## The Beat Goes On

Michael Campbell • 5e

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. WCN 02-200-203

FIFTH EDITION

# Popular Music in America

## THE BEAT GOES ON

MICHAEL CAMPBELL

Australia • Brazil • Mexico • Singapore • United Kingdom • United States

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. WCN 02-200-203

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. Due to electronic rights, some third party content may be suppressed from the eBook and/or eChapter(s).
Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. Cengage Learning reserves the right to remove additional content at any time if subsequent rights restrictions require it.

This is an electronic version of the print textbook. Due to electronic rights restrictions, some third party content may be suppressed. Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. The publisher reserves the right to remove content from this title at any time if subsequent rights restrictions require it. For valuable information on pricing, previous editions, changes to current editions, and alternate formats, please visit www.cengage.com/highered to search by ISBN#, author, title, or keyword for materials in your areas of interest.

Important Notice: Media content referenced within the product description or the product text may not be available in the eBook version.

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. WCN 02-200-203

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. Due to electronic rights, some third party content may be suppressed from the eBook and/or eChapter(s).
Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. Cengage Learning reserves the right to remove additional content at any time if subsequent rights restrictions require it.

CENGAGE

**Popular Music in America: The Beat Goes On, Fifth Edition**
**Michael Campbell**

Product Director: Marta Lee-Perriard

Content Developer: Elana Snow

Product Assistant: Sayaka Kawano

Marketing Manager: Jillian Borden

Senior Content Project Manager: Lianne Ames

Manufacturing Planner: Julio Esperas

IP Analyst: Ann Hoffman

IP Project Manager: Betsy Hathaway

Production Service: MPS Limited

Compositor: MPS Limited

Art Director: Sarah Cole

Text Designer: Red Hanger Designs, LLC

Cover Designer: Sarah Cole

Cover Image: Andreas Naumann / EyeEm/Getty Images

© 2019, 2013, 2009 Cengage Learning, Inc.
Unless otherwise noted, all content is © Cengage

ALL RIGHTS RESERVED. No part of this work covered by the copyright herein may be reproduced or distributed in any form or by any means, except as permitted by U.S. copyright law, without the prior written permission of the copyright owner.

For product information and technology assistance, contact us at **Cengage Customer & Sales Support, 1-800-354-9706.**

For permission to use material from this text or product, submit all requests online at **www.cengage.com/permissions.**
Further permissions questions can be emailed to **permissionrequest@cengage.com.**

Library of Congress Control Number: 2017942825

Student Edition:
ISBN: 978-1-337-56037-5

Loose-leaf Edition:
ISBN: 978-1-337-61312-5

**Cengage**
20 Channel Center Street
Boston, MA 02210
USA

Cengage is a leading provider of customized learning solutions with employees residing in nearly 40 different countries and sales in more than 125 countries around the world. Find your local representative at **www.cengage.com.**

Cengage products are represented in Canada by Nelson Education, Ltd.

To learn more about Cengage platforms and services, visit **www.cengage.com.**

To register or access your online learning solution or purchase materials for your course, visit **www.cengagebrain.com.**

Printed in the United States of America
Print Number: 01 Print Year: 2017

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. WCN 02-200-203

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. Due to electronic rights, some third party content may be suppressed from the eBook and/or eChapter(s). Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. Cengage Learning reserves the right to remove additional content at any time if subsequent rights restrictions require it.

*To my family: my sweet wife Marie Jo, Aaron, Raphael, Eva, Helena, Gabriel, Ian, and Raquel.*

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. WCN 02-200-203

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. Due to electronic rights, some third party content may be suppressed from the eBook and/or eChapter(s). Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. Cengage Learning reserves the right to remove additional content at any time if subsequent rights restrictions require it.

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. WCN 02-200-203

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. Due to electronic rights, some third party content may be suppressed from the eBook and/or eChapter(s).
Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. Cengage Learning reserves the right to remove additional content at any time if subsequent rights restrictions require it.

# CONTENTS

PREFACE x

ABOUT THE AUTHOR xii

INTRO xiii

## UNIT 1
## Points of Entry 3

1 Melody in Popular Music 4
*Chuck Berry "Maybellene"* 6

2 Rhythm 7

3 The Sounds of Popular Music 10

4 Behind the Scenes: Harmony, Texture, and Form 13

5 Musical Style in Popular Music 15

## UNIT 2
## The Beginnings of American Popular Music 19

6 Sources of Popular Music 20
*Santería Musicians "Song for Odudua,"* 20
*Fiddlin' John Carson "Fare You Well Old Joe Clark"* 21
*Henry Russell Douglas "Woodman, Spare That Tree"* 22

7 The Parlor Song 24
*Richard Lalli "Jeanie with the Light Brown Hair"* 25

8 Minstrelsy 26
*Robert Winans Ensemble "De Boatmen's Dance"* 27

9 Popular Song at the Turn of the Twentieth Century 30
*Harvey Hindermyer "Take Me Out to the Ball Game"* 31
*George M. Cohan and Richard Perry "The Yankee Doodle Boy"* 33

10 The Concert Band 34
*The Sousa Band "Stars and Stripes Forever"* 35

## UNIT 3
## The Emergence of Black Music 39

11 Ragtime 40
*Scott Joplin "Maple Leaf Rag"* 41

12 Syncopated Dance Music 44
*James Reese Europe's Society Orchestra "Castle House Rag"* 45

13 Early Commercial Blues 47
*Bessie Smith "Empty Bed Blues"* 49

14 Early Jazz 51
*King Oliver's Creole Jazz Band "Dippermouth Blues"* 52
*Lil Armstrong & His Hot Five "Hotter Than That"* 54

## UNIT 4
## Popular Song in the Modern Era 57

15 The Early Modern Era: Music, Society, and Technology 58

16 The New Rhythms of Popular Song 62
*Paul Whiteman and His Orchestra "Charleston"* 63
*George and Ira Gershwin "Fascinating Rhythm"* 64

17 The Integration of Popular Song 66
*Jean Goldkette Orchestra "Sunday"* 67

18 Mainstreaming the Blues 69
*Ethel Waters "Am I Blue?"* 70

19 Popular Singing After 1930 71
*Bing Crosby, vocal, with the Dorsey Brothers Orchestra "I've Got the World on a String"* 72



Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. WCN 02-200-203

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. Due to electronic rights, some third party content may be suppressed from the eBook and/or eChapter(s). Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. Cengage Learning reserves the right to remove additional content at any time if subsequent rights restrictions require it.

*Billie Holiday with Eddie Heywood and His Orchestra "All of Me"* 73

**20** Popular Song on Stage and Screen 75
*Helen Morgan "Can't Help Lovin' Dat Man"* 76
*Fred Astaire "Cheek to Cheek"* 78

## UNIT 5
## The Swing Era 81

**21** Big-Band Swing 82
*Fletcher Henderson and His Orchestra "Wrappin' It Up"* 83
*Glenn Miller and His Band "Chattanooga Choo Choo"* 85

**22** Jazz in the Swing Era 86
*Benny Goodman "I've Found a New Baby"* 86
*Count Basie & His Orchestra "Jumpin' at the Woodside"* 88
*Duke Ellington and His Orchestra "Ko-ko"* 90

## UNIT 6
## Blues and Black Gospel Come in from the Outskirts, 1925–1950 93

**23** Country Blues 94
*Blind Willie McTell "Travelin' Blues"* 96
*Blind Lemon Jefferson "Black Snake Moan"* 97
*Robert Johnson "Hellhound on My Trail"* 98

**24** Good Time Blues 99
*Tampa Red and Georgia Tom "It's Tight Like That"* 99
*Joe Turner and Pete Johnson "Roll 'Em, Pete"* 100

**25** Black Gospel 101
*The Golden Gate Jubilee Quartet "Golden Gate Gospel Train," traditional* 102
*Mahalia Jackson "Move On Up a Little Higher"* 103

## UNIT 7
## Country and Folk Music Come in from the Outskirts 107

**26** The Emergence of Country Music 108
*Vernon Dalhart "The Prisoner's Song"* 110

**27** Country Music's Seminal Acts 112
*The Carter Family "Wildwood Flower"* 112
*Jimmie Rodgers "Blue Yodel No. 11"* 113

**28** Putting the "Western" in Country Music 115
*Gene Autry "South of the Border"* 116
*Bob Wills and His Texas Playboys "Steel Guitar Rag"* 117

**29** Folk Music in the 1930s and 1940s 119
*Woody Guthrie "Do-Re-Mi"* 120
*Lead Belly & The Weavers "Goodnight, Irene"* 122

**30** Honky-Tonk 123
*Hank Williams "Lovesick Blues"* 124
*Kitty Wells "It Wasn't God Who Made Honky Tonk Angels"* 125

**31** Bluegrass, a Neo-Traditional Style 127
*Bill Monroe and His Blue Grass Boys "It's Mighty Dark to Travel"* 128

## UNIT 8
## Latin Music in the United States, 1900s–1950s 131

**32** Latin Music in the United States, 1900–1940 132
*Don Azpiazú and His Havana Casino Orchestra "El Manisero" ("The Peanut Vendor")* 133
*Xavier Cugat and His Orchestra "Begin the Beguine"* 135

**33** Mambo: A Latin/American Fusion 136
*Tito Puente and His Band "Complicacion"* 137

## UNIT 9
## Popular Music Matures: Musical Theater, Modern Jazz, and Song Interpretation 141

**34** The Golden Age of Musical Theater 142
*Ezio Pinza "Some Enchanted Evening"* 143
*Original Broadway cast "Cool"* 145

**35** Modern Jazz 147
*Dizzy Gillespie "Salt Peanuts"* 148
*The Modern Jazz Quartet "Django"* 150



Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. WCN 02-200-203

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. Due to electronic rights, some third party content may be suppressed from the eBook and/or eChapter(s). Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. Cengage Learning reserves the right to remove additional content at any time if subsequent rights restrictions require it.

36 Popular Song Interpretation 152
*Nat Cole "Unforgettable"* 153
*Frank Sinatra "You Do Something to Me"* 154

## UNIT 10
## Rhythm and Blues, 1946–1954 159

37 The Emergence of Rhythm and Blues 160
*Louis Jordan and His Tympany Five "Choo Choo Ch'Boogie"* 161
*Jackie Brenston and his Delta Cats "Rocket 88"* 162

38 Electric Blues 165
*Muddy Waters "(I'm Your) Hoochie Coochie Man"* 166

39 Early Doo-Wop 167
*The Chords "Sh-Boom"* 168

## UNIT 11
## Rock and Roll 171

40 Rock and Roll Begins 172
*Bill Haley and His Comets "Rock Around the Clock"* 173

41 Elvis Presley 174
*Elvis Presley "Mystery Train"* 175
*Elvis Presley "Jailhouse Rock"* 177

42 The Architects of Rock and Roll 178
*Little Richard "Lucille"* 179
*Chuck Berry "Johnny B. Goode"* 180

43 Buddy Holly and the Viral Evolution of Rock and Roll 182
*Buddy Holly and the Crickets "Not Fade Away"* 183

44 Doo-Wop in the Late 1950s 184
*The Flamingos "I Only Have Eyes for You"* 185
*The Coasters "Young Blood"* 187

45 R&B Solo Singing in the Late 1950s 188
*Ray Charles "What'd I Say"* 189

46 Rock and Rhythm and Blues in the Early 1960s 190
*The Shirelles "Will You Love Me Tomorrow"* 191
*The Beach Boys "I Get Around"* 193

## UNIT 12
## The Rock Revolution: 1964–1970 197

47 The Rock Revolution: A Historical Perspective 198

48 Bob Dylan Makes Rock Matter 203
*Bob Dylan "Subterranean Homesick Blues"* 204
*Bob Dylan "Like a Rolling Stone"* 205

49 The Beatles 207
*The Beatles "A Hard Day's Night"* 209
*The Beatles "Eleanor Rigby"* 210
*The Beatles "A Day in the Life"* 211

50 Motown 213
*The Supremes "Come See About Me"* 215
*Marvin Gaye "I Heard It Through the Grapevine"* 216

51 Rock 217
*The Rolling Stones "(I Can't Get No) Satisfaction"* 218
*Jimi Hendrix "Voodoo Child"* 220

52 Soul 222
*James Brown "Papa's Got a Brand New Bag"* 223
*Aretha Franklin "Respect"* 225

53 San Francisco and the Diversity of Rock 226
*Jefferson Airplane "White Rabbit"* 226
*Janis Joplin "Piece of My Heart"* 228

## UNIT 13
## Rock and R&B after 1970 233

54 Commerce and Technology in 1970s Rock 234
*Elton John "Tiny Dancer"* 236

55 Rock in the Early 1970s 238
*The Who "Won't Get Fooled Again"* 239
*Led Zeppelin "Black Dog"* 240

56 Black Pop in the 1970s 242
*Stevie Wonder "Superstition"* 243
*The O'Jays "Back Stabbers"* 244

57 Gender, Art, and the Boundaries of Rock 246
*Joni Mitchell "All I Want"* 247
*David Bowie "Hang On to Yourself"* 249

58 Steely Dan and the Art of Recording 250
*Steely Dan "Peg"* 250



Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. WCN 02-200-203

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. Due to electronic rights, some third party content may be suppressed from the eBook and/or eChapter(s). Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. Cengage Learning reserves the right to remove additional content at any time if subsequent rights restrictions require it.

# UNIT 14
## New Trends of the Late 1970s 255


**59** Funk 256
*Sly and the Family Stone "Thank You (Falettinme Be Mice Elf Agin)"* 256
*Parliament "Tear the Roof Off the Sucker (Give Up the Funk)"* 258
*Earth, Wind & Fire "Shining Star"* 260

**60** Reggae 261
*Jimmy Cliff "The Harder They Come"* 262
*Bob Marley "Is This Love"* 263

**61** Disco 265
*Donna Summer "I Feel Love"* 266
*The Village People "Y.M.C.A."* 267

**62** Punk 269
*The Sex Pistols "God Save the Queen"* 271

**63** Punk Reverberations 273
*Talking Heads "Psycho Killer"* 274
*The Clash "Death or Glory"* 275


# UNIT 15
## Latin Music since 1960 279


**64** The Bossa Nova and Brazilian Music 280
*Gilberto and Getz "The Girl from Ipanema"* 281

**65** Tejano Music 283
*Linda Ronstadt "El Puente Roto"* 284

**66** Salsa and Tropical Latin Music 285
*Willie Colón and Ruben Blades "Ojos"* 286
*Gloria Estéfan "No Me Dejes de Querer"* 287


# UNIT 16
## Country Music in the Rock Era 291


**67** Countrifying Rock 292
*Roy Orbison "Mean Woman Blues"* 292
*The Eagles "Take It Easy"* 293

**68** The Outsiders 295
*Merle Haggard "Okie from Muskogee"* 296
*Willie Nelson and Waylon Jennings "Mammas Don't Let Your Babies Grow Up to Be Cowboys"* 297

**69** Country Royalty 298
*Tammy Wynette "D-I-V-O-R-C-E"* 299
*George Jones "He Stopped Loving Her Today"* 300

**70** The Explosion of Country Music 302
*George Strait "Check Yes or No"* 302
*Alabama "Born Country"* 303

**71** Country, Pop, and Glamour 305
*Dolly Parton "9 to 5"* 305
*The Dixie Chicks "Landslide"* 307
*Taylor Swift "You Belong With Me"* 308


# UNIT 17
## Electronica and Rap 311


**72** The Digital Revolution 312

**73** Early Electronica 316
*Model 500 "No UFO's (Instrumental)"* 319

**74** Electronica and the Mainstream 320
*Moby "South Side"* 321

**75** Early Rap 323
*Grandmaster Flash "The Message"* 325
*Public Enemy "1 Million Bottlebags"* 326

**76** Mainstreaming Rap 327
*Tupac Shakur and Dr. Dre "California Love"* 328
*Eminem, with Rihanna "Love the Way You Lie"* 330


# UNIT 18
## Beyond Rock in the 1980s 333


**77** Beyond Rock 334

**78** Pop in the Eighties 336
*Michael Jackson "Thriller"* 337
*Madonna "Like a Prayer"* 338

**79** Post-Punk/Post-Disco Fusions: The Music of Prince 340
*Prince "Sign 'O' the Times"* 341

**80** The Maturation of Black Pop 343
*Tina Turner "What's Love Got to Do with It"* 344

**81** Punk-Inspired Pop 346
*Van Halen "Jump"* 346




Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. WCN 02-200-203

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. Due to electronic rights, some third party content may be suppressed from the eBook and/or eChapter(s). Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. Cengage Learning reserves the right to remove additional content at any time if subsequent rights restrictions require it.

**82** Significant Rock 348
*Bruce Springsteen "Born in the U.S.A."* 350
*U2 "Where the Streets Have No Name"* 352

**83** Renewing Rock and Roll 353
*John Mellencamp "Paper in Fire"* 354


## UNIT 19
## Alternatives 357

**84** From Punk to Alternative 358
*R.E.M. "Radio Free Europe"* 360
*Sonic Youth "Hey Joni"* 361

**85** Other Alternatives: Heavy Metal and Alternative Fusions in the 1980s 362
*Metallica "One"* 363
*Red Hot Chili Peppers "Good Time Boys"* 365

**86** Alienation 366
*Nirvana "Smells Like Teen Spirit"* 366
*Radiohead "Paranoid Android"* 368

**87** Women's Voices 370
*Ani DiFranco "32 Flavors"* 371


## UNIT 20
## Popular Music in the Twenty-First Century 375

**88** The "Death" and Transfiguration of the Music Industry 376

**89** Sound Innovations of the 1990s 379

**90** A Twenty-First-Century Sound 383

GLOSSARY 389

PHOTO CREDITS 395

INDEX 397




Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. WCN 02-200-203

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. Due to electronic rights, some third party content may be suppressed from the eBook and/or eChapter(s). Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. Cengage Learning reserves the right to remove additional content at any time if subsequent rights restrictions require it.

# PREFACE

**POPULAR MUSIC IN AMERICA: THE BEAT GOES ON, FIFTH EDITION,** is an introductory survey of popular music in the United States since 1840. In its attention to the kinship among its many musical styles and its coherent account of the evolution of popular music over the past century and a half, the book retains the overall emphasis of previous editions. But this book has also had a thorough makeover—adding an entire unit on the twenty-first century, improving upon past pedagogical features, and incorporating the seamless integration of digital complements to support extensive student learning in the MindTap platform.

## New to This Edition: Textual Enhancements

This new edition aims to increase its comprehensiveness and clarity through an array of digital resources. Although the overall sequence of materials remains much the same as in the previous edition, major content additions were made to the first and last units, both to bring the text up-to-date for the twenty-first-century learner and to more clearly express the underlying musical concepts that are critical for student understanding. Content edits have focused largely on helping students to make connections between terms that are defined early on, with each unit building upon concepts introduced in previous chapters.

The opening unit provides a thorough definition of popular music, and introduces the elements of popular music using Chuck Berry's "Maybellene" as a central reference point. The balance of the text—nineteen chronological units—maps an historical journey that begins with a survey of its diverse roots and an account of the emergence of a distinctively American popular music in the middle of the nineteenth century. The journey ends in the twenty-first century, bringing the story full circle and helping students to understand how musical precedents set in the past continue to influence and impact popular music today.

## New to This Edition: Pedagogical Features

What is possibly even more evident than the textual changes in this edition are the pedagogical ones. This version of the text recognizes that along with the emergence of a technological platform such as MindTap, students now have the capability to hear, comprehend, and interact with musical concepts, rather than just read about and memorize them. Hence, two main objectives of this new edition are to help students become more active, mindful, and aware listeners and to leverage that awareness into an understanding of musical style. Naturally, the paramount goal for students using this text has always been the application of the musical knowledge they have gained throughout the course to the music that they encounter outside of the course. This edition of Popular Music in America has, through the inclusion of elements on MindTap (such as audio quizzing and audio flashcards), taken exceptional care to achieve that goal. This course will encourage students to connect musical terms to the sounds that they represent and vice versa. Moreover, the digital enhancements of this text now push students towards the use of one or two songs as a proxy for a much larger group of songs defining a particular musical style. After taking this course, students should be able to recognize the distinctive features of various musical styles and use this knowledge to distinguish and classify the tracks they hear on an everyday basis; a gift they can tote with them for the rest of their lives.

## Resources for Students and Instructors

In addition, the fifth edition can be accompanied with MindTap, a fully online, highly personalized learning



Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. WCN 02-200-203

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. Due to electronic rights, some third party content may be suppressed from the eBook and/or eChapter(s).
Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. Cengage Learning reserves the right to remove additional content at any time if subsequent rights restrictions require it.

experience. MindTap combines student learning tools—readings, audio clips, video explanations of challenging concepts, course activities, study tools and assessments—into a singular Learning Path that guides students through their course. Instructors can personalize the experience by customizing authoritative Cengage Learning content and learning tools with their own content in the Learning Path via apps that integrate with the MindTap framework.

The MindTap reader—full text of the print chapters—introduces concepts and provides context and depth. More than a digital version of a textbook, MindTap is an interactive learning resource that creates a digital reading experience. The robust functionality allows learners to take notes, highlight text, and even find a definition right from the page with the Merriam-Webster MindApp. The core musical and video examples are available in-line within each chapter. Listening activities exist in every chapter, most chapters provide links to videos related to chapter content, and every chapter includes audio quizzes with listening and content questions. Music glossaries and audio flashcards of key terms give students the ability to study meaningfully while on the go.

**Instructor Companion Site**. Instructors have access to an Instructor's Manual and Test Bank, and downloadable musical selections for this course. The Instructor's Manual features detailed outline-style lecture notes on every section of every chapter, in every unit. Most of the previous edition's manual was kept and modified for inclusion in the new manual. Instructors who adopt the text may also access the musical selections for this course via the Spotify playlist provided to them on the Instructor Companion Site.

**CengageCompose**. Instructors can easily create their own personalized text, selecting the elements that meet their specific learning objectives. CengageCompose puts the power of the vast Cengage Learning library of content at instructors' fingertips, to create exactly the text they need. The all-new, web-based CengageCompose site lets them quickly scan contents and review materials to pick what they need for their text. Site tools let them easily assemble modular learning units into the order they want and immediately provide them with an online copy for review. Instructors may add their own material as well, to build ideal learning materials, even choosing from hundreds of customizable full-color covers.

# Acknowledgments

A number of teachers of American popular music provided immeasurably helpful advice, which led to the revision that you hold in your hands. I am in debt to each and every one of them.

- Dr. Carol Shansky, Iona College
- Clinton Day, Berkeley City College
- Steven Hymowech, Fulton-Montgomery Community College
- Terry Dean, Indiana State University
- James Hiller, University of Dayton
- Bob Davis, City College of San Francisco
- Mary Wischusen, Wayne State University
- Scott Robbins, Converse College
- Delvyn Case, Wheaton College
- Keith Clifton, Central Michigan University
- David Rossow, Florida Atlantic University
- Eric Strother, Anderson University
- Danielle Cumming, Salisbury University
- Deborah Holland, California State University, LA
- John Buonamassa, California State University, Northridge
- Lawrence Knier, Salisbury University
- Nathan Lansing, Spokane Falls Community College

I would also like to thank the many other people to whom I am so indebted in so many different ways. I am especially grateful to the late Jan LaRue; the late Allen Forte, professor emeritus of music theory at Yale University; and Susan McClary, professor of music at UCLA, for their example and their support. LaRue's seminal book *Guidelines for Style Analysis* has profoundly shaped every aspect of my musical life—research, writing, performing, composing, and teaching—and his support and advice over the many years of our friendship were of inestimable value. My work with Allen Forte opened up new areas of inquiry; the rigor of his thinking and the clarity of his vision have provided an admirable model. Through her writings and presentations, Susan McClary taught me the crucial importance of situating music in its cultural context.

I remain especially grateful to Maribeth Payne, who first acquired *And the Beat Goes On* for the original Schirmer books, and to Richard Carlin, who shepherded the book through its first publication.

The best for last! My heartfelt thanks to my family: my sons Aaron and Raphael, my wife, Marie Jo De Maestri; her daughters, Eva and Helena Kranjc; and our son, Gabriel. They have given me the best possible motivation for doing it.

Michael Campbell



Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. WCN 02-200-203

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. Due to electronic rights, some third party content may be suppressed from the eBook and/or eChapter(s).
Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. Cengage Learning reserves the right to remove additional content at any time if subsequent rights restrictions require it.

# ABOUT THE AUTHOR

**MICHAEL CAMPBELL** is a pianist, author, teacher, and learner. A California native, he is a Phi Beta Kappa graduate of Amherst College and holds a doctorate from Peabody Conservatory, where he studied piano with Leon Fleisher. As a commercial musician, he has assisted such artists as Angela Lansbury, Gladys Knight and the Pips, Bob Hope, Redd Foxx, Ethel Merman, and Don McLean. As a concert pianist, he has performed a broad range of repertoire, from the complete piano music of Roger Sessions to his own transcriptions of recordings by Art Tatum, Jelly Roll Morton, and other legendary jazz pianists.

Campbell is the author of three music texts for Cengage, *Popular Music in America: The Beat Goes On*, *Rock and Roll: An Introduction*, and *MUSIC*, a music appreciation text. For many years Campbell taught at Western Illinois University. He now lives in Rhode Island, where he continues to perform, write, teach (an online rock history sequence for Arizona State University), and create content for his blog @ michaelcampbellmusic.net.

Music clearly flows through Dr. Campbell's blood. The song "High Up on a Hilltop," sheet music cover featured above, was written by Abel Baer, George Whiting and Ian Campbell, Dr. Campbell's father.



Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. WCN 02-200-203

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. Due to electronic rights, some third party content may be suppressed from the eBook and/or eChapter(s). Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. Cengage Learning reserves the right to remove additional content at any time if subsequent rights restrictions require it.

# INTRO

**WE BEGIN WITH THE MOST BASIC QUESTION OF ALL: WHAT IS POPULAR MUSIC?** The most comfortable answer to this question might take its cue from Supreme Court Justice Potter Stewart's opinion on hard-core pornography: We might not be able to "define the kinds of material [we] understand to be embraced within that shorthand description . . . but [we] know it when we [hear] it."

## What Is Popular Music?

The most direct answer to this question is music that appeals to a large percentage of a population. But if we use popularity as the sole defining characteristic of popular music, we immediately run into problems. Is a CD by a classical performer popular music if it goes platinum, as some have? Is punk a popular style even though such significant punk bands as the Sex Pistols and the Ramones never hit the Top 40 in the United States? Clearly, popular music embraces more than music that sells in large numbers. Popular music embraces an array of attitudes, a family of sounds, and an industry that supports it, all of which distinguish it from classical and folk music. We will consider all of these connotations from an historical perspective.

### Popular Music Is Familiar and Widely Heard

People make choices about everything—foods, friends, homes—and it would be very surprising if they did not make choices about the music they preferred. We know that certain songs were widely known to the Greeks and the Romans. Popular songs found their way into classical compositions; Mozart, for example, wrote variations on "Twinkle, Twinkle, Little Star." Some songs became well-known because they served a larger purpose. Faithful Lutherans knew Martin Luther's hymns because he set out to compose simple words and melodies that everyone could remember and sing.

This is just to say, however, that a component of popular music is familiarity. We are still a long way from an understanding of pop music as we know it.

*"Is punk a popular style?"*

### Popular Music Is Profitable

Popular music began to take on the trappings of business—and the component of profitability as a measuring stick—with two important developments in the eighteenth century: the growth of the middle class in Europe and America, and improvements in music publishing. The emergence of a middle class, especially in England, expanded the audience that would pay for entertainment at music halls. Publishers began to offer songs, dance music, and instrumental pieces for the amateur home performer, most often a pianist—pieces that were relatively easy to play and attractive to middle-class tastes. Profitable music tended to be appealing, simple, current, and unpretentious. Then, as now, the audience for more sophisticated and difficult music was significantly smaller.

Almost all of the music of the eighteenth century was current, compositions written and performed for their time. The notion of "classical music"—that is, the continuing performance of music of the past—was an almost negligible part of the musical landscape for most of the century.

John Gay's *The Beggar's Opera*—a play with musical numbers woven into the plot—introduced the ballad opera, one of the most popular kinds of public entertainments. At the time, the most esteemed musical **genre,** or stylistic category, was



Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. WCN 02-200-203

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. Due to electronic rights, some third party content may be suppressed from the eBook and/or eChapter(s). Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. Cengage Learning reserves the right to remove additional content at any time if subsequent rights restrictions require it.

> Ultimately, the marketplace rules, for better or worse

opera, and the most prestigious opera drew its plots from classical literature and mythology. The music of *The Beggar's Opera* came from several levels of society, from popular dances and songs, to classical works and parodies of them. An "opera" about the seamy side of everyday life in London—an opera that lacked the grand themes explored in mythology—was a drastic change in 1729 and proved very popular.

These qualities—appeal, simplicity, currency, and lack of pretense—are still part of the pop music world. In the eighteenth century, however, the musical difference between aristocratic music and more common music was one of degree, not kind. All of the music used the same musical language at varying levels of complexity; publishers simplified aristocratic music to make it accessible to a broader, less sophisticated, middle-class audience. This held true until the vogue for blackface minstrelsy in the 1840s.

## Popular Music Is a Different Sound from Classical or Folk Music

With minstrelsy in the nineteenth century, the idea of popular music as we know it begins to take shape. It is different from classical or folk music in sound, style, attitude, purpose, and audience. In the twentieth century, through the infusion of African-derived musical values and with the continued growth of the classical music industry, the differences increased. Today, although each crosses over to the other's market, classical and popular music represent two different sound worlds and two different esthetics.

Thus **popular music** can simply be music that appeals to a mass audience, is intended to have wide appeal, and has a sound and a style distinct from classical or folk. When a particular song or piece of music has all three of these qualities, it is easy to classify as popular music. "Maybellene," the song discussed in Chapter 1, is a good example. It was measurably popular (it had wide sales); both Berry and the Chess brothers intended that it be popular (they were looking for a hit); and its sound was new, distinctly different from folk music or stylized classical music.

> Popular music embraces an array of attitudes, a family of sounds, and an industry that supports it, all of which distinguish it from classical and folk music.

## Popular Music Is Positioned in the Center

Popular music is usually positioned between classical music on the one hand and folk or ethnic music on the other. A three-tiered musical world has developed that corresponds roughly to the social standing of the respective audiences. Classical music is associated with the upper class; it helps sell Swiss watches and luxury cars. Popular music is for the middle class—the largest portion of the population—and helps sell fast food and trucks. Folk music has been associated with isolated, largely rural, working-class people—those cut off geographically and economically from mainstream culture—and doesn't help sell anything. Ethnic music is similar in this respect, although the isolation may have more to do with cultural identity and language than geography or economics.

## Popular Music Arises from Synthesis

Some of the most interesting music in the popular tradition has arisen from musicians' exploring the boundaries between popular and classical music on the one hand, and popular and folk/ethnic music on the other. Among its many virtues, classical music nurtures craft; its greatest artists are extraordinarily skillful in manipulating musical materials. Craft, whether in composition or performance, can become an end in itself. Musicians develop skill because it interests them to do so and has become necessary for the full expression of what they have to say musically. How else does one account for the extraordinary and expressive virtuosity of musicians such as guitarist Eddie Van Halen (heavy metal) and trumpeter Wynton Marsalis (jazz)? When musicians working in popular styles like heavy metal and jazz assimilate some of the values of classical music, they may deliberately forsake a larger audience to preserve their artistic vision.



Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. WCN 02-200-203

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. Due to electronic rights, some third party content may be suppressed from the eBook and/or eChapter(s). Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. Cengage Learning reserves the right to remove additional content at any time if subsequent rights restrictions require it.

The goal of folk/ethnic–popular fusions is to broaden the audience, not leave it behind. The creative concern for the folk or ethnic performer is whether to add outside elements to one's own style. Because the connection between folk musicians and their audience is more immediate and less influenced by market values, the bond between the music and its culture is typically stronger. Numerous folk-like styles have come from disenfranchised, largely poor populations, some in rural, isolated areas and more recently in cities. Both punk and rap are folk-like because they emerged in urban areas within underprivileged populations that were outside the mainstream and because the music expressed the attitudes and emotions of their respective subcultures.

> *Popular music owes its identity and its evolution to a process of creative and open-minded synthesis.*

The assimilation of less popular styles into the popular music **mainstream**—that is, the prevailing popular style(s)—may have either a homogenizing or an energizing effect on the creative process. The homogenization that occurs when established acts reinterpret a fresh sound in the prevailing style may suppress or erase altogether the defining qualities of the new style. For example, in the early years of rock and roll, some white artists—including Pat Boone, who sang a notoriously bland version of Little Richard's raucous "Tutti Frutti"—made cover versions of rhythm-and-blues songs. Although these homogenized covers often sold better than the originals, they so diluted the music with mainstream pop elements that they sacrificed the integrity of the new sound.

Alternatively, the mainstreaming process may create an exciting new synthesis—a new sound—as when British rockers absorbed the "deep blues" of Muddy Waters and others into their music, or when both British and American musicians integrated reggae rhythms and textures into pop music during the late 1970s and early 1980s.

## The Central Fact of Popular Music

Such borrowings highlight a central fact: popular music owes its identity and its evolution to a process of creative and open-minded synthesis. From its beginnings to the present, the new sounds in popular music have emerged from the blending of different kinds of music—often so different as to be musically and culturally opposite. Popular music blurs racial, economic, geographical, cultural, and class boundaries. Ultimately, the marketplace rules, for better or worse. We encounter this synthetic process from the outset of our survey, in the music for the minstrel show. And we will encounter it again and again as we observe popular music grow into a global musical language with countless dialects. We begin in the middle.



Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. WCN 02-200-203

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. Due to electronic rights, some third party content may be suppressed from the eBook and/or eChapter(s). Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. Cengage Learning reserves the right to remove additional content at any time if subsequent rights restrictions require it.

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. WCN 02-200-203

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. Due to electronic rights, some third party content may be suppressed from the eBook and/or eChapter(s). Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. Cengage Learning reserves the right to remove additional content at any time if subsequent rights restrictions require it.

# Points of Entry

**It's a pretty safe bet that you listen to your music mainly through your phone.** You probably have hundreds, even thousands of tracks stored on it, and you have access to millions more if you subscribe to a streaming service like Spotify or Apple Music. To listen to it, you open the music app, plug in your headphones, select a track or playlist, and press "play." It's almost as easy if you want to watch as well as listen: simply open YouTube and search for the track. If it's a current act, the official music video will probably appear prominently in the search results. And if you want to listen while driving, simply connect to your car stereo; you may be able to play a track simply by asking for it.

Those of you who have grown up with this technology may not appreciate how revolutionary it is, or how quickly it developed. Half a century ago, your grandparents had music in their cars, but it was probably lo-fi AM radio. For high-fidelity sound, they needed several components—at least a turntable, amplifier, and pair of speakers—to play music on 12" vinyl discs. By contemporary standards, it was a cumbersome and complicated process, but at least they had access to decent-sounding recordings.

A full century ago, that was not the case. The technology was still in its infancy. Recordings sounded terrible by today's standards, and both the recordings and phonographs were expensive. Network radio and talking films were almost a decade into the future. If you wanted to become acquainted with a hit song, you probably bought the sheet music or went to hear it live. But at least twentieth-century audiences *had* recordings.

A century and a half ago, the country was trying to heal from the Civil War. If you wanted to hear popular music, you would probably go to a theater to attend a minstrel show, or perhaps a classical singer who might include popular songs on the program, or you performed it yourself with friends or family. American songwriters, most notably Stephen Foster, composed many of these songs.

Two centuries ago, there was music that was popular, but no distinctively American popular music. The music that was well known in the United States was imported from Europe: genteel settings of folk songs from the British Isles, Italian operatic arias. The song that eventually became our national anthem was an eighteenth-century drinking song composed for a London gentlemen's club.

What began in mid nineteenth-century America as an almost accidental synthesis of three diverse musical streams has become a living musical language with an internationally recognized, common core of sounds and styles and countless regional dialects. Since the last quarter of the twentieth century, the international style that took shape during the early years of the rock era has been the dominant musical tradition, not only in the United States but throughout the world. The music of this tradition is extraordinarily diverse (how do we connect The Strokes to Sigur Rós, or Drake to Dream Theater?), —but less than six degrees of separation seem to connect them. Still, this ever-expanding body of music shares a common point of origin in a new kind of popular music that emerged in mid nineteenth-century America. How we got from then to now is the primary focus of our work together.

The compelling story of popular music in America is not one, but three closely intertwined stories. At its heart is the music itself: what it was like when it emerged as commercial music; how it has changed almost unrecognizably, through evolution, the occasional disruptive revolution, and even devolution. But there is also the story of technological innovation that has made this change possible, and the emergence and expansion of an industry built around popular music; one that wrestles constantly with the tension between market share and mind share.

To discuss meaningfully the remarkable transformation of this centuries-old tradition, we need to understand fundamental musical concepts and develop a vocabulary to describe the features of the music that we'll be hearing. We will focus first on familiar points of entry: its accessible melodies, propulsive rhythms, and distinctive sounds. Our ongoing point of entry into these points of entry is "Maybellene," Chuck Berry's first hit, and a song that comes toward the middle of this evolution.



Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. WCN 02-200-203

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. Due to electronic rights, some third party content may be suppressed from the eBook and/or eChapter(s). Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. Cengage Learning reserves the right to remove additional content at any time if subsequent rights restrictions require it.

CHAPTER 1

# Melody in Popular Music

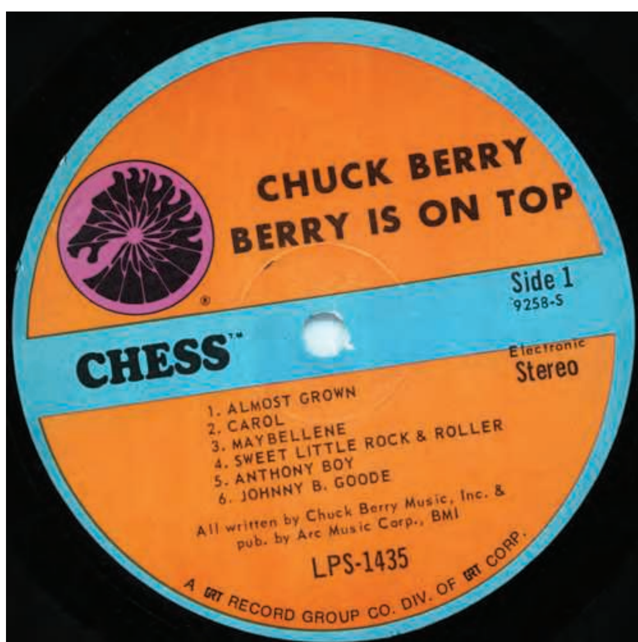
If you were asked to identify the melody in "Maybellene," you might well answer, "It's the part that Berry sings." That's certainly the case at the beginning of his vocal. But what about the next section, where he begins his car-chase narrative? Or his guitar solo? To address these questions, let's begin with a definition and discussion of a song that's a melody from beginning to end.

> Melody is the general term which is vaguely used to denote successions of single notes which are musically effective.

Our definition comes from the first edition (published between 1879 and 1889) of Sir George Grove's *A Dictionary of Music and Musicians*, then and now the go-to reference on music in English.

The first part of this definition is objective. We can tell whether notes follow one another or sound at the same time. The second part is more subjective: what does it mean for a succession of notes to be "musically effective"? We begin to explore this question by considering the melody of the most popular American song of the nineteenth century, Stephen Foster's "Old Folks at Home."

Foster's song is accessible enough to learn by ear—as many did at the time—and memorable enough that it stuck there. If popularity and acclaim are any indication, "Old Folks at Home" was a "musically effective" melody. It quickly sold over 100,000 copies (when most successful popular songs sold three or four thousand), and was arguably the most popular song of the latter half of the nineteenth century.




Among the musical qualities that made "Old Folks at Home" a musically effective popular song are:

- *The nice fit between words and melody*. The rhythm of the melody is a close approximation of speech rhythm, so that the rise and fall of the melodic line effectively amplifies the inflection of the lyric.
- *The "Swanee" surprise*. The dramatic upward leap on "S(u)wanee" is the most memorable feature of the melody. The sudden rise and gradual descent of the melodic line and the ebb and flow of the rhythm make it distinctive.
- *The predictability of the form*. The regular punctuation of the melody allows listeners to process what they've just heard, and the frequent repetition of the opening phrase—and the repetition of the entire melody with different words—helps embed the "surprise" and other features in the ear of the listener. The "surprise" helps make the melody memorable; the punctuation and repetition help make it memorizable.

Songs like "Old Folks at Home" are unquestionably melodies: a succession of "musically effective" notes. In their organization of pitch and rhythm, they are coherent and self-sufficient—enough that they can be performed effectively without accompaniment.

That's not the case in "Maybellene." Berry sings the melody, and plays it during his guitar solo in the middle. The singing and almost all of the guitar playing meet Grove's objective criterion: both feature successions of notes. It's likely to be the main focus of our listening because it's more varied than the guitar (when accompanying), bass, and drums, and the piano is very much in the background. It's not difficult to imagine that Grove and his peers might have found long stretches of Berry's vocal and guitar parts not particularly effective musically: the verse, where Berry's vocal line mainly shifts between two notes as he describes the car chase, or the beginning of the guitar solo, where he plays the same note over and over. The most tuneful section is the opening vocal section. However, it's comprised mainly of short phrases rather than the long, flowing melodic lines in Foster's song. The first phrase ("Maybellene") is only three syllables, the continuation ("why can't you be true?") is five. Both have a lot of empty space around them. Then they are repeated immediately, with only slight variation.

## The Riff, a Historical Perspective

We use the word **riff** to identify the melodic fragments at the beginning of Berry's vocal segment. For our purposes, a riff is a melodic fragment that is *short*, *separated*,



Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. WCN 02-200-203

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. Due to electronic rights, some third party content may be suppressed from the eBook and/or eChapter(s). Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. Cengage Learning reserves the right to remove additional content at any time if subsequent rights restrictions require it.

and often *syncopated*. It is short—typically it contains no more than six notes, and occasionally only one or two. It is separated because it ends on a long note or is followed by a pause. And it is syncopated when accented notes come between the beats, rather than with them (more on syncopation later). Even without syncopation, the rhythm of a riff is flexible enough to approximate the pace and inflection of conversational speech.

The riffs at the beginning of the chorus stand out sharply, both within the chorus and in the song overall, because the continuation of the vocal line is a much longer phrase, and the section that follows (the verse) is sung mostly to a single note. By keeping the main melodic idea short and set off from the music around it, Berry makes it easy to latch onto the riff. It's one of the hooks that pulled listeners in back in 1955.

In the first half of the twentieth century, riffs were central to melody in popular song in two important ways: they were the most memorable elements, and they were melodic building blocks. Because they were short and separated, they were easy to remember. For this reason, signature riffs were usually positioned prominently—at the beginning of the song and/or in the title phrase. And because they were fragments, they could be used as building blocks. Melodies would continue from an opening riff by repeating the riff, varying it, or responding to it. Because a song was independent of any particular performance of it, the only riffs that were "officially" part of the song were located in the melody—whether sung or played.

Riffs were also central to rock-era music, but with two important differences. One was assembling larger musical units by repeating a riff, rather than varying it. The other was employing signature riffs in multiple parts, not just the main melody. Both developed mainly from blues and blues-influenced music. These non-vocal riffs became part of the identity of a song—even its most memorable melodic feature: the opening riffs of the Rolling Stones' "(I Can't Get No) Satisfaction" or the Kinks' "You Really Got Me" are familiar early instances of this shift.

## Melody in Twenty-First-Century Popular Music

The transformation of melody continued through the end of the century and beyond, to the point that those listening to a track like 50 Cent's "In Da Club" with nineteenth-century ears would be hard pressed to find any recognizable melody. The lack of familiarity begins in the vocal line. Instead of a smoothly flowing, sung melody, there is a continuum of vocal sounds: spoken text, more resonant but indefinitely pitched vocalizing, rapping almost exclusively on a single pitch, and short segments with multiple pitches in a repetitive pattern.

The instrumental support is similarly disorienting. Instead of a discreet piano accompaniment, there are various pitched and non-pitched sounds, including:

- an array of percussive sounds: handclaps and electronically generated versions of conventional percussion instruments,
- timpani sounds, which are percussive but have fairly definite pitch,
- a guitar playing a rapid stream of notes almost exclusively on a single pitch,
- synthesized electric bass and synthesized high orchestral strings.

The closest thing to a nineteenth-century-style melodic element is a single slowly rising scale fragment produced by a synthesized French horn.

**50 CENT** PERFORMING IN 2009



Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. WCN 02-200-203

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. Due to electronic rights, some third party content may be suppressed from the eBook and/or eChapter(s). Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. Cengage Learning reserves the right to remove additional content at any time if subsequent rights restrictions require it.

If we compare the approaches to melody in "In Da Club" and "Old Folks at Home," two key differences stand out:

1. Melody is no longer the dominant and most distinguishing feature of the music. The rhythms and sounds are also significant sources of musical interest and identity.
2. There are successions of notes, but there is no "musically effective" melody in the sense that Grove and his generation would have understood it.

Regarding the reduced role of melody, there are multiple sound layers, and many of them are non-melodic (e.g., hand claps, eggs), barely melodic (timpani, guitar), or sometimes melodic (lead vocal). These layers, most of which are digitally generated, create a strikingly different sound world from Foster's song: layers of percussive sounds—which often include the rap—and layers of static melodic fragments vs. a tuneful vocal line supported by a discreet, generic piano accompaniment.

Even the most melody-like material—the six-note string synth riff and the occasional melodic segment in the vocal line—takes a radically different approach to melodic construction: create a short, easily remembered succession of notes and repeat it with little or no variation. Both the vocal line and the synth patterns are prominent but not dominant strands in the fabric of the piece. Neither is coherent, nor capable of sustaining musical interest out of context.

The metamorphosis of melody, from a musical statement capable of standing alone, into fragmentary strands in a rich musical fabric, occurred gradually.

"Old Folks at Home," "Maybellene," and "In Da Club" outline the thorough transformation of melody over a century and a half of popular music. Foster's song is near the starting point, a time and style in which melody was dominant. Berry's song is around the midpoint, because there's a recognizable and coherent (if abbreviated) riff-based melody. However, it does not work particularly well as a stand-alone tune. The strong, rhythmic underpinning and aggressive guitar sound are integral components of the song. 50 Cent's track brings us close to the present. It is an example of rap, the last major new genre in popular music, and one that famously eschews melody much, if not all, of the time. That's not quite the case in "In Da Club"; still, the melodic elements in the track are fragmentary and repetitious. The instrumental riff heard throughout the track is prominent, but not particularly tuneful.

We can hear in these three examples the shift away from melody toward rhythm and sound. Our discussion of rhythm begins to fill out our understanding of this shift.

**LISTENING CUE**

**"Maybellene" (1955),** Chuck Berry. Berry, electric guitar and vocal; Willie Dixon, string bass; Jasper Thomas, drums; Johnnie Johnson, piano; Jerome Green, maracas.

*Listen to this selection in your unit playlist.*



Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. WCN 02-200-203

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. Due to electronic rights, some third party content may be suppressed from the eBook and/or eChapter(s). Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. Cengage Learning reserves the right to remove additional content at any time if subsequent rights restrictions require it.

# CHAPTER 2

# Rhythm

Jimmie Rodgers Snow (jimmysnow.com) is the former pastor of the Evangel Temple in Nashville, which he calls "the church of the country music stars." Rev. Snow is the only son of country music icon Hank Snow. The elder Snow grew up in Nova Scotia, and discovered country music while serving as a cabin boy on a fishing schooner via clear channel radio. Jimmie Rodgers was his idol, so it's not surprising that he named his only son after him.

Hank left Canada for Nashville in 1945, and was a top star by the early 1950s. He looked out for younger musicians. In 1954, he helped Elvis perform on the Grand Ole Opry and briefly managed him during a short-lived partnership with Colonel Tom Parker that ended badly for Snow.

By 1954, his son Jimmie was already a rising country star, with singles on RCA, his dad's label. He would continue to record, and to mingle with Elvis, Buddy Holly, and other legendary rock and roll stars for a few more years. However, in a search for "lasting peace," he answered a calling to the ministry. In one of his early sermons, he preached with great fervor about the evils of rock and roll. Speaking directly from his personal experience, he told the congregation that he knew how it felt to be drawn into the music. He rhetorically asked what it was about rock and roll that made it so seductive to young people, and then immediately answered his own question by shouting "The BEAT! The BEAT! The BEAT!" while pounding the pulpit in time to his words. Of course, he was right. It *was* the beat that drew teens to rock and roll during the 1950s.

JIMMIE RODGERS SNOW

## Three Meanings of "Beat"

This qualitative meaning of beat is one of three common meanings of "beat" in popular music, and is much the same as that used by teens on the "rate-a-record" segment of Dick Clark's *American Bandstand,* as in "I give it an 85 (out of 98) . . . it has a nice beat to it." The other two meanings are more quantitative. The differences among them are implicit in these three sentences:

- The tempo of "Maybellene" is about 140 beats per minute.
- "Maybellene" shifts between a two-beat and a four-beat rhythm.
- "Maybellene" has a great beat; it makes you want to dance to the music or drive faster.

In the first sentence, *beat* refers to the regular measure of time. In the second, it refers to the fundamental rhythmic organization, to which all other rhythmic features of the song relate. In the third it refers to the full range of rhythmic events that interact to make the rhythm compelling. Let's consider each in turn. Our goal here is to describe these three distinct meanings of *beat,* using its realizations in "Maybellene" as a springboard for a more general understanding of rhythm in popular music.

### "Timekeeping" Beat

If you tap your foot as you listen to the beginning of "Maybellene," you will almost certainly align your foot taps with the bass notes in the guitar intro. Here and through most of the song, the bass notes mark off equal increments of time at a rate a fraction slower than two times per second. When you tap your foot in time with the bass notes you are marking the (timekeeping) beat.

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. WCN 02-200-203

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. Due to electronic rights, some third party content may be suppressed from the eBook and/or eChapter(s). Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. Cengage Learning reserves the right to remove additional content at any time if subsequent rights restrictions require it.

The beat, established by bass notes, creates one regular rhythm. The alternation between bass and chord creates another that moves twice as fast, and the high/low pattern of the bass notes creates a third. We identify the regular rhythm created by the bass notes as the (timekeeping) beat because it lies in our physical comfort zone.

We use the word **tempo** to refer to the *speed* of the beat. We generally measure tempo in beats per minute (bpm). The tempo of "Maybellene" is about 120 bpm, around the same speed as a march or a disco track. Tempos in danceable popular music generally range between 110 and 140 bpm. Marches and disco songs are in the midrange, around 120 bpm. Tempos outside this range may connect powerfully to the musical message. The frenetic tempos of punk (often around 160 to 170 bpm) reinforce the confrontational nature of the style. By contrast, the languid tempos (often between 60 and 70 bpm) of so many doo-wop songs encourage the slow dancing that enhances the romance expressed in the lyrics.

## Beat and Measure

In popular music, beats may coalesce into groups of two, three, four, or even five—Dave Brubeck's "Take Five" is a famous, if rare, example of five-beat groupings. Two and four are the most common. We call a consistent grouping of beats a **measure**, or **bar**. The measure represents a slower regular rhythm. And because it is slower, it is a more convenient form of rhythmic reference for longer time spans. For instance, we refer to the form of the chorus in "Maybellene" as a twelve-bar blues rather than a twenty-four- or forty-eight-beat blues.

In "Maybellene," you can hear the relationship between beat and measure in Berry's accompaniment. The oscillating pattern groups beats by twos. As a result, we hear each measure as containing two beats during much of the song.

This meaning of *beat* is the most universal. It and the terms associated with it—*tempo, measure,* and *bar*—could be applied to a wide range of music: pop, jazz, classical, rock, R&B, and almost any other music with a steady pulse. By contrast, the second meaning of *beat* is specific to twentieth-century popular music.

## "Number" Beats

If you sit down at a digital keyboard with percussion loops installed and scroll through the list, chances are you'll come across several that begin with "8-beat" (e.g., 8-beat rock 1), and several that begin with "16-beat" (e.g., 16-beat funk), along with an array of loops identified just by style: rock, R&B, techno, funk, hip-hop, et al.

In a way, "8-beat rock" is redundant; an 8-beat rhythm *is* a rock beat. In this context—when we identify a beat by a number (2, 4, 8, 16)—we are using the word "beat" to refer to a template for rhythmic organization, rather than the beat to which we move. These templates are the musical feature that most readily identifies the music of a generation and distinguishes it from the music of previous generations, because it's used in most of the new music of a generation and not in the mainstream music of the previous generation. The only two widely used "era" names in popular music, the swing era and the rock era, take their names from their beats. As we'll discover in the course of this survey, the more active rhythms of swing differentiated it from sweet, and the even more active rhythms of rock differentiated it from pre-rock music. Sixties rock music of all kinds—hard, soft, folk, soul, Motown, Southern, pop, and so on—most often has a rock beat. The established styles that rock rebelled against don't. No other musical feature—instrumentation, melodic approach, performing style—approaches the near-universality of rock rhythm in the rock music of the 1960s.

So why bother with the numbers? Here are several reasons:

1. *"Number" beats are an established convention, at least among musicians.* Ask an alumnus of a 1930s hotel orchestra to describe the rhythm of "Maybellene" and it's likely that he'd call it a "two-beat."
2. *The numbers explain the template.* Each identifies the fastest layer of regular rhythmic activity, measured in relation to two backbeats. In the opening of "Maybellene," we hear a bass note "beat" alternate with a backbeat chord. So there are two "beats" for every two backbeats. That changes during the guitar solo.
3. *Identifying a beat by its number helps us hear affinities among styles, genres, and generations.* The backbeat in "Maybellene" comes from honky-tonk, a rhythmic, mid-century, country style that also features a two-beat rhythm. Country musicians like Bob Wills borrowed this two-beat rhythm from the fox trot, the ubiquitous dance music of the 1920s, 30s, and 40s. Understanding beats by the numbers enables us to trace the lineage of Berry's rhythmic choice back to the 1920s.
4. *Understanding the number beats helps us understand connections and contrasts in time and style within a generation.* "Maybellene" dramatically demonstrates this. Chuck Berry is the acknowledged architect of rock. More than any other, he was the musician whose songs early 60s rock musicians covered, in order to grasp his version of the new rhythms and sounds of rock and roll. However, if he had crashed his V-8 Ford trying to catch Maybellene and never recorded again, his legacy would be relatively insignificant. The reason: the song is not rock, or even rock and roll, because there's no 8-beat layer. That layer, pumped out in his rhythm



Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. WCN 02-200-203

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. Due to electronic rights, some third party content may be suppressed from the eBook and/or eChapter(s). Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. Cengage Learning reserves the right to remove additional content at any time if subsequent rights restrictions require it.

guitar accompaniments and lead guitar lines in almost every subsequent recording, pointed the way to rock.

5. *The number beats explain the evolution of twentieth-century popular music.* The progression of number beats—2, 4, 8, 16—and the almost predictably regular rhythm of their appearance helps us chart the evolution of popular music during the heart of the twentieth century and understand why this evolution reached an end point in the 1990s.

Our reference point for the number beats is the **backbeat**. The backbeat is a percussive sound on the second of a pair of beats, or—in a two-beat rhythm—on the second half of a beat. The percussive sound can be as simple as a handclap or finger snap, or it can be a rap on the snare drum, the closing of the cymbal, or an energetic strummed chord. As heard in a two-beat rhythm, it is an African-American reinterpretation of the afterbeat of a march or polka (both popular dance forms in the latter part of the nineteenth century): OOM-pah becomes oom-CHUCK. The backbeat became part of the sound of popular music during the 1920s, and it has remained the rhythmic reference point into our time. As was noted previously, we understand the number rhythms in relation to the backbeat: the number tells how many times we hear (or feel) the dominant regular rhythm every two backbeats.

### "Good" Beat

For most people, what gives a song a "good" beat is the interplay among all the rhythms present in a performance or recording, especially when the rhythms are syncopated. A **syncopation** is an accent that does not line up with the beat. An **accent** is a note, chord, or non-pitched sound that is emphasized in some way, so that it stands out. Often, accents stand out because they are louder or longer than the notes around them. Many of the accented syllables in the chorus of "Maybellene" are syncopated: for example, "can't" and "oh." Similarly, the last syllable in each line of the lyric ("hill," "Ville," and so on) in the storytelling part of the song is syncopated. It is the interplay between the steady two-beat rhythm and the syncopated accents that gives the song so much rhythmic vitality.

## From Melody to Rhythm

In 1957, about two years after Berry recorded "Maybellene," Ray Charles recorded a version of "Old Folks at Home" that he called "Swanee River Rock (Talkin' 'Bout That River)." It's comprehensively and radically different from the version of Foster's song published in the sheet music.

In particular, every important aspect of the rhythm evidences a different aesthetic. Charles replaces the gentle accompaniment with a strong two-beat rhythm with a heavy backbeat, and alters Foster's flowing melody by breaking it up into short, syncopated segments. By changing every important rhythmic feature, Charles updates "Old Folks at Home" into a twentieth-century song. Despite its title, Charles's version is not rock, but it is at home stylistically in 1957.

Like "Maybellene," "Swanee River Rock" exemplifies an intermediate stage in the shift in emphasis from melody to rhythm: a strong beat and backbeat, syncopated riffs, and percussive sounds make the rhythmic dimension more prominent. The shift began just after the turn of the twentieth century, when melody was still the almost exclusive focus of musical interest. If we listen to Harry Caray and Chicago Cubs fans sing "Take Me Out to the Ball Game" (a hit in 1908), it will be apparent that the organ in the background is nice but not necessary; the song does not require other parts to be coherent. Rap and rap-influenced music effectively bring this shift to a virtual end point. In "In Da Club," rhythms are considerably more active (a 16-beat rhythm), denser much of the time, and more syncopated all of the time, and many of the sounds, including voice and guitar, are essentially percussive in nature.

## "Beat" and Rhythm

In popular music, as in all other kinds of music, rhythm includes more than the beat. In its fullest meaning, rhythm is the time dimension of musical sound: it encompasses any musical event heard as a function of time. Still, "beat," in all three of its meanings, is central to an understanding of rhythm. Most often, it is the rhythmic point of entry into a performance and its main point of reference.



Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. WCN 02-200-203

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. Due to electronic rights, some third party content may be suppressed from the eBook and/or eChapter(s). Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. Cengage Learning reserves the right to remove additional content at any time if subsequent rights restrictions require it.