

CHAPTER ELEVEN: THE 1970s: ROCK MUSIC, DISCO, AND THE POPULAR MAINSTREAM

Chapter Outline

I. American Culture in the 1970s

A. By the early 1970s, the majority of Americans had grown weary of the military conflict in Vietnam; the United States withdrew from Saigon in 1975.

B. Oil crisis in 1973

C. Economic inflation

D. Growing cynicism about politics, with the Watergate hearings and the resignation of President Richard Nixon in 1974

E. Popular music remained the target of conservative politicians and commentators.

F. The market for popular music became focused on two main categories:

1. New generation of teenagers, born in the late 1950s and early 1960s
2. Adults aged twenty-five to forty

G. Nostalgia for the so-called Golden Age of 1950s America

1. Film *American Graffiti* (1973)
2. Broadway musical and film *Grease* (1972 and 1978)

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3. TV series *Happy Days*

H. The end of the counterculture for rock fans

1. Deaths of leading figures in rock music

a) Jimi Hendrix and Janis Joplin in 1970

b) Jim Morrison of the Doors in 1971

2. Breakup of the Beatles

a) Paul McCartney officially dissolved the business partnership on December 31, 1970.

I. Technology and the music business

1. Corporate consolidation during the 1970s

a) Six huge corporations were responsible for over 80 percent of record sales in the United States by the end of the decade.

(1) Columbia/CBS

(2) Warner Communications

(3) RCA Victor

(4) Capitol-EMI

(5) MCA

(6) United Artists-MGM

2. The recording industry became riskier during the 1970s.
 - a) The industry came to depend on a relatively small number of million-selling platinum LPs to make a profit.
 - b) A small number of “multiplatinum” superstars negotiated multimillion-dollar contracts with the major record companies.
 - c) Independent labels accounted for only one of every ten records sold in the early 1970s.
3. Technology
 - a) Eight-track tapes and cassette tapes, developed in the 1960s, became increasingly popular in the early 1970s.
 - b) By 1975, sales of prerecorded tapes accounted for almost one-third of all music sales in the United States.
4. The recording industry was increasingly impelled to present more choices for its customers.
 - a) Dozens of specialized types of popular music and subgenres of rock music emerged.

5. Radio

- a) The Top 40 playlist format dominated AM radio.
- b) Professional programming consultants provided lists of records that had done well in other parts of the country.
- c) Radio playlists became more and more restricted, making it difficult for bands without the backing of a major label to break into the Top 40.
- d) The primary medium for rock music was FM radio.
- e) AOR (album-oriented rock) was aimed at young white males aged thirteen to twenty-five.

(1) Generally excluded black artists

(2) Featured hard rock bands, such as Led Zeppelin and Deep Purple, and art rock bands, such as King Crimson; Emerson, Lake, and Palmer; and Pink Floyd

- f) The definition of rock music as white music and the split between white and black popular music formats reflected the general conservatism of the radio business and the music industry.

J. Commercial mainstream

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1. Pop rock: Elton John, Paul McCartney, Rod Stewart, Peter Frampton
2. Adult contemporary, an extension of the older crooner tradition:
Barbara Streisand, Neil Diamond, Roberta Flack, the Carpenters
3. Singer-songwriters, a cross between urban folk music and the commercial pop style of the Brill Building tunesmiths: Paul Simon, Carole King, James Taylor
4. Soft soul, a slick variety of rhythm & blues with lush orchestral accompaniment: the O'Jays, the Spinners, Al Green, Barry White
5. Country pop, a soft style of rock, lightly tinged with country music influences: John Denver, Olivia Newton-John, Kenny Rogers
6. Bubble gum, cheerful songs aimed mainly at a preteen audience: the Jackson Five, the Osmonds
7. Disco, a form of dance music popular in the late 1970s, characterized by elaborate studio production and an insistent beat: Donna Summer, Chic, the Village People, the Bee Gees
8. African American artists during the 1970s
 - a) Artists such as James Brown and Aretha Franklin found it more difficult to penetrate the pop- and rock-dominated Top 40 charts.

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- b) Motown Records no longer enjoyed dominance of the crossover market.
- c) Many of the black performers who were featured on AM radio and the Top 40 charts specialized in soft soul.
- d) The Philadelphia sound: one of the most commercially successful forms of soul music during the 1970s

(1) Produced by Kenny Gamble and Leon Huff and performed by groups such as the O'Jays and Harold Melvin and the Blue Notes

(2) These groups had great crossover success in the 1970s.

9. The Tin Pan Alley tradition of songwriting

- a) Songs from the Tin Pan Alley tradition continued to be popular during the 1970s.
- b) The first Number One single of the 1970s was a throwback to the Brill Building era of the early 1960s: "Raindrops Keep Fallin' on My Head," performed by former country singer B. J. Thomas

(1) Featured on the soundtrack to the film *Butch Cassidy and the Sundance Kid*

(2) Composed by Hal David and Burt Bacharach

II. Country Music and the Pop Mainstream

A. Glen Campbell

1. Born in Arkansas in 1936
2. Worked with western swing bands in the Southwest as a teenager
3. Moved to Los Angeles in 1958, where he developed a career as a session guitarist and vocalist
4. Starting in the late 1960s, he had a string of crossover hits on the country and pop charts:
 - a) “Gentle on My Mind” (1967)
 - b) “By the Time I Get to Phoenix” (1967)
 - c) “Wichita Lineman” (1968)
5. In 1969, he began hosting his own network TV series.

B. Charlie Rich, the “Silver Fox”

1. Born in Arkansas in 1932
2. Talented jazz and blues pianist

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3. Began as a member of the group of rockabilly performers at Sam Phillips's Sun Records
4. Switched to pop-oriented country music by the 1960s and scored a series of Number One crossover hits during the mid-1970s
5. Won the Country Music Association (CMA) awards for Entertainer of the Year in 1974

C. John Denver (John Henry Deutschendorf)

1. Born in New Mexico in 1943
2. His pop-oriented hit records were despised by many in the traditional audience for country music.

D. Olivia Newton-John

1. Born in England in 1948
2. Grew up in Australia
3. Scored a series of Top 10 country crossover hits during the mid-1970s:
 - a) "Let Me Be There"
 - b) "If You Love Me Let Me Know"
 - c) "Have You Never Been Mellow"

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4. Won the CMA award for Female Singer of the Year in 1974
 - a) Her popularity in country music was met with distaste by many of the hardcore country fans.
5. Moved out of country music to jump on the oldies bandwagon, appearing in the film *Grease* and on its bestselling soundtrack album (1978).

E. Dolly Parton

1. Born in the hill country of Tennessee in 1946
2. Began her recording career at age eleven
3. Moved to Nashville in 1964
4. Built her career with regular appearances on country music radio and television
5. Succeeded Newton-John as CMA Female Singer of the Year in 1975 and 1976

III. Hardcore Country: Merle Haggard and the Bakersfield Sound

A. During the 1970s, some musicians returned to the straightforward approach of postwar honky-tonk musicians like Hank Williams and Ernest Tubb.

B. Merle Haggard

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1. Captured the spirit of so-called hardcore country in his recordings
2. Born near Bakersfield, California, in 1937
3. The son of migrants from Oklahoma (“Okies”)
4. Wandered from place to place as a child
5. At age nineteen, began serving a three-year sentence at San Quentin Prison
6. In the early 1960s, after his release, worked odd jobs around Bakersfield, playing at nightclubs and honky-tonks
7. Bakersfield was emerging as the center of a distinctive sound of country music, an outgrowth of the rockabilly of the 1950s.
8. The “Bakersfield sound” stood in direct opposition to the slick sound of much Nashville country music and was one of the most influential country genres of the late 1960s.
 - a) In 1965, Haggard scored a Top 10 country hit with the song “(My Friends Are Gonna Be) Strangers,” which led to a recording contract with Capitol Records.
 - b) Other hits include “The Fugitive” and “Okie from Muskogee,” which reached Number One on the country charts and Forty-one on the pop charts:

*We don't smoke marijuana in Muskogee
We don't take our trips on LSD
We don't burn our draft cards down on Main Street
We like livin' right and being free...*

*We don't make a party out of lovin'
We like holdin' hands and pitchin' woo
We don't let our hair grow long and shaggy
Like the hippies in San Francisco do...*

*We still wave Old Glory down at the courthouse,
In Muskogee, Oklahoma, U.S.A.*

(1) This song alienated many liberal listeners who had previously lauded Merle Haggard as a “poet of the common man.”

c) Haggard's songs reflected the real concerns and aspirations of millions of Americans, particularly migrants from the South who struggled to support their families during the economic climate of the 1970s.

d) “If We Make it through December” (1973) captured the real-life dilemmas of working-class Americans struggling to create lives for their families:

*Got laid off at the factory
And the timing's not the greatest in the world
Heaven knows I been working hard*

*Wanted Christmas to be right for Daddy's girl
I don't mean to hate December, it's meant to be the happy time of year*

*And my little girl don't understand why Daddy can't afford no
Christmas here*

*If we make it through December everything's gonna be all right, I
know
It's the coldest time of year and I shiver when I see the falling
snow...
If we make it through December we'll be fine*

C. A 1970s Jukebox

1. "It's Too Late," performed by Carole King; written by Carole King and Toni Sterne (1971)
 - a) Carole King had been an important songwriter for more than a decade in the 1960s; she wrote many hits with Gerry Goffin, her husband at that time.
 - b) She was virtually unknown as a performer until she released the album *Tapestry*, from which the single "It's Too Late" was drawn, in 1971.
 - c) "It's Too Late" held the Number One spot for five weeks.
 - d) "It's Too Late" is clearly an *adult* relationship song.
 - e) The singer describes the ending stage of a significant relationship with a feeling of sadness, but also with a mature, philosophical acceptance that people can change and grow apart,

and an understanding that this does not represent the end of the world for either of them.

f) Her acoustic piano is the song's backbone.

g) Toward the end of the substantial instrumental interlude preceding the final verse of the song, the saxophone enters to play a melody; the context evokes a kind of light jazz.

h) The recording as a whole epitomizes the kind of sound that came to be known as "soft rock."

2. "Superstition," performed and written by Stevie Wonder (1972)

a) Stevie Wonder was a highly successful singer and songwriter during his teenage years with Motown in the 1960s.

b) In 1971, he negotiated with Motown for full artistic control over his music.

c) Wonder was a master of all trades—singer, songwriter, multi-instrumentalist, arranger, and producer.

d) He was able to use this control to his utmost advantage, and he made all his subsequent recordings his *own* to a degree that has rarely been approached by other artists in the field

- e) Wonder plays most of the instruments (synchronizing the performance by *overdubbing* several tracks on the recording tape) to accompany his own singing of his own composition.
- f) “Superstition” was the first featured single from the album *Talking Book*, which also achieved tremendous popularity.
- g) “Superstition” blends elements borrowed from different aspects of African American musical traditions and adds its own distinctive flavor to the mix.

(1) The use of a repeated riff over an unchanging chord as the song’s hook—a riff heard right from the outset, and that persists throughout all three verse sections of the song—obviously reflects the influence of James Brown’s brand of late-1960s soul music.

(2) Wonder uses an instrument called the Clavinet—a novelty at the time—to play the riff.

- h) The chorus section (*When you believe . . .*) introduces chord changes suggestive of blues influence.
- i) The large verse-chorus unit of the song may be heard as an expanded variant of the twelve-bar blues in terms of both phrase structure and harmonic vocabulary.

3. “Crocodile Rock,” performed by Elton John; written by Elton John and Bernie Taupin (1972)
 - a) Born Reginald Kenneth Dwight
 - b) “Crocodile Rock,” which was released late in 1972 and topped the charts in February 1973, was the first of six Number One hits for John during this decade.
 - c) It was a featured single on his album *Don’t Shoot Me I’m Only the Piano Player*, the second of seven consecutive million-selling Number One albums for John during this same period.
 - d) Keyboard-playing singer-songwriter
 - e) The sound of John’s piano is essential to the character of “Crocodile Rock” and to many of his other hits.
 - f) Lyricist Bernie Taupin was John’s songwriting partner not only for “Crocodile Rock” but for all of John’s major hits of the 1970s.
 - g) The song capitalizes in a savvy way on the nostalgia that seemed to be sweeping the pop music landscape at the time of its release.

(1) It seems to emphasize the happy memories (*I remember when rock was young, me and Susie had so much fun*) over

the unhappy present (*But the years went by and rock just died*).

(2) The chord progressions of “Crocodile Rock” obviously recall those of early rock ’n’ roll songs without duplicating them exactly.

(3) An element of novelty is added in the wordless part of the chorus, with the kazoo-like sound of John’s Farfisa organ.

4. “Love’s Theme,” performed by the Love Unlimited Orchestra; conducted by Barry White; written by Barry White (1973)

a) Barry White (1944–2004)

(1) Multitalented African American singer, songwriter, arranger, conductor, and producer

(2) He had already begun to have a string of solo vocal hits by the time “Love’s Theme” hit the Number One spot on the pop charts in February 1974.

b) “Love’s Theme” was featured on *Rhapsody in White*, the cleverly titled Top 10 album by the Love Unlimited Orchestra.

c) The emphasis in “Love’s Theme” is on danceability and the sweet sound of string-dominated melody.

(1) Its successful synthesis of these two elements is one of the strikingly original—and very influential—aspects of this record.

d) The danceability of “Love’s Theme” made it one of the earliest disco-styled hits, as it quickly became a favorite in dance clubs.

e) The lush arrangement of “Love’s Theme” links this instrumental in a general way to the sound of what was called “soft soul.”

(1) “Soft soul” was a popular genre in the later 1960s and throughout the 1970s, exemplified by languid or midtempo love songs with similarly “romantic” arrangements.

(2) The melody is designed to take full advantage of the way orchestral string instruments can hold long notes.

f) The tune’s basic form is AABA.

(1) The bridge section (B) is slightly longer than the others.

(2) This extension of the bridge is very effective, as we wait for the return of A.

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- g) Barry White was best known for his full, deep voice in singing his love songs and in the spoken introductions he sometimes provided for them.
 - h) “Love’s Theme” remains the single biggest hit record with which White was associated and it may also be his most influential recording.
5. “Thank God I’m a Country Boy,” performed by John Denver; written by John Martin Sommers (1975)
- a) John Denver (1943–97) got his start in the 1960s in the urban folk movement (as a member of the Chad Mitchell Trio)
 - b) The sound of the acoustic guitar remained a prime element in many of the records he made as a solo artist in the 1970s.
 - c) Several of his early hits were “country” records more because of their subject matter than because of their musical style:
 - (1) “Take Me Home, Country Roads” (1971)
 - (2) “Rocky Mountain High” (1972)
 - d) By the time he achieved his third Number One hit, with “Thank God I’m a Country Boy” in 1975, however, Denver was obviously

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going all-out to portray himself as a country artist musically as well.

e) In this, he was obviously successful, insofar as he was a significant presence on the country charts as well as on the pop charts in the mid-1970s.

f) “Thank God I’m a Country Boy” is a cut taken from Denver’s live album *An Evening with John Denver*, which documented his concert performances in Los Angeles during summer 1974.

g) The opening, with Denver singing unaccompanied except for the rhythmic hand-clapping of his audience, captures something of the ambience of a real country dance party.

h) The rural flavor of Denver’s vocal adds to this impression.

i) When the instruments enter on the second verse of the song, the fiddle-led ensemble directly evokes the general sound and feeling of the old-time acoustic country string bands.

j) The lyrics make continual reference to the fiddle as a marker of country culture, and the second verse even mentions the classic country fiddle tune “Sally Goodin.”

6. “Hotel California,” performed by the Eagles; written by Don Felder, Don Henley, and Glenn Frey (all members of the Eagles; 1976)

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a) The close association of the Los Angeles–based group with the Golden State was so well established at the time of their peak popularity (1975–80) that it lent particular authority to their ambitious saga of “Hotel California.”

b) “Hotel California” was the million-selling single from the extraordinarily successful album of the same name.

c) Starting out in 1971 with feet firmly planted in what was called “country rock,” the Eagles had moved from laidback tunes like “Take It Easy” and “Peaceful Easy Feeling,” and songs that evoked traditional Western imagery like “Desperado” and “Tequila Sunrise,” to harder-hitting material like “One of These Nights” by 1975.

d) “Hotel California” was the fourth of their five Number One singles, and it introduced a new, complex, poetic tone into the Eagles’ work.

e) Sounds somewhat like a late-1960s record because of several factors:

(1) Its length

(2) Its minor-key harmonies

(3) Its rather unusual overall shape (with extended guitar solos at the *end* of the record)

(4) The highly metaphoric lyrics

f) The tone of “Hotel California” is pure 1970s.

(1) The sense of loss and disillusionment that is treated so casually in “Crocodile Rock” here assumes a desperate, almost apocalyptic, character.

(2) When the visitor asks the hotel captain to bring up some wine, he is told, “We haven’t had that spirit here since nineteen sixty-nine.”

g) Finally, as the last verse ends, the fleeing visitor is told by the “night man” at the door that “you can check out any time you like, but you can never leave.”

(1) The song neither proceeds to the now-expected chorus nor fades out quickly.

(2) Those words become the final words we hear, and the Eagles launch into lengthy guitar solos over the chords of the verses, *not* those of the chorus—as if to underline our “stuck” situation and to eliminate anything that remotely suggests “welcoming.”

h) California, that sun-blessed beacon to the generation of “peace and love” in the 1960s, has here become a sinister trap for those who have no place left to go.

IV. Rock Comes of Age

A. During the 1970s, rock music diffused into every corner of the music industry

1. Many progressive rock musicians viewed themselves as artists, and their recordings as works of art.
2. The promise of rock music as a zone of interracial interaction seemed to have largely vanished by the early 1970s.
3. Early rock festivals (Monterey in 1967 and Woodstock in 1969), regarded as the climax of the 1960s counterculture, had become highly profitable mass-audience concerts by the mid-1970s.
4. A series of bands that sprang up during the early 1970s (Styx, Journey, Kansas, REO Speedwagon, ZZ Top, Rush) tailored their performances to the concert context, touring the country with elaborate light shows, spectacular sets, and powerful amplification systems.

B. The concept album

1. Concept albums were intended as thematically and aesthetically unified works, not simply collections of unrelated cuts:

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- a) The Beach Boys' *Pet Sounds* (1966)
 - b) The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* (1967)
 - c) The Who's "rock opera" *Tommy* (1969)
2. By the early 1970s, the twelve-inch high-fidelity LP had become established as the primary medium for rock music.

C. Studio technology

1. Encouraged musicians to experiment with novel techniques
2. High-fidelity stereo sound, heard through good speakers or earphones, placed the listeners in the middle of the music.
3. The advent of sixteen-, twenty-four-, and thirty-two-track recording consoles and electronic sound devices enabled musicians, recording engineers, and producers to create complex aural textures and to construct any given track on an LP over time, adding or subtracting ("punching in" or "punching out") individual instruments or voices.
4. Recordings took much longer to create and became very expensive.
 - a) A few multitalented musicians could play all of the instruments on a given track.

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D. Rock musicians took a range of approaches to create continuity between the individual tracks of an album.

E. David Bowie, Glam Rock, and Ziggy Stardust

1. David Bowie created the character of Ziggy Stardust, an alien who visits Earth and becomes a rock superstar.
2. *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* (1972)
3. The *Ziggy Stardust* concert tour was an elaborate theatrical presentation with special lighting effects and spectacular costumes.
4. Bowie's ability to create stage personae with every new album set a precedent for the image manipulation of 1980s stars like Madonna, Michael Jackson, and Prince.
5. David Bowie was a pioneer of "glam rock," which emphasized elaborate, showy personal appearance and costuming.

F. Joni Mitchell and *Blue* (1971)

1. Consists of a cycle of songs about the complexities of love
2. Carefully designed to create a strong emotional focus
3. The sound of the LP is spare and beautiful, focusing on Mitchell's voice and acoustic guitar.

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- a) “All I Want”
- b) “My Old Man”
- c) “Carey”
- d) “Little Green”
- e) “The Last Time I Saw Richard”

G. Pink Floyd and *Dark Side of the Moon* (1973)

1. The album is based on the theme of madness and the things that drive us to it: time, work, money, war, and death.
2. The LP begins with the sounds of a beating heart, a ticking clock, a typewriter, a cash register, gunfire, and the voices of the band discussing their own experiences with insanity.
3. The album’s feeling of unity has something to do with its languid, carefully measured pace, as well as texture and mood.
4. The sound is complex but clear.
5. Interesting sound effects: during the song “Money,” sounds of clinking coins and cash registers are used as rhythmic accompaniment.
6. The album stayed on the *Billboard* Top LPs charts for over fourteen years.

H. Marvin Gaye and *What's Going On?* (1971)

1. A “theme album” that fused soul music and gospel influence with the political impetus of progressive rock
2. The basic unifying theme of the album is social justice.
3. The title track was inspired by the return of Gaye’s brother from Vietnam and is a plea for nonviolence.
4. Other songs focus on ecology, the welfare of children, and the suffering of the poor in America’s urban centers.
5. Marvin Gaye (1939–84) co-wrote the songs and produced the album himself.
6. Motown owner Berry Gordy initially did not want to release *What's Going On?* because he thought it had no commercial potential.
7. The album, in fact, had great commercial success, reaching Number Two on the LP charts and generating three Number One singles on the soul charts, all of which crossed over to the pop Top 10: the title song, “Mercy Mercy Me (The Ecology),” and Inner City Blues (Make Me Wanna Holler).”

I. Emerson, Lake, and Palmer and *Pictures at an Exhibition* (1971)

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1. Live album that borrowed its structural elements from a suite of piano pieces by the Russian composer Modest Mussorgsky (1839–81)
2. Mussorgsky's composition was inspired by a walk through an art gallery
3. Consists of a sequence of accessible, reasonably short, easily digestible "paintings"
4. The album concludes with "Nutrocker," a rock 'n' roll version of Tchaikovsky's *Nutcracker Suite*.

J. The Rolling Stones and *Exile on Main Street* (1972)

1. Often cited as the best album recorded by the Rolling Stones
2. The double album (two LPs and eighteen tracks) is held together by its texture, its unpolished sound, and its bad attitude.
3. Consists mainly of blues-based rock tunes, material from the Rolling Stones' roots
4. Recorded in the basement of Keith Richard's home in France where they were living in tax exile at the time
5. Overall impression of bleakness and desolation

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6. Demonstrates influences that formed their style: urban blues, soul, and country music

K. Led Zeppelin and “Stairway to Heaven” from *Led Zeppelin IV* (1971)

1. Led Zeppelin formed in 1968 in London
 - a) Jimmie Page, guitar
 - b) John Bonham, drums
 - c) John Paul Jones, electric bass and organ
 - d) Robert Plant, vocals
2. Guitarist Jimmy Page and vocalist Robert Plant were fascinated by mythology, Middle Earth fantasy, and the occult.
3. They became one of the most enduring bands in rock history, selling over fifty million records.
4. Influences from various sources: urban blues, San Francisco psychedelia, the virtuoso guitar playing of Jimi Hendrix
5. “Stairway to Heaven”
 - a) Anthem of heavy metal music
 - b) Thunderous volume

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- c) The eight-minute track was never released as a single. You had to purchase the album to own a copy of the song.
6. The album cover did not bear the name of the album, band, or record company.
7. *Led Zeppelin IV* eventually sold fourteen million copies, reached the Number Two position on the *Billboard* Top 10 LP charts, and stayed on the charts for five years.
8. Robert Plant composed the text.
 - a) Both Robert Plant and Jimmie Page were exploring the writings of the English mystic Aleister Crowley, into whose house Page eventually moved.
 - b) According to Plant, the lyrics were influenced by *Magic Arts in Celtic Britain*.
 - c) The lyrics contain references to mythological beings—the May Queen and the Piper—and to rural images—paths and roads, rings of smoke through the forest, a songbird by a brook, the whispering wind; these helped create a cumulative mood of mystery and enchantment.
9. Structure of the song

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- a) Basic building blocks are straightforward four- and eight-measure phrases
- b) Three main sections
- c) The arrangement is constructed to create continual escalation in density, volume, and speed.

L. Carlos Santana (b. 1947)

1. Born in Mexico
2. Began his musical career playing in the nightspots of Tijuana
3. At age fifteen, he moved to San Francisco, where he was exposed to many musical influences:
 - a) Jazz, particularly Miles Davis and John Coltrane
 - b) Salsa, a New York–based style of Latin dance music
 - c) Late 1960s San Francisco rock, including artists such as Janis Joplin, Jimi Hendrix, and Sly and the Family Stone
4. Santana formed his own band in 1968 from middle- and working-class Latino, black, and white musicians from varied cultural backgrounds.
5. Their first album, *Santana*, was released in 1969 and reached Number Four on the Top LPs chart.

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6. Santana's success is due in large part to their performance at Woodstock and their appearance on the film and soundtrack.
7. "Oye Como Va," from the album *Abraxas* (1970)
 - a) *Abraxas* was released by Columbia Records in 1970.
 - b) It held the Number One position on the LP charts for six weeks, spent a total of eighty-eight weeks on the charts, and sold over four million copies in the United States alone.
 - c) The album produced two Top 40 singles: "Black Magic Woman" and "Oye Como Va."
 - d) The singles were shorter versions of the tracks found on the LP.
8. "Black Magic Woman"
 - a) Originally released by the English blues band Fleetwood Mac
 - b) Reached Number Four pop in 1970
9. "Oye Como Va"
 - a) Number Thirteen pop, Number Thirty-two R&B in 1971
 - b) Composed by New York Latin percussionist and dance music king Tito Puente

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c) Instrumentation—guitar, electric bass, keyboards, drums, Latin percussion

d) Recording “mix”: tone quality, balancing, and positioning of sounds recorded on various tracks in studio

(1) Co-produced by Fred Catero—straightforward approach to studio production; produced early LPs of jazz-rock band Chicago

(2) Santana’s sound was centered on the fluid lead guitar style of Carlos Santana and the churning grooves by the drummer Mike Shrieve, the bass player Dave Brown, and the two Latin percussionists Jose Areas and Mike Carabello.

(3) The rhythmic complexity of “Oye Como Va” required a clean stereo image so that the various interlocking parts could be clearly heard.

(4) The track opens with electric bass and Hammond B-3 organ playing the interlocking pattern that forms the core of the groove; the rhythm is at the heart of the music.

(5) Timbales and agogo enter at the end of the fourth measure, bringing in the other instruments at the start of the fifth measure.

(6) All of the interlocking repeated patterns have been established at the fifth measure.

(7) Carlos Santana's guitar enters in the ninth measure, performing a two-measure melodic theme four times.

e) The arrangement is 136 measures long; only 16 measures are devoted to singing.

(1) The song lyrics are less important than the musical groove and texture; nearly half of the recording is devoted to improvised solos by the guitar and organ.

f) The solos were cut when the track was edited for radio airplay.

g) Carlos Santana's solos provide a good example of a talented rock improviser: Santana uses the electric guitar to sustain notes, creating long, flowing melodic lines that gradually rise in intensity, lifting the whole band with him.

M. "Night Fever": The Rise of Disco

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1. “Disco” was derived from “discotheque,” a term first used in Europe during the 1960s to refer to nightclubs devoted to playing recorded music for dancing.
2. The rise of disco was driven by several factors:
 - a) Inspiration of black popular music: Motown, soul, and funk
 - b) Rise in popularity of social dancing among American middle class
 - c) New technologies: synthesizers, drum machines, and synchronized turntables
 - d) Hollywood film industry promoting musical trends
 - e) Because of the economic recession, club owners hired DJs rather than live musicians.
3. Disco era (1975–80)
 - a) Popular alternative to rock music
 - b) Focused on social dancing
 - c) Couple-based dances like the hustle and choreographed line dances similar to nineteenth-century ballroom dances

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- d) Disco was a reaction against AOR and the idea of LPs as art and of rock groups as artists.
- e) De-emphasized the importance of the band
- f) Focused attention on the producers, the DJs who played the recordings in nightclubs, and a few glamorous stars who sang with the backing of anonymous studio musicians
- g) Disco rejected the idea of albums as architecturally designed collections of pieces.

4. Disc jockeys

- a) DJs rediscovered the single and expanded it to fill the time frame offered by the twelve-inch LP vinyl disc.
- b) Developed techniques for blending one record into the next without interruption

N. Listening: “Bad Girls” and “Good Times”

1. “Bad Girls” performed by Donna Summer
2. “Good Times” performed by Chic
3. What makes these records “Disco”?
 - a) The beat

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- (1) Rhythmically articulated by the bass and drums
- (2) Constitutes the essential hook on all disco records
- (3) The beat is established immediately and never lets up

b) A steady, medium-fast tempo

- (1) Maintains an unvarying tempo throughout
- (2) Tempos of most disco records are fairly similar, to accord with the active dance styles of patrons of discotheques.

c) Straightforward, repetitive song forms

- (1) Emphasis on dancing—complex song form would be lost on audience or prove distracting
- (2) Both songs are based on a verse-chorus kind of form
- (3) Each chorus begins with the title words (*Bad girls/Good times*), identifying the song immediately and providing the verbal and musical hook.

d) Straightforward subject matter

- (1) No poetic obscurities or Dylanesque imagery

e) Limited harmonic vocabulary

(1) The harmony of “Good Times” consists of two chords that change on the downbeat of every other measure.

(2) “Bad Girls” has a slightly wider harmonic vocabulary but also gives a sense of being built around two chords.

(3) Both records achieve a highly focused, hypnotic effect in their harmonies that reinforces their virtually obsessive rhythmic character.

f) “Return to basics”

(1) Danceable music with a new twist

4. Some distinguishing characteristics of “Bad Girls” and “Good Times”

a) “Bad Girls” has greater textural variety.

(1) Donna Summer’s lead vocals, responding voices, brass instruments, and a police whistle appear, disappear, and reappear over the course of the recording, creating a feeling evocative of the action, excitement, and unpredictability of a busy street scene.

b) “Bad Girls” is more elaborate from a formal point of view than “Good Times.”

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(1) The verse sections fall into two parts.

(2) The second is marked by a pause in the vocals and interjection of short, accented chords on instruments

c) The vocal styles used in the two recordings are different.

(1) Donna Summer's emphatic, expansive style derives from roots in R&B and gospel.