

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 book 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 book, for example, saw the addition of a song index, which made *Rockin' Out* more useful as a source book. 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 book 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.

Naturally, a book 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 Wicke, 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 book 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 Szwarz (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. Marcus Breen gave the final chapter for the third edition a useful critical read. I am indebted to Andrew Ryan, my research assistant from UMass Boston, for his research contributions to the fourth edition, particularly in the area of hip hop. Raquel Z. Rivera, Wayne Marshall, and Deborah Pacini Hernandez were invaluable in shaping my understanding of reggaeton.

As to my own previous work, echoes of *Rock 'n' Roll Is Here to Pay*, the book 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 J. 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 book 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.

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 honk-fest.org).

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 ten years old, she continues to fill me with a sense of wonderment in the present and hope for the future.

Reebee Garofalo
February 2013

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. Textbooks on rock and popular music have proliferated in the years since the first edition of this book 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 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 book 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 book have been revised more substantially than other parts. Although the general structure of the book 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.

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 book 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 book under a very tight deadline.

I was able to do the initial work toward this sixth edition of *Rockin' Out* during a sabbatical provided by my home institution, Smith College. Although like all institutions of higher learning Smith has been rethinking its priorities in recent years, it remains a liberal arts college that supports faculty research in important ways, and for that I am grateful. I am also grateful to have colleagues like Peter Bloom, Floyd Cheung, Rick Millington, Kevin Rozario, Margaret Sarkissian, Richard Sherr, Ruth Solie (now retired), and Michael Thurston, who help me to bridge the worlds of music and American studies in which I dwell.

During the writing of this book I married the love of my life, Holly Mott, after nearly nine years of unwedded happiness. The happiness remains, but now fortified with that extra measure of trust and confidence that marriage can bring. And as an added benefit I can now officially call her daughter, Devon Kelley-Mott, my stepdaughter, without feeling like I'm stretching the truth. At home or in the car we do not always agree on the preferred playlist—I lean toward heavy guitars and wailing horns; they gravitate more toward acoustic instruments and strong female vocals. But we make our own, strange harmony, and it works.

Steve Waksman

February 2013

New to This Edition

- **New co-author** - Steve Waksman, professor at Smith College and heavily published rock scholar has been brought on as co-author for the 6th edition.
- **Listening Guides** - New listening guides have been added to the final chapters of the new edition, enhancing discussion of key artists like Lady Gaga and influential genres such as electronic dance music.
- **New Material** - Addition of engaging and informative new material – especially in punk, rap and metal, as well as the current scene and the future of music – without adding length or losing the thread of earlier editions.
- **Updated sources** - Story narrative and sources updated and enhanced throughout. A deeper analysis with characteristically accessible prose.
- **Comprehensible** - Final chapters significantly reorganized to present a more readable arc of history.
- **MySearchLab** - MySearchLab can be packaged with this new edition. MySearchLab with Pearson eText contains a collection of tools and resources that can help students in any course. It is designed with one single purpose — to improve the academic success of all higher education students, one student at a time.

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