Rockin’ Out
Popular Music in the U.S.A.
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UPDATED SIXTH EDITION

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**Brief Contents**

1. **Introduction: Definitions, Themes, and Issues**  
   1. Constructing Tin Pan Alley  
   2. The Segregation of Popular Music  
   3. “Good Rockin’ Tonight”  
   4. The Eruption of Rock ‘n’ Roll  
   5. The Reaction to Rock ‘n’ Roll  
   6. Popular Music and Political Culture

7. **Music Versus Markets**  
   8. Punk and Disco at the Poles of Pop  
   9. Music Videos, Superstars, and Mega-Events  
   10. Rap, Metal, and Youth Culture  
   11. The Changing Pop Mainstream  
   12. Music and Media in the New Millennium

Page numbers: 1, 11, 27, 40, 55, 81, 98, 127, 159, 184, 204, 229, 265
# Contents

Preface xi

## 1 Introduction: Definitions, Themes, and Issues 1

### 1.1 Popular Music and Mass Culture 2

#### 1.1.1 Technology Makes Mass Culture Possible 2

### 1.2 The Birth of a New Era 3

#### 1.2.1 New Technologies, New Sounds 3

#### 1.2.2 Going Against the Musical Grain 4

#### 1.2.3 Rock ‘n’ Roll Hybridity 4

### 1.3 Marketing and the Politics of Race, Language, and Gender 6

#### 1.3.1 Crossing Over 7

#### 1.3.2 Racial Categories and Musical Classification 7

#### 1.3.3 No Hablamos Español: The Language Barrier 8

#### 1.3.4 The Long, Hard Climb: Gender Discrimination 9

### 1.4 Regulating Popular Music 10

## 2 The Segregation of Popular Music 27

### 2.1 Blues, Jazz, and Country 28

#### 2.1.1 The Multi-Ethnic Roots of Country 28

#### 2.1.2 Crossing the Racial Divide 29

### 2.2 Race Music and the Segregation of Sound 30

#### 2.2.1 The Birth of the Blues 30

#### 2.2.2 Listening Guide: "Crazy Blues" 32

#### 2.2.3 All That Jazz 32

### 2.3 Hillbilly Music and the White Working Class 34

#### 2.3.1 The First Country Star 35

#### 2.3.2 Listening Guide: "Blue Yodel #9 (Standin' on the Corner)" 36

### 2.4 Disseminating Blues, Jazz, and Country 36

#### 2.4.1 The Long Road Back for Records 38

#### Summary: The Segregation of Popular Music 39

## 3 “Good Rockin’ Tonight” 40

### 3.1 The Publishers and the Broadcasters: ASCAP Versus BMI 41

### 3.2 Enter the Deejay: The Broadcasters Versus the AFM 42

#### 3.2.1 Recorded Music Begins to Push Out Live Music 42

#### 3.2.2 Musicians Push Back 42

#### 3.2.3 Resolution Paves the Way for Change 43

### 3.3 From Big Bands to Solo Singers 43

#### 3.3.1 Sinatra Sings His Way to the Top 43

#### 3.3.2 Big Bands Begin to Fall 44

### 3.4 The Major Labels Reclaim Country Music 44

#### 3.4.1 Country Music and Rhythm and Blues Enter the Mainstream 45

#### 3.4.2 Hank Williams, Country Hit Maker 45

#### Listening Guide: “Hey, Good Lookin’" 46

### 3.5 The Independents Promote Rhythm and Blues 46

#### 3.5.1 Rhythm and Blues Turns Up the Volume 47

#### 3.5.2 King Records Mixes It Up 48

#### 3.5.3 Chess Records Gives Chicago the Blues 48

#### 3.5.4 R&B with Integrity: Atlantic Records 49

#### Listening Guide: “(Mama) He Treats Your Daughter Mean” 49

### 3.6 Mass Technology and Popular Taste 50

#### 3.6.1 High Fidelity/Low Overhead 50

#### 3.6.2 Television and the Suppression of FM Broadcasting 51

### 3.7 Independent Radio: Deejays in Your Face 52

#### 3.7.1 R&B Makes Radio Waves 52

#### 3.7.2 Alan Freed Brings Rock ‘n’ Roll Here to Stay 53

#### Summary: “Good Rockin’ Tonight” 54

## Summary: Constructing Tin Pan Alley 26
4 The Eruption of Rock ‘n’ Roll

4.1 The Roots of Rock ‘n’ Roll

4.2 Structural Changes in the Music Industry

4.3 Sounds of the Cities

4.3.1 New Orleans: The Fertile Crescent of Rock ‘n’ Roll

4.3.2 Los Angeles: From Jump Blues to Chicano Rock

4.3.3 Chicago: The Blues Electrified

Listening Guide: "Rock and Roll Music"

4.3.4 Cincinnati: The Crossroads of Blues and Country

4.3.5 R&B Sanctified: The Gospel Connection

4.4 Doo Wop Incorporates Gospel, Jazz, and Pop

Listening Guide: "Sh'Boom"

4.4.1 New York Was Doo Wop Central

4.4.2 The Integration of Doo Wop

4.5 Latin Music Rocks

4.6 Rockabilly Adds a Country Strain

4.6.1 Sun Shines on Sam Phillips

4.6.2 Presley Crosses Boundaries, Breaks Records

Listening Guide: "Hound Dog"

4.6.3 Sun Creates Stars

4.6.4 Rockabilly Universe Expands

Summary: The Eruption of Rock ‘n’ Roll

5 The Reaction to Rock ‘n’ Roll

5.1 The Established Powers Fight Back

5.1.1 Cover Records Sanitize Rock ‘n’ Roll

5.1.2 Pat Boone and the Cover Strategy

Listening Guide: "Tutti Frutti"

5.1.3 From Kingston Town to the Kingston Trio

5.2 "Schlock Rock"

5.2.1 Italians Conquer the Pop Charts

5.2.2 Chubby Checker Becomes King of the Dance Craze

5.2.3 Television’s Greatest Hits

5.2.4 Ricky Nelson Makes Rockabilly Respectable

5.2.5 The Brill Building Becomes the New Tin Pan Alley

5.3 The War on Rock ‘n’ Roll

5.3.1 Rock ‘n’ Roll Threatens the Structure of the Music Business

5.3.2 Payola Hearings Target Radio

5.4 Surf Music Makes Waves

5.4.1 Surf Music and the Tradition of Instrumental Rock ‘n’ Roll

5.4.2 The Beach Boys Ride the Wave

Listening Guide: "Surfin’ U.S.A."

Summary: The Reaction to Rock ‘n’ Roll

6 Popular Music and Political Culture

6.1 The Civil Rights Movement and Popular Music

6.1.1 Girl Groups, Male Producers, and Brill Building Pop

PHIL SPECTOR: THE MAN BEHIND THE GIRL GROUPS

6.1.2 Brill Building Services the Pop/R&B Market

MOTOWN: THE INTEGRATION OF POP

Listening Guide: "Stop! In the Name of Love"

6.1.3 Folk Music as the Voice of Civil Rights

BOB DYLAN: FROM FOLK HERO TO ROCK STAR

Listening Guide: "The Times They Are A-Changin’"

THE FOLK REVIVAL AND RACE

6.2 The British Invasion Occupies the Pop Charts

6.2.1 Standing in the Shadow of the British Invasion

6.2.2 British Invasion Launches from Many Locations

6.2.3 London Calling

6.3 Breaking the Sounds of Silence

6.3.1 Folk Rock

6.3.2 Protest with a Light Touch

6.3.3 Black (Music) Is Beautiful

STAX RECORDS: FROM INTERRACIAL PRIDE TO BLACK POWER + SOUTHERN SOUL STARS: WILSON PICKETT AND ARETHA FRANKLIN + JAMES BROWN AS THE VOICE OF BLACK PRIDE

Listening Guide: "(I Got You) I Feel Good"

6.3.4 Latino Rock ‘n’ Roll

CHICANO ROCK TAKES OFF + INCORPORATING THE SOUNDS OF THE SPANISH CARIBBEAN

Listening Guide: “Oye Como Va”

6.4 Rock and Revolution

6.4.1 Psychedelic Rock

SAN FRANCISCO DEFINES THE COUNTERCULTURE

6.4.2 Commercializing the Counterculture

Listening Guide: "A Day in the Life"

6.4.3 Radicals, Riots, and Revolutions

SEXUAL AND POLITICAL REVOLUTION

6.4.4 Woodstock and Altamont:
The Highs and the Lows

WOODSTOCK • ALTAMONT

Summary: Popular Music and Political Culture

7 Music Versus Markets

7.1 The Music Industry Becomes a Sound Investment

7.1.1 Merger Mania

7.1.2 Counterculture as Commodity

7.1.3 FM Radio from Underground to AOR

7.1.4 Rock Journalism on the Rise
Contents ix

7.2 Rock as Art 131
  7.2.1 Mixing Art and Pop 132
  7.2.2 Selling Rock as Art 133
  Listening Guide: "Roundabout" 134
  7.2.3 Stylistic Diversity and Social Homogeneity 135

7.3 Sweeter Soul Music 136
  7.3.1 Philadelphia and the Soft Soul Sound 136
  Listening Guide: "You Make Me Feel Brand New" 138
  7.3.2 Motown Goes Through Changes 138
  7.3.3 The New Politics of Soul 139

7.4 Singer/Songwriters, Soft Rock, and More 140
  7.4.1 Singer/Songwriters Get Personal 140
  7.4.2 Karole King, Songwriter to Superstar 141
  Listening Guide: "You’ve Got a Friend" 142
  7.4.3 Soft Rock 142
  7.4.4 Bruce Springsteen Breaks the Mold 143
  7.4.5 Rock’s Continued Social Conscience 144

7.5 The Feminist Alternative 144
  7.5.1 Women’s Music 145

7.6 From Country Rock to Southern Boogie 146
  7.6.1 Country Rock in California 147
  7.6.2 Establishment Artists and Outlaws 148
  7.6.3 Southern Rock 149

7.7 Mad with Power: Heavy Metal 150
  7.7.1 Metal’s (Mostly) British Roots 150
  7.7.2 Deep Purple and the Classical Connection 152
  Listening Guide: “Smoke on the Water” 152
  7.7.3 Heavy Metal as Mass Culture 153
  7.7.4 Heavy Metal Courts Controversy 154

7.8 All That Glitters Does Not Sell Gold 155
  7.8.1 David Bowie 155
  Listening Guide: “Changes” 156
  Summary: Music Versus Markets: The Fragmentation of Pop 157

8 Punk and Disco at the Poles of Pop 159

8.1 Punk Versus Disco 160
  8.1.1 Born in the U.S.A. 162
  8.1.2 Rock Critics and the Punk Aesthetic 163
  8.1.3 Blank Generation 163
  8.1.4 Minimalist Pop 164
  Listening Guide: “I Don’t Wanna Be Learned, I Don’t Wanna Be Tamed” 165
  8.2.1 Punk Rock as White Noise 165
  8.2.2 Art Punk 165
  8.2.3 Punk Across America 166
  8.2.4 Anarchy in the U.K. 166
  Listening Guide: “Anarchy in the U.K.” 168

8.3 Punk Rock and Moral Panic 168
  8.3.1 Flirtation with Fascism 169
  8.3.2 Rock Against Racism 170
  8.3.3 Reggae Pushes Punk Diversity 171
  8.3.4 Riding the New Wave 172

8.4 Disco: The Rhythm Without the Blues 174
  8.4.1 The Funk Connection 175
  8.4.2 The P-Funk Empire 176
  8.4.3 Up from the Disco Underground 176
  Listening Guide: "Last Dance" 178
  8.4.5 Eurodisco and the Power of the Producer 179
  8.4.6 Mainstream Disco: The Bee Gees Boogie Down 179
  Disco SATURATES THE MARKET 181
  Summary: Punk and Disco at the Poles of Pop 182

9 Music Videos, Superstars, and Mega-Events 184

9.1 Early Music Television (MTV) 185
  9.1.1 The Continuous Flow of MTV 186
  9.1.2 MTV Launches a Second British Invasion 186
  9.1.3 Michael Jackson Breaks the Racial Barrier 187
  Listening Guide: "Beat It" 189
  9.1.4 Women and Music Videos 189

9.2 Superstars and the Road to Economic Recovery 190
  9.2.1 Prince Reinvents Black Rock 191
  9.2.2 The Many Faces of Superstardom 192
  Listening Guide: "Born in the U.S.A." 193
  9.2.3 Madonna and Multimedia Stardom 193
  Listening Guide: "Like a Virgin" 195
  9.2.4 Race and the Changing Star System 195

9.3 Charity Rock and Mega-Events 196
  9.3.1 The Advent of Charity Rock 197
  9.3.2 Mega-Events 199
  9.3.3 Promoting Human Rights 199
  9.3.4 The Global Reach of Political Pop 201
  9.3.5 Paul Simon’s Graceland 202
  Summary: Music Videos, Superstars, and Mega-Events 203

10 Rap, Metal, and Youth Culture 204

10.1 The Continuing History of Heavy Metal 205
  10.1.1 The New Wave of Heavy Metal 205
  Listening Guide: "Jump" 206
  HAIR BANDS ENHANCE METAL’S SUCCESS 208
  10.1.2 Metal Fragments 208
  LITE METAL GOES POP • METAL MEETS PUNK: SPEED/THRASH METAL 209
  Listening Guide: "...And Justice for All" 211
  10.1.3 Diversity in Heavy Metal 211

10.2 Hip Hop, Don’t Stop 213
  10.2.1 Old School Rap 213
  10.2.2 The Next Generation of Hip Hop 215
## Contents

<table>
<thead>
<tr>
<th>Listening Guide: “Rock Box”</th>
<th>216</th>
</tr>
</thead>
<tbody>
<tr>
<td>East Coast Versus West Coast Rap • Women’s Voices and Anti-Violence in Rap</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Listening Guide: “Ladies First”</th>
<th>219</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.2.3 Diverse Voices Spread Rap to New Media</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>10.3 The Politics of Censorship</th>
<th>220</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.3.1 The Parents Music Resource Center</td>
<td>221</td>
</tr>
<tr>
<td>10.3.2 Sex, Drugs, and Rock ‘n’ Roll Revisited</td>
<td></td>
</tr>
<tr>
<td>Suicide Solutions in Heavy Metal? • Satanism • The Sexual Politics of Popular Music • Prosecuting Rap Violence • When Life and Art Collide</td>
<td></td>
</tr>
</tbody>
</table>

| Summary: Rap, Metal, and Youth Culture | 228 |

### 11 The Changing Pop Mainstream | 229 |

<table>
<thead>
<tr>
<th>11.1 Meet the New Boss . . . Bigger than the Old Boss</th>
<th>230</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.1.1 Major Labels and Monster Contracts</td>
<td>231</td>
</tr>
<tr>
<td>11.1.2 Boy Bands and Teen Queens</td>
<td></td>
</tr>
<tr>
<td>Teen Pop Parties Like It’s 1999</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Listening Guide: “…Baby One More Time”</th>
<th>234</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.1.3 Remapping the Charts with SoundScan</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>11.2 From Indie Scenes to Alternative Nation</th>
<th>235</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.2.1 Seattle from Sub Pop to Superstars</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Listening Guide: “Smells Like Teen Spirit”</th>
<th>238</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.2.2 Nirvana’s Major Breakthrough</td>
<td></td>
</tr>
<tr>
<td>11.2.3 Lollapalooza and Pop Punk: Mainstreaming the Counterculture</td>
<td></td>
</tr>
<tr>
<td>11.2.4 Other Alternatives</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>11.3 Country into Pop</th>
<th>242</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.4 The Latin Boom and Beyond</td>
<td>243</td>
</tr>
<tr>
<td>11.4.1 Latin Superstars</td>
<td>244</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Listening Guide: “Livin’ la Vida loca”</th>
<th>245</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.4.2 Defining Latin Music</td>
<td></td>
</tr>
<tr>
<td>11.4.3 Reggaeton Becomes an Unprecedented Hybrid</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>11.5 Black Music at the Base</th>
<th>248</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.5.1 The New R&amp;B</td>
<td></td>
</tr>
<tr>
<td>11.5.2 Branding Rap</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Listening Guide: “I’ll Be Missing You”</th>
<th>251</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.5.3 Rap Goes National, But Still Tied to the ’Hood</td>
<td></td>
</tr>
<tr>
<td>11.5.4 The Importance of Place in New York Hip Hop</td>
<td></td>
</tr>
<tr>
<td>11.5.5 Black Artists Rule the Charts</td>
<td></td>
</tr>
<tr>
<td>11.5.6 Diversifying Hip Hop</td>
<td></td>
</tr>
<tr>
<td>11.5.7 Rappers Adopt New Styles and Images</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>11.6 Women on the Rise</th>
<th>259</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.6.1 Women in Pop and Rock</td>
<td></td>
</tr>
<tr>
<td>11.6.2 Women in R&amp;B, Soul, and Jazz</td>
<td></td>
</tr>
<tr>
<td>11.6.3 Women Top the Charts</td>
<td></td>
</tr>
</tbody>
</table>

| Listening Guide: “Bad Romance” | 263 |

| Summary: The Changing Pop Mainstream | 264 |

### 12 Music and Media in the New Millennium | 265 |

<table>
<thead>
<tr>
<th>12.1 They Want Their MP3</th>
<th>266</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.1.1 Legislation and Litigation</td>
<td></td>
</tr>
<tr>
<td>12.1.2 Piracy and Theft</td>
<td></td>
</tr>
<tr>
<td>12.1.3 The Music Industry in a Post-Napster World</td>
<td></td>
</tr>
<tr>
<td>12.1.4 RIAA on the Offensive</td>
<td></td>
</tr>
<tr>
<td>12.1.5 The First Legal Downloads</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Listening Guide: “Courtesy of the Red, White, and Blue (The Angry American)”</th>
<th>276</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.2 Popular Music, Power, and Protest after 9/11</td>
<td></td>
</tr>
<tr>
<td>12.2.1 Corporate Radio and the New Patriotism</td>
<td></td>
</tr>
<tr>
<td>12.2.2 Country Music Goes to War</td>
<td></td>
</tr>
</tbody>
</table>

| Listening Guide: “Dixie Chicks Take a Stand” |
|----------------------------------------------|-----|
| 12.2.3 Dissent Unplugged |
| Protest Music on the Internet (Spring 2002–Spring 2003) |
| A Revival of Protest Pop |

<table>
<thead>
<tr>
<th>12.3 Mixing Sound, Mashing Beats</th>
<th>280</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.3.1 Copyright Criminals</td>
<td></td>
</tr>
<tr>
<td>12.3.2 The DJ as Star</td>
<td></td>
</tr>
</tbody>
</table>

| Listening Guide: “Turn Me On” |
|------------------------------|-----|

<table>
<thead>
<tr>
<th>12.4 Multimedia Stardom</th>
<th>285</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.4.1 Idol Worship</td>
<td></td>
</tr>
<tr>
<td>12.4.2 Learning from YouTube</td>
<td></td>
</tr>
</tbody>
</table>

| Listening Guide: “Everything in Its Right Place” |
|------------------------------------------------|-----|
| 12.5 The Future of Music |
| 12.5.1 Live Music in the Digital Era |
| 12.5.2 Making Music Free |

| Listening Guide: “Everything in Its Right Place” |
|------------------------------------------------|-----|
| 12.5.3 Streaming the Long Tail |

| Summary: Music and Media in the New Millennium | 294 |

<table>
<thead>
<tr>
<th>End Notes</th>
<th>295</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bibliography</td>
<td>314</td>
</tr>
<tr>
<td>Credits</td>
<td>326</td>
</tr>
<tr>
<td>Subject Index</td>
<td>328</td>
</tr>
<tr>
<td>Music Index</td>
<td>355</td>
</tr>
</tbody>
</table>
Preface

The most significant thing about the sixth edition of *Rockin' Out: Popular Music in the U.S.A.* is that I have brought on a co-author—Steve Waksman. Yes, that Steve Waksman; the one who wrote *Instruments of Desire: The Electric Guitar and the Shaping of Musical Experience*, and the award-winning *This Ain’t the Summer of Love: Conflict and Crossover in Heavy Metal and Punk*. Steve is an Associate Professor of Music and American Studies at Smith College, an outstanding and well-respected scholar, and a lifelong fan and player of popular music. It is extremely gratifying for me to have someone of Steve’s caliber on board because he brings fresh eyes and ears to a history that continues to be discovered and reinterpreted. The text has been revised and updated throughout—reflecting the addition of Steve’s formidable knowledge and communication skills—to create a richer, deeper, and more nuanced history that remains as accessible as it is informative. Once you start reading the new edition, I think you will agree.

As I have said in previous editions of *Rockin’ Out*, popular music—playing it, listening to it, learning from it, teaching others what I know—has been one of the organizing principles of my life ever since I can remember. It still energizes me, provides the sound track for significant moments in my life, and helps me to navigate the world around me. In the society at large, discussions of its significance can be found everywhere, from family dinners and Saturday night parties to corporate boardrooms and congressional chambers. There has also been an increasing interest in popular music courses on college and university campuses. The fact that popular music has been a source of pleasure for millions of people all over the world is reason enough for listening to it. But popular music is also a social and political indicator that mirrors and influences the society in which we live. This is the reason for studying it. *Rockin’ Out* offers one good way to do that.

Successive editions of *Rockin’ Out* have not only updated popular music history with new research into current trends, but they have also added features designed to make the text more user-friendly. The second edition of the title, for example, saw the addition of a song index, which made *Rockin’ Out* more useful as a source text. That edition also included the conversion of a number of artist and song lists from the text into easy-to-understand tables that gave the reader a graphic sense of historical patterns and preserved the narrative for more important analytic points. The third edition included an accompanying compilation CD of songs selected to enhance the historical narrative. In the fourth edition, the CD was replaced by two iTunes playlists, constructed by Richard Kassel, that made nearly 200 songs from the title readily available for convenient download. The fourth edition also added a number of carefully selected listening guides to deepen the analysis of musical elements and further enhance the narrative.

Angela Mariani-Smith deserves major credit, along with Chris Smith, for contributing the listening guides. The fifth edition was accompanied by a much more feature-rich website that include additional music tables and listening guides with direct links to musical selections, chapter outlines, and discussion questions, as well as pointers to regularly updated supplementary resources and other interactive features. And, now, for the sixth edition, co-author Steve Waksman adds a new and complementary voice that enhances the historical narrative significantly.

As for me, I finally retired after thirty-three years at the College of Public and Community Service (CPCS) at UMass Boston, and underwent a successful heart valve repair six months later. Neither event has slowed me down; I am as active and busy as ever. To keep my sanity, I play drums and sing in two bands. The Blue Suede Boppers, a fifties rock ‘n’ roll band, has been delivering hot sounds from the Cold War for some 25 years now. In 2007, I joined a New Orleans-style marching band called the Second Line Social Aid and Pleasure Society (SLSAPS) Brass Band. SLSAPS is an activist street band, devoted to inclusion, community building, and social justice. How cool is that? Every year, we host the HONK! Festival (check it out at honkfest.org).

Reebee Garofalo

It is a pleasure and an honor to have joined Reebee Garofalo as the co-author of *Rockin’ Out*—although needless to say, it has also been a lot of work. Titles on rock and popular music have proliferated in the years since the first edition of this title was published in 1997, but to my mind, *Rockin’ Out* remains the best such work available, especially for those seeking to take a social and historical approach to the music and its evolution. Although it is written as a textbook, *Rockin’ Out* has also always been meant to stand as a serious work of scholarship in its own right, and it is one of the few classroom texts to successfully earn such distinction. For me, then, the task at hand has been to update an already excellent piece of work in a way that preserves the high standard set by my co-author.

Reebee and I represent two different generations of scholarship on rock and popular music. When he published his first book on the subject in 1977—*Rock ‘n’ Roll Is Here to Pay*, co-written with Steve Chapple—there was hardly such
Preface

a thing as rock scholarship. Along with Charles Hamm, Richard Peterson, Simon Frith, Dick Hebdige, and others who participated in the formation of the International Association for the Study of Popular Music, Reebee showed that scholarship on popular music was not a contradiction in terms but a necessary supplement to the work of nonacademic writers on the subject (much of which, of course, is of great value in its own right). By the time I reached graduate school in 1990, I had the benefit of consulting more than a decade’s worth of work by these figures.

What do I bring to this new edition of Rockin’ Out? I would like to say that as the junior partner I bring a wealth of knowledge about recent and contemporary popular music that isn’t held by my colleague, but that is not really the case—for a retired professor, Reebee keeps up on contemporary trends surprisingly well. However, I do bring a distinctive sensibility to bear upon this subject matter. Although Rockin’ Out has been revised several times, its foundation was laid in the 1990s when it was originally written. There was much room to bring the material in the text into more direct conversation with the past decade of popular music scholarship, and that is principally what I have sought to do.

Of course, popular music itself never stands still, and so the final chapters of the text have been revised more substantially than other parts. Although the general structure of the text retains the chronological shape it has always had, Chapters 11 and 12 are now organized as much by theme as by time frame. Readers will find that Chapter 11 focuses primarily upon key stylistic developments in popular music from the 1990s to the present, while Chapter 12 puts more emphasis on changes in technology and in the organization of the music business during the same stretch of time. The distinction is not a hard-and-fast one—Chapter 12 devotes considerable space to the growth of electronic dance music, and also to the ways in which the events of September 11, 2001, affected popular music. Still, we felt that a new structure was necessary to do justice to some of the fundamental changes in the way that music is being bought, sold, and listened to in the twenty-first century.

Steve Waksman

Updates to This Edition

• Self-Tests—accompanying the Listening Guides, self-tests will assess student accuracy in listening.
• Journals—ask questions to promote critical thinking and student understanding of content.
• Select Music recordings—integrated into the flow of the text, primarily located with Listening Guides
• End of Chapter Quizzes—assess student comprehension, application, and analysis of how popular music came to be

Available Instructor Resources

The following instructor resources can be accessed in the left hand navigation of Revel under “Resources” or by visiting http://www.pearsonhighered.com/irc

• Instructor Manual—exhaustive instructor’s manual with chapter outlines and suggested activities and listenings.
• PowerPoint Presentation

Acknowledgments

Naturally, a title of the scope of Rockin’ Out does not fall from the sky. Although the names of the two authors grace the cover, Rockin’ Out is a work that involves countless others. In addition to drawing on original research and a wealth of primary and secondary source material, Rockin’ Out has been shaped by discussions over the years with Bill Adler, William Barlow, Marcus Breen, Iain Chambers, Jannette Dates, Kai Fikentscher, Murray Forman, Simon Frith, Donna Gaines, Andrew Goodwin, Herman Gray, Larry Grossberg, Charles Hamm, Dave Harker, Simon Jones, Steve Jones, Anahid Kassabian, Charlie Keil, George Lipsitz, Dick Lourie, Portia Maultsby, Susan McClary, Keith Negus, Deborah Pacini Hernandez, Richard Peterson, Tricia Rose, Danny Schechter, Larry Shore, Philip Tagg, Robert Walser, Peter Wricke, and many others too numerous to mention.

The late Dave Sanjek demonstrated over and over that he was one of the most knowledgeable and forthcoming researchers in the field. Having moved in his final years from his long-standing position of archivist at BMI to a well-deserved professorship of music at Salford University, Dave was often my first call for anything in the text that needed discussion. The late Rick Dutka still occupies a special place in my heart and mind as someone whose knowledge of and love for popular music were as boundless as his political energy and activist spirit.

Brad Martin worked as my research assistant for the first edition, contributing everything from footnote corrections to substantive commentary. In preparation for the second edition, Craig Morrison offered challenging comments and a detailed review of the entire first edition. Students from my History of Rock ’n’ Roll class at Tufts University contributed to the research for the second edition, including Ana Garnecho and Christina Lembo (teen pop), Lisa Wichter (women), Elise Podell (MP3), Matthew Baron (r&b), Mark Scholnick (rap), Laura Horstmann and Zach Berge (turntablism), Allie Schwartz and Alison Clarke (swing), and Suzanne Szwarc (Latin pop). More recent conversations with Kai Fikentscher, Murray Forman, and Deborah Pacini Hernandez have helped me to better understand electronic dance music, contemporary hip hop, and Latin(o) popular music, respectively.
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As to my own previous work, echoes of Rock 'n' Roll Is Here to Pay, the title with which I was first identified, can certainly be detected in Rockin' Out. In this instance, I owe a major debt of gratitude to senior author Steve Chapple, whose pioneering contributions to popular music studies helped define the field and pushed me to formulate my own views. My chapter on the history of black popular music that appeared in Split Image, edited by Jannette Dates and William Barlow, informed the discussions of r&b, soul, and rap that appear in these pages. An earlier version of the discussion of popular music and the civil rights movement was published in Radical America and reprinted in my own Rockin' the Boat. More detailed versions of my research on mega-events have appeared in Reimagining America, edited by Mark O'Brien and Craig Little; Technoculture, edited by Constance Penley and Andrew Ross; and Rockin' the Boat. My research on censorship has been published in greater detail in the Journal of Popular Music Studies. It was originally funded by a grant from the Massachusetts Foundation for the Humanities and the Massachusetts Cultural Council, neither of which bear any responsibility for my opinions on the subject. My research for the chapter on Internet music in Policing Pop, edited by Martin Cloonan and me, provided the basis for earlier discussions of peer-to-peer file-sharing networks. This work has been regularly revised and updated in Rockin' Out. A version of my post-9/11 research was published in Music in the Post-9/11 World, edited by Jonathan Ritter and Martin Daughtry.

The story of Rockin' Out has been an interesting one for me. I continue to be indebted to Susannah Brabant for bringing the original book proposal to the attention of Bill Barke, then at Allyn and Bacon, who published the first edition. Subsequent editions have been published by Prentice Hall. (Those corporate mergers I write about are not limited to the music industry.) Copyright was transferred to me for the fourth edition, and the editorial baton was passed to Richard Carlin, who came to Prentice Hall as a seasoned editor with a wealth of valuable experience, a congenial style, and a willingness to think outside the box, all of which have been most appreciated. For the fifth edition, Richard allowed me to hire Leslie Cohen as developmental editor, who helped me navigate the first major overhaul of Rockin' Out since it was first published in 1997. Her assistance in editing, reorganizing, and developing the title was invaluable in bringing the fifth edition to fruition, and her insight, astute analyses, and friendship have gone well beyond anything that could possibly have been specified in her scope of work.

For the sixth edition, the editorial baton was passed twice more, first to Roth Wilkofsky and his assistant Chris Fegan, then to Ashley Dodge, with Project Manager Reena Dalal ably coordinating the day-to-day tasks of production, and Liz Kincaid and Ben Ferrini shepherding us through the wonderful new world of text and photo permissions, respectively.

For the updated sixth edition, the editorial baton was once again passed to Carly Czech, program manager at Pearson, along with her colleagues, Sutapa Mukherjee and Bimbabati Sen. They shepherded us through the changes from a pre-existing print title to a digital course. Patrick Walsh, as our editorial project manager and development editor coordinated the day-to-day tasks as we entered this new world of digital publishing.

Then there is my family. Deborah Pacini Hernandez is not just my partner for life but also a colleague whose knowledge of popular music has added immeasurably to my own. Since the beginning of our relationship, she has offered perspective, insight, and criticism that have been incredibly valuable, and love and emotional support I can’t imagine living without. The family that I inherited from her, which includes daughter Radha and son Tai, continues to be a source of great joy and incredibly eclectic musical tastes. The fact that I still have my brother Gary and his family in my life eases the loss of our father in 1999 and our mother in 2004. Between those losses I was blessed with a granddaughter, Radha’s daughter Soleil. Now fourteen years old, she continues to fill me with a sense of wonderment in the present and hope for the future.

Reebee Garofalo

If it is not already clear, I would like to thank Reebee for inviting me to become his co-author. He has been incredibly supportive and generous, given that in many instances I have been rewriting or cutting words of his that have stood intact for more than fifteen years. He and his wife Deborah Pacini Hernandez are the nicest and coolest people to ever have earned the status of academic power couple (and the fact that they will probably hate the fact that I call them such is just more testament to their coolness).

Reebee has already named all the essential personnel at Pearson, but his thanks are worth repeating. Roth Wilkofsky and Christopher Fegan helped to get this new edition moving and to bring me into the fold. Ashley Dodge and Reena Dalal have offered crucial support in bringing this edition of the title to fruition. Ben Ferrini and Liz Kincaid provided essential advice and assistance in navigating the new world of permissions. And Angela Mariani-Smith provided us with some great new listening guides for the title under a very tight deadline. For the updated sixth edition, Carly Czech and Sutapa Mukherjee helped to get things moving, while Patrick Walsh and
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*Steve Waksman*