

1 THE BRITISH INVASION

- U.S. in early 60's: Optimism with Kennedy (Camelot) / ML King, Civil Rights
- "The New Frontier"
- August 1963: Washington: Martin Luther King Jr. – "I have a dream"
- Kennedy assassinated Nov 22, 1963 – Dallas, Texas
- February 1964: The Beatles arrive in New York

1.1 Post War Britain

- Return to DIY culture: massive unemployment, things were very tough after the war
- Skiffle: Groups which played popular music with acoustic instruments

1.2 The Quarrymen

- July 1957: John Lennon / Paul McCartney (vocals and guitar)
- Both of them used to write songs; about 15 years old
- Wrote tons of songs together, started off bad but got better
- February 1958: George Harrison ("lead" guitar)
- August 1960: Pete Best (drums)

1.3 The Beatles

- They used to play in:
 - Hamburg, Germany
 - Liverpool – The Cavern Club
- "Rocker" image
 - British subculture
 - Modelled look on perception of American bikers/motorcycle gangs
- Paul McCartney becomes the lead bass player

1.3.1 Manager: December 1961 – Brian Epstein

- "Undeniable personal charm, something about them," he saw that the Beatles were special, despite their image
- He changes the Beatles from their "rocker image" to a more cutting-edge, cleaner image

- Every record company in Great Britain turned down the Beatles (because everyone thought guitar-based bands were starting to phase out)
- June 1962: Parlophone – Division of EMI
- Producer: George Martin (master in terms of teaching them about the recording studio)
- New drummer: Ringo Starr (Pete was cut fast; Pete and John were fighting)

1.3.2 September 1962: “Love Me Do” – First song of the Beatles

1.3.3 January 1963: “Please Please Me”

- AABA form
- Numerous rehearsed details
- Change in rhythmic density in vocal
- Highest note at the end of the B section
- TPA-style attention to arrangement

1.3.4 November 1963: Royal Variety

- The Beatles get invited, this is where they cement themselves in Britain, televised and seen by millions
- British pop stars tried to get into the American industry, but everyone failed miserably except for the Beatles

1.3.5 February 1964: “The Beatles are coming”

- This slogan was everywhere: billboards, signs, posters, etc.
- “Second British invasion”
- Deb 9th Ed Sullivan Show – 70 million viewers
 - Most important event in western popular music
 - “Life changed when I saw the Beatles”
 - “Golden Age of Rock ‘n’ Roll was back”
- They went down to Washington and played in a sports arena
- Tour lasts for 2 weeks: 2 million albums, \$2.5 million in merchandising
- When they came back, 50,000 to 70,000 teens waiting at the airport
- Hysteria known as “Beatlemania”

1.3.6 April 1964

- 12 songs in the Billboard top 100 pop
- Including positions 1 to 5
- End of the 4th U.S. Tour in 1965: \$65 million
 - 1 notable performance: Shea Stadium
 - Huge stadium, using stadium lights, hard to hear because of the fans screaming, paved the way for stadium performing
- Beatles changed the way live performances were held and the economics of the industry
- Importance – Template for what is to follow. Mersey Beat: Gerry and the Pacemakers, The Searchers, The Swinging Blue Jeans
- July 1965: Their second film – Help

1.3.7 “Yesterday” (from the album, “Help”)

- AABA form
- More complex harmonic and lyric structures
- String quartet (considered serious)
- Only Paul McCartney playing in this, showing the first instance of separation, leading to the eventual separation years later
- They met Bob Dylan, he said the Beatles were just “OK,” which impacted them
- Beatles are evolving, moving away from pop song writing to becoming artists
- August 1965: “Help”
- December 1965: “Rubber Soul”
- August 1966: “Revolver”
- “Rubber Soul” and “Revolver” didn’t have “The Beatles” on the cover (innovation), images were distorted and more interesting
- Writer vs. artist: Writers stick to tradition, while artists try new and creative things

1.3.8 “Tomorrow Never Knows” (from Revolver, composed by John Lennon)

- Song is based on a drone (influence of non-western culture)
 - Lyrics are based on the Tibetan Book of the Dead
 - The Beatles are developing an interest in classical music of India, travelling overseas
 - Drones are an important part of Indian classical music
 - Used an instrument called the tanpura
 - Vocal is “double-tracked” and is run through a “Leslie” (sounds like a phone call) speaker cabinet (“hearing 2 John Lennon’s at once”)
 - Makes use of tape “loops” (avant-garde) and backwards recording
 - First known use of “flanging”
 - 2 different solos played by George Harrison: 1 guitar solo and 1 sitar solo, both are played backwards
 - Demonstrates the growing influence of non-western culture and the technology of the recording studio on the work of the Beatles. This song would have been completely unplayable in concert in the 1960’s
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- Starting to get tired of huge concerts since they can never hear the actual music because of the screaming fans
 - The band was losing interest in public performance (1966)
 - An English newspaper ran a series of interviews with the Beatles. John was becoming the intellectual of the group. John was asked, “what we thought was the role of religion in today’s music?” John said, “Jesus was alright and has some good ideas. But now they have become like big businesses. Beatles are bigger than Jesus.”
 - “Bigger than Jesus”: Lots of protests due to the quote
 - Last tour ended on August 29: Candlestick Park in San Francisco
 - Beatles announce they are retiring from public performances and would become a recording-only band

1.3.9 June 1967: “Sgt. Pepper’s Lonely Hearts Club Band”

- Album cover included the lyrics to all of the songs, which was unusual, they want you to listen and know what the words are

- Extraordinarily looking cover
- Changes the world

1.3.10 Example: “A Day in the Life”

- Assembled out of sections separately composed
- “Post modern” approach to creating forms, push to emotion
 - Post modernism means you get to make your own rules
 - You can come up with a new idea or borrow an old idea (ex. no AABA or 12-bar)
 - Don’t have to follow any conventions
- Avant-garde techniques with orchestra and piano
- Incorporated chance and probabilities, leaving 1 or 2 big things to the performer, such as order of the words
 - Ex. Given first note and last note, you can do whatever in-between, allowing for freedom and creativity
 - Mics, blankets, and pre-amps in each piano, making the note play for a long time
- The first “concept album” (?)
 - Either a collection of songs linked to a specific concept (ex. freedom, joy, happiness, etc.), or a story (ex. scene from a movie, or a book, etc.)
 - Problems:
 - 1) May not have been the first concept album (ex. Johnny Cash might have been first)
 - 2) Not actually a concept album, was supposed to be about their childhood in Liverpool, but some songs weren’t related, so not fully related
- Shift to the “hippie aesthetic”
 - Marks shift from “Rock ‘n’ Roll” to “Rock”
 - Moving from:
 - Singles to albums (ex. buy whole albums, focus on a favourite artist)
 - Dancing to listening
 - Entertainment to “serious” musicians (ex. Chuck Berry was an entertainer)

- AM radio (singles) to FM radio – AOR (album-oriented rock)
 - AM vs. FM: AM easier but monotonic, FM harder but more than monotonic (can broadcast more)
- Shift from entertainer to artist (allowed to change, able to try new things, be unpredictable)
- 1967: Just before Sgt. Peppers came out, Brian Epstein died of a drug overdose. After this, they started disintegrating
- Spring 1970: Beatles break up after Paul McCartney announced he is leaving the band
- In a period of 6 years and 2 months, Beatles changed the entire music industry

1.4 The British Blues Revival

- London: Interest in blues Chess Tour (Chess Records)
- Fleetwood Mac, Cream, Eric Clapton, Led Zeppelin, The Rolling Stones
- R&B → Soul (R&B was getting old, wanted something new)
- Muddy Waters → Big in London → revival of blues

1.5 The Rolling Stones

- Leader is Brian Jones
- Debut at the Marquee Club: July 1962
- Andrew Loog Oldham became their manager in April 1963
 - 2 big changes:
 - They looked like the Beatles → changed their image to look more “dangerous”
 - Said to write their own songs to make more money
- 1963: Change of image
- 1963-1964: All singles are covers (Chuck Berry, Buddy Holly, Willie Dixon)

1.5.1 November 1963: “I Wanna Be Your Man” (Lennon/McCartney)

- “England’s Newest Hitmakers”
 - Mostly blues covers (chosen by Brian Jones)

1.5.2 April 1964: “King’s Bee”

- Blues form → return of blues, not pop
- Cover of song by Slim Harpo (1957)
- Lyrics: Adult relationships
- Accurately captures blues “feel”, “nailing the accent”
- Starting to write their own songs (Brian Jones not fond of it)

1.5.3 February 1965: “(I Can’t Get No) Satisfaction” (Jagger/Richards)

- First U.S. #1 Pop
- Informal comparison between them and the Beatles:
 - Demonstrates importance of image (image has a profound impact on success)
 - Made big decisions (ex. Mick Jagger decided to leave school for the band)
 - “Ugly version of the Beatles”, edgy, risky
- The Beatles/The Rolling Stones
 - Image:
 - The Rolling Stones were the more dangerous group and appealed to the working class
 - The Beatles appealed to the middle-class
 - “Process” vs. “Product”
 - Rolling Stones are about the process and aimed to make sense in the moment while Beatles had a clear goal in mind
 - African American music is process oriented while Tin Pan Alley is product oriented
- As the band became more successful and more “original,” Brian Jones becomes more un-interested. In Spring 1969, Rolling Stones were preparing for a U.S. tour. Brian Jones’ work visa was rejected due to unsettled drug charges
- Brian Jones stepped down and later he was found dead in his swimming pool due to “death by misadventure”

2 SOUL TO FUNK

- Development connected to the civil rights movement and the development of African American identity
- When part of a marginalized group, representation becomes much more important
- Late 1950's – growing anticipation of civil rights
- Rejection of blues as the sound of the past, rural south, slavery
- New sound of the urban – soul music
- Fusion of:
 - 1) Vocal style from Gospel
 - 2) Rhythm beat of R&B
 - 3) Arrangements and lyric styles from TPA
- Important locations for soul music:
 - 1) Motown – Detroit (Hitsville USA, Motown Records)
 - 2) Stax – Memphis (Soulsville USA, Stax Records)

2.1 Motown

- Founded by Berry Gordy
 - First important label owned by an African American
- Starts in 1959 – based on Gordy's experience in automotive plants

2.1.1 Assembly Line – Everything under one roof

- Song writers: Holland/Dozier/Holland, Smokey Robinson
- Maxine Powell: Finishing school
- Cholly Atkins: Choreographer
- The Funk Brothers: House band
- Result is absolute consistency of product

2.1.2 “You'd Better Shop Around” (Smokey and the Miracles, 1960)

- Polished, restrained presentation – sophistication

- This was intentional in order to appeal to the middle-class white audience

2.1.3 “Stop in the Name of Love” (The Supremes, 1965)

- Gospel influence
- Idealized romance lyrics
- A dancing beat – intended for dance
- A vibraphone (usually found in Jazz)
- Sound and production practice:
 - Focus on arrangement
 - Clarity of sound
 - Accuracy of performance
 - “Quality Control” – comparison to other hit records
- Motown was a very successful operation even though it came under criticism for whitening the artists

2.2 Stax

- Formed in 1959 – Satellite Records (Stax, 1961)
- Jim Stewart and Estelle Axton
- House Band: Booker T and the M.G’s
- Approach to recording:
 - Collective decision making
 - Less emphasis on arrangements than Motown
 - Focus on energy of performance over accuracy

2.2.1 “Try a Little Tenderness” (Otis Redding, 1966)

- AABA – TPA song written in the 1920’s
- Hit for Bing Crosby in 1933
- Less self-conscious than Motown artists
- Cathartic performance – unrestrained energy in performance
- In late 1967, his career was cut short when he died in a plane crash while on a tour with the Bar-Kays

2.2.2 “Soul Man” (Sam and Dave, 1967)

- Still the optimistic sound
- “Soul” as a term for black culture
- Stax focused on producing good soul music and did not tailor their songs to target middle-class white audiences like Motown

2.3 1966 – Atlantic begins working at FAME

2.3.1 “Respect” (Aretha Franklin, 1967)

- Beginning of a more militant sound
- Her version becomes an anthem for civil rights movement
- Very strong gospel influence, distortion, energy, etc. (like Stax)

2.3.2 James Brown

- Soul brother #1 godfather of soul
- First hit – 1956, “Please, Please, Please”
 - Is Considered R&B
 - Music historians say that it’s sometime around this song when soul started breaking away from R&B
- 1963 – “Live at the Apollo”
 - Apollo is in NYC
 - One of the first albums by an African American artist to sell over 1 million copies
- 1965 – “Papa’s Got a Brand-New Bag” crossover hit
- “I Feel Good” (recorded in 1964) becomes Brown’s biggest pop hit (#3) after “Papa’s Got a Brand-New Bag”
 - Apart from being a hit among his African American audience, this song was also very popular among white audience
 - Has an AABA structure and 12 bar blues

2.4 1965 – 1967: Inner City Riots

- 1967 was called the long hot summer
- In Detroit

- Martin Luther King Jr., assassinated April 4th, 1968 on a hotel balcony in Memphis, Tennessee
- The Black Panthers
- The re-Africanization of culture
 - Black people started making cultural changes to separate themselves from white culture
 - Changes in diet, clothing, hairstyle, etc. to become closer to West African culture
 - James Brown applied the same idea to music
- Cold Sweat (1967) introduces a new style
- “Get Up (I Feel Like Being a) Sex Machine” (1970)
 - Deprivileged of melody and harmony
 - Privilege of rhythm (also articulation)
 - Interlock groove - based on African Drum Groups Community
 - Combining a bunch of simple instruments being played which combine to make something much more complicated
 - Involvement of community is an important part of the song where we can hear the band talking back to James during the beginning of the song
 - Riff-based composition – this is where simple riff structure came back, and it always stays to date
 - Tremendously successful with African Americans but virtually no success with white audience
 - Cyclical – pleasure in repetition
 - Open-ended forms – cyclical vs. linear
 - This is the kind of style which formed the genre known as punk

3 COUNTERCULTURE

3.1 Bob Dylan

- 1961-1965: Traditional folk singer/songwriter
- Influence of The Beatles
- Newport Folk Festival (1965)
- “Dylan Goes Electric”
- Creation of “Folk Rock”

3.2 Influence of the Beats (Jack Kerouac, Allan Ginsberg)

- Jazz beat / beaten down / Beatitude
- Revived in the early 1960’s
- Move away from ideology of parents
- Hippies
- 2 main “centers”: Greenwich Village (New York) and Haight-Ashbury (San Francisco)
- Focus on sensory stimulation (psychedelic)
 - Poster art and clothing
 - Drugs

3.2.1 Music

- Loud
- Lighting shows
- Longer or unusual song forms
- Jamming (collective improvisation)

3.3 “Truckin’” (The Grateful Dead, 1970)

- Influenced by folk rock
- Collective improvisation (jamming)
- More aggressive sound develops less obvious folk image

3.4 Acid Rock

3.4.1 “White Rabbit” (Jefferson Airplane, 1967)

- Good example of acid rock

- Was just under 3 minutes long, which was not the norm with long counterculture songs
- Was also a pop hit
- Drug references
- Reference to parent distrust
- Reference to Alice in Wonderland (White Rabbit). Being a children's story, this story has a lot of drug mentions

3.5 After 1967

- Youth culture becomes more politically active
- Focus on civil rights and the draft / Vietnam
- Youth International Party (Yippies)
 - Jerry Rubin / Abbie Hoffman
- Music is louder – more aggressive
- Return to blues influences
- Psychedelic blues

3.6 Jimi Hendrix

- Technical virtuoso
- Control of high levels of distortion
- Worked as a guitar player for other musicians in the early 1960's (played in Little Richard's band)
- Fundamentally changed the way electric guitar is played

3.6.1 “Voodoo Child (Slight Return)” (1967)

- Blues influence

3.7 Woodstock (August 1969)

- Counterculture
- It was held on Max's farm
- 350,000 to 500,000 people showed up. Around 30,000 were expected to come
- A large group of people were stuck in the middle of nowhere and they worked together to help each other out
- The Rolling Stones were invited to Woodstock, but they denied

3.8 Altamont, California (December 1969)

- The Rolling Stones tried to have their own version of Woodstock
- They hired The Hell's Angels motorcycle gang for security and paid them \$500 with beer
 - This was a bad decision as they beat up people, and made the event a disaster
- Decision to have the concert in Altamont racetrack was not a good one due to the shortage of space
- This gave the people who were against the counterculture, a chance to criticize it

3.9 End of the Counterculture

3.9.1 Paul McCartney leaves The Beatles (April 1970)

- The very heart of the counterculture was gone

3.9.2 Kent State, Ohio (May 1970)

- Protest at Kent State University
- The national guards fired 70 rounds of rifles
- 10 students were injured, 4 were dead
- The governor of Ohio: "They had it coming"

3.9.3 More Deaths

- Jimi Hendrix: September 1970
- Janice Joplin: Drug overdose, October 1970
- Jim Morrison (The Doors), July 1971

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5 HARD ROCK AND HEAVY METAL

5.1 The 1970's

- Failure of the counterculture begins a shift to a more cynical view of the world
- Reinforced by:

5.1.1 The Energy Crisis (1973 – 1974)

- Yom Kippur War (October 1973)
- The energy crisis marks the beginning of the economic recession since the end of WWII
- USA supported Israel in the war due to which the rival nations cut down USA's oil supply and there was a literal shortage of oil all over the country
- This is when gas tank locks were invented, and people were shot stealing gas
- This marked the end of post-war prosperity of the United States

5.1.2 Watergate

- Facing criminal charges & impeachment, President Richard Nixon resigns (August 1974)

5.1.3 Vietnam

- The fall of Siagon (April 30, 1975)
- United States lost a war
- All of this captured on live television
- This shook the United States sense of being a world power

5.2 In General: The 1970's

- Soul develops the "Philadelphia" sound with bands like The O'Jays
- Funk becomes popular with Sly and the Family Stone and Parliament Funkadelic
- Pop develops a cycle of singer/songwriters such as Carol King and James Taylor
- Album sales reach new levels with sales with success of The Eagles' "Hotel California" and Fleetwood Mac's "Rumors"

5.3 Hard Rock / Heavy Metal

- Shift to the "Hippie Aesthetic"
 - Started by The Beatles' Sgt. Peppers
 - Marks the shift from "Rock 'n' Roll" to "Rock"
 - Moving from:

- Singles to albums
- Dancing to listening
- Entertainers to “serious” musicians
- FM radio – AOR (album-oriented rock)
- Sonic development from Psychedelic Blues / British Blues Revival
- It is a response to the failure of counterculture
- The philosophy of the counterculture was more focused on the advantages of the collective. With the shootings at Kent State, the philosophy of the collective began to give way to more of a focus on the individual

5.4 Distinctions Between Hard Rock and Heavy Metal

- **Distortion:** More confined to guitar for hard rock but for heavy metal, higher levels of distortion can be found in other instruments like bass
- **Tempo:** Songs tend to be mid-ranged tempos for hard rock, end of the spectrum. For heavy metal music, tempos can be extreme – very fast or very slow. Heavy metal songs can have huge variations of tempo while hard rock tends to maintain the same tempo
- **Blues:** Easier to hear blues influences when looking at hard rock end of the spectrum
- **Lyrics:** Hard rock end of spectrum tends to have lyrics like Chuck Berry songs (cars, women, parties, etc.). Hard rock songs have lyrics about psychological loss of control, wars, fantasy, and religious imagery

5.4.1 Example: AC/DC (Hard Rock)

- Australian, formed in 1973
- The album “Back in Black” (1980) has sold over 50 million copies, 2nd highest album sales in history
- Strong blues influence, steady tempos, rock ‘n’ roll lyrics
- This band strongly personifies the hard rock end with Chuck Berry style lyrics

5.4.2 Example: Metallica (Heavy Metal)

- Los Angeles, formed in 1981
- Musically highly technical, frequent tempo changes, instrumental sections, classical influences, virtuosic soloing, heavy distortion, lyrics that express alienation and loss of control

5.5 Founding Bands

- Black Sabbath
- Deep Purple
- Led Zeppelin

5.5.1 Black Sabbath

- British
- “Doomy music”
- Madness / futility of war
- **“War Pigs” (1970 – From the Album *Paranoid*)**
 - Tempo changes
 - Instrumental sections
 - Lyrics that focus on alienation, futility
 - But lower level of distortion

5.5.2 Deep Purple

- Also British
- Electric organ played by Jon Lord
- **“Highway Star” (1972 – From the Album *Machine Head*)**
 - “Berry-style” lyrics
 - Virtuoso vocal performance during the introduction
 - Use of electric organ
 - Classical influences in musicianship and approach to solos

5.5.3 Led Zeppelin

- Once again, also British
- Grew out of The Yardbirds (British Blues Revival)
- Significant blues influence
- Also strong acoustic / Celtic influence
- Virtuoso musicianship / mastery of recording studio
- No interest in “editing” for singles
- **“Whole Lotta Love” (1969 – From the Album *Led Zeppelin II*)**

- Blues-riff-based
- Middle section like “psychedelic” approach of counterculture
- Sued by Willie Dixon of Chess Records (“You Need Love” 1962 – performed by Muddy Waters)
- Center of experience is the stadium concert. Why?
 - No radio air play
 - No video/music television
 - Critical rejection in music press
- Concert is the only place to “connect” with the band
- Becomes focal point:
 - Form of worship
 - Rejection of the collective
 - Adulation of technical mastery of an individual
 - Presentation is like that of a corporation
 - All bands have a definitive logo that is heavily projected
 - It is not about the collective, it is about the individual

6 HIP-HOP

- Folk culture
- South Bronx, New York City – 1970s
- Rap / breakdancing / graffiti art
- After Bronx was abandoned by people and became sort of like a wasteland, like England young people, they were trying to figure out ways to express themselves but didn't have enough ways to do so. They started making graffiti art on subway trains and making music. All of this was an organic process and wasn't done in any systematised way

6.1 Precursors

6.1.1 Signifying / The Dozens

- Oral word game
- Ritualized insulting
- African origin

6.1.2 Jamaican Toasting

- Yard dances / sound system men / deejay (not DJ)
- SSM become first Jamaican recording producers
- Producing for yard dances
- Same song on both sides, one without vocals
- Toasting

6.2 Prehistory

6.2.1 1973 – Kool Herc

- First guy to do Jamaican style yard dances in New York City
- 2 turntables
- Extends exciting moments of a song – “breaks”
- “Cutting and mixing”
- Toasting

6.2.2 1976 – Grand Master Flash

- Develops Kool Herc's techniques
- “Quick mix”

- This is the guy who figured out beat matching
- He could not do his own toasting because he had to switch between records at a high frequency. So, he needed a rapper. This is where the division of roles between rappers and DJs happens

6.2.3 1976 – Grand Master Meli Mel

- Toaster/rapper for Grand Master Flash
- Does “full length” raps
- Writes them down
- Essentially the first song writer in hip-hop

6.2.4 1978 – Grand Wizard Theodore

- Scratching
- Redefining technology of the turntable
- The turntable is a technology of consumption. This means you buy both the turntable and the record. It is intended to be played by just putting the record on it and letting it play
- Theodore turns the turntable into a technology of production. He used the technological device as a musical instrument

6.3 First Recorded Hit Song

- **Sugar Hill Gang: “Rapper’s Delight”**
- Released Oct 1979: #4 R&B, #36 Pop
- Based on the song “Good Times” by Chic (Jun 1979, #1 Pop and #1 R&B)
- First commercially recorded rap song
- He’s actually explaining what he’s doing, as it wasn’t common during this time

6.4 MTV

- Michael Jackson becomes the first African American artist to be played on MTV
- Rap excluded from MTV until 1985, **“Walk This Way” Run DMC/Aerosmith**
 - Because of the involvement of Aerosmith, this song went into high rotation and opened up doors for hip-hop