**Module 9: Popular Music and Radio**

Objectives: From studying this module, you will learn to:

- understand the value and appeal of studying popular music as a type of media

- know the history and evolution of popular rock music related to larger social and cultural forces.

- understand changes in production formats and how those changes influenced participation with music.

- understand and define characteristics of different music genres and the evolution of those particular genres.

- understand how the music industry influences musical tastes through its control of distribution and promotion of certain musicians.

- understand different types of radio stations and how radio shapes and influences tastes and preferences in music.

- understand how radio news differs from television news.

##### The Value of Studying Popular Music

 Music is one of the most frequently employed, popular media for adolescents, “devoting approximately four and five hours a day listing to music and watching music videos” (Christenson & Roberts, 1998, p. 8). In a study conducted in 1990, when high school students were asked which media they would take with them if they were stranded on a desert island, at all grade levels, music media was the preferred top choice, even over television (Roberts & Henriksen, 1990).

*Uses of music*. The appeal of music relates to adolescents’ uses of music (Christenson & Roberts, 1998, Dominick, 1996) for a range of different purposes:

 - information about political or cultural issues or social/romantic relationships.

 - diversion, relaxation, release, distraction, intensifying mood.

* constituting social relationships, either solitary, imagined experiences or sharing musical

 experiences with others.

 - withdrawal or escape into one’s own private listening experience

 - defining personal identities.

**Purposes for Studying Popular Music as Media**

 One of the major challenges for teachers in studying music popular with adolescents is that the meaning of music and the uses of music are constituted by the fact that it has little to do with “school.” Thus, as soon as you import popular music as a topic for study in a school context, you create an interesting paradox. On the one hand, students have a strong interest in studying the topic because they devote much of their time to music. On the other hand, they may resist studying something they associate with their non-school life.

 A second challenge is that students usually know far more about current, popular music than you do as a teacher, who may not share the same tastes or genre interests of his or her students.

 However, music certainly is a school subject, and could certainly be studied if, given students’ expertise and interest, teachers are willing to let students assume responsibility in co-teaching the a number of different topics related popular music as a media. By having students assume responsibility for teaching, you are tapping into their expertise in music and not having to pretend that you are an expert on topics in which students generally have more knowledge than yourself. It is also the case that the meaning of popular music for many students is that you as an adult may not be expected to have experience or even prefer the types of music preferred by adolescents.

 Students could share or write about their own listening experiences, describing reasons for those experiences in terms of genres, tastes, preferences, quality, performance, and influences of the music industry/radio on their music experiences.

Teen Music: Webquest: writing about music experiences

<http://www.socs.k12.in.us/schools/ovhs/branard/musicquest.htm>

 As with the other media, you also want students to be able to analyze and judge the quality of specific aspects of music in terms of lyrics, harmony, recording quality, and performance consistent with the norms operating for certain genres or historical periods.

 Another purpose for studying music is to understand its relationship to larger historical and cultural forces and how it functions to influence historical or cultural events. For example, rock music during the 1960s played a role in defining the new adolescent counter-culture movement that challenged traditional American values.

For a lesson on the function of music in society:

<http://www.media-awareness.ca/english/resources/educational/lessons/secondary/music/function_of_music.cfm>

Webquest: Patriotism and Protest: A Webquest on the Music of the Vietnam Era

<http://www.eccentrix.com/members/mrreed/wq/wq.htm>

 Another purpose for studying music is that is a strongly related to adolescent identity construction. Since the 1950s, popular music, particularly rock music, has served to define adolescents’ identities in terms of their using music as a tool for adopting certain styles, modes of dress, ideological stances, language use, and ways of socializing with peers. Adolescents adopt certain preferred musicians or songs as a means of defining their particular attitudes or tastes related to their identities.

 Adrian North and David Hargreaves (1999) examined the relationship between music and adolescent identity and found that adolescents use musical preferences as a “badge” for defining their identities and judging their peers’ identities.

Studies 1 and 2 indicated that older and younger adolescents respectively hold normative expectations about the values and characteristics of fans of particular musical styles. Study 3 showed that 13-14 and 18-19 year olds hold normative expectations which influence their perception of the likely social consequences (e.g. having fewer friends) of being a fan of particular musical styles. The final study investigated hypotheses generated by the results of Studies 1-3. It demonstrated a positive relationship between adolescents' musical preference, self-concept, self-esteem, and normative expectations of the 'typical' fans of musical styles. This study also indicated that adolescents favour people who like the same musical style as they do, without necessarily denigrating those who do not. In conjunction, these studies provide empirical support for the notion that musical preference acts as a 'badge of identity' during adolescence which predicts several other aspects of lifestyle and attitude.

For further reading on adolescent identities and music:

Gracyk, T. (2001). *I wanna be me: Rock music and the politics of identity*. Philadelphia, PA: Temple University Press.

MacDonald, R., Hargreaves, D., & Miell, D. (2002). *Musical identities*. New York: Oxford University Press.

Mallen, K., & Pearce, S. (2003). *Youth cultures: Texts, images, and identities*. New York: Praeger.

McCarthy, C., Hudak, G., Miklaucic, S., & Saukko, P. (Eds.). (1999). *Sound identities: Popular music and the cultural politics of education*. New York: Peter Lang.

Meadows, E. (2003). *Bebop to cool: Context, ideology, and musical identity*. New York: Greenhaven.

Scott, D. (2003). *Perspectives on ideology, identity, and musical style.* New York: Oxford University Press.

Young, R. (Ed.). (2002). *Music, popular culture, identities*. New York: Rodopi.

##### Development of Recorded Popular Music

 The earliest recordings of music began with the invention of the recording machine by Thomas Edison in 1877 and the recording of live music. In the 1940s, Les Paul developed the “multi-tracking” recording method in which additional tracks were added to an original basic track to combine different instruments (Rayner, Wall, & Kruger, 2001).

*Evolution of different formats*. This coincided with shifts in different formats from the early 78rpm disc to the vinyl 45rpm and 33rpm discs to cassette/video tapes to CDs to DVDs to downloading of music using MP3 players and burning of one’s own CDs. Moreover, the rise of music videos created a new form that served to promote music.

 With each shift in formats, an essential feature is the quality of sound, which has been improving through uses of new technologies. For ways to understand variations and improvements in sound quality, go to the sound quality site:

<http://www.geocities.com/CapeCanaveral/7689/sound.html>

Music Search: information about all types of music

<http://www.musicsearch.com/>

Music downloads

<http://www.mp3.com/>

<http://www.audiogalaxy.com/>

<http://www.artistdirect.com/>

*Rolling Stone*: songs from top 100 current albums (Fall, 2002)

<http://stations.mp3s.com/stations/238/songs_from_current_billboard_t.html>

Information about artists/bands

<http://www.allmusic.com/>

Webquest: Guide to Music on the Web

<http://www.geocities.com/SiliconValley/Orchard/3876/webquest.html>

A Teen’s Personal Guide to Music on the Web

<http://www.geocities.com/SiliconValley/Orchard/3876/webquest.html>

For further reading:

Moore, A. (Ed.) (2003). *Analyzing popular music*. New York: Cambridge University Press.

Vinet, M. (2004). *Evolution of modern popular music: A history of blues, jazz, country, R&B,*

*rock and rap.* New York: Wadem.

##### Different Music Genres

 There are a wide range of different popular music genres

<http://dir.yahoo.com/Entertainment/Music/Genres/>

<http://www.music.indiana.edu/music_resources/genres.html>

jazz, be-bop, rock, soul, blues, country, Cajun, calypso, gospel, punk, heavy metal, hip-hop, and rap. Each of these genres is continually evolving so it is difficult to define an ideal version of a particular genre.

Internet Underground Music Archive (clips from different genres)

<http://www.iuma.com/>

Webquest: select a genre for music for a theme park

<http://www.personal.psu.edu/faculty/j/x/jxz8/Student_Webquests/Oswald/WebFiles/webqu.html>

Music Maps: this site provides you with image maps of the evolution of certain genres over time with links to sample songs/artists:

<http://www.allmusic.com/mus_maps.html>

History of different genres

<http://www.history-of-rock-music.com/>

The Seattle EMP Music Museum: topics/themes/artists related to the history of popular music:

<http://www.emplive.com/site_map/index.asp>

The History of Music: 1950s to the present (lots of useful links)

<http://kclibrary.nhmccd.edu/music-3.html>

For further reading:

Starr, L., & Waterman, C. A. (2002). *American popular music: From minstrelsy to MTV*. New

 York: Oxford University Press.

O’Brien, L. (2002). *She bop 2: The definitive history of women in rock, pop and soul*. New

 York: Continuum Press.

*Content of song lyrics*. These genres have also changed in terms of the content of song lyrics. Analysis of lyrics from the 1950s to the present indicates that the focus of lyrics in the 1950s was on love relationships, which, during the late 1960s shifted to more social and political themes. Moreover, while there has been a consistent focus on relationships from the 1950s to the present, the focus shifted from emphasis of emotional aspects of love to more physical/sexual aspects of love (Christenson & Roberts, 1998).

 Students could study song lyrics as a form of poetry, examining the uses of figurative language, sound, pauses, and rhythm, as well as the underlying ideas and themes. By doing oral interpretations of the lyrics, they could examine how variations in performance influences the meaning of there lyrics.

Webquest: A Search for Poetry in Music

<http://www.washlee.arlington.k12.va.us/staff/english/saharric/Poetry/poetryhome.html>

Webquest: Song Analysis Webquest

<http://www.rbhs.w-cook.k12.il.us/Mancoff/song.htm>

Webquest: Poetic Devices in Music

<http://www.ic.sunysb.edu/Stu/kwolansk/wquest.html>

Webquest: Bringing Lyrics to Life: The Multimedia Music Book

<http://php.indiana.edu/~ylo/music/music.html>

Music Theory for Song Writers

<http://members.aol.com/chordmaps/>

*Adolescents’ musical preferences.*  As adolescents age, they begin to have more specialized and less centrist preferences for certain music genres (Christenson & Roberts, 1998). Students could identify their particular musical preferences in terms of specific artists and genres, noting reasons for those preferences.

##### Rock music

 Rock music itself contains a range of different subgenres: Top 40, hard rock, golden oldies, protest rock, easy-listening, classic rock, disco, folk rock, psychedelic rock, metal, etc. Much of the origins of rock emanate from the blues traditions of the 1920s, as well as the spiritual genre that stretches back for centuries. In 1954, Bill Haley and the Comets produced the first big rock hit, “Rock Around the Clock,” a song featured with the popular movie, *Blackboard Jungle*, which portrayed a teacher coping with challenges of teaching in an urban school (Shuker, 1994). During the late 1940s and 1950s, singers such as Elvis Presley, Chuck Berry, James Brown, and Little Richard popularized their own versions of rock that built on earlier blues/spiritual genres.

 The emerging popularity of rock in the 1950s can be attributed to the rise of a new group of adolescents who, in contrast to pre-World War II adolescents, now had considerable buying power and a lot of leisure time on their hands. They began purchasing 45rpm records, creating high demand for new songs and fueled the rise of the rock-radio station geared for adolescents. The further popularity of the Beatles and Rolling Stones in the 1960s, coupled with the link between rock and political expression in the late 1960s only furthered its popularity with adolescents.

 The popularity of rock for adolescents was also furthered by the “moral crises” backlash against rock by conservative groups who believed that rock would foster the moral breakdown of youth. The very fact that adults objected to rock only added to its popularity as something that adolescents could own as a tool for resisting adult authority and norms.

 The historical development of rock is also related to issues of representations of race. Many of the early performers and writers of rock and blues songs were African American. These performers and writers were drawing on a long history of uses of gospel, blues, and jazz that served to express outrage against slavery and the racist denigration of an entire race. Initially, the music industry attempted to “cover” black music by having white artists perform what were originally songs written and performed by blacks. However, as Stanley Baran (2002) notes, white adolescents wanted the original artists as a means of resisting the adult attempts to silence and mask over black artists:

 The music was central to this antagonism, not only because it was gritty and nasty, but

because it exposed the hypocrisy of adult culture. Nowhere was this more apparent than in [Alan] Freed’s 1953 rock ‘n’roll concert at the Cleveland Arena. Although Cleveland was a segregated city, Freed opened the 9,000 set venue to all the fans of his Moondog’s Rock and Roll Party radio show. A racially mixed crowd of more than 18,000 teen showed up, forcing the cancellation of the concert. But the kids parties. They sang. They cheered. Not a single one asked for a refund. They had come—Black kids and White kids—to celebrate *their* music, *their* culture. (p. 252)

 The PBS show, *Rock & Roll: The TV Series*, <http://www.pbs.org/wgbh/pages/rocknroll/rnrtv.html>

organized its episodes around the following era in rock history:

*Renegades* introduces viewers to the pioneers of rock. The series travels southern backroads to New Orleans, Memphis and Nashville and then moves north to Chicago, interviewing Little Richard, Bo Diddley, Chuck Berry, Jerry Lee Lewis, pioneer disk jockey Hoss Allen and producers Dave Bartholomew, Sam Phillips, and Phil and Marshall Chess along the way. These musical renegades of the '50s reveal how they borrowed from rhythm and blues, country, gospel, and jazz to create a whole new sound - Rock and Roll.

*In the Groove* reports on the years between Elvis and the Beatles, when the hit single became an intricately crafted work of art and producers, songwriters and musicians created studio magic. In interviews with Jerry Leiber and Mike Stoller, Ben E. King, Brian Wilson, Carole King, Sonny Bono and "king of the surf guitar" Dick Dale, among others, this hour recounts the era of sweet soul and girl groups when a new rock genius reigned: the producer.

*Shakespeares in the Alley* looks at the towering influences of Bob Dylan and the Beatles on rock and roll, and at the brief but influential flowering of "folk rock" inspired by the Dylan/Beatles axis in the mid-'60s. In this hour: footage of Dylan and the Fab Four and interviews with Beatles producer George Martin, key Dylan session musician Al Kooper, Peter Yarrow of Peter, Paul, and Mary, Roger McGuinn and David Crosby of the Byrds and poet Allen Ginsberg.

*Respect* chronicles the transformation of black gospel music into a defining sound for all Americans. Also, soul music's role in the simultaneous quest for African American equality in the '60s. On hand to tell the tale: Berry Gordy, Jr., Ray Charles, Martha Reeves, Mary Wilson, Booker T. and the MGs, Wilson Pickett, Maxine Powell of the Motown "Charm School," Motown choreographer Cholly Atkins, and many more. The hour journeys from Detroit's Motown Records to the Stax Records in Memphis. Last stop: the FAME Studio in Muscle Shoals, Alabama, where Aretha Franklin, a Detroit preacher's daughter, made musical magic.

*Crossroads* traces the blues - another African American tradition that changed the sound of rock and roll - from the Mississippi Delta to Chicago to the UK, where this earthy, rich sound inspired a host of young British musicians bored with the pop music of the day. Van Morrison, Eric Burdon of the Animals, Eric Clapton, John Mayall, Keith Richards and Bill Wyman of the Rolling Stones and Jeff Beck tell how their stateside hits introduced American rock fans to their own indigenous blues masters, like Howlin' Wolf and John Lee Hooker. Also in this hour: Led Zeppelin's Robert Plant and Jimmy Page on Jimi Hendrix, the dawning of the guitar hero and the birth of heavy metal.

*Blues in Technicolor* takes viewers on a trip into the psychedelic rock world of the late '60s and early '70s. Using interviews with the Byrds, the Grateful Dead, Jefferson Airplane and Pink Floyd, this hour shows how a bohemian folk culture based in San Francisco set off an international explosion of musical experimentation and eclecticism - much of it drug-inspired.

*The Wild Side* tours through the rock and roll theatrics of the '70s, when bands like the Velvet Underground, the Doors and David Bowie brought the decadent dramas of life in the underground into the limelight. Take a walk down the darker side of the street in Los Angeles, New York, Detroit and Berlin with the Doors' Ray Manzarek and producer Paul Rothchild, Lou Reed, Iggy Pop, David Bowie, Alice Cooper and Kiss' Gene Simmons and Paul Stanley.

*In Make it Funky*, soul music stretches to create a rock and roll revolution in rhythm and attitude in the '70s. Innovators James Brown, Sly and the Family Stone, George Clinton and famed bass players Larry Graham and Bootsy Collins take viewers on a tour of funk as the music becomes bolder and more expressive of the realities of black life. Filmed in New York, San Francisco and Philadelphia, the program also examines how funky dance hits blazed a musical trail to the disco craze of the late '70s.

*Punk* explores two late `70s musical innovations that shaped rock and roll through the next decade: punk and reggae. In New York, members of Blondie, Talking Heads, Television, and the Ramones tell how they inadvertently created the cynical, urban, stripped-down sound that became punk rock. In London, punk takes off with the Sex Pistols, and members of the Wailers and the Clash recall how Jamaican reggae, another musical form of rebellion, crossed international boundaries, deeply influencing punk and pop rock.

*The Perfect Beat* begins at a time when megastars like Bruce Springsteen, U2 and Metallica filled arenas around the world and moves on to chronicle the rise of a new musical form: rap. From the Bronx to Detroit, from Chicago to Manchester, England; from Grandmaster Flash to Run-DMC; from De La Soul to British innovators New Order to the Beastie Boys, the program traces the evolution of this new sound in the '80s and early '90s. The hour shows how superstars like Madonna and Prince folded rap and its funky electronic offshoots, techno and house, into their music, and how MTV ultimately embraced it. And the beat goes on.

In his on-line book and excellent resource, *Reason to Rock*: *Rock Music as Art Form*,

<http://www.reasontorock.com/>

Herb Bowie argues that the following aspects of rock had a particularly strong influence on making rock differ from other forms of music:

1. Poetry Plus — It is a truism that simply filming a great play does not produce a great film, nor would a staged version of a great film make a great play. And yet the two forms undeniably share common elements: dialogue, acting, pacing, and overall dramatic structure, to name but a few.

 2. The Theme of Liberation — The overarching theme of much great rock music is that of liberation: breaking free from all sorts of restraints. This theme is expressed in the music as well as the words, with guitars making sounds never heard before, and with song structures that often go beyond the traditional verse-chorus-bridge pop format.

3. Recordings as Input to the Creative Process — To an unprecedented degree, rock musicians learned from, and were influenced by, music that was recorded and mechanically reproduced, rather than performed live in a local venue. One result was the British Invasion in the early sixties, which saw a whole generation of British bands assault the American airwaves, armed with American blues and rock'n roll recordings from which they had learned their trade.

4. Recordings as Works of Art — Quite naturally, this generation of musicians came to view the recording — and not the live performance or the musical notation of a song — as their primary artistic output. The *sound* of a particular track, as captured and edited in a recording studio, became more important than any characteristics that could be reproduced by the same band on stage, or by other artists performing the same song.

5. New Forms of Collaboration — Beginning with The Beatles, rock saw a new kind of artistic partnership. Groups of three, four or five individuals learned to work together as an artistic unit, writing, singing, performing and producing their own material, with most band members playing multiple, and often shifting, roles in this process. Even when a single singer/songwriter emerged, great rock was dependent on the kind of collaboration found in film, in which a number of individuals playing different roles all contributed to the artistic success of the finished work.

6. Electronic Amplification — The technical ability to amplify the sound of an instrument — particularly a guitar — was a key enabler for several other elements mentioned here. Thanks to this new-found power, a group of musicians previously limited to volumes appropriate for chamber music could now perform to a large hall or even stadium full of listeners. Electronic amplification also introduced the ability to distort and shape the sounds of the instruments, though techniques such as feedback, fuzz-tone, wah-wah pedals and countless other techniques. This electronic influence over the *sounds* of the notes provided something worth capturing on a recording, something that could not be adequately described through musical notation.

7. The Big Beat — Rock is known for its distinctive 4/4 rhythm with a backbeat. This simple foundation allowed singers and instrumentalists to lay all sorts of rhythmic variations on top. Rock is also known for the strength of its beat, providing much of the propulsive power of the music. Together, these rhythmic elements are used to convey the sense of liberation characteristic of the music, and so often expressed in the lyrics as well.

*Analysis of rock music*. Students could also analyze specific characteristics of rock music in terms of the use of lyrics, harmony, rhythm, and performance.

*- Lyrics*. In his “web-book,” *Reason to Rock, Rock Music as Art Form* <http://www.reasontorock.com/>

Herb Bowie describes some of the aesthetic aspects of rock that could be used to judge the quality of the rock experience. For example, he examines the uses of language in lyrics associated with a compression of meaning into a few worlds or the uses of rhythm to engage the listener. Students could examine how song writers use language to convey their intended meanings.

Song lyric databases

<http://www.lyrics.com/>

<http://www.songlyrics.co.nz/>

<http://www.thesonglyrics.com/menus/rock.html>

<http://ntl.matrix.com.br/pfilho/html/main_index/index.html>

<http://stations.mp3s.com/stations/238/songs_from_current_billboard_t.html>

<http://home.iae.nl/users/kdv/en/cds.htm>

 They could also examine how writers such a Bob Dylan, Marvin Gaye, Bruce Springsteen, or The Beatles used lyrics to express certain political messages or positions.

Protest songs of the 1960s

<http://www.aldridgeshs.qld.edu.au/sose/modrespg/rockbaby/titlepg.htm>

Webquest: how rock music was used as social commentary:

<http://www.kn.pacbell.com/wired/fil/pages/websocialmr.html>

Lesson: studying literary aspects of lyrics

<http://www.rocklibrary.com/Education/_Lesson.cfm?lesson=literary.html>

Webquest: Billy Joel’s “We Didn’t Start the Fire”

<http://www.danville.k12.in.us/teachers/Middle/bura/Webquest/home.htm>

 Students could also contrast different interpretations they derive for the same lyrics, particularly related to adults’ objections to what may be perceived as highly suggestive or offensive lyrics. For example, in a study of the following lyrics (Leming, 1987), cited in Christenson and Roberts (1998, p. 162), the researcher asked a panel of teachers to interpret the lyrics and then a group of adolescents:

 “Physical,” Olivia Newton John, 1981

 I took you to an intimate restaurant

 Then to a suggestive movie

 There’s noting left to talk about

 ‘Less it’s horizontally

 Let’s get physical, physical, I wanna get physical.

 The teachers interpreted these lyrics as focus on the need for sex without a concern for commitment or marriage. In the adolescent group, 36% perceived the song as advocating sex; 36%, as promoting physical exercise; and 28%, and unsure of the intended meaning (Leming, 1987, pp. 376-377).

 “Material Girl,” Madonna, 1984

 They can beg and they can plead,

 But they can’t see the light,

 That’s right.

 ‘Cause the boy with the cold hard cash

 Is always Mr. Right.

 ‘Cause we’re living in a material world

 And I am a material girl.

 The teachers interpreted these lyrics as implying that only well-off suitors deserve women’s attention. In the adolescent group, 67% noted that it promoted materialism as central to relationships; 9%, as rejecting materialism, and 24% as unsure.

 “I Want a New Drug,” Huey Lewis and the News, 1983

 I want a new drug

 One the won’t hurt my head

 One that won’t make my mouth too dry

 Or make my eyes too red.

 One that won’t make me nervous

 Wondering what to do,

 One that make me feel like I feel

 When I’m with you.

 Some of the teachers interpreted these lyrics literally as having to do with the search for a drug with no side effects; other teachers perceived the drug as a metaphor for love. 26% of the adolescents perceived it as promoting drug use; 45%, perceived it as a love song; and 29% were unsure.

 Christenson and Roberts (1998) note that these findings suggest that not only do adults and adolescent derive different meanings, but that all lyrics invite alternative, competing meanings given the different purposes, agendas, attitudes, knowledge, and assumptions audiences bring to these lyrics. This challenges the “moral crises” critiques of song lyrics as having negative social effects on adolescents, a critique that presupposes certain definitive meanings for those lyrics.

 Students could also study the ways in which lyrics address particular social issues, studying how they issues are framed through the lyrics. In her readingonline.org article, Song Lyrics as Texts to Develop Critical Literacy, <http://www.readingonline.org/articles/art_index.asp?HREF=/articles/lloyd/>

Carol Lloyd identifies various topic addresses by certain songs:

###### The Environment

Tracy Chapman, “The Rape of the World”

Marvin Gaye, “Mercy, Mercy Me”

###### U.S. History

Bob Marley, “Buffalo Soldier”

Woody Guthrie, “I Ain’t Got No Home,” “Ludlow Massacre”

###### Economics

Tracy Chapman, “Subcity”

Phil Collins, “Another Day in Paradise”

John Mellencamp “Rain on the Scarecrow”

Nanci Griffith, “Trouble in the Fields”

Woody Guthrie, “Deportee (Plane Wreck at Los Gatos)”

Rage Against the Machine, “Without a Face”

###### U.S. Government Policies and Practices

Country Joe and the Fish, “Fixin’ to Die Rag”

Marvin Gaye, “What’s Going On?”

Racism and Racial Issues

They Might Be Giants, “Your Racist Friend”

Bruce Hornsby, “The Way It Is”

Tracy Chapman, “Nothin’ Yet”

Public Enemy, “Fight the Power”

Buffy Sainte-Marie, “My Country ’Tis of Thy People You’re Dying”

Robbie Robertson, “Ghost Dance”

International Events and Conditions

Bob Marley, “Get Up, Stand Up”

U2, “Sunday Bloody Sunday”

Little Village, “Do You Want My Job?”

 *Harmony*. Another important element of popular music is harmony. A primary appeal of the early doo-wop groups was the harmony of group’s singing romantic ballads. Listen to some of these doo-wop songs on the doo-wop JukeBox <http://www.thedoowopjukebox.com/>

 Read the following description of how harmony is achieved through combination of sounds.

<http://www.emplive.com/create/hrmny_lsn/whatisharmony.asp>

and then reflect on the harmonies of the doo-wop songs:

In musical terms, *harmony* has several meanings. In a broad sense, harmony can mean a combination of musical tones considered to be pleasing.

In their lesson on harmony, the Wilson sisters are singing in *two-part harmony*. Nancy is singing the melody (the main tune of the song) while Ann is singing harmony. In this case, *harmony* means a different tune that goes well with the melody. When the Wilsons sing the song in harmony, the sound is richer than if they were singing the melody in unison. You’ll notice that although Nancy is singing lower and Ann is singing higher, the tunes they are singing have the same shape and rhythm. This is called *parallel motion*.

The distance between two different musical tones is called an *interval*. Intervals are numbered according to how many note names they span from one end of the interval to the other. For example, the interval from A to B is called a *second* because it encompasses two note names, while the interval from A to C is called a *third*. In two-part harmony, vocalists often sing a third or a sixth apart, as this is a rich and pleasing sound. In “Even It Up,” the Wilson sisters are singing a third apart from each other.

There are different types of seconds, thirds, fourths, and so on. These intervals are named according to the exact distance between the two pitches, which determines the quality of the sound. Although it is somewhat subjective, most people steeped in Western music (the music that originated in Europe) would agree that some intervals have a rather “empty” or “pure” sound, while others have a fuller, richer sound. On the other hand, other intervals sound clashing, or *dissonant*. The interplay between these different types of sounds is what helps to make a piece of music interesting. To hear the basic types of intervals used in traditional Western music, click the links to the right. Although the examples given here are intervals within one octave (an octave being the interval between the first and eighth note names — for example, from C to C), intervals can be larger than an octave.

When three or more musical tones sound simultaneously, this is called a *chord*. In “Even It Up,” Nancy is playing chords on the guitar. Chords, like intervals, can either sound *consonant* (not clashing) or *dissonant.* Again, these classifications are somewhat subjective and relative.

Other factors that can contribute to feelings of consonance or dissonance include instrumentation, volume, and special effects. In a song or other piece of music, dissonant sounds create points of tension, and consonant sounds create resolution (relative calm). Too much consonance can make a piece a bit boring, while too much dissonance may make it less accessible for those listeners who prefer a more relaxed sound. As with other forms of art, musical taste is very personal.

In a rock song, the accompaniment to the melody can come from the vocals, the instruments, or both, as you heard in *"Even It Up."* As you hear the song again, listen for the parallel motion in the vocals, and the general contrasts of consonance and dissonance that keep the music interesting.

 *Rhythm*. Another important element of rock is the use of rhythm accentuated by the uses of the bass guitar and the drums. Rhythm was a key element in the uses of rock music for different types of dances: bop, twist, and stroll, as well the disco of the 1970s, dances popularized on American Bandstand (now the subject of the NBC show, *American Dreams*)

<http://www.nbc.com/nbc/American_Dreams/ext/american_bandstand.shtml>

 A central element of rhythm is the addition of various instruments over the underlying, driving beat of the drums/percussions/bass guitar. To experiment with this process, go to the following sites to for adding certain instrument sounds to the basic rhythm:

<http://stumac39.music.temple.edu/mmiweb/bluesjam1.html>

<http://www.looplabs.com/>

 The rise of the electric guitar was a major component in the development of rock music. Students could trace changes in the evolution of the electric guitar from the 1940s to the 1970s, noting how those changes influenced changes in the music of the Beatles, Jimi Hendrix, or Eric Clapton.

120 years of electronic music

<http://www.obsolete.com/120_years/>

For a site at the National Museum of American History:

<http://www.si.edu/lemelson/guitars/>

 An engaging site at the Seattle Music Museum (EMI) provides you with a time line with the development of the electric guitar from the 1940s to the 1960s. You can click on the guitar to hear the sound of that guitar as well as albums with songs using this guitar.

<http://www.emplive.com/create/guit_bass.asp>

 *Performance*. A final element is the aspect of performance—the different ways in which rock bands defined their own unique style and sound through how they performed for live audiences. The early 1950s rock stars, Elvis Presley, James Brown, Jerry Lee Lewis, Little Richard, and others, when contrasted to the elaborate road-show/arena stage backdrops of the 1980 bands, employed very simple stage setting, but performed themselves in highly dramatic ways, emphasizing their own physical appearance, sexuality, and dance steps. The performances of the 1960s bands—the Beatles, Rolling Stones, and The Who, as well as Jimi Hendrix, Bob Dylan, and Janis Joplin, continued some of this focus on physical presentation, particularly with Mick Jaggar and Janis Joplin, but added the element of more focus on musical experimentation, sound quality, stage shows, and large audiences.

Course at Indiana University on the Beatles

<http://www.music.indiana.edu/som/courses/rock/beatles.html>

 The performances of the 1970s bands—Cream, Dobbie Brothers, Eagles, The Band, Gratefull Dead, Moody Blues, as well as the pop bands—the Beach Boys and the Bee Gees, focused more on a wider range of different types of songs, particularly ballads, as well as audience participation. With the rise of metal/punk bands in the 1980s and 1990s, performance shifted towards elaborate road show sets/costumes and outrageous acts that appealed to a largely adolescent audience.

Rock and Roll Hall of Fame: teacher resources on the history of rock

<http://www.rockhall.com/programs/plans.asp>

50 lesson plans from the Rock and Roll Hall of Fame

<http://www.rockhall.com/programs/plans.asp>

Rock ‘n’ Roll Vault: information about the development of rock history

<http://www.rocknrollvault.com/timeline.htm>

History of Rock: 1954-1963

<http://www.history-of-rock.com/non_frames.htm>

Rock and the Protest World of the 1960s

<http://www.aldridgeshs.qld.edu.au/sose/modrespg/rockbaby/titlepg.htm>

Drug, Sex, and Rock ‘n’ Roll

<http://www.aldridgeshs.qld.edu.au/sose/modrespg/rockbaby/titlepg.htm>

Oldies Music of the 50s to 70s

<http://www.oldiesmusic.com/index.html>

History of Rock

<http://www.scaruffi.com/music.html>

Top 100 moments in the history of rock

<http://www.ew.com/ew/fab400/music100/list.html>

Rock ‘n’Roll Hall of Fame inductees, 1982 - 2001

<http://www.rockhall.com/hof/allinductees.asp>

Developments of different guitars from 1940 – 1960 (hear the sounds of different types of guitars)

<http://www.emplive.com/create/guit_bass.asp>

Significant events in the history of rock:

<http://pages.prodigy.net/cousinsteve/rock/feat4.htm>

Course at Indiana University on rock in the 1960s with lots of links

<http://www.music.indiana.edu/som/courses/rock/Z202.html>

Course at Indiana University on rock in the 1970s and 1980s with lots of links

<http://www.music.indiana.edu/som/courses/rock/Z320.html>

African-American Music

<http://www.richlandone.org/sams/DOBYwebquest_outline.htm>

Webquest: the history of rock

<http://www.coe.ufl.edu/webtech/Timemachine/music/rock/Rock.htm>

Webquests: studying a particular rock band and forces influencing that band

<http://php.ucs.indiana.edu/~apriebe/webquest.html>

<http://php.ucs.indiana.edu/~apriebe/webquest2.html>

Webquest: studying the history of a specific genre

<http://www.auburn.edu/~gilbrje/WebQuest.htm>

Course: Survey of World Pop Music

<http://www.csupomona.edu/~dmgrasmick/mu109/>

Other resources:

Rocknews

<http://www.rocknews.com/>

RollingStone

<http://www.rollingstone.com/>

MuchMusic

<http://www.muchmusic.com/>

Rock Around the World

<http://www.ratw.com/>

For further reading:

Altschuter, G. (2003). *All shook up: How rock’n’roll changed America*. New York: Oxford

University Press.

Bogdanov, V., Woodstra, C., & Erlewine, S. (2002). *All music guide to rock: The definitive guide to rock, pop, and soul* (3rd Edition). New York: Backbeat.

Crazy Horse, K. (Ed.) (2003). *Rip it up: The black experience in rock 'n’ roll*. New York: Palgrave Macmillan.

Williams. P. (2003). *Back to the miracle factory: Rock etc. 1990's*. New York: Cambridge University Press.

##### A Teacher’s Unit

The following unit for high school students frames popular music within the larger context of social protest movements:

The Music of Protest, Noah Mass, Burnsville High School, Burnsville, MN

Introduction

In this unit students analyze popular music as statements of social, cultural, political, and economic protest. They begin with an exploration of the meaning of protest, both in their lives and in the larger society, and how individual protest becomes a protest movement encompassing a group consciousness. By researching a protest issue, picking apart the elements of protest from selected works of art, and crafting their own artistic protest, students initiate a personal dialogue with their social world, manipulating and critiquing that world so they can more fully understand their place in it. This, in turn, gives them the knowledge and agency to effect change. The unit also scaffolds the analysis of text for meaning and purpose, the consideration of artist and audience perspective, and the translation of abstract knowledge into unique, personal art.

Unit Objectives

Students will consider the meaning and function of protest. Students will make thematic and formal connections between diverse works of art. Students will analyze music and lyrics for meaning. Students will research a protest issue. Students will create and present their own protest art. Students will consider the history of American protest through music. Students will relate the issue of protest to their own lives.

Final Project

The final project consists of two parts. First, students will write a two-page essay about their protest issue that explores the problem, its historical antecedents and modern/future consequences, and proposed solutions. Second, students will create an original work of art—visual, aural, written etc.—that could be used to rally support for their issue.

Materials

Music Cooke, Sam, “A Change is Gonna Come” Dylan, Bob, “Dear Landlord” Hendrix, Jimi, “The Star-Spangled Banner” Holliday, Billie, “Strange Fruit” Love, “Signed D.C.” Public Enemy, “Black Steel in the Hour of Chaos” U2, “Sunday Bloody Sunday”

Books & Articles King Jr., Martin Luther, *Letter from a Birmingham Jail* , Margolick, David, *Strange Fruit*, Staples, Brent, “Corporate Radio Kills the Protest Music”

Movies: *Gimme Shelter, Woodstock:The Movie*

Websites:

<http://www.emplive.com>

<http://www.fortunecity.com/tinpan/parton/2>

<http://www.geocities.com/~music-festival>

<http://www.progress.org>

<http://www.protest.net>

<http://www.rockhall.com>

Day One: What is Protest?

To introduce the notion of protest, I will ask the students to free-write for five minutes about one rule (family, school, society/culture) or law that they believe is unjust and/or illegitimate, why they consider it so, and how they would amend it. Students will then share their responses with each other in small groups. When the class reconvenes, we will discuss how individual protest becomes a larger protest movement. How is it that individuals acquire a group consciousness? What do they rally around? At this point I will hand out selections from Dr. Martin Luther King Jr.'s Letter from a Birmingham Jail. Students will once again break up into groups and each group will receive a short selection from the text. For example:

You may well ask: "Why direct action? Why sit-ins, marches and so forth? Isn't negotiation a better path?" You are quite right in calling, for negotiation. Indeed, this is the very purpose of direct action. Nonviolent direct action seeks to create such a crisis and foster such a tension that a community which has constantly refused to negotiate is forced to confront the issue. It seeks so to dramatize the issue that it can no longer be ignored.

Students will be expected to summarize their excerpt for the entire class, discussing how it positions the reader (protester, witness, bystander, perpetrator?) and what its particular purpose might be. What does it advocate? Why did King address it as an open letter to the community? To finish this phase of the lesson, I will ask each group to write a letter to their own community addressing one issue that they wrote about in their free-writes.

Before class ends, we will listen to two protest songs loosely framed as letters: “Dear Landlord” by Bob Dylan and “Signed D.C.” by Love. The lyrics will be projected onto the board, so the students can follow along. The students will be asked to consider how each song thematically and formally relates to Dr. King's letter. What connections can be made between the three texts? How might one map their similarities?

For homework students should read all of Dr. King's *Letter from a Birmingham Jail*.

Day Two: The Music of Protest

To start class we will listen to Jimi Hendrix's version of “The Star-Spangled Banner” from Woodstock. How can music, aside from lyrical content, be a form of protest? Is Hendrix making a protest statement? If so, how? What aspects of the song suggest a countercultural attitude? What associations might people in 1967 have made between this piece of music and their world? If someone made the same sort of gesture today, what associations might we make in response? After a full-class discussion of these issues, we will watch footage of Hendrix performing the song (from Woodstock: The Movie). How have our perceptions of the song changed now that we've seen actual pictures of the event? In small groups I will ask the students to brainstorm adjectives they could use to describe Hendrix, his song, and the atmosphere on stage and in the crowd at Woodstock that day. Students will then individually read a short article about Woodstock and first-hand reminiscences of the concert from The Music Festival Home Page at www.geocities.com/~music-festival.

To demonstrate that the music of protest, although certainly associated with the 1960s, transcends time and place, I will play two song selections from different U.S. historical periods. First we will listen to “Strange Fruit” as recorded by Billie Holliday. This song vividly recalls the lynching of a black man in the American South: Southern trees bear a strange fruit / Blood on the leaves and blood on the root / Black body swinging in the Southern breeze / Strange fruit hanging from the poplar trees. Playing the song again, I will ask students to write down the most resonant images and draw any pictures (abstract or concrete) that come to mind as they listen. They will then free-write responses to the song and discuss them in pairs. For the second song I will play “Black Steel in the Hour of Chaos” by the rap group Public Enemy: I got a letter from the government / the other day / I opened and read it / It said they were suckers / They wanted me for their army or whatever / Picture me given' a damn—I said never / Here is a land that never gave a damn about a brother like me . . .” The speaker of this song fantasizes from his jail cell about a prison riot, a depiction of violent liberation. Students will be asked to consider this song as a protest document. How does the song make you feel? How might it make someone of a different ethnic group (African-American, for instance, or Asian-American) feel? Is it dangerous? If so, to whom? How might it relate to Dr. King's letter, and very specifically, to his notion of creating and maintaining “tension” as a nonviolent protest technique?

For homework, students will read a short excerpt from Strange Fruit: Billie Holliday, Cafe Society, and an Early Cry for Civil Rights by David Margolick. They will also be responsible for presenting a personal protest issue at the end of the next class.

Day Three: Protest Research

Students will have most of this period to conduct online research related to a specific protest issue that he or she finds personally relevant. We will meet in the media center for this purpose. Students will be prompted to begin their research at www.protest.net, an internet clearinghouse for protest issues; however, I will also advise my students that they may choose any issue and need not focus on a political concern. Sample issues on the website include Animal Rights, Civil Rights, Death Penalty, Environment, Fascism, Immigration, Globalization, Poverty, Sexuality, and the Third World.

At this point I will introduce the final project for the unit. The project consists of two parts. First, students will write a two-page essay about their protest issue that explores the problem, its historical antecedents and modern/future consequences, and proposed solutions. Second, students will create a unique and personal work of art—visual, aural, written etc.—that could be used to rally support for their issue. On Day Four of the unit, students will be expected to submit their issue choice. Overnight I will confirm or deny choices based solely on their relevance to what we are studying. On Day Five students will be expected to submit their choose of medium for the work of art. This too will be subject to my approval. The project will be due on the last day, Day Ten, of the unit.

Near the end of class, we will go around the room and each student will present a short synopsis of their protest issue and what they learned about it so far. If anyone shares a topic, they have the option of combining their talents and writing a four-page paper and creating a more substantial work of art. Groups, however, may be no larger than a pair.

Day Four: Make Your Own Protest Song

To begin class we will listen to “Sunday Bloody Sunday” by U2. Then students will get into groups and read the poem aloud to each other. How should it be read? What is the tone? How does the music set the tone? If we disregard the music, how do the lyrics by themselves set the tone? Each group will present a dramatic reading to the class. Going back to the text, students will annotate the text, noting the associations conjured by each image. How do they relate to a protest theme? How do we know this is a protest song? Finally, students will be asked to consider how and if the song might be improved, and also, how it might be changed to reflect different circumstances. Imagine the song was still a rought draft—how might you edit it? Written about Northern Ireland, how might you rewrite the song to reflect the particular history of the United States? What events could we relate to it?

As a companion activity, each group will receive one piece from “A Change is Gonna Come” by Sam Cooke. The entire song, a civil rights anthem with religious overtones, reads as follows:

I was born by the river in a little tent And just like the river, I've been running ever since It's been a long time coming But I know a change is gonna come It's been too hard living, but I'm afraid to die I don't know what's up there beyond the sky It's been a long time coming But I know a change is gonna come I go to the movie, and I go downtown Somebody keep telling me "Don't hang around" It's been a long time coming But I know a change is gonna come Then I go to my brother and I say, "Brother, help me please" But he winds up knocking me back down on my knees There've been times that I've thought I couldn't last for long But now I think I'm able to carry on It's been a long time coming But I know a change is gonna come

Based on their excerpt, each group will write the full lyrics for a protest song. It can be either related to a particular issue or general in tone. It should incorporate the excerpt and remain true to its spirit, however the group decides to interpret that spirit. Groups will read their lyrics to the class. I will then pass out the true lyrics to the song. Each student will free-write about his or her expectations based on their excerpt and how the song did or did not fulfill those expectations. Finally, we will listen to the Sam Cooke recording.

For homework students will prepare their proposals for a work of protest art.

Day Five: Gimme Shelter

For this class period we will watch excerpts from “Gimme Shelter” by the Maysles brothers. “Gimme Shelter” is a documentary about the Rolling Stones' 1969 concert tour, focusing primarily on the disastrous free concert at Altamont Speedway, during which the Hells Angels, hired as cheap security, drunk and stoned and out of control, murdered one concertgoer and injured many others. In addition, the lead singer of Jefferson Airplane, Marty Balin, was assaulted by a biker. Altamont is commonly viewed as the anti-Woodstock—a music event associated not with peace and love, but rather with debauchery and license—and therefore provides an appropriate antidote to the idealism of Jimi Hendrix's performance viewed on Day Two. “Gimme Shelter” shows how the nature and meaning of protest music (for example, Jefferson Airplane's “Volunteers,” or more complexly, the Rolling Stones' “Sympathy for the Devil”), is negotiated between artist and audience. It provides a graphic demonstration of what happens when an audience chooses not to accept or does not understand the artist's intended meaning. At Altamont, protest music became just another reason to party.

After viewing selected scenes from the movie, students will break up into groups and brainstorm reasons why the concert went awry. How much control does anyone have over the meaning of their art?

For Day Six students will prepare a short presentation on one protest song that means something to them. They will play a portion of the song and talk about its relevance to their life. The one requirement for the assignment is that each student must talk about how the song qualifies as a protest.

Day Six: Protest Song Presentations

Students will share their favorite protest songs with the class, so that, at the end of the unit, each student will have a musical bibliography related to the topic. I will compile a master list and hand it out on Day Ten.

Day Seven: History in Song

Today class will meet in the computer lab, so that students can conduct research on the internet. Using three websites:

History in Song <http://www.fortunecity.com/tinpan/parton/2>

The Rock and Roll Hall of Fame <http://www.rockhall.com>

Experience Music Project <http://www.emplive.com>

students will explore the history of American popular music and the way that American popular music has embodied aspects of history. Students will answer questions such as the following: Find a song that addresses the life of a prisoner. How is it described? Does the song have a political message? If so, what is that message, and how is it communicated? What emotions does the song convey about prison life? Read the biography of one early blues musician. How was he or she shaped and/or affected by the historical period in which he or she lived? Was he or she treated fairly by his or her time and by history? How did his or her music reflect historical circumstances? Pick one social/cultural event in American history and annotate the songs that grew out of that moment. Were they similar in tone and perspective or did they vary? How did they interpret the event? How accurately did they paint the event for the listener? Protest is alive and well in America! Find one post-1990 example of protest music. Was it popular? To what genre does it belong? What modern-day protest issues are most prevalent in music? Listen to a RealAudio interview with a musician. What does he or she say about politics and the political/social/cultural content of his or her work? Do you think the musician places political considerations before artistic ones—and is this an effective way to be an artist? Does it make for good art? Why or why not?

Day Eight: Project Workday

At the beginning of class, students will meet in small groups to present their research from the previous day. Afterwards they will have the remainder of the period to build their projects. Students may meet with each other to discuss a shared issue or provide feedback on their essay or work of art. I will circulate around the room and meet with whoever needs assistance. Those students who want to use a computer, either to word-process or conduct web research, will be allowed to access the resource room or media lab. I will remind students that their works of art must be ready for presentation in two days—on Day Ten, the final day of the unit.

Day Nine: Protest and Free Speech

Students will first read a short essay about “message music” and social protest, written by Andrew Rosenthal and posted to his website at <http://www.people.cornell.edu/pages/ajr32>

, that begins as follows:

For many years, popular music has been a forum for free speech. Ideas that might normally be censored by other media can be expressed though the subtle art of pop-rock music. Although the process of using songs as social protest took some time to gain popularity, the songs that were produced contain a great deal of emotion and important meaning, which can be delivered to the listener through a variety of components. Among them are the beat, the instruments, and, of course the lyrics. The song is then used to enlighten its audience as to what the writer feels is a problem in society.

This essay will be juxtaposed with an article by Brent Staples called “Corporate Radio Kills the Protest Music,” available online at www.progress.org. Staples argues that corporate control and consolidation of the airwaves has also consolidated the message that “radio-friendly” songs may communicate to listeners, limiting the range of topics deemed acceptable by the hitmakers. For example:

Pop music played a crucial role in America's debate over the Vietnam War. By the late 1960s, radio stations across the country were crackling with blatantly political songs that became mainstream hits. After the National Guard killed four anti-war demonstrators at Kent State University in Ohio in the spring of 1970, Crosby, Stills, Nash and Young recorded "Ohio," a song about the horror of the event, criticizing President Richard Nixon by name. The song was rushed onto the air while sentiment was still high, and became both an anti-war anthem and a huge moneymaker.

A comparable song about President George W. Bush's rush to war in Iraq would have no chance today. There are plenty of angry people, many with prime music-buying demographics. But independent radio stations that once would have played edgy, political music have been gobbled up by corporations that control hundreds of stations and have no wish to rock the boat.

After the students have read both articles, they will free-write about their favorite radio stations. What type(s) of music do they play? What period music do they play? What general percentage of the broadcast is music vs. talk/advertisements? How does their particular station rise above all the other competition? What makes it the best? How often do they repeat songs? Is this considered good or bad? Do they think the music is programmed locally or nationally—why? Can they pick out a perspective or viewpoint based on the selection of music?

Next I will turn on the radio, so we can observe and compare different stations. I will toggle between students' favorite stations—including my own: independent Radio K—soliciting opinions and observations about quality and quantity. Does the music have a political component? If not, is this a political statement as well, and for what? Should radio stations be accountable for their choices? Do they have any responsibility to the society? Should they? Is this a free speech issue at all?

Finally students will meet in groups to design their own “ideal” radio stations, ones that reflect what they want from the medium. They will choose genres, sample playlists, and format. (Is the morning show, for example, talk-based, humorous, or music-only?) In addition they will consider their mission and write an appropriate statement. What are their goals? This activity will prompt them to think about how music is controlled and disseminated through our culture, and how music is a product of consumer and power relationships. Music is not unmediated—it is manufactured and produced, filtered through a series of social, political, and economic decisions.

Day Ten: Performance and Presentation

Students will present their works of protest art—songs, poems, paintings or sculptures etc.—to the class.

See also: Webquest: Song of Revolution, Protest, and Solidarity

<http://www.montana.edu/webquest/socialstudies/grades6to12/popiel/>

##### Jazz

 Another important music genre is jazz, which, as some critics note, is one of the most important American art forms of the 20th century. In “What is Jazz”: Dr. Billy Taylor, noted jazz pianist, historian, and educator, shares glimpses of his extensive knowledge of jazz music from its roots in the African-American slavery experience, through the early days of ragtime, and onward through swing, bop, and progressive jazz.

<http://town.hall.org/Archives/radio/Kennedy/Taylor/>

Unit: Defining Jazz

<http://www.pbs.org/jazz/classroom/jazzdefinition.htm>

 The history of jazz as portrayed in the PBS Ken Burns series on Jazz <http://www.pbs.org/jazz/>

demonstrates how certain artists continually built on previous artists by refining their techniques and creating new ways of using the trumpet, sax, bass, and drums. A key moment in the history of jazz was the Harlem Renaissance and the rise of jazz artists such as Duke Ellington.

Duke Ellington tour: the Smithsonian Museum

<http://160.111.252.119/archives/de-tour/ppreview.htm>

 During that era, writers such as Langston Hughes wrote poetry that was highly influenced by jazz rhythms.

Unit: Jazz and the Harlem Renaissance

<http://www.pbs.org/jazz/classroom/visualize.htm>

study of poems by Langston Hughes ("The Weary Blues," "Red Silk Stockings,” "Juke Box Love Song" and song lyrics by Duke Ellington: "Take The A Train" "It Don't Mean A Thing" "Drop Me Off in Harlem"

Unit: Transcending Poetry, Jazz, Hip hop and Poetry

<http://www.pbs.org/jazz/classroom/transcend.htm>

studying how poetry, jazz, hip hop and poetry reflect the culture of the time.

For an extensive site on the history of jazz with links to a lot of different aspects of jazz.

<http://members.aol.com/Jlackritz/jazz/#History>

##### Webquests: Jazz

<http://205.146.39.13/success/lessons/Lesson10/HFAa2_L.HTM>

<http://www.angelfire.com/ga3/vthomas/Jazz_Webquest.htm>

Webquest: Jazz in the 1920s

<http://wapiti.pvs.k12.nm.us/~Computer/jazzage.htm>

For further reading:

Burns, K, & Ward, G. (2000). *Jazz: A history of America’s music*. New York: Knopf.

Cook, R., & Morton, B. (2003). *The Penguin guide to jazz on CD*. New York: Penguin.

Grindley, M. (2002). Jazz styles: History and analysis. Upper Saddle River, NJ: Prentice Hall.

Michael Jarrett (1999). *Drifting on a read: Jazz as a model for writing*. Albany, NY:

 SUNY Press.

##### Soul/Motown

 Another important music genre is that of soul/Motown music of the 1950s – 1970s as performed by James Brown, Ray Charles, Jackie Wilson, Booker T. & The MGs, Eddie Floyd, Wilson Pickett, Otis Redding, as well as the Motown groups/singers: The Four Tops, Marvin Gaye, The Marvelettes, The Supremes, The Temptations, Martha and the Vandellas, Mary Wells, Stevie Wonder, Smokey Robinson and the Miracles, and Junior Walker and the All-Stars.

<http://www.history-of-rock.com/soul_music.htm>

<http://www.motown.com/classicmotown/>

 As illustrated in the documentary, "Standing in the Shadows of Motown," the backup band,

the “Funk Brothers,” played an important role in providing new forms of musical background for the Motown groups through the use of inventive bass guitar and additional percussion/violins.

<http://www.funk45.com/>

<http://movies.yahoo.com/shop?d=hv&id=1808413935&cf=info>

 Another documentary, *Only the Strong Survive*, portrays the a number of important soul singers of the 50s to the 70s, Wilson Pickett, Sam Moore, Ann Peebles, the late Isaac Hayes, Rufus and Carla Thomas, Jerry Butler, The Chi-Lites, and Mary Wilson. For a trailer:

<http://www.apple.com/trailers/miramax/onlythestrongsurvive.html>

 As illustrated in the shift in the focus in the content on racial conflict in the lyrics of the Temptations and Marvin Gaye’s music in the late 1960s and early 1970s, the Motown genre eventually began to address the racism facing African-American culture during that period.

Webquest: Memphis Soul Music

[http://www.memphis-schools.k12.tn.us/schools/delano.es/Webquest%20'03/soulquest'03.htm](http://www.memphis-schools.k12.tn.us/schools/delano.es/Webquest%20%2703/soulquest%2703.htm)

Wequest: Why is Black Gospel Music Still So Popular?

<http://tli.jefferson.k12.ky.us/EDTD675Projects/Downs/eportfolio/GospelQuest/Gospel.html>

For further reading

Kempton, A., McDonald, R., & Kennedy, R. (2003). *Boogaloo*. New York: Knopf.

Merlis, B., Seay, D., & James, E. (2001). *Heart & soul: A celebration of Black music style in America 1930-1975*. New York: Watson-Guptill.

Posner, G. (2002). *Motown* (e-book: download: Adobe Reader). New York: Random House.

Zolten, J. J. (2003). *Great God a'Mighty - The Dixie Hummingbirds: Celebrating the rise of soul gospel music*. New York: Oxford University Press**.**

##### Blues

 The blues is another important genre that, as with rock, is grounded in Black song traditions of the Mississippi Delta that migrated to St. Louis, Kansas City, and Chicago in the 1930s – 1960s. The blues represented a tool for coping with everyday problems with love relationships, work, family, and death. It also drew on Black gospel music in terms of its rhythm and style.

 A key focus in studying a blues song is the idea of a lament about a loss or problem in one’s life—a broken relationship, a death, or a traumatic change in one’s life—and how one may deal with this loss or problem. Central to the lament is repetition of certain key lyrics or the refrain.

 Having studying the blues genre form, students would then write their own blues song about problems or issues in their own lives.

 In 2003, Congress declared that year as the “Year of the Blues,” to celebrate the 100 years since the presumed origin of the blues in 1903. For an exhibit of the early blues artists at the EMI Seattle Music Museum:

<http://www.emplive.com/explore/show_feature1.asp>

For further information on lots of related topics:

<http://www.nothinbutdablues.com/>

<http://bluesnet.hub.org/>

<http://www.island.net/~blues/>

Blues discotography: information on hundreds of records

<http://www.bsnpubs.com/discog.html>

Webquest: history of the blues

<http://olkovikas.tripod.com/bluesquest/>

Unit: Using Blues as a Tool for Improvisation

<http://www.pbs.org/jazz/classroom/bluesimprov.htm>

Webquest: Still Got the Blues

<http://olkovikas.tripod.com/bluesquest/>

Webquest: on the blues

<http://www.fsu.edu/~CandI/ENGLISH/webquest2/blues.htm>

For further reading:

Bogdanov, V., Woodstra, C., & Erlewine, S. (Eds.). (2003). *All music guide to the blues: The definitive guide to the blues.* New York: Backbeat.

Cohn, L., (1999).  *Nothing but the blues: The music and the musicians.*  New York: Abbeville Press.

Guralnick, P, & Santelli, R. (2003). *Martin Scorsese presents the blues: A musical journey.* New York: Amisted Press.

Jones, L. (1999).   *Blues people: Negro music in White America.* New York: William Morrow.

##### Hip Hop/Rap

 Rap music emerged out of a Hip-Hop culture of the 1960s and 1970s with its emphasis on political expression and resistance through graffiti, modes of dress, language, and social practices. In a paper on the evolution of rap, Henry Rhodes

<http://www.yale.edu/ynhti/curriculum/units/1993/4/93.04.04.x.html>

describes how DJ’s and street performers created a new forms of musical expression:

Dick Hebdige in his book, “Cut ‘N’ Mix” described Jamaican ‘toasting’ as when the Jamaican disc jockies talked over the music they played. This style developed at dances in Jamaica known as “blues dances”. “Blues dances” were dances which took place in large halls or out in the open in the slum yards. “Blues dances” were a regular feature of ghetto life in Jamaica. At these dances black America R&B records were played. Jamaicans were introduced to these records by black American sailors stationed on the island and by American radio stations in and around Miami which played R&B records. Some favorite R&B artists were Fats Domino, Amos Melburn, Louis Jordan, and Roy Brown. There was a great demand for the R&B type of music, but unfortunately there were no local Jamaican bands which could play this type of music as well as the black American artists. As a result, ‘sound systems’ (comprised of DJs, roadies, engineers, bouncers) which were large mobile discotheques were set up to meet this need.

The record playing systems of ‘sound systems’ had to be large so people could hear the bass by which to dance according to Hebdige. The major player in the ‘sound systems’ was the DJ. Some notable Jamaican DJs were Duke Reid, Sir Coxsone, and Prince Buster. They were performers as well as DJs. For example, Duke Reid dressed in a long ermine cloak with a pair of Colt 45s in cowboy holsters with a cartridge belt strapped across his chest and a loaded shotgun over his shoulder. This outfit was topped off with a gilt crown on his head. Just as there were to be DJ battles (competition) in the Bronx, they would occur first in Jamaica with one DJ trying to out play another DJ. As in both ‘battles’, here in the U.S. and Jamaica, the competition boiled down to who had the loudest system and the most original records and technique. It was not uncommon for things to get out of hand and for fighting to erupt during these DJ battles at the Jamaican “blues dances” once the crowds got caught up in this frenzy. It was said that Duke Reid would bring the crowd under control by firing his shotgun in the air.

At first Jamaican toasting began when DJs would ‘toast’ over the music they played with simple slogans to encourage the dancers. Some of these simple slogans were “Work it, Work it” and “Move it up”. As ‘toasting’ became more popular so did the lengths of the toasts. One of the first big “toasting” stars was a Jamaican named U Roy (his real name was Ewart Beckford). Another technique which developed along side ‘toasting’ was called ‘dubs’. ‘Dubbing’ was when the record engineers would cut back and forth between the vocal and instrumental tracks while adjusting the bass and the treble. This technique highlighted the Jamaican ‘toasting’ even more.

There are four areas which Jamaican ‘toasting’ and American rap music have in common. First, both types of music relied on pre-recorded sounds. Second, both types of music relied on a strong beat by which they either rapped or toasted. American rap music relied on the strong beat of hard funk and Jamaican “toasting” relied on the beat from the Jamaican rhythms. Third, in both styles the rapper or toaster spoke their lines in time with the rhythm taken from the records. Fourth, the content of the raps and toasts were similar in nature. For example, as there were boast raps, insult raps, news raps, message raps, nonsense raps, and party raps there also existed toasts that were similar in nature.

 Rhodes notes that rap groups then emerged who had an appeal to a larger audience:

Run-D.M.C. was the first black rap group to break through to a mass white audience with their albums, Run-D.M.C and King of Rock. These albums led the way that rap would travel into the musical mainstream. Even though Run-D.M.C. dressed as if they came right off the street corner, this was not the case. Run and D.M.C came from middle class families, they were never deprived of anything and they never ran with a gang. One could never tell this by their dress or from the raps they made. Run-D.M.C. records were produced under the Def Jam label which had as one of its founders a Jewish punk rocker named Rick Rubin. Russell Simmons, Run’s brother, was to later take control of the Def Jam label in 1989, however this can not take away from the fact that this so-called militant rap group was at one time being produced by a white person. What is even more startling is that one of the most militant rap groups, Public Enemy, was also produced by Rick Rubin. Just as Run-D.M.C. came from middle-class families so did Public Enemy. Members of Public Enemy grew up in suburban Long Island towns with successful middle-class professional parents.

Hip Hop originated in the 1970s in the Bronx, when local neighborhood artists began to play records

on record players in new, original ways, which led to the rise of early Hip Hop stars DJ Kool Herc and Grandmaster Flash. For an interactive time-line exhibit at the EMI Seattle Music Museum: <http://www.emplive.com/explore/hiphop/index.asp>

 In an article in The Nation (January 13, 2003), “'Stakes Is High' Conscious Rap, Neosoul and the Hip-Hop Generation,” Jeff Chang notes the shifts from the original Hip-Hop to more recent commercialized versions: <http://www.thenation.com/doc.mhtml?i=20030113&s=chang>

Fifteen years ago, rappers like Public Enemy, KRS-One and Queen Latifah were received as heralds of a new movement. Musicians--who, like all artists, always tend to handle the question "What's going on?" much better than "What is to be done?"--had never been called upon to do so much for their generation; Thelonious Monk, Aretha Franklin and Stevie Wonder were never asked to stand in for Thurgood Marshall, Fannie Lou Hamer or Stokely Carmichael. But the gains of the civil rights and Black Power movements of the 1960s were being rolled back. Youths were as fed up with black leadership as they were with white supremacy. Politics had failed. Culture was to become the hip-hop generation's battlefield, and "political rap" was to be its weapon.

Today, the most cursory glance at the Billboard charts or video shows on Viacom-owned MTV and BET suggests rap has been given over to cocaine-cooking, cartoon-watching, Rakim-quoting, gold-rims-coveting, death-worshiping young 'uns. One might even ask whether rap has abandoned the revolution.

Indeed, as the central marker of urban youth of color style and authenticity, rap music has become the key to the niching of youth culture. The "hip-hop lifestyle" is now available for purchase in every suburban mall. "Political rap" has been repackaged by record companies as merely "conscious," retooled for a smaller niche as an alternative. Instead of drinking Alizé, you drink Sprite. Instead of Versace, you wear Ecko. Instead of Jay-Z, you listen to the Roots. Teen rap, party rap, gangsta rap, political rap--tags that were once a mere music critic's game--are literally serious business.

"Once you put a prefix on an MC's name, that's a death trap," says Talib Kweli, the gifted Brooklyn-born rapper who disdains being called "conscious." Clearly his music expresses a well-defined politics; his rhymes draw from the same well of protest that nourished the Last Poets, the Watts Prophets and the Black Arts stalwarts he cites as influences. But he argues that marketing labels close his audience's minds to the possibilities of his art. When Kweli unveiled a song called "Gun Music," some fans grumbled. (No "conscious" rapper would stoop to rapping about guns, they reasoned, closing their ears even as Kweli delivered a complicated critique of street-arms fetishism.) At the same time, Kweli worries that being pigeonholed as political will prevent him from being promoted to mass audiences. Indeed, to be a "political rapper" in the music industry these days is to be condemned to preach to a very small choir.

"Political rap" was actually something of an invention. The Bronx community-center dances and block parties where hip-hop began in the early 1970s were not demonstrations for justice, they were celebrations of survival. Hip-hop culture simply reflected what the people wanted and needed--escape. Rappers bragged about living the brand-name high life because they didn't; they boasted about getting headlines in the New York Post because they couldn't. Then, during the burning summer of the first Reagan recession, Grandmaster Flash and the Furious Five released "The Message," a dirge (by the standards of the day) that seethed against the everyday violence of disinvestment. Flash was certain the record, which was actually an A&R-pushed concoction by Duke Bootee and Melle Mel, would flop; it was too slow and too depressing to rock a party. But Sugar Hill Records released the song as a single over his objections, and "The Message" struck the zeitgeist like a bull's-eye. Liberal soul and rock critics, who had been waiting for exactly this kind of statement from urban America, championed it. Millions of listeners made it the third platinum rap single.

Through the mid-1980s, Melle Mel, Afrika Bambaataa and Soul Sonic Force, Run-DMC and others took up the role of the young black lumpenrapper opposition, weighing in on topics like racism, nuclear proliferation and apartheid. And just as the first Bush stepped into office, a new generation began to articulate a distinctly post-civil rights stance. Led by Public Enemy, rappers like Paris, Ice-T, X-Clan, Poor Righteous Teachers and Brand Nubian displayed the Black Panther Party's media savvy and the Minister Louis Farrakhan's nationalist rage. Politics were as explicit as Tipper Gore's advisory stickers. As the Gulf War progressed, Paris's "Bush Killa" imagined a Black Power assassination of Bush the Elder while rapping, "Iraq never called me 'nigger.'" (Last year, he returned to cut an MP3-only critique of the war on Afghanistan, "What Would You Do?") Rappers' growing confidence with word, sound and power was reflected in more slippery and subtle music, buttered with Afrodiasporic and polycultural flavor.

Many of these artists had emerged from vibrant protest movements--New York City's resurgent Black Power movement; the swelling campus antiapartheid/multiculturalism/ affirmative action movement; local anti-police brutality movements. In each of these, representation was the cry and the media were a target. Rap "edutainment" came out of the convergence of two very different desires: the need for political empowerment and the need to be empowered by images of truth. On 1990's "Can I Kick It?," A Tribe Called Quest's Phife Dawg captured the mood of his audience sweetly and precisely: "Mr. Dinkins, will you please be our mayor?" But while Mayor Dinkins's career quickly hit a tailspin, hip-hop rose by making blackness--even radical blackness--the worldwide trading currency of cultural cool.

In the new global entertainment industry of the 1990s, rap became a hot commodity. But even as the marketing dollars flowed into youth of color communities, major labels searched for ways to capture the authenticity without the militancy. Stakes was high, as De La Soul famously put it in 1996, and labels were loath to accept such disruptions on their investments as those that greeted Ice-T and Body Count's "Cop Killer" during the '92 election season. Rhymers kicking sordid tales from the drug wars were no longer journalists or fictionists, ironists or moralists. They were purveyors of a new lifestyle, ghetto cool with all of the products but none of the risk or rage. After Dr. Dre's pivotal 1992 album, The Chronic, in which a millennial, ghettocentric Phil Spector stormed the pop charts with a postrebellion gangsta party that brought together Crip-walking with Tanqueray-sipping, the roughnecks, hustlers and riders took the stage from the rap revolutionaries, backed by the substantial capital of a quickly consolidating music industry.

Rap music today reflects the paradoxical position of the hip-hop generation. If measured by the volume of products created by and sold to them, it may appear that youth of color have never been more central to global popular culture. Rap is now a $1.6 billion engine that drives the entire music industry and flexes its muscle across all entertainment platforms. Along with its music, Jay-Z's not-so-ironically named Roc-A-Fella company peddles branded movies, clothing and vodka. Hip-hop, some academics assert, is hegemonic. But as the social turmoil described by many contemporary rappers demonstrates, this generation of youth of color is as alienated and downpressed as any ever has been. And the act of tying music to lifestyle--as synergy-seeking media companies have effectively done--has distorted what marketers call the "aspirational" aspects of hip-hop while marginalizing its powers of protest.

Yet the politics have not disappeared from popular rap. Some of the most stunning hits in recent years--DMX's "Who We Be," Trick Daddy's "I'm a Thug," Scarface's "On My Block"--have found large audiences by making whole the hip-hop generation's cliché of "keeping it real," being true to one's roots of struggle. The video for Nappy Roots' brilliant "Po' Folks" depicts an expansive vision of rural Kentucky--black and white, young and old together, living like "everything's gon' be OK." Scarface's ghettocentric "On My Block" discards any pretense at apology. "We've probably done it all, fa' sheezy," he raps. "I'll never leave my block, my niggas need me." For some critics, usually older and often black, such sentiments seem dangerously close to pathological, hymns to debauchery and justifications for thuggery. But the hip-hop generation recognizes them as anthems of purpose, manifestoes that describe their time and place the same way that Public Enemy's did. Most of all, these songs and their audiences say, we are survivors and we will never forget that.

In a readingonline.org article, Ernest Morrell describes how he integrated teaching about

hip-hop culture into an English poetry unit.

<http://www.readingonline.org/newliteracies/lit_index.asp?HREF=/newliteracies/jaal/9-02_column>

Given the social, cultural, and academic relevance of hip-hop music, a colleague and I designed a classroom unit that incorporated hip-hop music and culture into a traditional high school senior English poetry unit. We began the unit with an overview of poetry in general, attempting to redefine poetry and the poet's role. We emphasized the importance of understanding the historical period in which a poem was written in order to come to a deep interpretation. In the introductory lecture, we laid out all of the historical and literary periods that would be covered in the unit (e.g., the Elizabethan age, the Puritan Revolution in England, the Civil War, and the Post-Industrial Revolution in the United States). We placed hip-hop music and the Post-Industrial Revolution right alongside other historical and literary periods so that students could use a period and genre of poetry they were familiar with as a lens to examine the other literary works. We also wanted to encourage our students to re-evaluate how they view elements of their popular culture.

The second major portion of the unit was the group presentation of a poem and a rap song. The groups were asked to prepare a justifiable interpretation of their poem and song with relation to their specific historical and literary periods and to analyze the links between the two. After a week of preparation, each group was given a class period to present its work and have its arguments critiqued by peers. In addition to the group presentations, students were asked to complete an anthology of 10 poems, 5 of which would be presented at a poetry reading. Finally, students were asked to write a five- to seven-page critical essay on a song of their choice.

The students generated quality interpretations and made interesting connections between the canonical poems and the rap songs. They were also inspired to create their own critical poems to serve as celebration and social commentary. Their critical investigations of popular texts brought about oral and written critiques similar to those required by college preparatory English classrooms. The students moved beyond critical reading of literary texts to become cultural producers themselves, creating and presenting poems that provided critical social commentary and encouraged action for social justice. The unit adhered to critical pedagogy because it was situated in the experiences of the students, called for critical dialogue and a critical engagement of the text, and related the texts to larger social and political issues.

 Jennifer Hardison-Sims provides online resources for students to write their own rap lyrics based on dictionaries and study of rap/hip-hop music.

<http://teacherweb.com/ca/sandiego/hardisonsims/HTMLPage13.stm>

Rhymerator: assistance in creating rhymes

<http://www.rockstargames.com/rhymerator/>

Hiphopbattle: groups compete against each other

<http://hiphopbattle.com/about.html>

A Chum Television Study Guide: Hip-Hop Consciousness:

<http://www.chumlimited.com/mediaed/guidepage_much.asp?studyID=96>

Lots of sites related to Hip-Hop culture

<http://www.hiphop-directory.com/General_Hip_Hop_Sites/index.php>

The history of hip hop, as portrayed on the Seattle EMP Music Museum:

<http://www.emplive.com/flash/hiphop/index.html>

Vibe Magazine

<http://www.vibe.com/>

Hip-Hop/Rap Group sites

<http://www.hiphop-directory.com/Hip_Hop_and_Rap_Groups/index.php>

<http://rapmusic.com/rapmusic/>

<http://rap.about.com/mbody.htm>

<http://www.b-boys.com/links.html>

Webquest on Hip Hop culture

<http://php.indiana.edu/~jhendon/wq2k1/originalintro.htm>

Webquest: Is Rap/Hip Hop Poetry?

<http://asterix.ednet.lsu.edu/~ylou/4507/WebQuest2001-3/Shalonda/RapWebQuest.html>

Webquest: Breakdancing

<http://www.ic.sunysb.edu/Stu/jmgutier/webquest.html>

For further reading:

Chang, J. (2003). *Can't stop, Won't stop: A history of the hip-hop generation.* New York: St. Martin’s Press.

Dimitriadis,G. (2001). *Performing identity/Performing culture: Hip hop as text, pedagogy, and*

*lived practice*. New York: Peter Lang.

Green, J. (Ed.). (2002). *Rap and hip hop*. New York: Greenhaven (essays for students grades 8 and up).

Krims, A. (2003). *Rap music and the poetics of identity*. New York: Cambridge University Press.

Maxwell, I. (2003). *Phat beats, Dope rhymes: Hip hop down under comin' upper*. Middletown, CT: Wesleyan University Press.

Ramsey, G. (2003). *Race music: Black cultures from bebop to hip-hop*. Berkeley, CA: University of California Press.

##### Punk

 As with Rap music emerging out of the Hip-Hop culture, punk music was an expression of adolescent punk culture that resisted traditional middle class, consumeristic culture, particularly mainstream dress, language, work habits, and music. As Charles Oh notes

<http://mt.essortment.com/punkrockhistor_rapl.htm>

punk music reflected a challenged to the traditional music industry:

In the late 60's and early 70's, the music industry rang eerily familiar in its method of promoting trends over music. The public was being spoon-fed music that corporations simply intended to make a profit from. The backlash to this came to be known internationally as Punk rock.

In New York, in the early 1970's. Young, virtually unknown artists like Patti Smith, the Velvet Underground, and the Dolls of New York (changed later to New York Dolls) brought about a new style of "alternative-bohemian" entertainment, rooted in a "do-it-yourself" attitude. Short, frenetic songs, aggressive, sometimes confrontational stage presence, and angry messages against consumerism hit the stages at venues like New York's CBGB's, starting the movement that would be known as punk rock.

Bands like the Ramones and the Talking Heads would evolve out of the punk rock movement, and become influences for those who shared a similar distaste in what was occurring in the music industry. Some say the underlying roots of punk was the frustration and anger from being treated as sheep, while others say punk stemmed from the "politics of boredom." It was both.

Malcolm McLaren has an indelible role in the history of punk rock, either beloved or hated for his managerial skills. In February of 1975, the New York Dolls, once a forerunner in punk, tried to revive a lagging career by hiring McLaren as their new manager. Understanding the value of shock, McLaren took the band and reintroduced them as born again communists. They draped themselves in communist flags and said catchy phrases like "better red than dead." Unfortunately for the band, they continued to fail. Fortunately for McLaren, they continued to fail.

After his attempt with the New York Dolls, McLaren relocated to England and teamed up with his friend Bernie Rhodes. The two nurtured a band that was arguably their greatest success, the Sex Pistols. McLaren and the Pistols adopted an anarchistic view of the world that made them instaneous celebrities. With spiked hair, tattered clothes, and safety pins as jewelry, they frequented talk shows and publicly badmouthed fellow artists, bands, and musicians. They spoke harshly of the British class system and the subjugation of the working class. They made news for concert violence and fighting with fans. The Sex Pistols were also as notorious for their brashness as they were for their inability to play their instruments.

Their shock value not only brought them fame, but made them the single most recognizable punk band. Therefore, many believed that punk rock began with the Pistols, while others believed it made punk into a novelty and signified the beginning of the end.

Despite the internal turmoil in the punk movement, punk rock made several things clear to international audiences. Punk Rock, in its subculture, managed to break down many barriers of expression and language. It made an indentation in the commericial music industry. It provided a fresh alternative to a boring, stagnant music scene.

But most of all, punk's legacy lies in its introduction of self employment and activism. It illustrated that anyone can do it themself, without reliance on the commercial media or the luxury of having financial abundance. Against the backdrop of mass consumer conformity, the punk rock movement made a statement of individuality that was heard worldwide.

 The history of Punk/Heavy Metal music, as portrayed on the Seattle EMP Music Museum:

<http://www.emplive.com/explore/punk_chron/index.asp>

Histories of punk

<http://www.fastnbulbous.com/punk.htm>

<http://www.punkmusic.com/home.cfm>

<http://www.punkbands.com/>

<http://www.inch.com/~jessamin/>

Female punk bands

<http://directory.google.com/Top/Arts/Music/Styles/Rock/Punk/Riot_Grrl/Bands_and_Artists/>

The Punk Page

<http://www.thepunkpage.com/>

Bryn Chamberlain, “The Quintessential Punk”

<http://www.film.queensu.ca/Critical/Chamberlain4.html>

MusicGirl: female aspects of punk music

<http://www.musicgirl.net/punk_music/punk_music.html>

For further reading:

Greenwald, A. (2003). *Nothing feels good: Punk rock, the Web, and the Emo generation*. New

 York: St. Martin's Griffin

##### Folk Music

 Another genre central to the development of American music is folk music

<http://www.folkmusic.org/>

made famous by Woody Guthrie, Pete Seeger, and Bob Dylan

Woody Guthrie Foundation

<http://www.woodyguthrie.org/>

The Songs of Woody Guthrie

<http://www.geocities.com/Nashville/3448/guthrie.html>

<http://www.fortunecity.com/tinpan/parton/2/guthrie.html>

Pete Seeger Appreciation Page

<http://home.earthlink.net/~jimcapaldi/>

Pete Seeger’s Songs

<http://home.earthlink.net/~jimcapaldi/songsby.htm>

bobdylan.com

<http://www.bobdylan.com/index.html>

Bob Dylan’s Original Songs

<http://orad.dent.kyushu-u.ac.jp/dylan/song.html>

 These three singers consistently expressed populist themes in their music related to the plight of working-class and rural Americans. As previously noted, Dylan’s shift to more electronic forms in the 1960s and 1970s reflected the ways in which folk music shifted somewhat in terms of it’s style. Folk music also draws on early blues; it may difficult to define clear distinctions between early blues and folk music as reflected in the music of Robert Johnson, John Lee Hooker, and Bessie Smith.

 Contemporary folk singers continue the early traditions of openly addressing social and personal concerns of everyday life as expressed in the songs by Altan, the Chieftains, Ani DiFranco, Ry Cooder, Sara McLachlan, Wilco, John Prine, and Los Lobos.

Sites with lots of links to different aspects of folk music

<http://www.mustrad.org.uk/links.htm>

<http://www.jg.org/folk/folkhome.html>

<http://www.42explore.com/folkmusic.htm>

World Folk Music Association

<http://www.wfma.net/index.htm>

eFolkMusic.org (some free downloads)

<http://www.efolkmusic.org/>

The American Folk Music Community

<http://www.coe.ufl.edu/Courses/EdTech/Vault/folk/Home.htm>

PBS: Tapping the Roots of American Music

<http://www.pbs.org/americanrootsmusic/pbs_arm_into_the_classroom.html>

The Mudcat Café (for downloading folk music)

<http://mudcat.org/>

Folk music instruments

<http://www.folkusa.org/>

*Dirty Linen Magazine*

<http://www.dirtynelson.com/linen/>

*A Mighty Wind* (parody of a documentary on folk music)

<http://amightywindonline.warnerbros.com/>

Lesson: Sing a Tale

<http://www.eduplace.com/rdg/hmll/gold/tales/sing.html>

For further reading:

Filene, B. (2000). *Romancing the folk: Public memory and American roots music.* Chapel Hill, NC: University of North Carolina Press.

Seeger, R., & Polansky, L. (2003). *“The Music of American Folk Song” and Selected Other Writings on American Folk Music.* Rochester, NY: University of Rochester Press.

Stambler, I, & Stambler, L. (2001). *Folk & blues: The encyclopedia: The premier encyclopedia Of American roots music.* New York: Thomas Dunne Books

Unterberger, R., & Brend, M. (2002). *Turn! turn! turn!: The '60s folk-rock revolution.* New York: Backbeat.

##### Country music

 Another genre is that of country music, that became increasingly popular during the 1970s/80s as an expression of Bible Belt, working-class cultural values, and then, the 1980s and 1990s, political beliefs. Since the 1990s, country music has adopted a more popular music style to appeal to a larger market, including an increasing number of female country stars.

The Roughstock History of Country Music site

<http://www.roughstock.com/history/>

notes that country emerged out of earlier forms of bluegrass, folk, spiritual, and cowboy music of the 1920s and 1930s.

Country Music sites

<http://www.cmt.com/>

<http://www.cmaworld.com/>

Country Music Hall of Fame

<http://www.halloffame.org/>

Nashville.net: lots of links to country music sites

<http://www.nashville.net/Entertainment/Music/>

Country music musicians:

<http://www.countrystars.com/>

Webquest: country music

<http://www.pampetty.com/countrymusic.htm>

For further reading:

Bogdanov, V., Woodstra, C., & Erlewine, T. (2003). *All music guide to country: The definitive*

*guide to country music.*  New York: Backbeat.

Peterson, R. *Creating country music: Fabricating authenticity.* Chicago: University of Chicago

Press.

Stambler, I., & Landon, G. (2000). *Country music: The encyclopedia.* Boston: St. Martin’s

Griffin.

Wolfe, C. (2003). *Classic country: Legends of country music.* New York: Routledge.

##### Cajun/zydeco

 As with other genres, Cajun music emanated out of Louisiana as an expression of Cajun culture. The name derives from Acadian, the name of the French colonialists who settled in what became Louisiana. Zydeco music is a hybrid of cajun and blues music and became increasingly popular in the 1980s and 1990s outside of Louisiana, particularly as a form of dance music.

<http://www.CajunZydeco.Net/>

<http://users.erols.com/ghayman/music.htm>

Jim Bradshaw: Cajun Music Has Gone Through Many Changes

<http://www.lft.k12.la.us/chs/la_studies/ParishSeries/FrenchMusic/CajunMusicChanged.htm>

Cascade Zydeco

<http://www.cascade-zydeco.com/>

BuckWheat Zydeco

<http://www.buckwheatzydeco.com/>

C. J. Chenier and the Red Hot Louisiana Band

<http://www.concertedefforts.com/artists_cjch.asp>

For further reading:

Gould, P., & Ancelet, B. (1992).  *Cajun music and zydeco.* Baton Rouge, LA: Louisiana State

University Press.

Koster, R. (2002). *Louisiana music: A journey from R&B to zydeco, jazz to country, blues to*

*gospel, cajun music to swamp pop to carnival music and beyond.*  New Orleans: DeCapo.

##### Music Videos

 Music videos have played an important role in both the development and the promotion of music. Students could analyze different features of music videos (for on-line viewing) in terms of (Shuker, 1994, p. 186):

- mood: the overall feeling of nostalgia, romanticism, despair, etc.

- narrative structure: degree to which contains a story versus a non-linear montage

- realism versus fantasy

- themes: loss of innocence, love, protest, etc.

- performance defined in terms of genre features

- portrayal of sexuality/gender role stereotyping

- focus on promotion of singer

- music content

Music video producers

<http://www.mtv.com/>

<http://www.vh1.com/>

<http://www.channelv.com/> (Channel V: Asia Pacific)

<http://www.columbiarecords.com/>

Music video clips

<http://www.clipland.com/>

<http://www.fuse.tv/launcher.php>

<http://launch.yahoo.com/musicvideos/>

 Another important element of music videos are the intertextual links made to a range of different images and texts that convey the meaning of the video. John Fiske studied adolescents’ responses to Madonna by “listening to them, reading the letters they write to fanzines, or observing their behavior at home or in public. The fans’ words or behavior are...texts that need ‘reading’ theoretically in just the same way as the ‘texts of Madonna’ do (97). In reading these various “texts of Madonna”--the music videos, movies, magazine articles, posters, etc., Fiske goes beyond what I have described as a textual approach to recognize “that the signifieds exist not in the text itself, but extratextually, in the myths, countermyths, and ideology of their culture” (97). This allows him to determine “the way the dominate ideology is structured into the text and into the reading subject, and those textual features that enable negotiated, resisting, or oppositional readings to be made” (98).

 He cites the example of 14-year-old Lucy’s response to a Madonna poster:

 She’s tarty and seductive...but it looks alright when she does it, you know,

 what I mean, if anyone else did it it would look right tarty, a right tart you

 know, but with her its OK, it’s acceptable....with anyone else it would be

 absolutely outrageous, it sounds silly, but it’s OK with her, you know what I

 mean. (November, 1985)(98).

 For Fiske, this response represents Lucy’s grappling with the cultural oppositions of patriarchal versus feminist perspectives on sexuality:

 Lucy can only find patriarchal words to describe Madonna’s sexuality-- “tarty”

 and “seductive”--but she struggles against the patriarchy inscribed in them.

 At the same time, she struggles against the patriarchy inscribed in her own

 subjectivity. The opposition between “acceptable” and “absolutely

 outrageous” not only refers to representations of female sexuality, but is an

 externalization of the tension felt by adolescent girls when trying to come to

 terms with the contradictions between a positive feminine view of their

 sexuality and the alien patriarchal one that appears to be the only one offered

 by the available linguistic and symbolic systems (98).

 Through her grappling with the conflicting codes of the poster, Lucy is defining her gender identity within the context of competing patriarchal and feminist values. She also make intertextual links according to learned cultural categories (Orr). Fiske cites the example of the cultural category of “the blond”:

Madonna's music video Material Girl provides us with a case in point: it is a parody of Marilyn Monroe's song and dance number "Diamonds are a Girl's Best Friend" in the movie Gentlemen Prefer Blondes: such an allusion to a specific text is an example of intertextuality for its effectiveness depends upon specific, not generalized, textual knowledge--a knowledge that, incidentally, many of Madonna's young girl fans in 1985 were unlikely to possess. The video's intertextuality refers rather to our culture's image bank of the sexy blonde star and how she plays with men's desire for her and turns it to her advantage (108).

 Readers therefore associate certain cultural meanings with categories such as "the blonde"--sexiness, power, vulnerability, youth, celebrity, etc., meanings, in this case, associated with the cultural practice of defining gender roles. Through a range of different "textual shifters"--record labels, movies, music videos, celebrity magazines, etc., Madonna evokes the contradictory images of "innocent virgin" and "culturely whore." For many adolescent females, during her popularity, Madonna represents an assertiveness against a patriarchal system--an attitude that "I can do what I want," an autonomy not always associated with a 1950s image of "the blonde" as dependent on patriarchy.

 There has also been considerable debate about the content of music videos and the effects of that content on adolescent viewers. In his documentary, “Dreamworlds II,”

<http://mediaed.org/videos/MediaGenderAndDiversity/Dreamworlds2>

Sut Jhally argues that women are represented primarily as sex objects within an adolescent male fantasy world in which alluring women are portrayed as willing and eager to have sex with men. He argues that these portrayals are related to male violence towards women and to patriarchic notions of sexuality.

 As noted on the web site description, he argues the following points:

* Women in music television inhabit a fantasy landscape, a "DreamWorld" where the norms of femininity are nymphomania and dependence on and subservience to men. In this DreamWorld, women vastly outnumber men, attraction is instant, and sex happens without courtship. All men are promised sexual gratification, including the viewer.
* This dream world is inextricably tied up in the fantasy life of adolescent heterosexual males. The adolescent heterosexual male fantasies of seeing women in their underwear, looking down women’s shirts or up their skirts, and engaging in casual and erotic touch with multiple women are played out *ad nauseum* in plotlines and camerawork.
* These sorts of stories about women’s sexuality, while undeniably successful from a marketing perspective, have consequences in the real world. They encourage men to think of women primarily as sexual objects without subjectivity and encourage women to value themselves only if they can attract the gaze or advances of men. Just as in adolescent heterosexual male fantasy, emotions and humanity take a back seat to a mechanical, exploitative orgy.

Another Education Media Foundation video, What a Girl Wants: video clip

<http://www.mediaed.org/videos/MediaGenderAndDiversity/WhatAGirlWants>

examine the lyrics of Christina Aguilera’s song "What a Girls Wants":

(http://www.bestchristina.com/lyrics/selftitle/girlwants.shtml

in relationship to adolescent females self-perceptions of themselves as females.

Lesson: studying music videos

<http://www.media-awareness.ca/english/resources/educational/lessons/secondary/popular_culture/pop_culture_popular_music.cfm>

Lesson: on images musicians project in music videos/CD covers

<http://www.media-awareness.ca/english/resources/educational/lessons/secondary/music/public_images.cfm>

Music Video 101 (create music videos)

<http://www.timtv.com/mv-101.html>

Webquest: create a music video based on a poem

<http://students.itec.sfsu.edu/itec815_s99/jnaas/producer.html>

For further reading:

Feineman, N, & Reiss, S. (2000). *Thirty frames per second: The visionary art of the music video.* New York: Harry N. Abrams.

Gaskell, R. (2004). *Make your own music video.*New York: CMP Books.

Vernallis, C. (2004). *Experiencing music video: Aesthetics and cultural context.* New York: Columbia University Press.

Film Music

 Related to the topic of music videos is the study of music in film or film soundtrack. Film music plays an important role in a film by conveying certain meanings associated with the visual action. High-paced music is often used to convey a sense of suspense and desperation linked to a chase scene as is the case with the use of music in the *Lord of the Rings* triology films. Certain music may be linked to certain characters in a film, as is the case with the use of the Bee Gee’s disco music linked to the John Travolta character in *Saturday Night Fever*.

 In the following discussion, Fred Ginsburg, describes how different types of music in a soundtrack functions to enhance a film: <http://www.equipmentemporium.com/soundtra.htm>

The dramatic source of music under a scene can be either "extraneous" or "practical". Extraneous means that the score is simply there on the soundtrack because the filmmaker put it there to accompany the picture. The people in the movie theatre hear it, but the characters in the film do not. Most music in soundtracks falls under this category. In contrast to this, some music is initially explained or motivated by some source on screen, such as a radio playing, a nightclub band, or a character musician. In these instances, the music that the audience hears is also being heard by the characters on screen!

Sometimes, music can creatively overlap both of these categories, by starting off as extraneous and then being revealed as practical, or vice versa….

In the course of composing the music, at some point the composer and editor will create what is known as a "click track". This is a soundtrack that consists solely of clicks placed opposite the picture in order to convey cutting rhythm and climax. This click track serves to guide the composer and, later on, the musicians in keeping ‘beat’ with the film rather than a more arbitrary reference rhythm.

After the music has been composed, the next step is obviously to record it. In the case of an orchestral score, musicians are assembled and arranged in a large recording studio, known as a "scoring stage". There, they view the film on a large screen while hearing the click track in headphones. Led by the composer, the orchestra performs the selections. The music is recorded on multi-track for later mixdown.

When the score is composed and performed by a single musician, as is more often the case on low budget productions, the individual composer may be responsible for producing the entire musical soundtrack. Employing a portable multi-track recording system in conjunction with video playback, he or she will commonly perform and overdub with keyboards, synthesizers, electronic drums, and perhaps a few acoustic instruments.

Film Music: lots of links

<http://www.filmmusicmag.com/>

Music from the Movies

<http://www.musicfromthemovies.com/>

Field of Dreams: On-line film music journal

<http://www.fod-online.com/>

Soundtrack: links to individual soundtracks

<http://www.soundtrack.net/>

The Film Music Society: lots of links to individual composers

<http://www.filmmusicsociety.org/resources_links/resources_links.html>

John Williams’s web site (composer of music for movies such as *Star Wars*, *Saving Private Ryan*, *Schindler's List*, *Jurassic Park*, the *Indiana Jones* trilogy, *E.T. The Extra-Terrestrial*, *Close Encounters of the Third Kind*, *Jaws*):

<http://www.johnwilliamscomposer.com/>

An NPR interview with John Williams and Leonard Slatkin

<http://www.npr.org/display_pages/features/feature_938761.html>

For lots of links to aspects of film sound:

<http://filmsound.org/>

For further reading:

Dickinson, K. (Ed.) (2003). *Movie music, the film reader.* New York: Routledge.

Inglis, I. (Ed.) (2003). *Popular music and film*. New York: Columbia University Press.

##### The Economics of Popular Music Industry

 The popular music industry, and associated distribution/promotion/radio outlets, sell over a billion tapes/discs annually in 60,000 music stores; about 20% of that music is rock, 13% is African-American oriented contemporary music, and 14% is country (Baran, 2002, p. 251.

 Four major conglomerates dominate the industry, controlling 90% of the market (Baran, 2002, p. 251):

- SONY (Columbia/Epic Records)

- BMG (owned by Bertlesmann: RCA/Arista)

- Universal Music (owned by Vivendi: MCA)

- Warner/AOL (Atlantic, Electra, Warner, EML)

 Stanley Baran (2002) identifies three problems with the domination of the industry by these conglomerates (problems that also parallel those of the film industry, also dominated by a few conglomerates):

- “cultural homogenization:” derivative, predictable, manufactured groups such as ‘N Sync of the Back Street Boys are favored over seeking out and developing new, original local bands.

- “dominance of profits over artistry:” to pay millions of dollars for superstar performers, less-well-known groups are eliminated or not signed, particularly controversial groups, creating “infringement of artistic freedom.”

- “promotion overshadows the music:” groups that marketable and have corporate sponsorship can go on tours to attract a fan following. Without fans, groups have difficulty obtaining sponsorship. The industry also controls radio playlists, promoting only their own groups whom they have selected to market.

 These large conglomerates can only control the industry through how they produce and market CDs, which have relatively high profit margins. They also can afford to sign up major stars and therefore control copyright access to these stars older songs, which are re-released in the form of “biggest-hits” Cds. These copyright profits also include uses of songs on the radio, in advertising, or in films, which are also often produced by the same conglomerates, an example of the cross-promotion synergy that exists within the multiple units within a larger mega-conglomerate (O’Sullivan, Dutton, & Rayner, 2003).

 The PBS Frontline program, *The Way the Music Died,* (for a video of the entire program): <http://www.pbs.org/wgbh/pages/frontline/shows/music/>

documents the ways in which the conglomerate music industry owners focus primarily on marketing the music as product through the appearance of the musician on an MTV video or album cover photos, as opposed to concern about the quality and originality of the music.

It posits that the decline in album sales (from $40 billion in 2001 to $28 billion in 2004), while influenced by free downloading, is also influenced by a decline in the music quality given this focus on marketing big hits by familiar “big name” musicians, as opposed to searching out and fostering new, original talent. The program tracks the development of a new, young singer, Sarah Hudson, by a small company, as contrasted with the expensive promotion of a new band, Velvet Revolver, made up of musicians from Guns N' Roses and Stone Temple Pilots and sponsored by RCA Records. In the end, a Velvet Revolver, thanks to large-scale promotion, is on the top of the Billboard chart, while the Sarah Hudson song does not make the chart.

Music industry promotions

<http://www.musicscenenetwork.com/>

A Chum Television Study Guide: The Recording Industry

<http://www.chumlimited.com/mediaed/guidepage_much.asp?studyID=20>

 The video *Money for Nothing: The Business of Pop Music* (see video clip)

<http://mediaed.org/videos/CommercialismPoliticsAndMedia/MoneyForNothing>

examines the following question: "Of the thousands of musicians who perform music today, why do some of them become stars and have their music heard by millions, while others don’t?" The video also examines the ways in which the industry controls four primary gateways to consumers: radio, television, touring and retail (from the curriculum guide):

1. Radio:

\* The 1996 Telecommunications Act removed restrictions on the number of radio stations any one company could own and accelerated the trend of a small number of companies owning the vast majority of stations.

\* Because three super "corporations" own almost all of the radio stations in the country, the system is closed: independent music is shut out, and the result is that deejays have no power and big-market stations around the country all sound the same.

\* Major labels have a huge influence on what records radio stations play: they work closely with radio stations and pour substantial amounts of money into them to assure that their music is played.

\* In the 1950s, Congress conducted hearings into "payola" scandals involving record deejays who took money under the table from record executives in exchange for playing the company’s music.

\* Today the scenario is much the same, except that it’s become legal and no longer triggers public discussion about "musical or artistic integrity."

2. MTV:

\* MTV has immense power to advertise music by broadcasting videos that reach 320 million houses in 90 countries on five continents.

\* MTV is essentially a 24-hour infomercial, virtually all of its content designed to sell the products of their parent company or the paid advertisers with whom they do business.

\* The major record labels have extremely close ties to MTV – the two feed off one another.

\* MTV’s Total Request Live, perhaps the most influential television show in the music industry, is live, but in reality limits what can be "requested" to a very slim, carefully crafted roster of corporate-approved choices. To even be in a position to be "requested", an artist needs plenty of promo money, connections and tie-ins – by definition excluding truly alternative choices.

3. Touring:

\* Corporate control is also central when it comes to the business of touring.

\* If artists, even alternative artists who gain popularity without corporate backing, want to play large venues, they must pass through the corporate gates.

\* This control amounts to huge touring costs, which translates into further debt for artists and high ticket prices.

Webquest; On Tour

<http://nanunet.lhric.org/highschl/businessdept/ontourwebquest/index.htm>

4. Retail:

\* Three companies exercise inordinate control over the retail music industry: Walmart, Best Buy and Transworld.

\* These three companies account for the majority of retail music business, which gives them tremendous influence over the kinds of music that are produced.

\* If Walmart, who alone accounts for almost 10% of all music sales, decides it will not carry a record because of objectionable content, this exerts huge pressure on the major labels to change musical content rather than retailers.

\* Similarly, with sales at the Walmarts of the retail world determining the national taste for music, more diverse tastes are crowded out because they are considered too expensive and risky – threatening the livelihood of an entire generation of artists and an entire generation of independent music store owners.

Webquest: music copyright

<http://www.edgerton.k12.wi.us/ms/Webquest/index.html>

*Control of CD content/distribution*. In a study by Arbitron and Edison Media Research, as of Summer, 2003, an estimated 103 million Americans age 12 and older have ever used Internet audio or video broadcasts. The study reveals that the percentage of all Americans who currently use Internet audio or video (44 percent) is nearly twice the size of what it was three years ago (24 percent). For a PDF copy of the study: <http://www.arbitron.com/home/content.stm>

One of the major challenges facing the music industry is the large-scale down-loading and sharing of CD content on the Internet—a process originated by Napster. For a 2000 PowerPoint presentation on the nature and issues associated with uses of Napster: <http://www.scu.edu/faculty/itrs/LMU/napster_files/v3_document.htm>

 When the conglomerates argued that downloading their music represented a form of illegal piracy of copyrighted material and were successful in shutting down Napster, other Napster substitutes for free downloading quickly arose:

KaZaA

<http://www.KaZaA.com/us/index.htm>

Gnutella

<http://www.Gnutella.com/>

 Universities are (as of 2003) under pressure to stop their students from using university computer server space for downloading music.

they attempted to create their own on-line distribution retailers that would provide custom-made collections, as such <http://www.musicmaker.com>

Other commercial outlets also provide sites for pay-for-music. The Apple site (at $ .99 a song) has been particular popular: <http://www.apple.com/music/>

Other commercial download sites:

<http://www.mp3.com/>

<http://www.mtv.com/music/downloads/>

<http://music.lycos.com/downloads/>

The Recording Industry Association of America (industry organization)

<http://www.riaa.com/default.asp>

Lesson: debating the Napster/free downloading issue

<http://www.media-awareness.ca/english/resources/educational/lessons/secondary/music/teaching_about_napster.cfm>

Webquest: the downloading issue

<http://www.edgerton.k12.wi.us/ms/Webquest/>

A Chum Television Study Guide: The Future of the Music Industry (deals with the issues of downloading)

<http://www.chumlimited.com/mediaed/guidepage_much.asp?studyID=124>

Webquest: use of the Internet in studying music

<http://www.socs.k12.in.us/schools/ovhs/branard/musicquest.htm>

*Promotion/distribution of music by the music industry*. Most of the recorded music available commercially does not succeed in making a profit. This is particularly the case with less-well known groups or groups who record on independent labels. In 2002, there were 30,000 CDs released, but 25,000 of those CDs sold less than 1,000 copies. Only 404 albums sold more than 100,000 copies. These tended to be “big name” superstars who are familiar, often non-controversial, and widely promoted by the industry. This means that many new, alternative, or controversial musicians are not able to make a living from recording music. Moreover, many have difficulty making money in playing in local clubs or venues, because the larger venues or halls are controlled by the same conglomerates who are promoting them.

 The extent to which a single or group musician is successful is often a function of the marketing and distribution provided by large companies who can afford such promotions of CDs. One key strategy in doing so is to promote one particular hit song on that CD through releasing that song to radio stations prior to release of the CD, particularly on the stations “A list”—of more than 30 times a week. It is here that the cross-promotion within corporations such as Clear Channel become important because Clear-Channel-owned radio stations can select those songs it wants to promote by artists whom it is also promoting for its own tours in its own concert venues.

 In 2000, Clear Channel bought SFX, one of the world’s largest live music promotion organizations, which owned 120 venues in 30 of the top 50 American markets. This meant that Clear Channel now controls not only the promotion of musicians on its radio stations, but also on its venues. As the Clear Channel web site <http://cc.com> notes:

Clear Channel Entertainment is the power of live entertainment:

As the world's leading promoter and marketer of live entertainment, Clear Channel Entertainment is about providing fun and exciting experiences to millions of entertainment and sports lovers the world over. From the Backstreet Boys and U2 to \*N Sync and Madonna ... from Scooby Doo Live, and David Copperfield to The Producers, and Sweet Smell of Success ... Supercross and Monster Trucks to the International Hot Rod Association ... everybody plays a Clear Channel Entertainment stage. Clear Channel Entertainment's unparalleled array of events attracts the best and brightest performers on the planet, from the most celebrated international superstars to the most innovative new talent.

Clear Channel Entertainment, formerly known as SFX, is a subsidiary of Clear Channel Communications, Inc. Clear Channel is a global leader in the out-of home advertising industry with radio and television stations, outdoor displays and entertainment venues in 63 countries around the world. Including announced transactions, Clear Channel operates approximately 1,213 radio and 19 television stations in the United States and has equity interests in over 240 radio stations internationally. Clear Channel also operates approximately 770,000 outdoor advertising displays, including billboards, street furniture and transit panels across the world.

Musicians whose CDs are perceived as “controversial” are not promoted by Clear

Channel. Clear Channel radio stations were encouraged to stage pro-war rallies during the Iraq War.

 All of this increased concentration of ownership was fostered by the 1996 Telecommunications Act, which deregulated ownership rules to allow companies to own more radio stations. In an analysis of the impact of these deregulation, Jeff Toomey, writing in The Nation (December 23, 2002) <http://www.thenation.com/doc.mhtml?i=20030113&s=toomey>

notes that:

The 1996 act opened the floodgates for ownership consolidation. Ten parent companies now dominate the radio spectrum, radio listenership and radio revenues, controlling two-thirds of both listeners and revenue nationwide. Two parent companies in particular--Clear Channel and Viacom--together control 42 percent of listeners and 45 percent of industry revenues….

Still, from 1996 to 2000, format variety--the average number of formats available in each local market--actually increased in both large and small markets. But format variety is not equivalent to true diversity in programming, since formats with different names have similar playlists. For example, alternative, top 40, rock and hot adult contemporary are all likely to play songs by the band Creed, even though their formats are not the same. In fact, an analysis of data from charts in *Radio and Records* and *Billboard's Airplay Monitor* revealed considerable playlist overlap--as much as 76 percent--between supposedly distinct formats. If the FCC or the National Association of Broadcasters are sincerely trying to measure programming "diversity," doing so on the basis of the number of formats in a given market is a flawed methodology….

Musicians are also suffering because of deregulation. Independent artists have found it increasingly difficult to get airplay; in payola-like schemes, the "Big Five" music companies, through third-party promoters, shell out thousands of dollars per song to the companies that rule the airwaves. That's part of why the Future of Music Coalition undertook this research. We at the FMC firmly believe that the music industry as it exists today is fundamentally anti-artist. In addition to our radio study, our projects--including a critique of standard major-label contract clauses, a study of musicians and health insurance, and a translation of the complicated Copyright Arbitration Royalty Panel proceedings that determined the webcasting royalty rates--were conceived as tools for people who are curious about the structures that impede musicians' ability to both live and make a living. Understanding radio deregulation is another tool for criticizing such structures. We have detailed the connections between concentrated media ownership, homogenous radio programming and restricted radio access for musicians. Given that knowledge, we hope artists will join with other activists and work to restore radio as a public resource for all people.

 Another key factor is the ability to distribute CDs through large retail outlets such as Wal-Mart, Sam Goody, Musicland, as well as on-line retailers, Amazon.com <http://www.amazon.com> and clubs such as Columbia House

<http://www.columbiahouse.com/sa/ch/homepage.jsp> or BMG <http://www.bmg.com/>

One issue with distribution through Wal-Mart is that they will not distribute songs with lyrics they perceive as offensive, leading some musicians to change their songs to avoid not be distributed by Wal-Mart.

 Another key factor in promotion are the popularity ratings for songs as evident in various ratings charts, such as the Billboard ratings:

<http://www.billboard.com/bb/charts/album_index.jsp>

These charts are driven by the relationship of purchases as well as what is mostly frequently played on radios—two factors that can also influence each other. Thus, the degree to which the industry can encourage stations to play their songs can influence sales, which is turn influence what songs are selected for the station’s playlists. Stations themselves are concerned about their own Arbitron popularity ratings which influence charges for advertising, ratings they know are based on their ability to play popular songs.

*Control of promotion/playlist by Clear Channel*. One example of the corporate control over what music is played is best illustrated by Clear Channel Corporation, headquartered in San Antonio, Texas. The company owns nearly 1,200 radio stations and effectively controls the rock radio market. It also owns SFX Entertainment, the nation's dominant concert-venue owner and touring promoter, which also controls bookings at the Target Center. And, as noted on its Web page:

<http://www.clearchannel.com/radio/>

Clear Channel’s Premiere Radio Network syndicates more than 100 programs to more than 7,800 radio stations total. Premiere reaches 180 million listeners a week with its network of top #1 names including Rush Limbaugh, Dr. Laura Schlessinger, Rick Dees, Casey Kasem, Jim Rome, Carson Daly and Art Bell. Premiere also broadcasts Clear Channel Entertainment concerts and new CD debuts, enhancing the synergies between divisions.

 In the Twin Cities, Clear Channel owns seven radio stations: KDWB, KEEY (K102), KFAN, KFXN, KQQL (KOOL 108), KTCZ (Cities 97), and WLOL. Disney/ABC own KQRS and 93X. They control the playlist, which rarely includes local bands such as Big Wu, Mason Jennings, Atmosphere and Dillinger Four.

 In a series of articles on Clear Channel in Salon.com,

<http://www.salon.com/ent/clear_channel/>

Eric Boehlert notes the following:

"They're definitely bullies, no question about that," says Ed Levine, chairman of Galaxy Communications, whose stations compete with Clear Channel in several upstate New York markets. "They've truly become the evil empire. Like everything else, Clear Channel has gone too far, gotten too greedy and too powerful. As a broadcaster who grew up in the business I don't believe their overall net effect for radio has been positive."….

It's not just the sheer number of stations that upsets so many people. Thanks to laissez-faire regulators in Washington, Clear Channel quickly has put together a stunning piece of vertical integration in big-money pop culture. Last year, the company spent $4.4 billion to purchase SFX Entertainment, the nation's dominant concert venue owner and touring promoter. Clear Channel also owns a radio research company, a format consultancy, regional radio news networks, an airplay monitoring system, syndicated programming, radio trade magazines like the Album Network, 19 television stations and 700,000 outdoor billboards worldwide. With so many resources at hand, the company has all but cut off its business with outside vendors….

Since concert fans listen to the radio a lot, there has long been a symbiotic relationship between concert venues and local radio stations. Ceaseless radio promotion helps sell concert tickets; and association with the hottest concert tours gives the stations concert tickets to give away and valuable P.R. identification with the best shows in town.

Clear Channel, the company's critics say, has been using its size to wrestle away tours from competitors by leveraging its size against record companies and artists.

And in "Pay for Play" Boehlert details the new payola -- the complex arrangements under which the world's major record companies pay for virtually every rock song broadcast on commercial radio.

Standing between the record companies and the radio stations is a legendary team of industry players called independent record promoters, or "indies."

The indies are the shadowy middlemen record companies will pay hundreds of millions of dollars to this year to get songs played on the radio. Indies align themselves with certain radio stations by promising the stations "promotional payments" in the six figures. Then, every time the radio station adds a Shaggy or Madonna or Janet Jackson song to its playlist, the indie gets paid by the record label….

There are 10,000 commercial radio stations in the United States; record companies rely on approximately 1,000 of the largest to create hits and sell records. Each of those 1,000 stations adds roughly three new songs to its playlist each week. The indies get paid for every one: $1,000 on average for an "add" at a Top 40 or rock station, but as high as $6,000 or $8,000 under certain circumstances.

In a Pioneer Press article, by Jim Walsh and Brian Lambert, “Clear Channel's reach is a concern” (7/9/02)

<http://www.twincities.com/mld/twincities/entertainment/columnists/brian_lambert/3624863.htm>

noted that attempts are being made in Congress limit the control of these conglomerates:

 In the meantime, the musicians are caught in the middle, not knowing how to make money in a system in which they have very little control. One organization, The Future of Music <http://www.futureofmusic.org/>

is a coalition of interest groups who is attempting to educate policymakers and the public about in the influence of the industry on the distribution and promotion of their music. In their “manifesto,” they note:

Manufacturing and distribution monopolies concentrate the power of over 90% of music sold into the hands of five labels. With huge media mergers continuing to consolidate the decisions of what to play and promote, it becomes more and more difficult for artists to gain exposure through the few remaining coveted radio spots.

Historically, musicians have had one of two unattractive choices:

1. Align themselves with major label exploiters and agree to unfair compensation in the hopes of one day reaching a national audience; or

2. Resign themselves to working with indies and a life in the shadows.

The Good News

Recent advances in digital music technology are loosening the stranglehold of major label, major media, and chain-store monopolies. Digital download and online streaming technology offers musicians a chance to distribute their music with minimal manufacturing and distribution costs, with immediate access to an international audience. Songs that would never be programmed through currently-existing narrow commercial channels are slipping through the radio industry programming stranglehold and gaining exposure, thanks to the new breed of file-sharing programs.

The Bad News

As these technologies advance, their very accessibility threatens many of the traditional revenue streams (like mechanical royalties) which compensate musicians, often without substituting new payment structures.

Webquest: Radio Production: students must create a playlist for a radio station

<http://pd.impaq.com.au/Talo_Online/webquests/radio/index.htm>

For further reading:

Foust, J. (2000). *Big voices of the air: The battle over Clear Channel radio.*  Ames, IA: Iowa

State University Press.

Goldberg, J. (2003). *The ultimate survival guide for the new music industry: A handbook for hell*.

 New York: Long Eagle Press.

Howard, G. (2003). *Getting signed!: An insider’s guide to the record industry*. Berklee Press.

Negus, K. (1998). *Music genres and corporate cultures*. New York: Routledge.

Spellman, P. (2002). *The musician's Internet: Online* strategies for success in the music industry. Boston: Berklee Press.

Thall, P. (2002). *What they'll never tell you about the music business: The myths, secrets, lies (& a few truths).* New York: Watson-Guptill.

**Studying Radio**

 Radio remains an often-used, popular media, but, as with other media, it is continually in transition. The golden age of radio occurred between 1935 and 1955, only to be eclipsed by the rise of television in the 1950s. During World War II, the live broadcasts of war news by Edward R. Murrow and others from London established radio as an important news sources. By 1946, 63% of the American people regarded radio as their primary source of news. This led to the marked growth in radio stations during the late 1940s and 1950s, many of them locally-owned stations, with strong local advertising revenues. By 1950, 94% of all households had a radio.

<http://history.acusd.edu/gen/recording/radio2.html>

 A major event in the evolution of radio occurred in the late 1960s and 1970s with the rise of the FM disc jockey who started to play alternative, counter culture rock/soul music not previously broadcast on commercial AM stations. This led to the rise of the FM station as a major source of rock music, creating a whole new listening audience. In some cases, these DJ’s also promoted alternative political perspectives.

For a summary of a PBS program on these DJ,s, “Rock Jocks”:

<http://travisty.tv/fmrevolution.html>

 Then, in the 1980s, talk-radio hosts such as Rush Limbaugh began to promote a more conservative political perspective through their nationally-syndicated talk shows, shows that were appealing to the “angry white male.”

 During the 1990s, radio stations began to define themselves more in terms of specific targeted or niche markets in terms of the types of music, topics, or issues preferred by different audiences related to age, religious affiliation, gender, class, and race. For a description of the different radio formats listed below:

<http://www.radioguide.com/formats.html>

Full Service

Adult Contemporary

Oldies

Urban Contemporary

New Adult Contemporary/Smooth Jazz

Country

Talk, Hot/Talk, Sports/Talk and News/Talk

Financial

College

Public Radio

Adult Standards

Adult StandardsBig Band

Top 40/CHR

Rock/Progresive/Alternative

Classical

Soft Hits/Easy Listening

Jazz

Gospel Religious

Variety

Children's Radio

Spanish

Ethnic

The latest Arbiton analysis of audience use of these different formats of the 8,686 FM

stations, and 4, 999 AM stations as of Spring, 2002,

<http://www.arbitron.com/home/content.stm>

found that adolescents are most likely to listen to contemporary hit music stations—about 1/4th of all listeners of these stations are adolescents. Adolescents also listen to “rock,”“urban” and “alternative” stations. In contrast, 55% of listeners of “classical” stations are over age 55 and 53.6% of listeners of news/talk stations are over 55. The highest number of stations are “country,” with 2, 170 stations, geared primarily for adults ages 35-44; followed by news/talk stations with 1, 999 stations, and then 1, 843 “religious”stations, whose listeners consist of 63% females, 1/4th of whom are ages 35-44.

Adolescent females, ages 12-17, listen 15 hours a week, while, males, ages 12-17, listen 12 hours a week. Female adults, ages 25-34, listen 20 hours a week, while male adults, ages 25-34, listen 22 hours a week.

 The time of the day is also a key factor. Listening peaks in the early morning commuting hours of 6-10, and then declines during the day. During that time period, 40.5% of listening occurs at home; 34.4%, in the car; 23%, at work; and 1.2, other sites.

 You could ask students to listen to different stations and attempt to identify the target audiences, the types of programs geared for those audiences, and the types of products advertised on those stations. They could also contrast the types of programming on public radio with commercial radio, as well as FM versus AM stations. And, they could analyze the “shock jock” radio personalities on stations they listen to, for example, Howard Stern, examining their uses of discourses of racism and sexism. They could then conduct surveys’ of their peers and/or family’s listening, and compare the findings with those in the Arbitron report.

 Students could also study the evolution of radio as related to music production and promotion, as well as those characteristics that contribute to quality radio production as reflected in National Public Radio <http://www.npr.org/> or Pacifica Radio <http://mediahistory.umn.edu/radio.html> programs

 For example, one strength of radio as a journalistic tool is that people can readily record interviews with others at a relatively low cost without the concern of having to convey visual images of these people. In comparing NPR coverage of a news item, with a commercial news coverage of the same item, students may note that the NRP coverage allows for more extensive analysis with interview clips from a range of different people, as well as more context than is the case with television news, which is burdened with the need to highlight the visual aspects of a story. In the television news module, your final task is to count the number of seconds per story in a local news broadcast. Students could compare the length of time devoted to stories in a typical NPR story on *Morning Edition* or *All Things Considered* with the time devoted to stories on a television news broadcast, as well as reflect on how much and what kinds of understanding they acquired with these different broadcasts.

 Students could also write news in a format consistent with a radio news broadcast and share that news with their peers:

<http://www.nytimes.com/learning/teachers/lessons/20020905thursday.html?searchpv=learning_lessons>

For further background on writing for radio:

<http://www.newscript.com/>

 Students could also study the genre of the “radio diary” in which people record their experiences about a particular experience, a genre students could also employ. (see Radio Diaries: activities for constructing radio diaries

<http://interact.uoregon.edu/mediaLit/mlr/VO3NO1/index.html>

 One key shift in radio involves the increase in Internet Web radio stations, either in the form of radio stations that broadcast over the Web:

<http://www.webradio.com>

<http://www.live365.com>

or stations that are only accessed on the Web

<http://www.spinner.com>

 However, many of these Web stations may be going off of the air because the music industry wants to charge them royalities for their playlists. Because many are small, independent operations, they cannot afford to pay these royalities.

 Another recent development in the late 1990s is the increased use of satellite radio. As illustrated below, XM Satellite Radio can broadcast up to100 channels of digital-quality music, news, sports, talk and children's programs which are transmitted directly down to vehicle, home and portable radios across the country.



(From XM Radio)

Lots of links to studying radio

<http://www.uiowa.edu/~commstud/resources/media/mediaradio.html>

[http://otr.com/cgi-bin/db.cgi?db=default&uid=default&view\_records=1&Site=\*](http://otr.com/cgi-bin/db.cgi?db=default&uid=default&view_records=1&Site=*)

The American Museum of Radio

<http://www.antique-radio.org/newsite/home.htm>

Sounds of History (listen to radio recordings)

<http://soundsofhistory.com/>

Lots of links for studying radio history

<http://www.radiohistory.org/links.htm>

<http://dir.yahoo.com/news_and_media/radio/history/>

Minnesota Public Radio: Sound Learning site: resources for English teachers linked to specific MPR programs:

<http://www.soundlearning.org/pages/english_language.html>

Webquest: Radio Production

<http://www.seeveaz.co.uk/Webquest/webquests/radio/index.htm>

For further reading;

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Douglas, S. (2004). *Listening in: Radio and American imagination.* Minneapolis: University of Minnesota Press.

Hilmes, M., & Lovigilio, J. (2001). *Radio reader: Essays in the cultural history of radio.* New York: Routledge.

Keith, M. (2003). *The radio station*. New York: Focal Press.

Naughton, J. (2000). *A brief history of the future: From radio days to Internet years in a lifetime.*  New York: Overlook Press.

##### Teaching Activity

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 Students could write a review of one song or CD album and describe:

- uses of particular aspects of lyrics, sound, techniques associated with a particular genre represented in the song.

- its place in the evolution of that genre or within a musician’s or movement’s development—how the song reflected any changes in a musician’s career, focus, or abilities, or in the overall evolution of a genre or use of certain techniques, for example, how *Yellow Submarine* reflected a shift in the Beatles’s music towards more musical experimentation.

- their reflection of the larger social, cultural, and historical context in which it was made, for example, “Born in the U.S.A” was part of the emergence of MTV, the revival of serious rock music, a whole set of questions about the legacy of Vietnam, reflections on the social policy of the Reagan era, etc.

- their own personal, autobiographical experiences associated with the meaning and appeal of the song, for example, how certain songs evoke nostalgic recollections of past experiences/identities.

 Students could also create a multimedia music production as described in the following webquest for ESL/ELL students:

<http://php.indiana.edu/~ylo/music/music.html>

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