gillett</i>	
The Electric Guitar: How We Got from Andrés Segovia to Kurt Cobain	29
<i>By Monica M. Smith</i>	
Part II: Rock Rises from American Song Traditions: The Blues, Folk/Country and Popular Song	39
<hr/>	
The Music of the Dispossessed: The Rise of the Blues	41
<i>By William Barlow</i>	
El Paso	51
<i>By James Miller</i>	
Gerry Goffin/Carole King Interviews: Songwriters on Songwriting	59
<i>By Paul Zollo</i>	
Part III: Styles Splinter and Classic Rock Emerges	73
<hr/>	
Sam Phillips Talking	75
<i>By Peter Guralnick</i>	

Motown	87
<i>By Charles Sykes</i>	
Yesterday Is Gone, But the Past Lives On	107
<i>By Howard Sounes</i>	
Haight-Ashbury in the Summer of Loss	115
<i>By Mikal Gilmore</i>	
Part IV: Rediscovering the American Voice: The Singer/Songwriter	133
<hr/>	
October 1975: Rock and Roll Future	135
<i>By James Miller</i>	
Jackson Browne: Late for the Sky	143
<i>By Nick Hornby</i>	
Hotel California: New Kids in Town	147
<i>By Barney Hoskyns</i>	
Part V: Back to the Basics: Rock Returns to the Garage	161
<hr/>	
Two Discourses on Blackness	165
<i>By Anne Danielsen</i>	
Why Punk: Background Comparisons with Previous Art Movements; Some Defining Characteristics of Punk	183
<i>By Craig O'Hara</i>	
Rebellion and Girdom	191
<i>By Jacqueline Warwick</i>	
Smile for the Camera	201
<i>By Gillian A. Garr</i>	
Thrashing All Around: Rhythm, the Body, and the Genre of Thrash Metal	205
<i>By Glenn T. Pillsbury</i>	

Preface

Regional Cultures in American Rock 'n' Roll: An Anthology

Audience

Regional Cultures in American Rock 'n' Roll: An Anthology has been created as an additional supplementary text to accompany a standard course textbook for a semester or quarter-length introductory history of rock 'n' roll. It has been produced for the student who has no specialized knowledge of music. Because of the cultural/historical slant of its articles, the book is also well suited for inclusion in a course on popular American culture.

Approach

Like Janus, the Roman mythological god of gates and doors, beginnings and endings, art both reflects the society that produces it and anticipates future changes. Rock 'n' roll is no exception. Rock, however, focuses more intently on its chosen demographic: the youth audience. Additionally, as rock 'n' roll became a major player in popular culture in the late 1960s, it began to splinter into categories, genres, and subgenres as the star-maker machinery behind popular songs began to hear within rock the sweet sounds of the cash register. In the 1950s and early '60s most writers and critics had dismissed rock 'n' roll as a fad, but the huge baby boomer demographic flocked to buy the music and it became a dominant force in popular culture. With the publication of *Rolling Stone* magazine in 1967 with critic Ralph J. Gleason and gonzo journalist Hunter S. Thompson, both the press and audiences began to take this type of popular music more seriously. Other gifted and insightful writers such as Greil Marcus, Charlie Gillette, Lester Bangs, and Dave Marsh soon followed, giving a serious, critical voice to this music. A later generation of writers, including Peter Guralnick, Mikal Gilmore, Robert Christgau, and Jim De Rogatis, has continued the tradition into the twenty-first century.

American "rock 'n' roll" includes many genres or categories that share a style or common musical language. Additionally, nonmusical criteria such as cultural and/or geographical origin also define genres. Three major regional cultural centers represented by their respective song forms and styles proved crucial to the development of a popular music style that

is now assimilated and practiced throughout the world. *Regional Cultures in American Rock 'n' Roll: An Anthology* will begin with these important regional influences as rock 'n' roll emerges in the mid to late 1940s: Memphis and Nashville in Tennessee, and Tin Pan Alley in New York. Archetypical styles are the blues from Memphis, country from Nashville, and “American popular music” from Tin Pan Alley. Classic characteristics of these archetypical styles form the three basic formats of rock songs: 12-bar blues (blues), AABA/32-bar pop (pop), and verse-and-refrain/verse-chorus (country). These forms (or a variation or combination) are evident in nearly every rock song.

As these three elemental forms began to combine and recombine in the late 1940s and early '50s, they coalesced as jump blues, rockabilly, and rhythm and blues (R&B). Through the next five decades, the ongoing combinations and permutations of basic forms and styles resulted in a list of genres that continues to grow. Below are some of the current “genres” used to describe contemporary “rock” music:

Jump blues, rhythm and blues, rockabilly, rock, country music, electronic music, electronic dance music, electronica, melodic music, reggae, dub and related forms, punk music, new wave, folk rock, country rock, hip hop/rap, contemporary African music, fusion/jazz rock, art rock, prog rock, high-energy, house, dream house, acid house, garage, chicago, acid jazz, disco house, tribal house, progressive house, techno/techno-house, trance, jungle/drum n bass, happy hardcore, sexcore, energy alternative, ambient—not to mention, **pop**

Categorizing music genres provides a method for tracing musical threads through history. It also makes it easier for individuals to find artists that they enjoy.

Labeling music into genres and subgenres, however, can often be both contrived and confusing to the listener, for artists are always experimenting, and newly emerging styles may incorporate features of multiple genres. Such labeling can sometimes be negative because pigeonholing particular musicians into a single genre can be ill-founded; artists often include a variety of genres over time or even within a single piece. Also, a particular genre category could scare away prospective fans who may be prejudiced against a particular label.

Because rock 'n' roll is an important part of popular culture, many believe that the categorization of music into genres is based more on commercial and marketing motives than musical criteria. This is common with online music sellers that show us “customers who purchased (or downloaded) ‘X’ CD also purchased ‘Y’ CD.” Or witness the vast number of websites such as Pandora.com that allow the listener to search and create lists of artists with “similar” music.

Many of these old styles are reintroduced and marketed as “new styles” by the movers and shakers of popular culture seeking the “next great thing.” The biblical verse from Ecclesiastes 1:9, “What has been will be again, what has been done will be done again;

there is nothing new under the sun,” might be a good description of the popular music industry.

Content and Organization

The anthology consists of five parts:

Part I — Rock’s Roots and How We Got Electric

Part II — Rock Rises from American Song Traditions: The Blues, Folk/Country and Popular Song

Part III — Styles Splinter and Classic Rock Emerges

Part IV — Rediscovering the American Voice: The Singer/Songwriter

Part V — Back to the Basics: Rock Returns to the Garage

Each of these five parts contains writings by critics and scholars, some contemporary to the artists and music discussed, and some offering perspective from years later. Each of the parts will have a short introduction setting the stage for the excerpts covered.

Acknowledgments

The authors wish to thank Karol Crosbie for invaluable editing and helpful suggestions, Meredith Stuart for her creative cover design, and Al Grisanti, Jennifer Bowen, Brent Hannify, and Amy Wiltbank at Cognella Academic Publishing for editorial assistance. We would especially like to thank the former and current students of the History of Rock ’n’ Roll courses at Iowa State University and the University of Nebraska, Lincoln, for their enthusiasm for America’s popular music. Their energy and input have inspired this text.

