

American Popular Music

Be My Baby

Rise of the Producer

- Producers control many elements of a song
 - Book time in studio
 - Hire backup singers/instrumentalists
 - Engineering process
 - Responsible for sound of finished record
- *Bumps Blackwell – Little Richard*
- *Sam Phillips- Elvis, Jerry Lee Lewis*
- *Leonard Chess- Chuck Berry*

Girl Groups

- Popular in early 1960s
- White songwriters create hits for black girl groups
- Hits more associated with producers than singers

Phil Spector

- Major producer of 1960s
 - Leiber and Stoller apprentice
 - Supervised every aspect of record's sound
 - Obsession with detail and involvement
 - Quality > Quantity
 - Painstaking labor over studio production



Phil Spector

- Created “Wall of Sound”
 - Multiple instruments double each individual part in arrangement
 - Use of echo
 - “Teenage symphonies”
 - Thick texture
 - Use of strings
 - Use of “Wrecking Crew” in LA studio

The Ronettes

- Popular girl group of the 60s signed by Phil Spector
- “Be My Baby” – 1963
 - Wall of Sound
 - Simple song about romantic teen sentiment
 - Full orchestral string section
 - Background chorus



Brill Building

- “Teen Pan Alley”
- Located in New York
 - Cubicles with pianos, tightly packed
 - Turning out song after song for labels
- *Carole King and Gerry Goffin*
- *Ellie Greenwich and Jeff Barry*
- *Cynthia Weil and Barry Mann*

Brian Wilson

- Innovative producer, arranger and songwriter
- Mastermind of Beach Boys
- **Multi-track Recording:** each part of performance recorded separately, mixing into complete performance
- One of most iconic American rock bands



The Beach Boys

- Most important and innovative bands of surf music
- “I Get Around” - 1964
 - Harmonically rich
 - “Fun in the sun” lyrics
 - Contrast with sophisticated sound and texture
 - Key changes



Berry Gordy

- Founder of Motown Records: “Hitsville USA”
 - 1959- Family loan of \$800
- Black pop that could easily cross over
- Pyramid of Power
 - Gordy
 - Songwriters/Producers
 - House Musicians
 - Acts/singers

Berry Gordy



Motown

- “Assembly line” concept of making cars
- Maxine Powell
 - Ran charm school for Motown
 - Manicurist/cosmetologist created polished performers
 - Speaking, posture, stage presence, grooming, etiquette, interview skills
 - *“Dance with your knees, not with your buttocks. You’re not on the streets here.”*

Maxine Powell



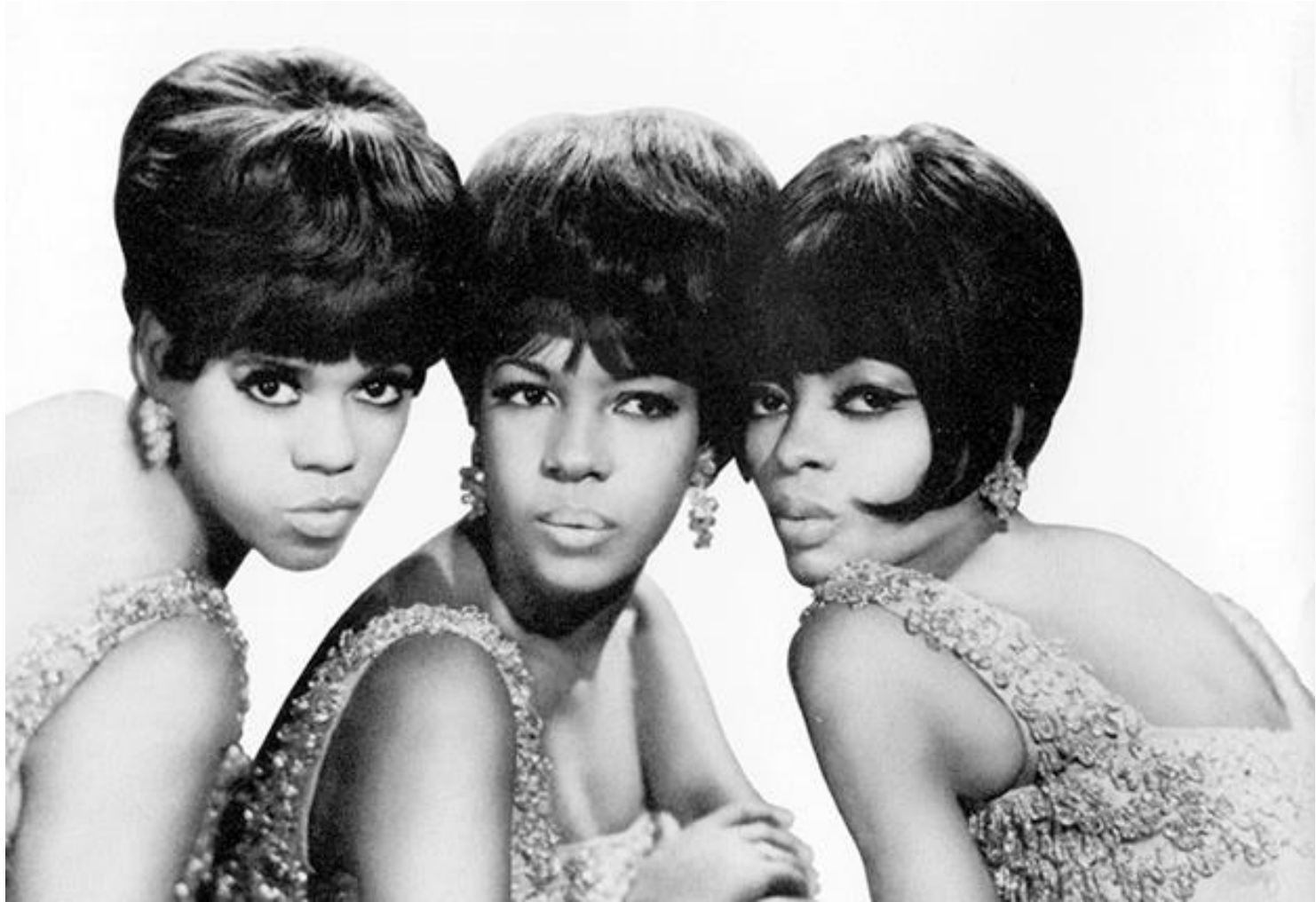
Songwriters/Producers

- Holland-Dozier-Holland
 - Songwriting team: Lamont Dozier, Brian and Eddie Holland
- Smokey Robinson
 - Front man of the Miracles
 - Prolific songwriter
- Worked under Berry's "Quality Control"
 - Compete for privilege to work with artists

Motown Sound

- Lead vocal with backups
- Funk Brothers House band
 - Studio musicians largely unknown, but incredibly important for Motown's success
- Predictable form
 - Easy entry into song
 - Memorable hook

The Supremes



The Supremes

- Diana Ross, Florence Ballard and Mary Wilson
- “Stop! In the Name of Love”- 1965
 - Holland Dozier Holland (HDH)
 - Classy, slick, smooth gestures
 - Product of Assembly Line
 - Easily crossed over

The Temptations

- One of most successful Motown vocal groups
- “My Girl”- 1965
 - Sweet, romantic sentiment
 - Hooks listener from beginning
 - Slick choreography
 - Polished image



The Jackson 5



■ Jackie, Marlon, Michael, Tito, Jermaine

British Invasion

- “Phenomenon” in 1960s when British musical acts and cultural aspects became popular in the U.S.
- The Beatles, The Rolling Stones, The Kinks, Cream, etc.
- Spark a rock revolution

Rock Revolution

- Harmonic freedom
- Creative control
- Electric bass
- Melodic hook
- Multitrack recordings

The Beatles

- John Lennon- guitar, vocals
- George Harrison- guitar, vocals
- Paul McCartney- bass, vocals
- Ringo Starr- drums, occasional vocals

- Group name = collective identity
 - No single member is more important

The Beatles



Set the Scene

- 1963- President John F. Kennedy assassinated
- 11 weeks before Beatles come to America
- Young people ready for change in Nat'l mood
- Beatles were uplifting, fun, exotic, unpredictable

Early Period

- “A Hard Day’s Night”- 1964
 - Dissonant opening guitar chord
 - Effective hook
 - Lennon/McCartney composition
- “I Want to Hold Your Hand” – 1964
 - Ed Sullivan Show

Beatlemania

- Brian Epstein
 - Manager, responsible for image
- George Martin
 - Producer, “The Fifth Beatle”
 - Experimented in studio
- Teen Idols- a recurring theme!

Middle Period

- “Yesterday” - 1965
 - Represents a musical departure
 - Cuts across generational divides
 - Isolated words demand attention
 - String quartet
 - Acoustic guitar, solo voice

British Invasion Continued

- JFK assassination (1963)
- Women's Liberation Movement
- Vietnam War
- Psychedelic culture/drug use
- Civil Rights Movement
- Martin Luther King assassination (1968)

The Stones



The Rolling Stones

- Cultivated “bad boy” image
 - Deliberate contrast to Beatles’ friendly public image
- “I Can’t Get No Satisfaction” (1965)
 - Jagger/Richards composition
 - Famous guitar “hook”
 - Exemplifies hard-rocking essence of Stones
 - Sexually charged, rough vocals, gritty sound

WOULD YOU LET YOUR SISTER GO WITH A ROLLING STONE

NUMERUS these dressing rooms at the Grosvenor, Whiteknapp, man, is very small. But one big advantage for the Rolling Stones is that they need no space to accommodate anti-fans. Because they do not use them.

ASKS RAY COLEMAN who has been on tour with them

Scroungers

SOUND RECORDINGS SOUND THE BETTER FOR A MICROPHONE

Tramps

Sharper

Scroungers

FEEDS INTERNATIONAL

