

Rockin' Out

Popular Music in the U.S.A.

NOT FOR RESALE

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Popular Music in the U.S.A.

UPDATED SIXTH EDITION

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NOT FOR RESALE



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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

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 Wicke, and many others too numerous to mention.

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Reebee Garofalo

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Steve Waksman

NOT FOR RESALE