



Rock Music Styles: A History is intended to be used as the text for a college-level course on the history of rock music. As a teacher and a writer, my primary concern has been to help students develop an understanding of both the musical and cultural roots of rock music and the ability to hear a direct relationship between those roots and currently popular music. To that end, I identify the various styles of music that influenced the development of rock and discuss the elements of those styles along with the rock music to which they relate. Careful listening is necessary in order to hear and identify those basic elements of music and then understand how they help define the characteristics of individual styles. The kind of listening I am asking students to do is not about deciding whether the music is pleasing or not, but is analytical so the student can separate one musical element from another.

Organization of the Text

This book is organized in chronological order by decade, rather than year by year. The decade approach helps to meet the overall goal of keeping general musical styles together even though there is a break from one decade to another. Each decade is introduced with some general information about events and trends important during that decade, most of which had significant influence on the music that was popular during that decade. A Chronology Chart that includes Historical Events and Musical Events of the decade follows the general discussion. Of course, one can use the book in ways other than its obvious historical survey. A reader who is interested in one particular style, the blues for example, could read about early blues styles in Chapter 1, then blues styles from the fifties discussed in Chapter 2, and then skip up to the blues revival in Chapter 8.

Reading Listening Guides

The listening guides to individual recordings in this book are intended to aid students in analytical listening. Each guide begins with the tempo of the recording. To identify that basic beat in the recording all one has to do, in many cases, is look at the second hand on a clock while listening to the recording. We know that there are sixty seconds in a minute, so if the tempo is 120, the beats are the pulses in the music that are heard at the rate of two per second. Even if the tempo is 72, one can listen for pulses that are just a bit faster than the seconds to pick out the basic beat. Listening to the music is the most important part of this process, but many nonmusicians will need to force themselves to avoid the “tone bath” type of listening they may be used to so they can actually describe what they are hearing.

After discussing the tempo, the listening guides turn to the form of the recordings. Form in music is the overall structure as defined by repetition and contrast. A song like “Hound Dog,” for example, has lyrics in an AAB form. That is, we hear one line of lyrics, A (the first letter of the alphabet is used for the first section of music), and then we hear that line repeated. Those two A lines are followed by new lyrics, so we identify those new lyrics by a new letter, B. When we get into music analysis we will be outlining when melodies repeat or are contrasted with new melodies. With either lyrics or melody, when we listen for form we listen for a given musical element to repeat, or for a new and contrasting element to be introduced.

“Features” in the listening guides vary with the recording and are my way of describing other musical elements or characteristics that are special in a particular recording that help to define the general style of music. This presentation does not allow

for the type of detail that a musician who notates and analyzes music note-by-note or chord-by-chord uses, but that type of analysis is not the subject of this book. As I said earlier, what I have tried to do here is teach interested students about the musical characteristics of many different types of rock music and help these students learn to listen critically so that they can make stylistic connections on their own.

Lyrics are very important in most rock music, and for that reason, each listening guide includes a simple explanation of the song's lyrics. In some light pop songs that explanation may say as much as do the lyrics themselves, but in most cases lyrics contain complexities that are open to different interpretations that would go beyond the scope of this book. I hope that my summaries of lyrics will be used as a point of departure for further thought and discussion about the meaning(s) conveyed in each song.

For this edition, McGraw-Hill Education has partnered with Spotify® to make songs from listening guides available online for **FREE**. Spotify is a digital music-streaming service that offers on-demand access to millions of songs on a variety of devices. Readers can access songs from listening examples by using Spotify directly and searching for the “Rock Music Styles” playlist, or by clicking on the Spotify play button on the Online Learning Center (more information about the OLC below). The icon at the side of this paragraph will appear next to listening guides throughout the text to remind readers that they can listen to the featured song in Spotify.

In the few cases where the original recordings are not available through Spotify, the site does have some newly recorded versions. In most cases, the original recordings are best to use with the listening guides if they are available. Songs that are unavailable within Spotify can be accessed through YouTube.com.

Suggestions for Class Discussions

Each chapter ends with Discussion Questions to be used as starting points for students and teachers to add their own ideas about the music and put them in historical context. Additionally, most rock listeners are well aware of the controversial aspects of some rock music, particular the lyrics. In these cases, I have mentioned some of the issues, but avoided imposing personal judgments in the text. My goal is to be as objective as possible and provide the reader with an understanding of what the music means to the performers and his or her fans.

Discussions about any possible negative impact of the music or lyrics may have on some listeners can, and I expect will, take place in individual classrooms without any biased opinions from the textbook.

Updates in the Seventh Edition

Based on reviewer comments, a substantial effort has been made to improve the quality of the photographs and update the content of *Rock Music Styles: A History* for the seventh edition. Updates include the addition of new career information for performers who are still active; removing less-used background, performers, and career material; adding styles and performers that were not included in the previous edition; replacing and adding new listening guides; and replacing some photos. This edition contains 15 new listening guides. Specific genres that have been given more attention include new romanticism, alienated and back to the roots rock, ska punk, and music from the later 2000s. Much of the other content in the text has been reorganized for greater clarity.

Supplementary Material

This text is accompanied by a wealth of resources to aid students and instructors. The Online Learning Center at mhhe.com/charltonrock7e offers an Instructor's Manual, PowerPoint Presentations, and Test Bank. For the first time, the site also includes a Spotify play button for each Listening Guide song. For more about Spotify, see the “Listening Guides” section above.

Additionally, this text can be found on McGraw-Hill's custom publishing program, Create. With McGraw-Hill Create™, instructors can easily arrange and rearrange material from a variety of sources, including their own. They can then build a Create book for use in their own classes.

About the Author

Katherine Charlton is a classically trained musician who has always loved rock music. She holds degrees in classical guitar performance and music history. As a music historian teaching at Mt. San Antonio College in Walnut, California, she proposed and developed a course in the history of rock music in the early 1980s. Not happy with books available as texts at that time, she decided to write *Rock Music Styles: A History*, the first edition of which was published in 1990. During a sabbatical in 1990, she



taught music history and history of rock music at the American Institute for Foreign Study at the University of London. During that teaching experience, she researched many places in London that were important in rock music and took her students on various different tours to see places bands formed, recorded, and other parts of the city of interest to rock music lovers. Katherine Charlton also wrote a book on general music appreciation, *Experience Music*, published by McGraw-Hill Education and currently in its third edition.

Art has always been Katherine's second great love, and she has recently been studying drawing and painting with a wonderful artist, Phil Journeyay, in Lake Forest, California. As an avid art student, she could not resist the opportunity to paint a tribute to such an important rock artist as Chuck Berry, and that painting has been reproduced on the cover of this book.

Acknowledgments

This book is dedicated to my first husband, Andrew Charlton, for many reasons, not the least of which is that it was only with his support and encouragement that I wrote the first three editions. Having lost him to cancer in 1997, I spent several years a grieving zombie. I finally met and married another wonderful man, Jeffrey Calkins, and it is with his patience and support that I have been able to dedicate myself to writing later editions. Jeff is an attorney with a master's degree in political science, and his advice has been a tremendous help in writing the political and social background sections for this book.

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Of course, I must remember that it has been the students in my own classes who have asked questions requiring me to look at rock music from many different perspectives who are really the only reason this book exists. I thank them all and hope that they continue to enjoy rock music all of their lives, as do I.

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