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1975

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5/1/10

What is punk?

- Punk values (**rebellion, nihilism, social criticism**) naturally encourage continual evolution
- Punk has become an evolving tradition as opposed to a single movement; no “canonical” or “real” punk
- Punk represents crucial tensions in post-war popular culture:
 - (1) dichotomy between the popular and the personal
 - (2) “official” culture of the media establishment vs. “authentic” culture of unrestrained youth

Proto-punk?

-- Lou Reed (with the Velvet Underground) begin in New York in 1965

1970s punk aesthetic can be traced to Reed's work

- deliberate departure from popular trends
- “inappropriate” subject matter
- The Velvets' performances: lengthy and unpredictable, “amateur” & aggressive
- noise, dissonance, and guitar feedback



The Velvet Underground with Nico - 1966

NEW YORK DOLLS

- Glitter Rock evolves around 1972
- Sexual ambiguity and unapologetic attitude are in line with Punk themes of experimentalism and “inappropriate material”
- Malcolm McLaren manages them for a short time before returning to London and forming the Sex Pistols



CBGB (and OMFUG!)



CBGB (and OMFUG!)

“CBGB” opens in 1974 (full name: Country, Blue Grass, and Blues and Other Music for Uplifting Gormandizers)

- Provides a venue for artists and musicians to explore nostalgia for simpler American music
- Punk explodes on its stage, gains mainstream acceptance
- Propelled careers of the Ramones, Misfits, Patti Smith, The Cramps, Talking Heads, Bad Brains, Blondie

MEANWHILE:

- **U.K: The Clash, The Damned and Siouxi and the Banshees** develop punk independently
 - The Sex Pistols (produced by Malcolm McLaren) garner extensive media attention
 - 1st “punk” band to display violent behavior
 - McLaren’s partner Vivienne Westwood solidifies Punk image with her fashion design

1977: Punk Dies

“Death of Punk” sometimes dated to the Sex Pistol’s break-up

Others consider this turning point to be the birth of two self-perpetuating factions of Punk: **Hardcore** and **Post-Punk**

John Varvatos “does justice” to CBGB’s legacy



April 2008

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

- Your Name
(neatly written
is nice!)

- Student I.D. #

What does the wah-wah
pedal sound like? How
does it work?

(REVIEW from prev. lecture -- COMPARE TO NEXT SLIDE):

Psychedelic Rock versus **GARAGE ROCK**

- **both** develop themes of rebellion, inspired by beat poets' skepticism of authority; **both** feature electrified guitar technology
- **musical differences:**
 - psychedelic rock elements of rhythm & blues, latin rhythms, global/futurist mixtures of styles.
 - **GARAGE ROCK** back to Rock and Roll's *fast, simple arrangements*" and "*small ensembles*", often with swing rhythms
- **differing values:**
 - psychedelic rock *authenticity* = internal self-exploration/ experimentation replaces cultural knowledge, cultural breadth replaces cultural roots
 - **GARAGE ROCK** *authenticity* = "do it yourself" attitude, anti-commercial skepticism of pop and high-production

1975-1989: Heavy Metal versus PUNK

- **again: both** develop themes of rebellion, inspired by generational tension and alienation, **both** feature electrified guitar technology
 - **musical differences:**
 - *Heavy Metal* incorporates medieval/gothic sounds (forceful, simple rhythms and chords), invoking European dark ages
 - early PUNK [like garage rock] reconnects with “simple arrangements” and “small ensembles”
 - **differing values:**
 - *Heavy Metal authenticity* = virtuosity, introspection, psychological darkness
 - PUNK authenticity = “do it yourself” attitude, anti-commercial skepticism of pop and high-production

Reading: Due December 1

Friedman, Ted. Making It Funky: The Signifyin(g) Politics of George Clinton's Parliafunkadelicment Thang. <http://www.tedfriedman.com/essays/>

Readings: Due December 3

Mickey Hess (2005). "Metal Faces, Rap Masks: Identity and Resistance in Hip Hop's Persona Artist." In *Popular Music and Society* 28/3. 297-311.

Tricia Rose (1994). "Prophets of Rage: Rap Music and the Politics of Black Cultural Expression" in *Black Noise. Rap Music and Black Culture in Contemporary America.* Hanover: Wesleyan University Press. [Selections on line.]