

**3x5 only! Please help us by making sure your last name is legible (for alphabetization).**

- Last name, First name
- Student I.D. #

QUIZ: which country & western star was also a prolific hit songwriter?

# Review: Foundations of "Rock & Roll"

- What its cultural factors?
  - [ musicians: economic transformation of black communities, decline of swing, blues diaspora in Chicago, popularization of "country" ]
  - [ consumers: unprecedented suburban leisure/ autonomy, growing baby-boom demographic, gender integration in the social sphere]
  - media: Changing structure of culture industry and media (Peterson 1990)
- What are its musical characteristics?
  - [rhythm? arrangement style? singing style? performance character?]

# Peterson (1990): Why 1955?

- Argues that baby boomers could not have "caused" rock and roll because they were too young and not numerous enough yet.

However, "newly affluent teens and pre-teens comprised the heart of the market...this market demand had been growing gradually for over a decade" (98).

# Peterson (1990): Why 1955?

- (100) 1952: Promoting songs gets easier why?
- (101) 1947: FCC regulations loosened after the war, what does that lead to?
- (102) 1955: 60% of households now have televisions. How does that effect rock & roll?
- (105) As radio advertising declined, what happens? As record sales went up (1950-1954), how were radio stations affected?
- [ Thus **record companies and radio stations now collaborate, rather than compete.** "Canned music" no longer a sin.]

# R&B / Rock and Roll

- **New Orleans/Kansas City artists** [often called “JUMP BLUES” or “BLUES SHOUTERS” -- Atlantic & Decca Records]
  - ▶ 1949-1951: Professor Longhair, Big Joe Turner, and Fats Domino = “R&B” artists
  - ▶ 1953: Etta James' "Wallflower (Dance with me Henry)" = novelty song, responding to Hank Ballard' "Work with me Annie."
    - AABA w/12-bar blues A section shuffle w/ strong backbeat
    - R&B hit Feb. 1955, undercut by white swing singer Georgia Gibb's cover
  - ▶ Nov. 1955: Little Richard's 1st hit "Tutti Frutti"

# R&B / Rock and Roll

- **Chicago artists** [Chess Records]
  - Howlin' Wolf, Bo Diddley, and Chuck Berry are "next generation" Chicago blues artists influenced by country & western
  - Chuck Berry
    - aka "the black hillbilly" among local St. Louis jump blues artists
    - May 1955: recorded "Maybellene" w/ Willie Dixon and members of Bo Diddley's band; reaches #1 / sells one million copies
  - Nov. 1955: Bo Diddley's "stealth breakthrough" on Ed Sullivan
- **Memphis artists** [Sam Philips & Sun Records, RCA]
  - Johnny Cash, Carl Perkins, Jerry Lee Lewis recruited to bring the "energy" and "attitude" of Race music to white audiences.
  - 1953-1954: add syncopation, swing or shuffle rhythms to country and old-timey music
  - 1955: Chance recording of Elvis Presley's "All Right Mama"

# Principle origins of Rock & Roll: anything missing?

- **"Jump Blues" "Blues Shouters" and "Boogie Woogie"**
  - emphasis on musicality of 7-10 players, rather than personality of 1.
- **Electric Blues**
  - white audience alienates itself, through investment in authenticity
  - emphasis on complex, specific, personal identity, rather than simple, universal emotions
- **Country & Western**
  - white audience alienates itself, through investment in authenticity
  - male personalities tend to be paternal, authoritative, rather than rebellious or rowdy