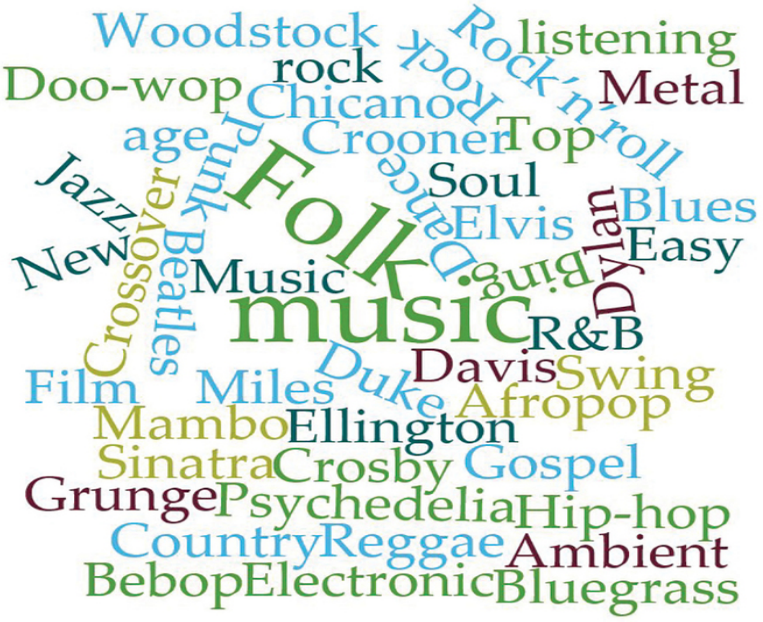
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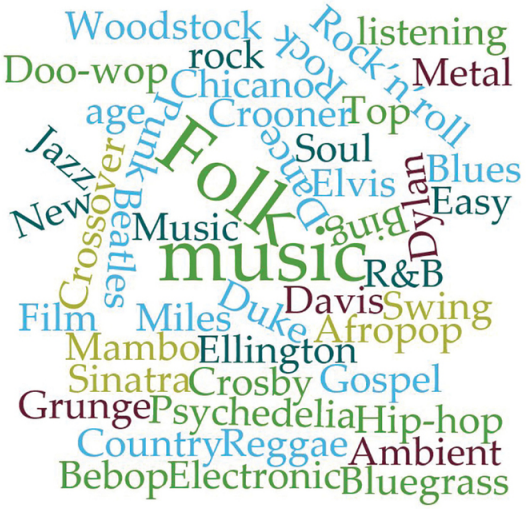
POPULAR MUSIC



NORMAN ABJORENSEN

HISTORICAL DICTIONARY *of*

POPULAR MUSIC



NORMAN ABJORENSEN

HISTORICAL DICTIONARY

The historical dictionaries present essential information on a broad range of subjects, including American and world history, art, business, cities, countries, cultures, customs, film, global conflicts, international relations, literature, music, philosophy, religion, sports, and theater. Written by experts, all contain highly informative introductory essays on the topic and detailed chronologies that, in some cases, cover vast historical time periods but still manage to heavily feature more recent events.
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Historical Dictionary of Popular Music

Norman Abjorensen

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Editor's Foreword

We are all familiar with popular music, and certainly most of us know it when we hear it, but some of us would be hard pressed to define it and clearly distinguish one type from another and could not put dates on specific songs or musicians. Fortunately, that is not usually our task; indeed, if we tried to engage in such an analysis we would probably get hopelessly confused and perhaps like it less. Still, it can be useful, very useful—and even enriching—to undergo such an exercise at least vicariously now and then. After all, this is our music—the music of the 19th, 20th, and 21st centuries—the music we hear day after day and night after night, music that has become incredibly rich and dense, with amazingly varied genres emerging from even more varied sources. We are lucky that we no longer have to do this on our own, because most of the hard work has already been accomplished in this wonderful new addition to the series on art and literature, *Historical Dictionary of Popular Music*.

This useful guide features a brief chronology covering the popular music scene, showing which genres and musicians were prominent during the course of nearly two centuries, although it can be exceedingly hard to know exactly when a particular form emerged. The introduction provides an overall view, showing the emergence, development, and current trends of popular music throughout the world. The dictionary section includes two major categories of entries. One is the actual genres themselves, how and where they emerged, and who participated in creating and promoting them, with some of the major names and songs. The other is the more prominent people, singers, instrumentalists, vocal groups, bands, orchestras, composers, and songwriters, as well as some promoters. Also of particular interest are the entries on places, for example, Latin America, Africa, Asia, or the West, particularly Great Britain and the United States. With a topic as broad as popular music, the bibliography provides an extensive listing of sources for further reading.

This new and congenial volume was written by Norman Abjorensen. His name may be familiar, as he is coauthor of our volume on Australia, where he was born, fell in love with popular music at the age of 10, and

has continued following it for more than 60 years. During this period, he was mainly a journalist and later taught politics, political history, and public policy at Australian National University in Canberra, but he also engaged in work related to popular music. Among other things, he presented a contemporary music program on a Sydney educational radio station, wrote a radio series on Australian rock music for the Australian Broadcasting Corporation, and penned a jazz column for the Melbourne newspaper *The Age*, all while listening to and loving music. Here, he shares his knowledge by surveying the field for us.

Jon Woronoff
Series Editor

Preface

I grew up before there was television, in a house where the radio was always on and records were constantly playing. Bing Crosby, Frank Sinatra, the Four Aces, Guy Mitchell, Nat King Cole, Perry Como, and Patti Page were daily fare, along with the dance bands, but suddenly there was Johnnie Ray—louder, more strident, and noticeably raising the emotional temperature. Little Richard's "Wop bop a loo bop a lop bam boom!" came out of left field and left me puzzled: I had never heard anything like it and didn't know what to make of it. But when I heard Pat Boone's pale cover version, I knew immediately which side of the fence I was on. Bill Haley was interesting, but to my young ears his music was not appreciably different from the uptempo swing music played by my father and elder sister.

It was Elvis Presley who grabbed my attention. I can clearly remember, at age 10, putting my ears up to the speaker to listen to "Teddy Bear." Here there was something new, indefinable, and beguiling. There were raw emotional qualities in his voice I had never heard before, but also a quavering fragility, a vulnerability; it was as though the voice came not just from the throat and vocal cords but deep inside, making such artists as Bing Crosby, Frank Sinatra, and Perry Como sound rehearsed; glossy, and polished—almost too perfect. Presley, in comparison, was all texture, with the voice coming not off a shiny surface but from the cracks below. This music, I remember thinking, could go anywhere; the boundaries had vanished.

Still at age 10, while captivated by the mysterious Little Richard, Elvis, and the sheer energy of Jerry Lee Lewis, whose manic piano and frenetic vocals seemed ready to burst through the speaker, I was also hearing other things. The first time I heard Sam Cooke on the radio—never having been exposed to black music and unaware that Nat King Cole, Little Richard, and a family favorite, Fats Waller, were black—I was mesmerized by the soulful purity that seemed to reach inside me. I immediately went out and bought a copy of "You Send Me" on a 78-rpm disc (we didn't yet have a record player for the newfangled microgroove 45s), which I played over and over,

intrigued by not only Cooke, but also the blissful serenity of Cliff White's guitar accompaniment.

Popular music to a 10-year-old seemed something that was made by adults, much older people—inhabitants of that distant future world of families, automobiles, work, and paychecks. Then along came Paul Anka from Canada, just 16, with a song he not only belted out, but also—amazingly—wrote himself: "Diana." Suddenly, music was within reach; it could be made by people just a few years older, inhabitants of the (almost) same age planet.

A lot was happening. Doo-wop was everywhere on the radio—smart, slick, and so very listenable. The angel-voiced Frankie Lymon (just 13 years old) and the Teenagers crooned "Why Do Fools Fall in Love?" Danny and the Juniors harmonized gloriously on "At the Hop," the Diamonds had fingers snapping with the delightful "Little Darlin'," the Monotones showcased a slightly off-key bass in "Book of Love," and the Elegants combined verbal patterns with a nursery rhyme in "Little Star," while the Marcels dazzled with the melodic complexity of "Blue Moon." The Platters seemingly descended from the sky with Tony Williams's soaring vocals on the subtly textured "The Great Pretender," "My Prayer," and "Twilight Time."

But the biggest impact on this young boy was a gawky, bespectacled Texan named Buddy Holly, the first artist whose picture adorned my bedroom wall after writing to the record company to request a copy. The pulsating rhythms of "Oh Boy" and "Peggy Sue" thrill me just as much today as they did then. Why Buddy Holly appealed to me so much I cannot say; he was refreshingly different from all the others, and it wasn't just the trademark verbal hiccup. The quality of his songwriting stood out, but so too did his unforced sincerity, a naturalness—perhaps reinforced by his unassuming demeanor that we would now call geekiness. I remember one Friday night scrawling his name in chalk on a seat at the church boys' club—my first act of graffiti.

I was an out and out Buddy Holly fan, buying all his records and being slightly bemused that his solo songs came out on the yellow-label Coral records, while his songs with the Crickets were on the black-label Brunswick. I knew his songs by heart, and at the end-of-year concert in 1958, marking the end of grade school, I sang "Oh Boy," with two others

doing the vocal backups. Then there was, in Don McLean's memorable words, the "day the music died." Forever etched in my memory is that solemn trip in my father's car for my first day in high school and my old buddies from grade school lining the fence on that February morning, earnestly scanning my face, for we all had heard the news.

In the weeks that followed, occupied by the changed life at high school, there was still time for reflection, prompted by the prophetic posthumous release of Buddy Holly's "I Guess It Doesn't Matter Anymore," written for him by Paul Anka, and the wistful posthumous hit for 17-year-old Ritchie Valens, the hauntingly ethereal "Donna." Both had died, along with the Big Bopper, in the same plane crash.

In the 1960s, I discovered jazz, lying in bed soaking up the late-night jazz programs on the radio and buying the music of Louis Armstrong, Duke Ellington, Charles Mingus, Dave Brubeck, and Miles Davis. A jazz club called the Fat Black Pussy Cat, run by a mysterious American named Ali Sugarman, had opened in Melbourne's fashionable South Yarra, and I haunted it, rubbing shoulders with musicians, poets, and beatniks. But I had not deserted the rock fold, and with the British Invasion of the early 1960s, I duly saw the Beatles when they came to Australia in 1964, along with the bands that followed in their wake—Manfred Mann, the Who, the Animals, the Kinks, and many others. In 1965, a pale, thin Bob Dylan came to town, and a few months later Roy Orbison opened for the Rolling Stones.

Strange things indeed were happening in the 1960s. The beguiling harmonies of the Byrds on "Mr. Tambourine Man" beckoned to a new tomorrow; in 1967, the ripples of San Francisco's Summer of Love spread throughout the world. Scott McKenzie's gentle exhortation to wear flowers in your hair played on the radio between news bulletins of young men dying in a far-off place called Vietnam. The Beatles released their *Sgt. Pepper* album, the Monkees came to Australia, and the hippie musical *Hair* opened on Broadway. The music grew louder and more complex; already the innocence of 1950s pop, and its association with childhood, had receded into what seemed a distant past. Frankie Lymon, the smiling 13-year-old angel from the doo-wop era, would die a squalid death in his grandmother's bathroom from a drug overdose. Danny Rapp, lead singer

and suave mover of Danny and the Juniors, was fighting demons of his own that would see him take his own life 13 years later.

In 1970, I made a pilgrimage to San Francisco, searching for remnants of the Summer of Love, but by then Haight-Ashbury was a sad, addict-riddled twilight zone. Moving to London to live and work, I found the beginnings of reggae among the West Indian community, attended the monumental Isle of Wight festival, a veritable who's who of rock, and a few weeks later saw the final, pitiful performance of Jimi Hendrix.

As they say on radio, "The music just keeps on coming." The 1970s brought top-of-the-line acts to Australia, including Jethro Tull, T. Rex, and Blondie; the 1980s saw Neil Young, Tom Petty, Bruce Springsteen, and others make the trip south of the equator, and I traipsed along. Punk arose and briefly flourished, quickly being overtaken by post-punk, new wave, and the plastic synthpop. MTV arrived, and image began to assume more importance than sound. Like traveling on a speeding train, the landscape was constantly changing, the past ever receding. By the early 1980s, I was an occasional presenter on a radio music program in Sydney, *From Funk to Punk*, attempting to track these changes. I wrote and produced a radio documentary on Australian rock and began writing a jazz column for a Melbourne newspaper.

Now in late middle age, I still seek the new; the creative possibilities of hip-hop astound me, as do such innovative subgenres as Celtic punk. I see Bob Dylan at every opportunity, having attended 10 performances on several continents, seeing a different Dylan each time. But the past, to a historian, is always fragile, precious, and easily damaged. With this in mind, I took great delight in seeing that 1960s optimism and idealism so robustly alive and well with Crosby, Stills and Nash, and the incomparable Canned Heat, still blues rocking, in 2015. In 2016, I went to see Eric Burdon, several years my senior, and left satisfied after a rollicking night of high-energy performance in fine voice, persuaded that there is life, and plenty of it, after 70.

May the music never die.

Acknowledgments

Many debts are incurred in a project such as this. Dr. Carmel Anderson has been an invaluable critic and also extraordinarily tolerant of the sometimes incongruent sounds that have filled the family home. Sebastian and Mairead have shared their contemporary knowledge with their father and worked hard to stave off any tendencies toward musical ossification. Colin Benson, Larry Buttrose, Bern Chandley, the late Mac Cocker, Steve Dovers, Henry Everingham, Jim George, Michelle Godard, Alastair Greig, Peter Logue, Tony Maniaty, David Monaghan, Anja Nieveler, Gavin Westaway, Marius Webb, and the late Stevie Wright have generously shared their knowledge and insights throughout the years. Series editor Jon Woronoff has made many constructive contributions, and April Snider at Rowman & Littlefield has been a constant and enthusiastic source of encouragement. A special thank you goes to Ann Treweek, a former colleague whom I have not seen for decades and who opened my ears to the emerging new wave of the late 1970s.

Reader's Note

To facilitate the rapid and efficient location of information and make this book as useful a reference tool as possible, extensive cross-references are provided in the dictionary section. Within individual entries, terms that have their own entries are in **boldface** type the first time they appear. Related terms that do not appear in the text are indicated in the *See also*. *See* refers to other entries that deal with the topic.

Chronology

1827 John Hill Hewitt writes “The Minstrel’s Return from the War,” the first internationally famous ballad by an American-born songwriter.

1844 Stephen Foster has his first song, “Open Thy Lattice, Love,” published by George Willig of Philadelphia.

1851 Stephen Foster writes “Old Folks at Home.”

1861 Julia Ward Howe writes the poem “Battle Hymn of the Republic”; set to music, it becomes a popular Civil War song.

1869 Folies Bergère is established in Paris.

1877 Thomas Edison patents the phonograph.

1881 Impresario Tony Pastor starts “clean” vaudeville at New York’s Fourteenth Street Theatre.

1884 Emile Berliner records “The Lord’s Prayer” on a cylinder. Vaudeville starts to gain popularity in the United States and Canada.

1886 The music hall revue originates in Paris at the Folies Bergère.

1887 Thomas Edison publicly demonstrates his phonograph. Emile Berliner makes the first flat recording disc. The first recording of John Philip Sousa’s march “The Stars and Stripes Forever” is made by Emile Berliner.

1891 Carnegie Hall opens in New York.

1892 “After the Ball” becomes first big sheet music hit.

1894 *Billboard* is founded by William Donaldson and James Hennegan as a trade publication for bill posters.

1895 Edwin Scott Votey builds the first pianola. Ernest Hogan’s “La Pas Ma La” is the first ragtime composition to appear in sheet music.

1896 Edison and Columbia introduce the first phonograph (later known as the gramophone). Ben Harney popularizes ragtime with the composition “You’ve Been a Good Old Wagon but You Done Broke.”

1898 The Aeolian Company puts the first pianola on sale in the United States and a few months later in Europe.

1899 Scott Joplin’s “Maple Leaf Rag” becomes a sheet music best seller, boosting the ragtime craze.

1900 The Gramophone Company produces a catalog with 5,000 recordings. Jazz develops in New Orleans, based on Mississippi River boat

music and black, as well as French and Spanish, piano music.

1901 Ragtime grows in popularity.

1902 Lead Belly begins performing.

1903 Wilbur Sweatman makes first recording of Scott Joplin's "Maple Leaf Rag." Archaeologist Charles Peabody publishes "Notes on Negro Music" in the *Journal of American Folklore*, describing the singing of the African Americans he hired for an excavation in the Mississippi Delta.

1906 The United States Military Band records "Maple Leaf Rag."

1907 Florenz Ziegfeld Jr. launches the elaborate musical stage shows known as the Ziegfeld Follies. Ragtime pioneer Ernest Hogan is the first African American to produce and star in a Broadway show, *The Oyster Man*.

1908 June 15: The Ziegfeld Follies Broadway revue opens at the Jardin de Paris, running for 120 performances.

1909 The U.S. Copyright Act is amended to provide for royalty payments for recorded music. **20 May:** Ragtime pioneer Ernest Hogan dies. The Fisk Jubilee Singers record "Swing Low, Sweet Chariot," helping establish the black spiritual in the history of American music.

1911 Popular songwriter Irving Berlin completes "Alexander's Ragtime Band." Gene Greene's "King of the Bungaloos" is the first recording of scat singing.

1912 W. C. Handy publishes "Memphis Blues."

1913 The word *jazz* first appears in print.

1914 The first recorded calypso music is made in Trinidad and Tobago.

1915 The Chicago Automatic Machine and Tool Company invents the jukebox. The ukulele becomes popular as a result of its appearance in the Hawaiian Pavilion at the Panama–Pacific International Exposition in San Francisco.

1916 3 March: The Original Dixieland Jazz Band begins playing at Schiller's Cafe in Chicago, under the name Stein's Dixie Jass Band. **December:** Wilbur Sweatman records his ragtime for Emerson Records in New York City.

1917 March: The Original Dixieland Jazz Band makes its first jazz recording. **1 April:** Scott Joplin dies. The first African American jazz recordings are made by Wilbur Sweatman's Band. Songs of World War I

become popular in the United States. Eddie Cantor makes his first recordings.

1918 The first documented racially integrated jazz recording session takes place. Worldwide sales of phonograph records are estimated at 100 million.

1919 The Original Dixieland Jazz Band brings New Orleans jazz to England.

1920 Mamie Smith becomes the first black singer to record the blues as a soloist.

1921 The jazz standard "Wabash Blues" becomes a big hit in the United States for Isham Jones and His Orchestra, selling 1 million copies.

1922 June: Eck Robertson and Henry Gilliland record two country music tracks. Jazz musician Duke Ellington moves to New York and forms the band that would later become the legendary Duke Ellington Orchestra. Fiddlin' John Carson becomes the first traditional old-time country musician to broadcast over a radio station, WSB in Atlanta.

1923 The "Queen of the Blues," Bessie Smith, records her first song, "Down Hearted Blues," which becomes an immediate success. Fiddlin' John Carson becomes one of the first country music recording artists with his "The Little Old Log Cabin in the Lane" and "The Old Hen Cackled and the Rooster's Going to Crow."

1924 The first recordings are made by Bix Beiderbecke. George Gershwin's "Rhapsody in Blue" is first performed in New York City.

1925 Regular use begins of electrical recording using microphones. Louis Armstrong makes his first records under his own name, leading Louis Armstrong and His Hot Five. **28 November:** The weekly country music radio program *Grand Ole Opry* is first broadcast on WSM radio in Nashville, Tennessee, as the *WSM Barn Dance*.

1926 The first recordings are made by Jelly Roll Morton and His Red Hot Peppers.

1927 6 October: The film *The Jazz Singer*, starring Al Jolson, is released. **27 December:** *Show Boat*, the first popular musical comedy, with music by Jerome Kern and lyrics by Oscar Hammerstein, opens in New York.

1928 3 May: *Show Boat* opens in London's Drury Lane Theatre. The first commercial recordings of Cajun music are released.

1929 The first 78-rpm records are introduced. The first recording of George Gershwin's *An American in Paris* is made. Louis Armstrong records his hit song "When You're Smiling." The first film adaptation of *Show Boat* is made. The film *Honky Tonk*, starring Sophie Tucker, is released.

1930 Ethel Merman makes her Broadway debut in George Gershwin's *Girl Crazy*. **October 29:** Bing Crosby makes his first recording with the Gus Arnheim Orchestra as a solo vocalist.

1931 The musical career of Roy Rogers begins. Duke Ellington records "Mood Indigo." Rudy Vallée records "Life Is Just a Bowl of Cherries."

1932 6 March: March king John Philip Sousa dies. Radio City Music Hall opens with a musical show featuring the Rockettes. Adolph Rickenbacker and George Beauchamp produce the first cast aluminum versions of the electric lap steel guitar, known as the "frying pan." Duke Ellington writes "It Don't Mean a Thing (If It Ain't Got That Swing)," launching (and naming) the swing era.

1933 Perry Como begins singing with the Freddie Carlone Orchestra. Bing Crosby has a hit with "You're Getting to Be a Habit with Me."

1934 The song "Rock and Roll," by the Boswell Sisters, appears in the film *Transatlantic Merry-Go-Round*. The first magazine devoted to jazz music, *Down Beat*, is published. In Paris, the Quintette du Hot Club de France is established to play continental jazz, launching the careers of violinist Stéphane Grappelli and guitarist Django Reinhardt.

1935 The Magnetophon, a pioneering tape recorder, is introduced at the Berlin State Fair. **10 October:** George Gershwin's folk opera *Porgy and Bess* premieres on Broadway. Victor Silvester makes his first ballroom dance tune, "You're Dancing on My Heart."

1936 *Billboard* magazine publishes its first music hit parade. The Gibson company produces its first electric guitar, the ES-150. Robert Johnson makes key recordings of Delta blues. Charles Delaunay's *Hot Discography*, published in English, establishes the field of discography. Swing music achieves popularity. Frank Sinatra begins his professional singing career as a member of the Hoboken Four. Nat "King" Cole's recording career begins. Count Basie begins recording with his own band, which includes Lester Young. The second film adaptation of the musical *Show Boat* is made.

1937 The mambo is born in Cuba. **14 April:** The Rodgers and Hart musical *Babes in Arms* opens on Broadway. **11 July:** George Gershwin dies.

1938 16 January: Benny Goodman plays the first jazz concert at Carnegie Hall in New York City, considered a legitimization of the genre. **2 March:** Ben Harney, hailed by *Time* magazine as "Ragtime's Father," dies. **16 August:** Robert Johnson dies of unknown causes at the age of 27, near Greenwood, Mississippi. The Andrews Sisters enjoy their first major hit with "Bei Mir Bist Du Schoen." Ella Fitzgerald records "A-Tisket, A-Tasket."

1939 Frank Sinatra joins the Harry James Band. **22 December:** Blues singer Ma Rainey dies.

1940 Sixteen-year-old Doris Day joins Les Brown's band. **26 April:** Woody Guthrie records most of his *Dust Bowl Ballads* at RCA Victor studios in Camden, New Jersey. **December 25:** The Rodgers and Hart musical *Pal Joey* opens on Broadway.

1941 11 February: Glenn Miller receives his first gold disc, for "Chattanooga Choo Choo." Alan Lomax records the Son House recordings for the Library of Congress. Duke Ellington records "Take the A Train." Les Paul designs and builds the first solid-body electric guitar. The Andrews Sisters record "Boogie Woogie Bugle Boy." Danny Kaye makes his name on Broadway in *Lady in the Dark*.

1942 *Billboard* establishes the Harlem Hit Parade as a chart for "race music." Los Angeles bluesman T-Bone Walker incorporates jazz chords into the blues guitar with "I Got a Break Baby." Bing Crosby releases "White Christmas," from the film *Holiday Inn*.

1943 1 January: Frank Sinatra appears at the Paramount, causing a mob of hysterical bobby-soxers to flood Times Square and blocking Midtown New York City traffic for hours. **15 December:** Fats Waller dies of pneumonia at age 39.

1944 18 October: Orville "Hoppy" Jones, bass singer in the Ink Spots, dies in New York City. **15 December:** American bandleader Glen Miller goes missing on a flight across the English Channel.

1945 19 April: The musical *Carousel* opens on Broadway. Les Paul invents echo delay, multitracking, and other recording studio techniques. Bill Monroe's "Kentucky Waltz" popularizes the bluegrass style. **11 November:** Jerome Kern dies. **26 November:** Charlie Parker makes his first recording as a lead player, also featuring Miles Davis.

1946 5 January: *Show Boat* opens for a revival season on Broadway. *Music Vendor* magazine (later *Record World*) is founded in the United States. Louis Jordan launches jump blues with "Choo Choo Ch'Boogie." **16 May:** The musical *Annie Get Your Gun* opens on Broadway. Doris Day leaves Les Brown's band for a solo career. **16 September:** Mamie Smith, the first black singer to record the blues as a soloist, dies.

1947 Ahmet Ertegun and Herb Abramson found Atlantic Records. Chess Records is founded in Chicago. Roy Brown records the proto-rock song "Good Rocking Tonight."

1948 Columbia Records introduces the "long-playing" (LP) vinyl record. Leo Fender develops the first mass-produced solid-body electric guitar, first known as the Fender Broadcaster but later renamed the Telecaster. Pete Seeger forms the Weavers, which starts the folk revival. Al Jolson is voted most popular male vocalist of the year by a *Variety* poll. Patti Page becomes the first recording artist to use the studio technique known as multitrack overdubbing. The Ampex Corporation introduces high-quality tape recorders and recording tape, revolutionizing the recording and broadcast industries. **20 June:** *The Ed Sullivan Show* is first broadcast on U.S. television.

1949 January: RCA Records introduces the first 45 rpm single. *New Musical Express* founded in London. *Billboard* introduces rhythm-and-blues to replace the "race music" category. **7 April:** The musical *South Pacific* opens on Broadway. **6 December:** Blues singer Lead Belly dies at the age of 61. Bandleader Edmundo Ros releases *The Wedding Samba* album, which goes on to sell 3 million copies. **15 December:** The Birdland jazz club opens in New York City. **28 December:** Jazz singer Ivie Anderson dies at the age of 44, from asthma.

1950 January: Sam Phillips launches the Memphis Recording Service (later Sun Records) in Memphis, Tennessee. The Blues and Rhythm Jubilee, the first major rhythm-and-blues festival, is held in Los Angeles. Patti Page becomes the first (and only) artist to have a number-one song, "The Tennessee Waltz," on the pop, rhythm-and-blues, and country charts concurrently. **7 June:** The musical *Carousel* opens in London. Crooner Tony Bennett scores his first hit, "Because of You."

1951 Cleveland disc jockey Alan Freed coins the term *rock-and-roll*. **March:** Jackie Brenston records "Rocket 88," credited as the first rock-and-

roll song. Little Walter's amplified harmonica is heard on a record for the first time in "Country Boy" by Muddy Waters. The world's first electric bass guitar, the Fender Precision Bass, is unveiled. The Technicolor film version of the musical *Show Boat* is released by MGM. Red Foley's "Peace in the Valley" becomes one of the first gospel songs to sell 1 million copies.

1952 21 March: The first reported rock-and-roll riot breaks out at Alan Freed's Moondog Coronation Ball in Cleveland, Ohio; teenage excitement is blamed for the frenzy. **27 March:** Sun Records begins operating in Memphis, Tennessee. **September:** Bill Haley and His Saddlemen change their image and name, becoming Bill Haley and His Comets. **14 November:** *New Musical Express* publishes the first U.K. singles chart. Harry Smith releases *Anthology of American Folk Music*, a major influence on the folk revival. *American Bandstand* is first broadcast in the United States. **29 December:** Bandleader Fletcher Henderson dies.

1953 1 January: Hank Williams dies at age 30. "Crazy Man Crazy" by Bill Haley and His Comets becomes first rock song to make the *Billboard* charts. The Orioles' "Crying in the Chapel" is the first black hit to top the white pop charts. **18 July:** Elvis Presley makes his first recordings. Frankie Laine sets a record for number-one hits on the British charts in a single year, with "Answer Me," "Hey Joe!" and "I Believe" holding the top slot for 27 weeks. Orchestra leader Frank Chacksfield has the first electronic hit in Britain with "Little Red Monkey," featuring a clavioline.

1954 Elvis Presley records "That's All Right, Mama" at Sun Studios in Memphis. Leo Fender introduces an improved, sleeker version of the Fender electric guitar—the Stratocaster—revolutionizing the sound of rock. Japanese electronics company TTK (later Sony) introduces the world's first transistor radio. The first Newport Jazz Festival is held, the first of its kind in the world. Dave Brubeck becomes the second jazz musician (after Louis Armstrong) to be featured on the cover of *Time* magazine. Julie Andrews makes her Broadway debut in *The Boy Friend*.

1955 March: The film *Blackboard Jungle* is released, igniting the rock-and-roll revolution with its theme song, "Rock Around the Clock." **12 March:** Charlie Parker dies at age 35. **August:** Bill Haley and His Comets become the first rock-and-roll performers to appear on *The Ed Sullivan Show* on U.S. television. Ray Charles creates "soul" music with "I Got a Woman," an adaptation of an old gospel song.

1956 January: Elvis Presley releases “Heartbreak Hotel.” “Blueberry Hill” by Fats Domino becomes a rhythm-and-blues crossover hit. **28 January:** Elvis Presley makes his national television debut on *The Dorsey Brothers Stage Show*. Lonnie Donegan releases “Rock Island Line,” popularizing skiffle in Great Britain. **24 May:** The first Eurovision Song Contest is held in Lugano, Switzerland. Harry Belafonte’s “Banana Boat” launches calypso, while his album *Calypso* becomes the first album to sell 1 million copies in a single year. For the first time in *Billboard* magazine history, five singles appear in both the pop and R&B top 10 charts: “Heartbreak Hotel” (Elvis Presley), “Blue Suede Shoes” (Carl Perkins), “Long Tall Sally” (Little Richard, “Magic Touch” (the Platters), and “Why Do Fools Fall in Love” (Frankie Lymon and the Teenagers). Ferlin Husky’s “Gone” heralds the Nashville sound. **9 September:** Elvis Presley appears on *The Ed Sullivan Show*. **19 December:** Elvis Presley breaks the record for the highest number of concurrent singles by a single artist, holding nine positions on the *Billboard* Hot 100 chart.

1957 *American Bandstand* is broadcast nationally in the United States. Bill Haley becomes the first major American rock singer to tour Europe. Crooner Frank Sinatra condemns rock-and-roll as the “most brutal, ugly, desperate, vicious form of expression it has been my misfortune to hear.” Sixteen-year-old Paul Anka has a number-one hit with “Diana.” John Lennon, Paul McCartney, and later George Harrison play as the Quarrymen in Liverpool, England. **September:** Leonard Bernstein’s musical *West Side Story* debuts. **1 December:** Buddy Holly and the Crickets appear on *The Ed Sullivan Show*.

1958 Domenico Modugno wins Grammy Awards for Song of the Year and Record of the Year for “Nel Blu Dipinto Di Blu (Volare)” at the inaugural Grammy presentation. The first stereophonic recordings are released. *Billboard* magazine begins its Hot 100 chart listing popular songs. **March:** Elvis Presley is drafted into the U.S. Army. **28 March:** Blues composer and musicologist W. C. Handy dies. Disc jockey Alan Freed is arrested in Boston for inciting a riot at a rock concert. The Kingston Trio’s “Tom Dooley” heralds the folk revival. Guitarist Link Wray’s instrumental “Rumble” is banned in some U.S. cities because of fears it could incite teenage violence.

1959 3 February: A plane crash in Clear Lake, Iowa, claims the lives of Buddy Holly, Ritchie Valens, and the Big Bopper. The National Academy of

Recording Arts and Sciences presents the first Grammy Award. Berry Gordy Jr. founds Motown record company. Rock-and-roll records now account for 43 percent of records sold. Miles Davis releases *Kind of Blue*. **17 July:** Billie Holiday dies. Emile Ford becomes first black artist to sell 1 million records in Great Britain with "What Do You Want to Make Those Eyes at Me For?" **7 October:** Mario Lanza dies at the age of 38.

1960 U.S. Congress begins an investigation into the payola scandal. **17 April:** Rock singer Eddie Cochran dies in an auto crash in England. Elvis Presley appears on *The Ed Sullivan Show* following his release from the U.S. Army. The Beatles play in Hamburg, Germany. The twist becomes the latest dance craze. **5 November:** Country singer Johnny Horton dies in an automobile crash in Milano, Texas.

1961 January: Motown signs the Supremes. Patsy Cline releases "I Fall to Pieces" and "Crazy," the success of which helps her cross over from country to pop. Ray Charles wins four Grammy Awards, including two for "Georgia on My Mind." **21 February:** The Beatles debut at the Cavern Club in Liverpool. Del Shannon's hit "Runaway" introduces a new sound to rock music with Max Crook's proto-synthesizer, the clavioline-based Musitron. **July:** *Billboard* publishes its first easy-listening chart. Acker Bilk's "Stranger on the Shore" becomes the first British song to top the *Billboard* chart. **November:** The Beatles meet Brian Epstein.

1962 January: Gene Chandler's doo-wop song "Duke of Earl" sells 1 million copies in a month. The Beach Boys' "Surfin'" launches surf music in the charts. **19 March:** Bob Dylan releases his first album, *Bob Dylan*. Disc jockey Alan Freed pleads guilty to two charges of commercial bribery in relation to the payola scandal. Phil Spector invents the "wall of sound." Skeeter Davis scores an international hit with "The End of the World." **August:** The Tornadoes' "Telstar," an instrumental, is released in the United Kingdom, eventually becoming the first song by a British group to reach the top spot on the U.S. *Billboard* Hot 100. **October:** The Beatles' first single, "Love Me Do," is released in the United Kingdom. Alexis Korner's Blues Incorporated, with Long John Baldry, releases the first British blues album, *R&B from the Marquee*.

1963 19 January: The Beatles make their first national U.K. television appearance on *Thank Your Lucky Stars*. The compact tape cassette is introduced. **5 March:** Patsy Cline dies in an airplane crash in Camden,

Tennessee. The Beatles release their first album, *Please Please Me*. **2 May:** The Beatles reach number one in the U.K. singles chart for the first time with "From Me to You." Stevie Wonder, at age 13, scores his first hit with "Fingertips, Part 2." The Rolling Stones release their first single, "Come On." Bob Dylan releases *The Freewheelin' Bob Dylan*. Peter, Paul and Mary release Bob Dylan's "Blowin' in the Wind," selling 300,000 copies in the first week of its release. Jan and Dean's "Surf City" becomes the first surf song to top the U.S. pop chart. The musical *Half a Sixpence*, starring Tommy Steele, opens in London. **10 October:** Edith Piaf dies.

1964 1 January: *Top of the Pops* first airs on British television. *Music Vendor* magazine changes name to *Record World*. **January:** The Beatles' "I Want to Hold Your Hand" is a sensation, reaching the top of the U.S. charts and igniting the "British Invasion" of American radio airwaves. **4 February:** The Beatles arrive in New York City. **9 February:** The Beatles appear on *The Ed Sullivan Show*, watched by an estimated 73 million people. Don Van Vliet forms the Magic Band and adopts the name Captain Beefheart. Pirate radio station Radio Caroline begins broadcasting to Great Britain. **March:** English band the Dave Clark Five makes the first of 18 appearances on *The Ed Sullivan Show*. **April:** The Beatles' "Can't Buy Me Love" becomes the first song to top the U.S. and U.K. charts simultaneously. **31 July:** Jim Reeves is killed in an airplane crash in Davidson County, Tennessee. **September:** The Animals top the U.S. charts with the song "House of the Rising Sun," becoming the first British group other than the Beatles to do so. **15 October:** Songwriter and composer Cole Porter dies. **11 December:** Sam Cooke is shot dead in Los Angeles. Robert Moog markets his first synthesizer.

1965 20 July: Bob Dylan releases the rock-influenced single "Like a Rolling Stone." **25 July:** Bob Dylan is booed at the Newport Folk Festival for "going electric." "Blue-eyed soul" is launched with the Righteous Brothers' "You've Lost That Loving Feeling." England's Herman's Hermits becomes the top-selling pop act of the year in the United States. **November:** French singer Mireille Mathieu makes her first television appearance.

1966 The Monkees release their first single, "Last Train to Clarksville." **21 August:** The Beatles give their final concert at Candlestick Park in San Francisco. **September:** The Monkees' television show premieres in the United States. Jimmy Hendrix moves to England to further his career. **26**

October: U.K. pop singer Alma Cogan dies of cancer at the age of 34. American staff sergeant Barry Sadler scores an unlikely hit with "The Battle of the Green Berets." The Beach Boys release *Pet Sounds*.

1967 4 January: The Doors' self-titled debut album is released, with 8 million copies sold. The Monkees' television show premieres in Great Britain. Atlantic Records is sold to Warner Brothers for $17 million. The Summer of Love takes place in San Francisco. **1 June:** The Beatles release *Sgt. Pepper's Lonely Hearts Club Band* album. **16–18 June:** The Monterey Pop Festival is held in California. **17 July:** Jazz saxophonist John Coltrane dies. With her song "To Sir with Love," Lulu becomes the first British artist to reach the top of the charts in the United States without first entering the British chart. The Moody Blues release *Days of Future Passed*, an early concept album. **17 September:** The Doors appear on *The Ed Sullivan Show*. **30 September:** The British Broadcasting Corporation's youth-oriented popular music station Radio 1 makes its first broadcast. **October:** *Hair*, the first rock musical, opens in New York. **9 November:** The first issue of *Rolling Stone* magazine is published. **10 December:** Otis Redding dies in a plane crash. **29 December:** Bandleader Paul Whiteman dies.

1968 The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* album wins four Grammy Awards, including Album of the Year, the first rock album to be so honored. Elvis Presley wins his first Grammy Award for Best Sacred Performance for the hymn "How Great Thou Art." Songwriter Jimmy Webb wins a Grammy for Song of the Year for "Up, Up, and Away." **13 January:** Johnny Cash performs his famous concert at Folsom State Prison in California. **27 February:** Doo-wop singer Frankie Lymon dies from a heroin overdose. **29 April:** The rock musical *Hair* opens on Broadway. **19 September:** Country singer Red Foley dies. **28 November:** Cream gives a farewell concert at London's Royal Albert Hall. Bobbie Gentry wins three Grammy Awards for "Ode to Billy Joe." Iron Butterfly releases the epic 17-minute track "In-A-Gadda-Da-Vida." The first stirrings of Krautrock, derived from a fusion of free-form jazz and the electronic avant-garde, are heard at the first major German rock music festival at Essen. Van Morrison releases the acclaimed *Astral Weeks*. *Rolling Stone* magazine names Jimi Hendrix Performer of the Year.

1969 30 January: The Beatles give their final public performance in London. The Moog synthesizer comes into vogue when Walter (Wendy)

Carlos's album *Switched-On Bach* wins three Grammy Awards. Rock supergroup Blind Faith debuts in front of 100,000 people in London's Hyde Park before departing for a tour of the United States. Judy Collins wins a Grammy Award for Best Folk Performance for "Both Sides Now." **9 June:** Brian Jones quits the Rolling Stones. **3 July:** Brian Jones drowns in mysterious circumstances. James Brown's "Get Up (I Feel Like Being a) Sex Machine" signals the start of the funk era. **15–17 August:** The Woodstock Music and Art Fair is attended by hundreds of thousands of fans. The British band the Who release their rock opera album *Tommy*. The cult film *Easy Rider*, featuring two tracks by Steppenwolf, "Born to Be Wild" and "The Pusher," is released. Deep Purple collaborates with the Royal Philharmonic Symphony Orchestra in London to record *The Concerto for Group and Orchestra*. Captain Beefheart releases the experimental *Trout Mask Replica*. **6 December:** At the Altamont, California, free festival, organized by the Rolling Stones, Hells Angels attack and kill a member of the audience. Jethro Tull releases the album *Stand Up* and is named by *Melody Maker* the number-two band of the year, after the Beatles. Sam Phillips sells Sun Records. "Sugar, Sugar" by the Archies is the best-selling single of the year in the United States.

1970 January: The Jackson 5 top the *Billboard* chart with "I Want You Back," the first of four number ones in 1970. Diana Ross and the Supremes perform for the last time together at the Frontier Hotel, Las Vegas. Simon & Garfunkel release the album *Bridge Over Troubled Water*, which goes on to sell 25 million copies, the title track winning five Grammy Awards. **February:** Black Sabbath release the self-titled album credited with defining heavy metal. Jefferson Airplane is fined $1,000 for using profanity during a concert in Oklahoma City, Oklahoma. Led Zeppelin has their first hit with "Whole Lotta Love." **4 March:** Janis Joplin is fined $200 for using obscene language during a concert performance in Tampa, Florida. **10 April:** Paul McCartney publicly announces the breakup of the Beatles. **14 April:** Michael Nesmith announces his departure from the Monkees. **8 May:** The Beatles release their final album, *Let It Be*. **23 May:** The Grateful Dead make their first British appearance at the Hollywood Festival in Newcastle-under-Lyme. **3 July:** Brian Jones, one of the founding members of the Rolling Stones, is found dead in the swimming pool at his home in England. **4 July:** Casey Kasem launches the radio program *American Top 40*.

26–31 August: The Isle of Wight Music Festival is held in Britain. Anne Murray becomes first Canadian solo female to top U.S. charts with her song "Snowbird." **18 September:** Jimi Hendrix dies in London. **4 October:** Janis Joplin dies in Hollywood, California, from a drug overdose. **12 October:** *Jesus Christ Superstar* opens on Broadway. Marvin Gaye releases the album *What's Going On*. Miles Davis releases *Bitches Brew*, the first jazz-rock fusion work. Crosby, Stills & Nash win a Grammy Award for Best New Artist.

1971 English band T. Rex releases its *Electric Warrior* album, pioneering glam rock. **6 May:** U.K. pop singer Dickie Valentine dies in a car crash. **3 July:** Jim Morrison, the 27-year-old front man for the Doors, is found dead of a heart attack in the bathroom of his hotel room in Paris. **6 July:** Louis "Satchmo" Armstrong dies. Carole King releases *Tapestry*, which goes on to sell 25 million copies. **12 October:** Gene Vincent dies. **29 October:** Allman Brothers cofounder Duane Allman dies in a motorcycle accident. **November:** Led Zeppelin's album *Led Zeppelin IV* is released, going on to sell 30 million copies.

1972 David Bowie creates Ziggy Stardust as part of the glam rock fad. Women dominate the Grammy Awards, taking the top four categories: Carole King wins Record of the Year, Album of the Year, and Song of the Year, while Carly Simon takes the Best New Artist award. **24 August:** Neil Diamond's concert at the Greek Theatre in Los Angles becomes the live album *Hot August Night*.

1973 14 January: Elvis Presley performs in front of a live audience of approximately 1 billion people, as part of his performance, "Aloha from Hawaii," is beamed to 43 countries by satellite. **March:** Pink Floyd's *The Dark Side of the Moon* is released, going on to sell 50 million copies. The Jamaican film *The Harder They Come*, starring Jimmy Cliff, launches the popularity of reggae music in the United States. **19 September:** Gram Parsons dies from a drug overdose.

1974 Composer Marvin Hamlisch wins a Grammy for Best New Artist. Rick Wakeman releases *Journey to the Centre of the Earth*, a live recording of his second of two concerts at the Royal Festival Hall in London. ABBA wins the Eurovision Song Contest. Mike Oldfield wins a Grammy Award for Best Instrumental for "The Theme from the Exorcist," from *Tubular Bells*. **24 May:** Duke Ellington dies in New York. Patti Smith releases what is

considered to be the first punk rock single, “Hey Joe.” German band Kraftwerk releases the influential album *Autobahn*. Bad Company release their self-titled debut album, which goes on to sell 4 million copies. **16 August:** The Ramones play their first gig at New York’s CBGB (Country, Bluegrass, and Blues) club. Roberta Flack wins a Grammy for Record of the Year for “Killing Me Softly with His Song,” becoming the first artist to win the award in successive years. The Eagles score their first U.S. number-one hit with “Best of My Love.” *Billboard* magazine names Linda Ronstadt top female pop artist of the year. *New Musical Express* nominates Steely Dan’s *Pretzel Logic* album of the year. **25 November:** English folk singer Nick Drake takes his own life. *Rolling Stone* names the Beach Boys band of the year.

1975 Olivia Newton-John wins two Grammy Awards for “I Honestly Love You.” CBGB in New York showcases punk rock. Queen releases *A Night at the Opera*, with the single “Bohemian Rhapsody” staying at the top of the U.K. charts for nine weeks. **29 June:** Singer-songwriter Tim Buckley dies from an accidental drug overdose. **December:** Patti Smith releases the seminal proto-punk album *Horses*. Music magazine *Punk* first covers the New York underground scene, popularizing the term *punk*.

1976 23 January: Paul Robeson dies. Peter Frampton releases his live double album *Frampton Comes Alive!* which sells 6 million copies in 10 weeks. **February:** The Ramones release their self-titled debut album, heralding the dawn of the punk era. Stevie Wonder releases the album *Songs in the Key of Life*, which sells 10 million copies in the United States alone. The Eagles release two albums, *Their Greatest Hits (1971–1975*) and *Hotel California*, which together go on to sell almost 75 million copies. AC/DC gets international exposure with the release of the album *High Voltage*. Boston release their self-titled debut album.

1977 February: Fleetwood Mac release their *Rumours*, which spends 31 weeks at the top of the U.S. album chart and goes on to sell 40 million copies. The movie *Saturday Night Fever* popularizes disco music. Bob Marley releases *Exodus*, which stays on the U.K. album chart for 56 weeks. The Damned release their first U.K. punk album. **16 August:** Elvis Presley dies. The Nitty Gritty Dirt Band becomes the first American rock band to tour the Soviet Union. Foreigner release their self-titled debut album, containing the hits “Feels Like the First Time,” “Cold as Ice,” and “Long,

Long Way from Home." **16 September:** Marc Bolan of T. Rex dies in a car crash in England. KC and the Sunshine Band becomes the first act since the Beatles, in 1964, to score five U.S. number-one pop hits in a 12-month period. **14 October:** Bing Crosby dies. **20 October:** Three members of the band Lynyrd Skynyrd die in an airplane crash in the United States. **10 December:** Controversial British punk band the Sex Pistols release their album *Never Mind the Bollocks, Here's the Sex Pistols* in the United States. The band Television releases the influential album *Marquee Moon*.

1978 14 January: Johnny Rotten announces the breakup of the Sex Pistols. Hip-hop, a blend of rock, jazz, and soul with African drumming, is born in the South Bronx. Blondie's third studio album, *Parallel Lines*, establishes their reputation in the United States, and the band goes on to sell 20 million copies worldwide. The film soundtrack album *Saturday Night Fever*, featuring the Bee Gees, wins Grammy Awards for Best Pop Vocal, Best Arrangement of Voices ("Stayin' Alive"), Album of the Year, and Producer of the Year. **7 September:** Keith Moon, drummer of the Who, dies from an overdose of a prescription drug.

1979 Sony launches the Walkman. **13 January:** Soul singer Donny Hathaway commits suicide. Billy Joel wins two Grammys for "Just the Way You Are." "Bela Lugosi's Dead" by Bauhaus establishes goth cult in Great Britain. Prince releases his self-titled second album. **2 February:** Sid Vicious, bassist for the Sex Pistols, dies of a heroin overdose at a party in New York City. **1 June:** Chuck Berry performs for U.S. president Jimmy Carter at the White House. The Sugarhill Gang release the first commercial rap hit, "Rapper's Delight," propelling rap from the New York streets onto the popular music scene. Pink Floyd releases *The Wall*. Earth, Wind & Fire becomes the first African American act to sell out New York's Madison Square Garden.

1980 Billy Joel wins the Grammy for Album of the Year for *52nd Street*. The Police win a Grammy for Best Rock Instrumental for "Regatta de Blanc." **19 February:** Bon Scott of Australian rock band AC/DC is found dead in London after a drinking binge. **18 May:** Ian Curtis, lead singer of Joy Division, takes his own life. Peter Gabriel founds the world music festival WOMAD. **25 September:** John "Bonzo" Bonham, drummer for Led Zeppelin, dies from alcohol poisoning. **8 December:** Former Beatle John Lennon is murdered in New York City.

1981 MTV debuts with nonstop music videos. **15 February:** Guitarist Mike Bloomfield dies from a drug overdose. **11 May:** Bob Marley dies. Grandmaster Flash releases "Adventures on the Wheels of Steel," the first record to use samples. Simon & Garfunkel perform in New York's Central Park, attracting half a million people. "Bette Davis Eyes" by Kim Carnes is the best-selling single of the year in the United States. Journey release the *Escape* album, which sells 12 million copies.

1982 Simon & Garfunkel's live album *The Concert in Central Park* sells 4 million copies. The musical *Cats* begins its 18-year run on Broadway. Afrika Bambaataa and the Soulsonic Force release the iconic hip-hop track "Planet Rock." **April:** *Record World* ceases publication. **30 November:** Michael Jackson releases *Thriller*, the best-selling album of all time. Manhattan Transfer wins Grammy Awards in both the pop and jazz categories. Grandmaster Flash and the Furious Five release "The Message," the first prominent hip-hop song to provide a lyrical social commentary. Lim Carnes wins the Grammy for Record of the Year for "Bette Davis Eyes." *American Fool* by John Cougar (Mellencamp) becomes the best-selling album of the year.

1983 Toto wins six Grammy Awards for *Toto IV*. **4 February:** Karen Carpenter of the Carpenters dies of heart failure at the age of 32. Compact discs begin to replace vinyl records. Madonna releases her debut album; the single "Holiday" becomes a hit. **5 April:** Danny Rapp of Danny and the Juniors takes his own life. **30 April:** Blues singer Muddy Waters dies. **17 August:** Lyricist Ira Gershwin dies. Culture Club release *Colour by Numbers*, which goes on to sell 16 million copies.

1984 Anne Murray becomes the first Canadian and the first woman to win the Country Music Association's (United States) Album of the Year with *A Little Good News*. Michael Jackson's album *Thriller* wins a record eight Grammy Awards. The British Broadcasting Corporation (BBC) bans the sexually explicit "Relax" by Frankie Goes to Hollywood, but it still becomes a number-one hit in the United Kingdom. British new wave band Culture Club wins the Grammy Award for Best New Artist. The Police win four Grammys for their *Synchronicity* album. Bruce Springsteen releases *Born in the U.S.A.*, which goes on to sell more than 30 million copies. **1 April:** Marvin Gaye is shot dead by his father in Los Angeles. **26 April:** Jazz pianist and bandleader Count Basie dies. **25 June:** Prince releases the *Purple Rain*

album, which goes on to sell more than 22 million copies. English hard rock band Deep Purple reforms after an eight-year hiatus. Mötley Crüe release *Theatre of Pain*, heralding the advent of glam metal. *Born in the U.S.A.* becomes the best-selling album of the year.

1985 Prince wins two Grammy Awards for *Purple Rain*. Bruce Springsteen wins the Grammy for Best Rock Vocal for "Dancing in the Dark." **13 July:** Bob Geldof's Live Aid concert is held in the United States and the United Kingdom to raise funds for famine relief. **12 August:** Japanese crooner Kyu Sakamoto dies in an airplane crash. Tina Turner wins Grammy Awards for her *Private Dancer* album and the song "What's Love Got to Do with It." **31 December:** Rick Nelson dies in an airplane crash in the United States.

1986 Phil Collins's *No Jacket Required* wins Grammy Awards for Album of the Year, Best Pop Vocal, and Producer of the Year. Dire Straits wins two Grammy Awards: Best Rock Performance for "Money for Nothing" and Best Engineered Album for *Brothers in Arms*. **30 June:** Madonna releases her *True Blue* album, topping the charts in more than 28 countries and becoming the best-selling album of 1986. **3 July:** Rudy Vallée, 1930s pop idol, dies. Paul Simon releases *Graceland*. **12 December:** The Smiths play their final show.

1987 3 January: Aretha Franklin becomes the first woman to be inducted into the Rock and Roll Hall of Fame. **24 February:** Paul Simon wins the Grammy Award for Album of the Year for *Graceland*. **3 March:** Danny Kaye dies. U2 release *The Joshua Tree*, which goes on to sell 14 million copies. Kylie Minogue has her first hit, "The Loco-motion." Guns N' Roses release their debut album, *Appetite for Destruction*. **31 August:** Michael Jackson releases *Bad*, from which five singles become number-one hits in the United States. **25 September:** CBS launches an American version of the long-running U.K. television show *Top of the Pops*, which lasts just one year. **November:** Sonny & Cher reunite for a television appearance on *Late Night with David Letterman*. *Billboard* names Bon Jovi's *Slippery When Wet* the top-selling album of the year.

1988 U2 wins its first two of 22 Grammys for *The Joshua Tree*, for Album of the Year and Best Rock Performance. Prince's album *Lovesexy* is banned in stores throughout the United States because its cover art features a nude image of the artist. Compact discs outsell vinyl records for

the first time. Pink Floyd's *The Dark Side of the Moon* drops off the U.S. album chart after a record 741 weeks. Journey's *Greatest Hits* sells more than 20 million copies. **18 July:** Nico from Velvet Underground dies.

1989 Tracy Chapman wins three Grammy Awards for her self-titled debut album. **22 September:** Irving Berlin dies. Mötley Crüe release *Dr. Feelgood*, their best-selling album. **5 November:** Staff Sergeant Barry Sadler, who recorded the 1966 hit "The Battle of the Green Berets," dies of heart failure months after being shot. De La Soul release the influential hip-hop album *3 Feet High and Rising*.

1990 Grunge rock rises in Seattle, featuring such bands as Nirvana and Pearl Jam. MC Hammer releases the hip-hop album *Please Hammer, Don't Hurt 'Em*, which tops both the *Billboard* 200 and R&B charts, going on to sell 22 million copies. **16 May:** Sammy Davis Jr. dies. **7 July:** The Three Tenors give a live concert in Rome, the recording of which sells millions of copies worldwide. **November 24:** Freddie Mercury, front man for Queen, dies of AIDS at his home in London. Bonnie Raitt wins three Grammy Awards for her album *Nick of Time* (1989).

1991 February: Pop-rap pioneer MC Hammer collects three Grammy Awards for the album *Please Hammer, Don't Hurt 'Em*. Nirvana's album *Nevermind* establishes grunge and is credited with mainstreaming American indie music. Pearl Jam release the influential grunge album *Ten*. **1 May:** The BBC's Radio 1 begins 24-hour broadcasting. **6 May:** Marlene Dietrich dies. **June 11:** As many as 1 million people attend a rock concert at Moscow's Tushino Airfield. **August:** Metallica's self-titled album sells 650,000 copies in its first week of release, eventually selling 30 million. **28 September:** Miles Davis dies. Bonnie Raitt wins three Grammy Awards for her album *Luck of the Draw*. **24 November:** Queen lead singer Freddie Mercury dies. Queen's "Bohemian Rhapsody" from 1975 reaches number one again in the United Kingdom for another five weeks when it is rereleased.

1992 R.E.M. wins three Grammy Awards for the album *Out of Time* and the single "Losing My Religion." Garth Brooks's *Ropin' the Wind* becomes the first country album to top the U.S. pop charts. Compact discs overtake cassette tapes as the preferred medium for recorded music. Nirvana release "Smells Like Teen Spirit." The film soundtrack for *The Bodyguard*, featuring Whitney Houston, is released, selling 45 million

copies. Jimi Hendrix is honored with a posthumous Grammy Lifetime Achievement Award. Swedish band Ace of Base release the *Happy Nation* album, which goes on to sell 25 million copies. *Some Gave All* by Billy Ray Cyrus is the best-selling album of the year.

1993 Snoop Doggy Dogg's *Doggystyle* becomes the first album to enter the *Billboard* charts at number one. Celine Dion releases *The Colour of My Love*, topping the charts in several countries and selling 20 million copies. Meat Loaf's *Bat Out of Hell II: Back into Hell* sells 10 million copies in the first three months after its release.

1994 Meat Loaf wins a Grammy Award for Best Male Rock Vocal for "I'd Do Anything for Love (But I Won't Do That)." **8 April:** Nirvana lead singer Kurt Cobain is found dead from a self-inflicted gunshot wound in Seattle. Oasis release *Definitely Maybe*, at the time the fastest-selling debut album in British history. **14 June:** Composer Henry Mancini dies. **16 July:** A concert given by the Three Tenors in Los Angeles draws a television audience of 1.3 billion. **6 August:** Italian pop singer Domenico Modugno dies. **23 November:** Songwriter Tommy Boyce takes his own life. "The Sign" by Ace of Base is ranked number-one song of 1994 by *Billboard*.

1995 Bruce Springsteen wins four Grammy Awards for "The Streets of Philadelphia." Shania Twain's *The Woman in Me* becomes the best-selling country album by a female artist. The Rock and Roll Hall of Fame Museum opens in Cleveland, Ohio. Celine Dion's album *D'eux* becomes the best-selling French-language album in history, with global sales exceeding 10 million copies. Alanis Morissette releases *Jagged Little Pill*, which goes on to sell 33 million copies. The Spice Girls' "Wannabe" is number one in 22 countries.

1996 The Fugees win Grammy Awards for *The Score* album and the song "Killing Me Softly." Alanis Morissette wins four Grammy Awards for *Jagged Little Pill* and "You Oughta Know." **February:** The Fugees release *The Score*, which goes on to sell 14 million copies. Celine Dion releases *Falling into You*, which sells 32 million copies. **15 June:** Jazz singer Ella Fitzgerald dies. **13 September:** Hip-hop artist Tupac Shakur is shot dead in Las Vegas. **14 November:** U.S. music magazine *Cash Box* publishes its final issue. The Backstreet Boys release their self-titled debut album, eventually selling 10 million copies.

1997 The MP3 is introduced. Bruce Springsteen wins a Grammy for Best Contemporary Folk Album for *The Ghost of Tom Joad*. Celine Dion sells 31 million copies of *Let's Talk about Love*. **9 March:** Rapper Notorious B.I.G. (Christopher George Latore Wallace) is shot dead in Los Angeles. **10 March:** Rhythm-and-blues singer LaVern Baker dies. **29 May:** Singer Jeff Buckley accidentally drowns. **22 November:** INXS lead singer Michael Hutchence is found dead in a Sydney hotel room.

1998 5 January: Sonny Bono of Sonny & Cher fame dies in a skiing accident. Radiohead wins a Grammy Award for *OK Computer* as Best Alternative Music Performance. **19 January:** Rock pioneer Carl Perkins dies. **14 May:** Frank Sinatra dies in Los Angeles. **August:** *The Miseducation of Lauryn Hill* sells almost half a million copies in the United States in its first week. Celine Dion's "My Heart Will Go On" from the movie *Titanic* is the top song of the year.

1999 Napster software is introduced, increasing access to music on the Internet. **8 February:** A *Time* magazine cover story proclaims the arrival of the "Hip-Hop Nation." The Beastie Boys' album *Hello Nasty* wins the Grammy Award for Best Alternative Music Album, with the song "Intergalactic" winning the Grammy for Best Rap Performance. Lauryn Hill takes home five Grammys for *The Miseducation of Lauryn Hill*. Ricky Martin performs "La Copa de la Vida" ("The Cup of Life") at the televised Grammy Awards presentation. Alanis Morissette wins two Grammy Awards, for Best Rock Song and Best Female Rock Vocal, for "Uninvited," a single from the soundtrack for the film *City of Angels*. **24 May:** Ricky Martin appears on the cover of *Time*, under the heading "Latin Music Goes Pop." Jimi Hendrix is posthumously honored with two Grammy Awards for *Are You Experienced* and *Electric Ladyland*. Moby releases *Play*, which goes on to sell 12 million copies. Andrea Bocelli's *Sogno* is released, eventually selling 10 million copies. Santana releases *Supernatural*, which goes on to sell more than 30 million copies worldwide. *Time* magazine names Bob Marley's *Exodus* album of the century.

2000 Christina Aguilera wins the Grammy Award for Best New Artist. Santana's album *Supernatural* is honored with nine Grammy Awards, including Album of the Year. The Beach Boys are honored with the Grammy Lifetime Achievement Award. **May:** Eminem's *The Marshall Mathers LP* sells 1.7 million copies in the first week of its release. **14 December:** U.K.

music magazine *Melody Maker* ceases publication, merging with rival *New Musical Express*. Jimi Hendrix receives a posthumous Hall of Fame Grammy Award for his original composition "Purple Haze." Daddy Yankee's *Gasolina* ignites interest in reggaetón, heralding the boom in Latin urban music.

2001 February: Steely Dan's album *Two against Nature* (2000) picks up four Grammy Awards. The Apple iPod is introduced. **12 May:** Perry Como dies. **29 November:** Beatles lead guitarist George Harrison dies of lung cancer. Bob Marley is honored with a Grammy Lifetime Achievement Award. Rapper Mexicano 777 (Israel Perales Ortiz) releases *God's Assassins*, which sells 200,000 copies.

2002 Norah Jones releases her debut album, *Come Away with Me*, which goes on to sell more than 26 million copies. Kelly Clarkson becomes the first winner of *American Idol*; about 50 million viewers tune in to see the show's finale. Bruce Springsteen's *The Rising* sells half a million copies in its first week of release. **3 November:** Skiffle pioneer Lonnie Donegan dies. **22 December:** Joe Strummer, founder of the Clash, dies.

2003 Bruce Springsteen wins three Grammys for *The Rising*. Apple introduces the iTunes Music Store, allowing people to download songs for 99 cents each. Eminem's *The Eminem Show*, the top-selling album of 2002, wins a Grammy for Best Rap Album. 50 Cent's debut studio album, *Get Rich or Die Tryin'*, generates four hit singles. Norah Jones takes home five Grammys for *Come Away with Me*, including Best New Artist. Kelly Clarkson's second studio album, *Breakaway*, sells 8 million copies worldwide. Coldplay wins three Grammys for *A Rush of Blood to the Head*. The Black Eyed Peas' "Where Is the Love?" tops the charts in 13 countries and becomes Britain's best-selling single of 2003. *Rolling Stone* names Justin Timberlake the biggest pop star of the year. Usher's *Confessions*, which produces four number-one songs, is the top-selling U.S. record of the year.

2004 9 February: Norah Jones releases her second album, *Feels Like Home*, which sells 1 million copies in its first week. Brian Wilson of the Beach Boys releases *Brian Wilson Presents Smile*. Green Day release the politically charged album *American Idiot*, which goes on to sell more than 6 million copies in the United States. N.O.R.E. releases "Oye Mi Canto," sparking international interest in Latin urban music. **8 December:** Former Pantera guitarist Dimebag Darrell is shot dead in Columbus, Ohio.

2005 Ray Charles collects five Grammys for his collaborative *Genius Loves Company*. Kanye West wins three Grammy Awards: Best Rap Album for *The College Dropout*, Best Rap Song for "Jesus Walks," and Best R&B Song (as songwriter) for "You Don't Know My Name." 50 Cent's album *The Massacre* sells more than 1 million copies in the United States in its first week; he becomes the first solo artist to have three singles in the *Billboard* top 5 in the same week, with "Candy Shop," "Disco Inferno," and "How We Do."

2006 6 January: Lou Rawls dies. The Red Hot Chili Peppers release *Stadium Arcadium*, a double album that reaches number one in 26 countries in the first week after its release. Renowned New York music club CBGB closes its doors and moves to Las Vegas. U.S. music magazine *Cash Box* reappears online. Kanye West receives three Grammy Awards for *Late Registration*. **5 April:** Singer-songwriter Gene Pitney dies. Taylor Swift has a hit with "Tim McGraw" and releases her self-titled debut album, selling 2.5 million copies. **7 July:** Pink Floyd founder Syd Barrett dies at age 60. **25 December:** James Brown dies.

2007 The Dixie Chicks win Grammy Awards for Record of the Year, Album of the Year, and Song of the Year. Avril Lavigne releases *The Best Damn Thing*, the best-selling album of 2007. The Eagles release *Long Road Out of Eden*, their first compilation of new material in 28 years, which sells more than 1 million copies in its first two weeks. **6 September:** Luciano Pavarotti, of the Three Tenors, dies. **December:** Led Zeppelin's surviving members reunite in London for their first performance in 25 years. **23 December:** Jazz pianist Oscar Peterson dies.

2008 Amy Winehouse wins five Grammy Awards. Taylor Swift's Fearless hits the top of both the U.S. country and pop charts, staying there for 11 weeks and winning two Grammy Awards. Taylor Swift's single "Love Story" sells 8 million copies internationally, making it one of the best-selling singles of all time. Kanye West's *Graduation* collects four Grammy Awards. **2 June:** Rock pioneer Bo Diddley dies.

2009 Lady Gaga's *The Fame* wins a Grammy Award for Best Electronic/Dance Album, and "Poker Face" wins a Grammy for Best Dance Recording. **11 April:** Susan Boyle appears on *Britain's Got Talent*, singing "I Dreamed a Dream." **25 June:** Michael Jackson dies. "Crack a Bottle," a song by Eminem featuring Dr. Dre and 50 Cent, wins a Grammy Award for Best

Rap Performance. Al Green wins Grammy Awards for "You've Got the Love I Need" and "Stay with Me (by the Sea)." **4 July:** Casey Kasem broadcasts the final *American Top 40* program. **10 December:** The three surviving members of Led Zeppelin reunite for a performance in London.

2010 The Black Eyed Peas win three Grammy Awards for their album *The E.N.D*. Taylor Swift wins Grammy Awards for the song "White Horse" (Best Female Country Vocal and Best Country Song). Lady Gaga's *The Fame Monster* wins a Grammy for Best Pop Vocal Album, while the song "Bad Romance" wins for Best Female Pop Vocal and Best Short Form Music Video. **9 May:** Singer Lena Horne dies. Nicki Minaj becomes the first female solo artist to have seven singles simultaneously charting on the U.S. *Billboard* Hot 100. **17 December:** Captain Beefheart (Don Van Vliet) dies.

2011 17 March: Country singer Ferlin Husky dies. *The Smile Sessions*, from 1966–1967, is released by the Beach Boys. **23 July:** Amy Winehouse dies. **21 October:** Bandleader Edmundo Ros dies at the age of 100.

2012 Hip-hop artist Lil Wayne takes home four Grammy Awards, as does Kanye West. **11 February:** Whitney Houston is found dead at the Beverly Hills Hilton. **5 December:** Jazz pianist Dave Brubeck dies. **11 December:** Ravi Shankar dies.

2013 Australia's Gotye wins three Grammy Awards for "Somebody That I Used to Know" and the album *Making Mirrors*. The Beach Boys win the Grammy Award for Best Historical Album for *The Smile Sessions*. *Record World* is relaunched, with a mission to serve independent artists and labels. **23 June:** Blues singer Bobby (Blue) Bland dies. **23 July:** Puerto Rican rapper Mexicano 777 dies from cancer. **27 October:** Lou Reed dies.

2014 27 January: Folk musician Pete Seeger dies. The U.S. Postal Service issues a commemorative postage stamp honoring Jimi Hendrix. **15 June:** American disc jockey Casey Kasem dies. **4 October:** Paul Revere, founder of Paul Revere and the Raiders, dies.

2015 20 January: Electronic music pioneer Edgar Froese of Tangerine Dream dies. **30 April:** Vocalist Ben E. King, formerly of the Drifters, dies. **14 May:** Blues guitarist B. B. King dies.

2016 10 January: David Bowie dies. **18 January:** Eagles founder Glenn Frey dies. **3 February:** Maurice White, founder of Earth, Wind & Fire dies. **22 February:** Country singer Sonny James, "the Southern Gentleman" dies. **8 March:** Beatles' producer George Martin dies. 10 March: English pianist

and keyboardist Keith Emerson (Emerson, Lake & Palmer) dies. **30 March:** Pianist Andy "Thunderclap" Newman dies. **3 April:** Country singer Merle Haggard dies. **11 April:** Emile Ford, first black British artist to sell a million records ("What Do You Want to Make Those at Me For?") dies. **21 April:** 1980s pop idol Prince dies at age 57. **24 April:** Congolese musician Papa Wemba dies. Linda Ronstadt is honored with a Grammy Lifetime Achievement Award. **28 June:** Elvis Presley's guitarist Scotty Moore dies. **July:** The British Royal Mail marks the 50th anniversary of Pink Floyd with a set of 10 special postage stamps. **1 September:** Fred Hellerman, last surviving member of the Weavers, dies at 89. **8 September:** Death of Jamaican ska pioneer Prince Buster. **21 September:** Death of songwriter John D. Loudermilk. **13 October:** Bob Dylan wins Nobel Prize for Literature. **18 October:** Phil Chess, co-founder of Chess Records, dies. **24 October:** Pop idol of the early 1960s, Bobby Vee, dies. **26 October:** Chuck Berry, aged 90, announces a forthcoming album, his first studio album since 1979. **3 November:** Kay Starr, 1950s pop singer, dies. **7 November:** Leonard Cohen dies. **13 November:** Leon Russell dies. **8 December:** Greg Lake, English progressive-rock vocalist and multi-instrumentalist (Emerson, Lake & Palmer), dies. **11 December:** Esma Redžepova, Queen of Gypsy music, dies. **25 December:** George Michael dies.

2017 8 January: Peter Sarstedt dies. **4 February:** Black Sabbath plays final concert in Birmingham, England. **12 February:** Adele wins four Grammy Awards, including Album of the Year and Song of the Year. **17 February:** Bluegrass singer Alison Krauss releases *Windy City*, her first solo album in 17 years. **18 March:** Chuck Berry dies.

Introduction

What is popular music? We all know it when we hear it, but defining it is problematic. At the most basic level, the term *popular music* (not to be confused with pop music, a genre of popular music) is useful in distinguishing art music or classical music from other forms of music; it is, broadly, descriptive of the music of the people rather than the music of an elite. But attempts to define popular music are fraught with difficulty.

For example, the International Association of Sound and Audiovisual Archives, whose members are tasked with classifying, cataloging, and filing music, is more keenly aware than most about the difficulty, noting that the term is "extremely vague, covers a wide field of musical endeavour, and ranges over a long period of time." The difficulty, according to the association, lies in drawing a distinction between serious or, less accurately, classical music and the other forms in existence, especially since "much of the material in the popular field is taken quite seriously by many people." Rather than popular music, the association prefers the term *light music*, which would effectively cover music of a "more transient nature, which would not be expected to have a lasting appeal except to the most diehard adherents of a particular style or form." The area covered by the term is enormous, the association concedes, "ranging as it does from folk music to heavy metal rock, operetta to jazz, country and western to big-band dance music and film and Broadway musicals, to current chart pops."

Such diversity places an onerous burden on the sound librarian who is required to "place all these varying styles and numerous forms into any sort of comprehensible collection, and one that is retrievable and makes any sort of sense to library staff, researchers, or users of any kind." The problem here is that light music as a term is already spoken for: a genre of popular music involving catchy (popular) arrangements of classical pieces.

The *New Grove Dictionary of Music and Musicians*, the musicologist's authoritative reference resource, identifies popular music as the "music since industrialization in the 1800s that is most in line with the tastes and interests of the urban middle class." Such a definition embraces a wide range of music, from vaudeville and minstrel shows to heavy metal. As

helpful as this is, it is a definition that might once have been more accurate than it is today. Mass media, far from homogenizing popular music, has worked in precisely the opposition manner. There exist in contemporary popular music entire genres that sit quite deliberately outside, and even in opposition to, what are seen as mainstream tastes. They not only sit outside, but also intentionally confront the mainstream. Punk rock, for example, arose in the late 1970s in defiant opposition to the establishment and prevailing norms, while hip-hop, with its origins in the decaying black urban neighborhoods of New York, articulates the anger of exclusion.

Whereas the urban middle class—solid, conservative, and possessing a discretionary income—might well have once been the arbiter of popular taste in a middlebrow sense, this is clearly no longer the case. Growing prosperity, demographic shifts, and an increasing rate of cultural fragmentation have contributed to a burgeoning diversity in taste, style, and appeal—changes to which an avid popular music industry has both shaped and pandered to. If once we could have spoken about *a* popular music—in an era when Frank Sinatra, Bing Crosby, the Andrews Sisters, and Duke Ellington constituted units of a common currency, acknowledged, known, and noticed—today we can speak only in the plural, of popular musics.

An indication of the diversity of popular music may be seen in the influential charts published by *Billboard* magazine: The first hit-parade chart in 1936 later became three. Initially, there were only three genre-specific charts, covering pop, country and western, and rhythm-and-blues, but with the subsequent diversification of popular music genres, there are now more than 100 charts being published weekly. The rise of FM radio has also played a role in this fragmentation, as stations can target not only a specific market, for example, Latin pop or hard rock, but also a specific demographic, with such formats as classic rock, adult contemporary, and hip-hop.

Musicologist Peter Manuel comes closest to identifying the nature of popular music in emphasizing its commercial quality: its dissemination largely by the mass media and its creation as the product of an organized process for marketing commodities. Popular music, therefore, is best understood as being fundamentally *commercial* in nature. In short, popular music is any commercially oriented music principally intended to be

received and appreciated by a wide audience. It is written, published, performed, recorded, marketed, and sold with this overriding objective.

Just as perplexing to the casual observer is the question of genre, of which there are more than a thousand if one includes the seemingly countless subgenres that already exist and continue to appear. Genre, however, is central to popular music culture. It is more than just a marketing label (although in a commercial sense that is important). Identifiable genres of popular music are understood as such by musicians, the music industry, and consumers; importantly, they define the parameters and provenance of a piece of music. But genre continues to be debated and contested as artists cross lines, blur distinctions, borrow, and adapt. Genres are both elastic and porous.

Popular music as a concept will continue to be elusive, even if just for the fact that it never stands still; popular music is essentially dynamic. What was popular yesterday will not necessarily be popular today, nor will what is popular today necessarily be popular tomorrow. It is not just changing fads and fashions, like automobile designs or hair styles; within popular music there is a constant dialectical process of thesis, antithesis, and synthesis. What is new will be both emulated and opposed; from this creative conflict will emerge something else, which itself will be subjected to similar treatment and so on. Rock-and-roll, which quickly separated from its rhythm-and-blues and rockabilly origins in the late 1950s, went through a series of transformations, from embracing blues and folk, the British Invasion, and the psychedelia of the late 1960s to the extended sonic voyages of progressive rock in the 1970s, only to be confronted by an abrupt counterrevolution of punk, which sought to restore music to its stripped down, three-chord basics. Jazz, similarly, saw its traditions rejected by the bebop school in the 1940s, as big bands disbanded, New Orleans was in retreat, and the new language was urban cool rather than rural hot.

A recurring theme in the history of popular music is: Do you listen to it or dance to it? Is it primarily cerebral or visceral? Do you think it or feel it? Do you contemplate it or move with it? Big-band swing was all about dancing—“it don’t mean a thing if it ain’t got that swing,” according to Duke Ellington—but the bebop pioneers deliberately set out to make music that could not be danced to. Again, in the 1970s, as Pink Floyd took

listeners on an extended tour of the cosmos and Rick Wakeman produced Wagnerian symphonic rock, along came disco and synthpop to get the crowds back on the dance floor.

It is a truism that popular music, pervasive and ubiquitous, constitutes a soundtrack to our lives—a constant although changing presence as we cross thresholds and grow from children to teenagers to adults. But it has become something more than a soundtrack; it has become a narrative—not just a passive accompaniment to our daily existence but actually incorporating our lives, our sense of identity, our lived experiences into it. We have become part of the music, just as the music has become part of us.

As our lives change, as the world about us changes, so too does the music. The increasingly technocratic society of the late 20th century spawned new musical forms that reflected those changes, for instance, electronic music and techno; the sense of alienation in a postindustrial world saw the rise of such genres as punk, industrial, and metal in the various subgenres, drawing on elements of the society from which they sprang—the early heavy metal bands, for example, mimicking in their throbbing rhythms the monotonous thud of now-vanished factories in now-deindustrialized cities, while offering a temporary escape.

Music and life are never far apart. The rich cultural history of the United States, the undisputed center of popular music, can be traced through its popular music alone: the lamentations of the slaves whose cries, dreams, and hopes fed into gospel, ragtime jazz, and blues; the rising middle class and its minstrel shows and vaudeville; the emerging smart set of the partying 1920s and the big bands and swing; the migration of displaced rural blacks into the cites and the rise of urban blues; the nostalgia for a rapidly vanishing past that found its voice in country music; the escapism of the glitz of the elaborate stage musicals; post–World War II teenagers finding their identity in rock music; the hipsters and beats embracing cool jazz and Greenwich Village folk; the hippies and flower children grooving and tripping with psychedelia and Woodstock; the black middle class embracing soul and funk; the Latinos mixing their rhythms with American sounds; and the marginalized urban ghetto finding its expression in hip-hop. Hip-hop historian Jeff Chang powerfully underscores this nexus between music and life, writing, “If blues culture had developed

under the conditions of oppressive, forced labor, hip-hop culture would arise from the conditions of no work."

Just as the 20th century was the American century in terms of international history—from the dislocation of World War I the United States grew into an economic and military powerhouse and, by the century's end, the most powerful nation the world has ever known—this global dominance was also reflected in culture, especially popular music. Ragtime, jazz, blues, swing, country, bluegrass, rock, disco, and hip-hop emerged from the American cultural seedbed and spread throughout the world.

But while the United States has exported its music throughout the world, the traffic has not been one way. The United States has shown a readiness to be influenced by forces beyond its borders, as seen in the rise of Latin American music beginning in the 1940s and such dance crazes as the tango and cha-cha, and later the bossa nova. Reggae and calypso are just two of many genres from the Caribbean that have gained a foothold in the United States, and in the 1960s, the British invasion brought new elements to rock music that were quickly adopted and modified by American artists.

Other centers of popular music outside the long dominant Anglo-American axis have grown in recent years. German Krautrock, for example, has permeated multiple genres since the 1970s, while non-European countries like India, Japan, and South Korea have developed burgeoning popular music industries that are no longer pale imitations of Western products, but dynamic purveyors of homegrown styles and genres, from the film music and bhangra of India, to the pop-infused electronica of Japan, to the infectious and highly visual K-pop of South Korea.

New media like Internet streaming continue to evolve, reaching new audiences and, in very McLuhanesque ways, exerting a powerful, shaping influence on the music itself. Thus, popular music is driven as much by technology as creativity and commercial imperatives. In some ways, it exemplifies the very spirit of capitalism in its propensity for creative destruction, but just as the past shapes the present, the present continues to define and reshape the past. What we learn from the past is unavoidably filtered through the lens of the present, a fact acknowledged by the European Music Office in its 1996 report Music in Europe. The very

concept of traditional music, the report notes, is a product of modern times, and the term itself has continued to evolve throughout the years. As the great German musicologist Carl Dahlhaus writes, “What matters is the continuing existence of the past in the present.” In 2016, popular music as a serious art form was recognized by no less an entity than the august Swedish Academy when it conferred on Bob Dylan the Nobel Prize for Literature.

A

ABBA

ABBA was an immensely popular Swedish **pop** group formed in Stockholm in 1971, comprising Agnetha “Anna” Fältskog (1950–), Björn Ulvaeus (1945–), Benny Andersson (1946–), and Anni-Frid “Frida” Lyngstad (1945–). ABBA, the name deriving from an acronym of their initials, rode the crest of a wave through the 1970s with their catchy melodies, infectious hooks, and simple lyrics, supported by slick videos, after winning the **Eurovision Song Contest** in 1974, with their song “Waterloo.” Although seemingly straightforward, ABBA songs are typically deceptively complex, with sly countermelodies and unexpected major–minor key shifts, epitomized in “SOS” (1975).

ABBA was a significant breakthrough act in becoming the first group from a non-English-speaking country to enjoy consistent success on the charts of English-speaking countries. ABBA added to its global reach with significant success in Latin American markets, recording a collection of their hit songs in Spanish. The group went on to amass worldwide sales of more than 400 million records by 2015, even though they have not performed publicly since 1982. Among their best known songs are “Mama Mia” (1975), “Money, Money, Money” (1976), “Dancing Queen”(1976), “Fernando” (1976), “Knowing Me, Knowing You” (1977), and “Take a Chance on Me” (1978).

See also EUROPEAN MUSIC; SCANDINAVIA.

AC/DC

AC/DC is an Australian **hard rock** band formed in November 1973, by brothers Malcolm and Angus Young, regarded as pioneers of the **heavy metal** genre. Their record and concert ticket sales have made them one of the highest-grossing bands of all time, having sold more than 200 million albums worldwide as of 2016, with more than 72 million sold in the **United States** alone. The 1976 compilation album *High Voltage* gained international recognition for the band, and their first U.S. exposure was through the Michigan **radio** station WTAC in

1977. AC/DC has been hailed as a formative influence on the resurgence of British hard rock music in the late 1970s. In 1980, lead singer Bon Scott died in London after a session of heavy drinking and was replaced by British vocalist Brian Johnson (1947–). In 2016, Johnson stepped down because of hearing problems and was replaced by Axl Rose (1962–) from **Guns N' Roses**.

See also AUSTRALIA AND NEW ZEALAND.

ACE OF BASE

Ace of Base is a Swedish **pop** group whose debut album *Happy Nation* (1992) (also called *The Sign*) topped the charts in several countries, eventually selling 25 million copies. The album yielded three hit singles: "All That She Wants" (1992), "The Sign" (1993), and "Don't Turn Around" (1994), all three reaching the top 10 in the **United States**. "The Sign" was ranked by ***Billboard*** as the number-one song of 1994.

See also SCANDINAVIA.

ACID HOUSE

Acid house is a subgenre of **house music** developed in the mid-1980s by **disc jockeys** from Chicago, employing the defining feature of a "squelching" bass sound produced by an electronic **synthesizer**-sequencer. In 1987, Phuture, a Chicago-based group, recorded a 12-minute track, "Acid Tracks," which was among several recordings laying claim to being the first-ever acid house record. Acid house spread to Britain and continental Europe. By the late 1980s, acid house had moved into the British mainstream, where it exerted an influence on **pop** and various styles of **electronic dance music**.

ACID ROCK

Acid rock is a subgenre of **psychedelic rock**, characterized by extended **instrumental** solos, musical improvisation, and few (if any) lyrics. It takes its name from the supposed influence of the drug LSD (acid) and is said to have served as the musical accompaniment for mind-expanding acid trips in underground parties in the 1960s. Generally, the term is roughly equivalent to psychedelic rock, with "acid rock" tending to have a harder, heavier sound. The term also refers to the bands forming part of, or influenced by, the **San Francisco Sound**.

ACUFF, ROY CLAXTON (1903–1992)

Musician, singer, promoter and publisher, Roy Acuff was a seminal figure in American **country music**, dubbed the "King of Country Music." He is credited with moving the genre from its early string band format to the star singer-based format that helped make it internationally successful. Born in Maynardville, Tennessee, Acuff began his career in the 1930s as the singer and fiddler for his group, the Smoky Mountain Boys (formerly the Tennessee Crackerjacks and then the Crazy Tennesseans), joining the **Grand Ole Opry** in 1938. He remained one of its mainstays for almost four decades. In 1942, Acuff cofounded the first major **Nashville**-based country music publishing company with songwriter Fred Rose (1898–1954). Acuff–Rose Music signed such acts as **Hank Williams**, **Roy Orbison**, and the **Everly Brothers**. In 1962, Acuff became the first living inductee into the Country Music **Hall of Fame**.

See also WESTERN MUSIC.

ADAMS, BRYAN GUY (1957–)

Bryan Adams is a Canadian **pop** singer and songwriter who established his North American reputation with his third studio album, *Cuts Like a Knife* (1983), yielding three hit singles: "Cuts Like a Knife," "Straight from the Heart," and "This Time." But it was his next album, *Reckless* (1984), that established his international reputation, selling 12 million copies worldwide. It was the first Canadian album to sell 1 million copies in **Canada**. Six singles from the album made it into the top 15 of the ***Billboard*** **Hot 100**: "Run to You," "Somebody," "Heaven," "Summer of '69," "One Night Love Affair," and "It's Only Love." His single "(Everything I Do) I Do It for You" (1991) was a number-one hit in many countries, selling more than 15 million copies. It appeared on the **soundtrack** for the **film** *Robin Hood: Prince of Thieves* (1991) and his sixth studio album, *Waking Up the Neighbours* (1991). The song won a **Grammy Award** (Best Song Written for a Motion Picture) and was nominated by *Billboard* as the song of the year.

ADDERLEY, JULIAN EDWIN "CANNONBALL" (1928–1975)

Born in Tampa, Florida, Cannonball Adderley was an American **jazz** saxophonist whose dense, melodic style was an important element in defining the hard bop era of the 1950s and 1960s. Unusual for a jazz

musician in 1966, Adderley scored a **crossover** hit on the **pop** charts with his single “Mercy, Mercy, Mercy.” He led his own band, the Cannonball Adderley Quintet, and was hailed for his work with trumpeter **Miles Davis**, especially on the groundbreaking *Kind of Blue* (1959). Songs made famous by Adderley and his bands include “This Here,” “The Jive Samba,” and “Work Song.” He was the brother of cornetist Nat Adderley (1931–2000), a longtime member of his band.

ADELE (1988–)

Born Adele Laurie Blue Adkins in London, England, **pop** singer Adele quickly became an international celebrity after the release of her **soul**-inflected debut album *19* (2008), which sold more than 10 million copies and won **Grammy Awards** for Best New Artist and Best Female Pop Vocal for the song “Chasing Pavements.” Her follow-up album, *21* (2011), again showcases her vocal talents, this time infused with American **country** and southern **blues** influences. The album topped charts throughout the world, selling 30 million copies, generating three number-one hits, and collecting seven Grammys. With *25* (2015), Adele adopted **synthpop** elements, selling more than 10 million copies.

ADLER, LOU (1933–)

Lou Adler, born in Chicago, Illinois, is an American record and **film** producer, and artist manager, who, in 1967, was instrumental in organizing the **Monterey Pop Festival** and also the subsequent film, *Monterey Pop* (1968). He was owner of Dunhill Records, an influential label in the rise of 1960s **rock** music. He managed **surf music** duo **Jan and Dean**, and produced for **Sam Cooke**, the **Mamas and the Papas**, **Johnny Rivers**, **Barry McGuire**, **Scott McKenzie**, and **Carole King**. In 1972, Adler won two **Grammy Awards**, in the Record of the Year category for producing “It’s Too Late” by Carole King and the Album of the Year category for King’s *Tapestry*. In 1975, Adler produced the cult film *The Rocky Horror Picture Show* and, in 1981, its follow-up, *Shock Treatment*.

ADULT CONTEMPORARY

Adult contemporary music is a style of music rather than a genre, ranging from 1960s vocal and 1970s **soft rock** music to predominantly **ballad**-laden contemporary music, with varying elements of **easy**

listening, **soul**, **rhythm-and-blues**, and **rock** influence. As a **radio** format, adult contemporary may be seen as a continuation of the easy listening and soft rock style that became popular in the 1960s and 1970s, with some adjustments that take in later trends in **pop** and rock music. Adult contemporary tends to have rich, soothing, and highly polished qualities, with an emphasis on melody and harmony. Like most pop music, its songs tend to be written in a basic format employing a verse–chorus arrangement. Adult contemporary radio may also play mainstream music but will exclude **hip-hop**, **dance** tracks, **hard rock**, and some forms of teen-directed pop, as they are less popular amongst the target demographic of these radio stations, which is intended for an adult audience.

AEROSMITH

Formed in Boston, Massachusetts, in 1970, Aerosmith is an American **blues**-based **hard rock** band, having sold more than 150 million records worldwide. The band was originally comprised of vocalist Steve Tyler (1948–), guitarist Joe Perry (1950–), guitarist Ray Tabano (1950–), bassist Tom Hamilton (1951–), and drummer Joey Kramer (1950–), but Tabano was later replaced by Brad Whitford (1952–). Hailed as "America's answer to the **Rolling Stones**," Aerosmith was hugely successful with its first five albums, *Aerosmith* (1973), *Get Your Wing*s (1974), *Toys in the Attic* (1975), *Rocks* (1976), and *Draw the Line* (1977), but a hiatus followed, during which time Perry and Whitford temporarily left the band.

In the 1980s, Aerosmith took on more discernible vestiges of **pop**, **heavy metal**, and **rhythm-and-blues**, readily apparent in their studio album *Permanent Vacation* (1987), which sold 5 million copies. *Pump* (1989) and *Get a Grip* (1993) further testified to the band's enduring popularity, each selling 7 million copies. Aerosmith has had a major influence on other rock bands. The band's music has also been featured in multiple video games, for example, *Dead or Alive* and the *Grand Theft Auto* series. They have won four **Grammy Awards**.

AFRICAN MUSIC

Music from the vast continent of Africa has had a profound impact in shaping multiple genres of Western **popular music**, most notably **blues**, **jazz**, **rhythm-and-blues**, and **rock-and-roll**. Blues, jazz, and

rhythm-and-blues, from which rock music evolved, all borrowed heavily from African rhythms and sounds originally brought across the Atlantic by slaves. The prominence of the drum beat in rock, the jangling **guitars**, and the call-and-response vocals, together with communal dancing, testify to a strong resemblance to the tribal music and dance of Sub-Saharan Africa. Other genres also draw heavily on African roots, notably the black **gospel** music of the **United States**, the **doo-wop** of the 1950s, the rise of **soul** in the 1960s with its characteristic call-and-response shared with gospel, and the advent of **hip-hop** and **rap**.

It was not just the United States that was influenced. Multiple genres and subgenres that have developed in other parts of the world derive from Africa. In Brazil, for example, the *afoxé*, a Bahian **dance music** form, is based on Congo–Angolan rituals. *Cumbia*, popular in Colombia's **Caribbean** coastal region and Panama, can be traced to both the *cumbé* music of Guinea and the music of Yoruba (in the rhythm associated with the god Obatala), as well as in other musical traditions throughout West Africa. Many other examples abound in the Americas. Jamaican **reggae** also has African origins in its bass-heavy music, insistent beat, and characteristic guitar chops, as well as its cultural association with the Rastafarian religious movement, liberation politics, and *ganga*.

Moreover, African music absorbed influences from outside the continent. Colonization of most of the continent brought new sounds and instruments; it also sparked a steady process of urbanization that, in weakening social structures and bringing hitherto diverse peoples together, saw a decline in traditional music. Local musicians were exposed to the culture of the colonizers, who also introduced the guitar, among other instruments.

Out of this grew new hybrid forms, one example being palm wine, a genre taking its name from the potent drink developed by the Krou people of Liberia and Sierra Leone, who used guitars, brought by Portuguese sailors, accompanied by traditional percussion instruments and local melodies and rhythms. Recordings in the 1950s made palm wine exceedingly popular, in turn influencing *soukos* (a

popular dance music from the Congo Basin, popular in **France** in the 1980s) and the **highlife** dance music of Ghana.

Cross-fertilization was an ongoing process, as African music influences in multiple genres in the United States found their way back to Africa, where they were adapted. An example is **James Brown**, whose sound was received with enthusiasm in Africa, where it would shape, for example, the **Afrobeat** of **Fela Kuti**.

See also AFRO-POP; KWAITO; MBAQANGA; SOUTH AFRICA; TOURÉ, ALI FARKA (1939–2006).

AFROBEAT

Afrobeat is a term used to describe the **fusion** of West African with black American music. Afrobeat developed in Africa in the 1960s and 1970s, deriving from elements of the music of the Yoruba people, an ethnic grouping from southwestern Nigeria and southern Benin, and Ghana's distinctive **highlife**, with its heavy drumbeats, combined with **jazz** and **funk** rhythms. African percussion is emphasized in the instrumentation, generally played by **big bands** at fast tempo with polyrhythmic percussion.

Afrobeat was pioneered (and named) by **Fela Kuti**, a Nigerian musician whose musical ideas and political ideals shaped the core of the music and its expression as it appeared in the 1960s. His message, and thus also the music, were always highly political and related to the political climate of most of the African countries in the 1970s. Afrobeat's influence extends beyond the genre itself, with jazz musicians paying particular interest to the sound. Notable musicians who have drawn inspiration from Afrobeat include Roy Ayers, Randy Weston, Branford Marsalis, and **Brian Eno**.

See also AFRO-POP; BROWN, JAMES JOSEPH (1933–2006); CUBA.

AFRO-POP

Afro-pop refers broadly to contemporary African **popular music** rather than a specific style or sound. It is music played on electric instruments and largely inspired by Western **pop music**. The field, although vast and diverse, represents a rich cultural loop, with the musical traditions and rhythms of Africa taken to the Americas by slaves, returning with infusions of such African-derived Western genres as **funk**, **soul**, and **rock**.

South African singer, Miriam Makeba (1932–2008) was a key figure in Afro-pop's rapid growth, especially through the 1960s, a troubled time on much of the continent, as she sang songs of freedom and equality. Cuban music has been highly popular in Sub-Saharan Africa since the mid-20th century, and much of Afro-pop's impetus derived from it. In 1988, National Public Radio (NPR) in the **United States** launched a weekly program, *Afropop Worldwide*, currently heard on almost 100 stations in the United States, as well as on stations in Europe and Africa. It has been recognized for its role in promoting **world music**.

See also AFROBEAT.

AGUILERA, CHRISTINA MARIA (1980–)

Born in Staten Island, New York, Christina Aguilera is an American **pop** singer and songwriter, famous initially as child performer on **television**, notably on *The Mickey Mouse Club*. In 1999, her self-titled debut album sold more than 17 million copies. It contains the hits "Genie in a Bottle" (1999), "What a Girl Wants" (1999), "I Turn to You" (2000), and "Come on Over (All I Want Is You)" (2000). In 2000, Aguilera won a **Grammy Award** for Best New Artist. Her second studio album, the Spanish-language *Mi Reflejo* (2000), won a Latin Grammy for Best Female Pop Vocal. "Lady Marmalade" (2001), from the **soundtrack** for the **film** *Moulin Rouge!* (2001), won a Grammy for Best Pop Collaboration.

In *Stripped* (2002), Aguilera's fourth studio album, she sought to broaden her appeal beyond the teen-pop market, incorporating elements of **soul**, metal, **rock**, and **hip-hop**. It sold more than 13 million copies, yielding the hits "Dirrty" (2002), "Beautiful" (2002), "Fighter" (2003), and "Can't Hold Us Down." (2003). "Beautiful" won a Grammy for Best Female Pop Vocal, a feat she repeated with "Ain't No Other Man" (2006). In 2015, Aguilera won a fifth Grammy for Best Pop Vocal for "Say Something" (2013), recorded with the duo A Great Big World.

AIR SUPPLY

Air Supply is an Australian **soft rock** duo formed in 1975, that scored a series of international hits in the early 1980s, including a ***Billboard* Hot 100** number one in the **United States**, "The One That You Love"

(1981). “Making Love Out of Nothing at All” (1983) was also a top 10 hit. *Air Supply Greatest Hits* (1983) sold more than 7 million copies in the United States.

ALABAMA

Originally known as Wildcountry, Alabama is an American **country music** band formed in Fort Payne, Alabama, that became one of the most commercially successful **crossover** acts of the genre in the 1980s, scoring a remarkable 28 number-one hits, from “Tennessee River” (1980) to “Jukebox in My Mind” (1990). With its distinctive fusion of country, **bluegrass**, **rock**, and **pop**, Alabama was one of the first country bands to achieve significant mainstream airplay. Although the band’s popularity waned in the 1990s, Alabama continued to record. By 2016, Alabama had sold more than 75 million records.

ALICE COOPER

Alice Cooper was an American **rock** band formed in the mid-1960s in Phoenix, Arizona, from a **garage rock** band, the Spiders. With a flamboyant mock-horror stage show and a proto-**punk**/**hard rock** sound, Alice Cooper had a hit with “I’m Eighteen” (1970), followed by the album *Love It to Death* (1971), seen as a foundational album for **heavy metal**. *School’s Out* (1972) gave the band another hit single with the title track. Lead singer Vince Furnier (1948–), who assumed the persona of Alice Cooper, supposedly an 18th-century witch, legally changed his name to Alice Cooper, performing as such after the original band split in 1975. He had a hit with “Only Women Bleed” (1974). His best-known albums were *Welcome to My Nightmare* (1975) and *Alice Cooper Goes to Hell* (1976).

ALLMAN BROTHERS BAND, THE

Formed in Macon, Georgia, in 1968, by brothers Gregg (1947–) and Duane Allman (1946–1971), the Allman Brothers Band was seminal in developing a form of American “southern rock,” blending elements of **blues**, **jazz**, **rhythm-and-blues**, **country**, and **gospel** into mainstream **rock** music. Their hybrid style is captured in *Live at Fillmore East* (1971), released just months before the death of Duane in a motorcycle accident. It has been called one of the greatest live albums. *Eat a Peach* (1972) and *Brothers and Sisters* (1973) were both successful, but the band dissolved in 1976, only to periodically reform.

ALPERT, HERBERT “HERB” (1935–)

Herb Alpert is an American musician, songwriter, bandleader, and record company executive, best known for his 1960s work with his band, the Tijuana Brass. Born in Los Angeles, California, he studied trumpet as a child, later turning his talents to acting and songwriting, cowriting numbers for, among others, **Jan and Dean** (“Baby Talk,” 1959) and **Sam Cooke** (“Wonderful World,” 1960).

In the 1960s, Alpert started, with Jerry Moss (1935–), A&M Records, which quickly became a force in the **popular music** industry, signing many big names, including **Sérgio Mendes**, **Wes Montgomery**, **Carole King**, and the **Carpenters**. Alpert’s own Tijuana Brass scored hits with “The Lonely Bull” (1962), “A Taste of Honey” (1965), and “Spanish Flea” (1966), while Alpert, as a solo act and vocalist, had a hit with **Hal David** and **Burt Bacharach’s** “This Guy’s in Love with You” (1967). Alpert disbanded the Tijuana Brass in 1969, after collecting six **Grammy Awards**.

In addition to occasional Tijuana Brass reunions and reformations, Alpert continued to pursue a successful solo career, and in 1979, he had his biggest **instrumental** hit, “Rise,” which won him a Grammy.

ALTERNATIVE MUSIC

Alternative music is a broad umbrella term applied to a subgenre of **rock** music that grew out of the 1980s **underground** but differs widely in terms of its sound, social context, and regional roots. The genre’s main characteristic is its deliberate distancing from more commercially oriented mainstream rock music, expressed primarily in a distorted **guitar** sound and subversive and aggressive lyrics, but also nonmusically in terms of attitude by a professed rejection of commercial culture. Much of what was identified by the alternative label could also be classified as **grunge** or **post-punk**. It is more commonly referred to by the later **British**-derived term ***indie music***.

ALVIN AND THE CHIPMUNKS

Alvin and the Chipmunks are an American animated cartoon group, scoring a smash hit with the **novelty song** “The Chipmunk Song (Christmas Don’t Be Late)” (1958), which topped the ***Billboard*** **Hot 100** chart, selling 4 million copies. The song won three **Grammy**

Awards in 1959: Best Recording for Children, Best Comedy Performance, and Best Engineered Record (Non-Classical). Two more Grammys followed: Best Engineered Recording (Non-Classical) (1960) for the song "Alvin's Harmonica" and Best Album for Children (1961) for *Let's All Sing with the Chipmunks*. Several more albums followed, as well as a popular **television** show and a series of **films**.

The group was the creation and work of Ross Bagdasarian Sr. (1919–1972), who used speeded up voices for the Chipmunks. He had a novelty song hit of his own (as David Seville) with "Witch Doctor" (1958), featuring the same studio technique, singing along with his normal voice. After Bagdasarian's death, his son, Ross Bagdasarian Jr. (1949–), took over the Chipmunks project, as well as the voicing. The term "Chipmunk-voiced" has passed into popular usage.

AMBIENT MUSIC

Ambient music is a genre of music that elevates emphasis on tone and atmosphere over traditional musical structure or rhythm and aims to invoke an atmospheric or visual quality in the listener. It originated in **Great Britain** in the 1970s, coinciding with the growing use of the **synthesizer** in **popular music**. **Mike Oldfield**, **Vangelis**, and **Jean-Michel Jarre** were strong influences on the emergence of ambient. It has since evolved into a range of subgenres and derivative genres, including dark ambient, **house** ambient, **industrial** ambient, space music, and ambient **dub**.

See also ENO, BRIAN (1948–).

AMERICA

America is a **folk rock**/**soft rock** band formed in London in 1970, by sons of American servicemen stationed in England. Their high vocal harmonies and gentle acoustic sound were immediately popular, with their debut album *America* (1971) selling well, along with the single "Horse with No Name" (1972), an international million-album seller. *Homecoming* (1972) contained another hit, "Ventura Highway" (1972).

AMERICAN BANDSTAND

American Bandstand was an influential American **television** music show broadcast in various versions from 1952 to 1989. Beginning in 1956, it was hosted by **Dick Clark**, who was instrumental in

introducing **rock-and-roll** to American audiences. The popular show provided many new music artists with their first national exposure. The show format featured teenagers dancing to **Top 40** music, which Clark would introduce, and at least one popular musical act would appear in person to lip-sync their latest single. *American Bandstand*, together with Clark's *The Dick Clark Show*, helped generate countless hits, becoming an important arbiter of popular music fashion.

AMERICANA

Americana is a loose term referring to an amalgam of various American **folk music** traditions. The Americana Music Association defines it as contemporary music that incorporates elements of various American **roots** music styles, including **country**, roots-**rock**, folk, **bluegrass**, **rhythm-and-blues**, and **blues**.

AMES BROTHERS, THE

The Ames Brothers were an American **pop music** quartet from Malden, Massachusetts, who scored a string of hits in the 1950s. After winning several talent quests, the four brothers, whose family name was Urick—Joe (1921–2007), Gene (1923–1997), Vic (1925–1978), and Ed (1927–)—moved to Boston in the late 1940s as a close-harmony nightclub act. After some minor hits, they scored a number one in 1950, with "Sentimental Me." Other hits to follow included "You, You, You" (1953), "The Naughty Lady of Shady Lane" (1954), "Tammy" (1957), and "Melodie d'Amour" (1957). At the peak of their popularity in 1956, they starred in their own **television** show, *The Ames Brothers Show*, the first syndicated American show to be shown in foreign countries.

ANDERSON, IVIE MARIE (1905–1949)

American **jazz** singer Ivie Anderson made her name as a vocalist with the **Duke Ellington** orchestra, especially with the recording of the seminal song "It Don't Mean a Thing (If It Ain't Got That Swing)" (1932), which gave the name to the **swing** era. Born in Gilroy, California, she studied singing as a teenager, later performing in Los Angeles and New York, and even touring outside the **United States**, in **Cuba** and **Australia**. After touring U.S. cities as a solo performer, Anderson joined **Earl "Fatha" Hines** in 1930, before teaming up with Ellington a year later, becoming a major drawing card. She stayed with

Ellington for 12 years, until illness forced her retirement. Her 1940 recordings with Ellington of “Solitude,” “Stormy Weather,” and “Mood Indigo” are jazz classics, showcasing the delicacy and warmth of her supple voice and exquisite phrasing.

ANDERSON, LAURA PHILLIPS “LAURIE” (1947–)

Laurie Anderson is an American experimental performance artist, composer, and multi-instrumentalist, best known outside the art world (especially in **Great Britain**) for her hit single “O Superman” (1981). Part of a larger four-part work, *United States*, dealing with issues of technology and communication, the part-sung, part-spoken track, with its heavy **electronic** presence, was one of the most controversial releases of 1981. The track appeared on her debut album, *Big Science* (1982). A follow-up album, *Mister Heartbreak* (1984), was her only U.S. top 100 charting album.

ANDERSON, LEROY (1908–1975)

An American composer of **light music**, Leroy Anderson was born in Cambridge, Massachusetts, where he studied piano at the New England Conservatory of Music, later studying composition at Harvard University. His early compositions attracted the attention of conductor **Arthur Fiedler** of the Boston Pops Orchestra, and a long and fruitful partnership was formed. Anderson’s compositions and recordings during the 1950s, with his own conducting of a studio orchestra, were immense commercial successes. “Blue Tango” was the first **instrumental** recording to sell 1 million copies. His most famous pieces are “Sleigh Ride,” “The Typewriter,” and “The Syncopated Clock.” In 1958, Anderson wrote the music for the Broadway **musical** *Goldilocks*.

ANDERSON, LYNN RENE (1947–2015)

Lynne Anderson was an American **country music** singer with a string of hits from the 1960s through the 1980s. She was best known for her 1970 **crossover pop** hit (“I Never Promised You a) Rose Garden,” one of the most successful country crossover recordings of all time. The song, written by **Joe South**, earned Anderson a **Grammy Award** in 1971, the same year she was named Country Music Association Female Vocalist of the Year.

Born in Grand Forks, North Dakota, to songwriting parents, Anderson began recording in 1966, scoring her first hit with "(If I Kiss You) Will You Go Away" (1967), followed by "Promises, Promises" (1968) and "No Other Time" (1968). In 1967, she became a regular performer on *The Lawrence Welk Show*, which gave her mainstream exposure. Following her "Rose Garden" success, she had two number-one country hits in quick succession in 1971—"You're My Man" and "How Can I Unlove You." Further number-one hits were "Keep Me in Mind" (1973) and "What My Man Is" (1974).

ANDREWS, JULIE (1935–)

Julie Andrews, born in Walton-on-Thames, Surrey, England, is an English actor and singer. She made her Broadway debut in *The Boy Friend* (1954), followed by acclaimed performances in such **musicals** as *My Fair Lady* (1956) and *Camelot* (1960). In 1957, Andrews played the title role on **television** in the musical *Cinderella*, which was seen by more than 100 million viewers. But she is best known for her roles in the **films** *Mary Poppins* (1964) and *The Sound of Music* (1965), adapted from the **Rodgers and Hammerstein** musical. Playing the role of the governess to the Von Trapp children in *The Sound of Music*, Andrews became closely identified with the songs, "My Favorite Things," "Do-Re-Mi," and "Something Good."

ANDREWS SISTERS, THE

The Andrews Sisters were an American close harmony singing group of the **swing** and boogie-woogie era, reaching their peak in popularity in the 1940s. Consisting of LaVerne (1911–1967), Maxene (1916–1995), and Patty (1918–2013), the group was one of the most successful **girl groups**, selling more than 90 million records.

Growing up in Minneapolis, LaVerne, Maxene, and Patty displayed musical ability as children, starting their career as imitators of an earlier successful singing group, The **Boswell Sisters**, immensely popular in the 1930s. After singing with various **dance** bands and touring in **vaudeville**, they captured national attention with their recordings and **radio** broadcasts in 1937, most notably via their major record hit, "Bei Mir Bist Du Schön" ("To Me, You Are Beautiful"), originally a Yiddish tune, although the title was Germanized. The song showcased their dazzling harmonies to perfection.

They followed this success with a string of best-selling records during the next few years, becoming a household name by the 1940s. Their 1941 hit “Boogie Woogie Bugle Boy” is regarded as a forerunner of **rhythm-and-blues** or **jump blues**. Their other hits included “Rum and Coca Cola” and “I’ll Be with You in Apple Blossom Time.” Their profile was further elevated during World War II, when they entertained the Allied forces extensively, not only in the **United States**, but also in Africa and **Italy**, visiting military bases, war zones, hospitals, and munitions factories.

The Andrew Sisters broke up in the late 1940s, but they reunited in the late 1950s and continued recording and touring into the 1960s, until LaVerne’s death in 1967. Their legendary harmonies and songs remain influential today and have been covered by such entertainers as **Bette Midler** and **Christina Aguilera**. The sisters were the most imitated of all female singing groups and influenced many later performers, male and female.

ANIMALS, THE

A British band, the Animals formed in Newcastle-upon-Tyne, England, in 1962, were one of the most important groups of the **British Invasion**, heralding their arrival with the bluesy traditional **folk** song “House of the Rising Sun” (1964). The band had been impressed with **Bob Dylan’s** recording of “House of the Rising Sun,” with Dylan, in turn, taking his inspiration to go electric from the Animals’ version. It has been called the first **folk rock** tune.

Originally comprising vocalist **Eric Burdon**, guitarist Hilton Valentine (1943–), keyboardist Alan Price (1942–), bassist Chas Chandler (1938–1996), and drummer John Steel (1941–), the Animals, more than any other British band at the time, drew heavily on black American **rhythm-and-blues**. Burdon’s anguished, soulful vocals and Price’s churchy, melodic organ gave the Animals a distinctive, dramatic sound, with several hits following their initial breakthrough, notably the defiant “It’s My Life” (1965), the gritty “We Gotta Get Out of This Place” (1965), the plaintive “Don’t Let Me Be Misunderstood” (1966), the raw “Inside Looking Out” (1966), “Don’t Bring Me Down” (1966), and “See See Rider” (1966).

Several lineup changes resulted in the group becoming Eric Burdon and the Animals, scoring more hits with **psychedelic** influences, including “San Franciscan Nights” (1967), “Monterey” (1968), “When I Was Young” (1967), and “Sky Pilot” (1968). Chandler left the Animals to manage **Jimi Hendrix**. Price formed the Alan Price Set, scoring hits with “I Put a Spell on You” (1966) and “Simon Smith and the Amazing Dancing Bear” (1967). He also wrote the score for the **film** *O Lucky Man!* (1973).

ANITA KERR SINGERS, THE

Formed in 1951, the Anita Kerr Singers (also later known as the Anita Kerr Quartet) were some of the most popular backup vocalists in **country music**, their work a key component in what became the **Nashville sound**. Their influence helped lead country music into the **pop** mainstream. Led by soprano Anita Kerr (born Anita Jean Grilli, 1927–) and originally comprising alto Dottie Dillard (1926–2015), tenor Gil Wright (c. 1926–), and baritone Louis Nunley (1931–2012), they began appearing on **radio** and **television**, including the *Ozark Jubil*ee, the **Grand Ole Opry**, and *The Arthur Godfrey Show*.

The group sang background vocals for many recording artists, including **Perry Como**, **Johnny Cash**, **Bob Dylan**, **Brenda Lee**, and **Burl Ives**. They continued to record and tour through the 1960s, releasing a string of albums. As the Anita Kerr Quartet, they won two **Grammys** in 1966, one for Best Vocal Group for the album *We Dig Mancini* (1965) and the second for Best Vocal Group for the religious album *George Beverly Shea Sings Southland Favorites with the Anita Kerr Quartet* (1965). In 1966, the Anita Kerr Singers’ single “A Man and a Woman” won a Grammy for Best Performance by a Vocal Group.

Disbanding the original **Nashville** group, Anita Kerr put together a new lineup in Los Angeles, while Dillard, Nunley, and Wright continued working in Nashville studios with substitute soprano vocalists. Kerr produced the *End of the World* (1969) album for **Skeeter Davis**, recorded a series of narrated albums with poet Rod McKuen (1933–2015) and the San Sebastian Strings, and also ventured into **world music** with the Mexicali Singers. She continued to record and perform into the 1980s.

ANKA, PAUL (1941–)

Canadian singer-songwriter and actor Paul Anka burst onto the **pop music** scene at the young age of 16, with “Diana” (1957), a song he wrote and sang, and an instant number-one hit. He followed in quick succession with “I Love You Baby” (1957), “You Are My Destiny” (1958), “Crazy Love” (1958), “Midnight” (1958), “Lonely Boy” (1959), “Put Your Head on My Shoulder” (1959), and “Puppy Love” (1960).

By the early 1960s, Anka’s teen appeal had waned, and he turned to more **middle-of-the road** material and songwriting, having already written for other performers, including “It Doesn’t Matter Anymore” (1959) for **Buddy Holly**. Among his many compositions were the English lyrics for **Frank Sinatra’s** signature tune “My Way” (1969), the **film** score for *The Longest Day* (1962), and “She’s a Lady” (1971) for **Tom Jones**. Anka returned to the charts in 1974, with “(You’re) Having My Baby,” a duet with Odia Coates. In the 1980s, he wrote some songs with **Michael Jackson**, including “This Is It” (2009). Anka’s last **Top 40** hit was “Hold Me ’Til the Mornin’ Comes” (1983). He has acted in several films, beginning with *Girls Town* (1959) and *Look in Any Window* (1961).

APHRODITE’S CHILD

Aphrodite’s Child was a short-lived Greek **progressive rock/psychedelic** band of the late 1960s and early 1970s that developed a cult status in Europe. The band, apart from its forward-looking music, was notable for its inclusion of later solo stars **Demis Roussos** and **Vangelis**. The band’s first single, “Rain and Tears” (1968), recorded in Paris, was a reworking of Pachelbel’s Canon, becoming an instant hit in **France** and elsewhere in Europe, selling more than 1 million copies. Subsequent hits included “I Want to Live” (1969), “It’s Five O’Clock” (1970), and “Spring, Summer, Winter, and Fall” (1970); however, the most influential work by Aphrodite’s Child was the album *666* (1972), an early **concept album** based on the biblical Book of Revelation. Highly experimental in both form and content, *666* melds psychedelic and progressive rock with ethnic instruments, choral chanting, recitations, and the use of **electronic** keyboards.

ARAB POP

Arab pop is a broad term applied to a form of **pop music** that developed in Egypt and Lebanon in the 1970s, quickly spreading

throughout the rest of the region. It began largely as an outgrowth of the **film** industry in Cairo, combining such modern instruments as the **guitar** with traditional Arabic instruments and fusing elements of Western pop with traditional forms. Artists like the Cairo-born Dalida (born Yolanda Cristina Gigliotti, 1933–1987) began to produce **disco**-influenced songs with success in the late 1970s and early 1980s, and such artists as the Moroccan-born Samira Said (1960–) rose to fame with their Western-sounding pop style.

See also MIDDLE EASTERN MUSIC.

ARLEN, HAROLD (1905–1986)

Born Hyman Arluck in Buffalo, New York, the son of a synagogue cantor, Harold Arlen was a prolific American composer of **popular music**, having written more than 500 songs, many of which have become known worldwide. Arlen's 1938 song "Over the Rainbow" from *The Wizard of* Oz was voted the 20th century's number-one song by the Recording Industry Association of America and the National Endowment for the Arts.

By the age of seven, Arlen was singing in his father's synagogue choir, and by 15, he had become a professional pianist and entertainer in nightclubs and on lake steamers. In his late teens, he organized the Snappy Trio, which later became the Southbound Shufflers, and the trio found its way to New York City, where Arlen worked as an accompanist in **vaudeville**. In 1929, he wrote his first well-known song, "Get Happy," with lyrics by Ted Koehler (1894–1973), after which the pair wrote shows for the Cotton Club, a popular Harlem nightclub, as well as for Broadway **musicals** and Hollywood **films**. The partnership resulted in a number of hit songs, including the familiar standards "Let's Fall in Love" and "Stormy Weather."

Many of Arlen's songs have become popular-music classics, including "It's Only a Paper Moon," "I've Got the World on a String," and "Last Night When We Were Young." His compositions have always found favor with **jazz** musicians because of his facility at incorporating a **blues** quality into the idiom of the conventional American popular song.

ARMSTRONG, LOUIS DANIEL "SATCHMO" (1901–1971)

Louis Armstrong was a pivotal figure in **jazz** who did much to define the genre, just as he did the jazz trumpet. Born in New Orleans, Armstrong quickly rose to prominence in the 1920s as an innovative and resourceful trumpet and cornet player, displaying not only great technical skill, but also a joy and spontaneity that infused his music. One of his achievements was to shift the focus of the music from collective improvisation to solo performance. With his trademark gravelly voice, Armstrong was also an influential singer, demonstrating supple dexterity as an improviser, bending the lyrics and melody of a song for expressive purposes. He was credited with popularizing **scat singing**—vocalizing using sounds and syllables instead of actual lyrics. Legend has it that it came about one day when he dropped the music during a recording session and simply improvised.

Armstrong developed his skills on the cornet by playing in the band of the New Orleans Home for Colored Waifs, where he had been sent multiple times for general delinquency, most notably for a lengthy term after firing his stepfather's pistol into the air at a New Year's Eve celebration. He played in the city's frequent brass-band parades and listened to older musicians every chance he got, above all **Joseph "King" Oliver**, who acted as a mentor and father figure to the young musician. By 1917, he was playing in an Oliver-inspired band at dive bars in the Storyville section of New Orleans. Later, he played in the brass bands and riverboats of New Orleans.

In 1919, Armstrong left New Orleans for the first time to join Fate Marable's band in St. Louis, touring on a steamboat on the Mississippi River. In 1922, he joined the exodus to Chicago after receiving an invitation by King Oliver to join his Creole Jazz Band. In 1924, Armstrong went to New York and joined the popular **big band** of **Fletcher Henderson** and by the following year was an established recording star. He cut dozens of records as a sideman, creating inspirational jazz with such greats as **Sidney Bechet** and backing numerous blues singers, including **Bessie Smith**.

By 1932, Armstrong had begun appearing in movies and made his first tour of England, followed by a longer tour of Europe in 1933. In 1936, he became the first African American to get featured billing in a major Hollywood **film** with his turn in *Pennies from Heaven*, starring

Bing Crosby. In addition, he became the first African American entertainer to host a nationally sponsored **radio** show in 1937, when he took over **Rudy Vallée's** *Fleischmann's Yeast Show* for 12 weeks. He continued to perform and record with his band, but by the mid-1940s, with the **swing** era fading, he had scaled down to a smaller six-piece combo, the All Stars, with which he would perform live until the end of his career. Members of the group at one time or another included such luminaries as **Jack Teagarden** and **Earl "Fatha" Hines**.

Armstrong continued to tour and record during the 1950s and 1960s, achieving international stardom. In 1964, he recorded his best-selling record, "Hello, Dolly!" In 1967, Armstrong recorded a ballad, "What a Wonderful World," which was strikingly different from most of his recordings of the era, with no trumpet and the distinctive voice embedded in a setting of strings and angelic voices. It became a number-one hit throughout the world and eventually became Armstrong's most enduring song after it was used in the 1986 film *Good Morning, Vietnam*.

ART MUSIC

Also known as classical music, formal music, serious music, erudite music, or legitimate music, art music is an umbrella term used to refer to musical traditions implying advanced structural and theoretical considerations and a written musical tradition. This term is mostly used to refer to music descending from the tradition of Western classical music. It is frequently used as a contrasting term to **popular music** and traditional or **folk music**.

ASIAN MUSIC

Rising prosperity and the spread of globalization have made the vast, sprawling Asian region not only a growing market for Westernized **popular music** and culture, but also a home to key production centers, especially in South Korea and **Japan**, with their burgeoning **pop music** industries. South Korea's **K-pop** phenomenon—Western and European sounds fused with an Asian performance flavor—has spread throughout the region and beyond to become a major export industry and a global commodity in its own right. Japan has developed its own distinctive **J-pop** but has also produced international acts

across several genres, notably in **electronic music** (**Yellow Magic Orchestra**), **noise music** (**Keiji Haino**, **Merzbow**), and **hard rock** (**B'z**).

The vast Chinese diaspora, particularly throughout the Southeast Asian region, has developed **C-pop**, applied to an entire range of popular music from mainland **China**, Hong Kong, and Taiwan, as well those from the Chinese-speaking communities in Singapore, Malaysia, Indonesia, and Thailand.

Pop music in South Asia has retained much of its local character, drawing on traditional **folk** and classical music but adding elements like beats from different parts of the world. Contemporary pop dates back to Pakistani singer Ahmed Rushdi (1943–1983) and his famous song "Ko Ko Korina" (1966), and later songs by India's Mohammad Rafi (1924–1980) in the late 1960s and Kishore Kumar (1929–1987) in the early 1970s. The Pakistani brother and sister duo of Nazia Hassan (1965–2000) and Zoheb Hassan (1966–) became highly popular in South Asia and among the Indian diaspora, selling more than 60 million records. Dubbed the "Queen of South Asian Pop," Nazia Hassan became the first Pakistani singer to make it onto the U.K. pop charts with her English-language single "Dreamer Deewane" (1983). Also popular among the diaspora is **bhangra**, a form of music and dance that originated in the Punjab region, and its traditional forms have been fused with such contemporary genres as **hip-hop**, **house**, and **reggae**.

In **India**, the biggest form of popular music is **film music**, accounting for almost three-quarters of the music sales in the country. The voice for the songs is not normally provided by the actors, who lip-sync on the screen, but are provided by professional "playback singers," who become famous in their own right. India's influence on Western music has been significant, from the elements adopted for **jazz** by **John Coltrane** and others, to the introduction of the sitar into rock in the 1960s by **George Harrison** and others. Sitar master **Ravi Shankar** built a large following in Europe and the **United States**.

In Indonesia, **dangdut**, originally a traditional **dance music**, has taken on contemporary guise and spread throughout the region. Generally, Indonesian pop music today is heavily influenced by trends and recordings from the United States, the United Kingdom, Japan,

and Korea, especially J-pop and K-pop, but local elements are also prevalent. A significant part of the music scene, especially in tourist areas, is the **cover** band phenomenon, where Western pop music is played for tourists and also middle-class Indonesians. A local hip-hop scene began to develop in the 1990s.

In the Philippines, colonization until 1946 by the United States resulted in the absorption of American popular culture in the early 20th century and the rise of dance bands in the 1930s, mixing Filipino tunes with American rhythms. In the 1950s, **rock-and-roll** and **country music** became popular with the younger generation, with many performers imitating U.S. musicians. In the 1970s, there arose a local flavor, the Manila Sound, which initiated the rise of local rock bands, for example, the popular Hotdog Band, and government-assisted programs aimed at encouraging local songwriting, notably the Metro Manila Popular Music Festival (or Metro Pop) in the late 1970s. This led to the popularity of Original Pilipino Music (OPM), a general term for music composed and/or performed by Filipinos, even with its eventual use of English lyrics. By the 1990s, hard rock and **alternative** rock bands had become popular, most notably Eraserheads, which established a cult following and inspired a host of Philippine alternative rock bands. Hip-hop came early to the Philippines, in Asia the early 1980s, largely due to the country's historical connections with the United States. Rap music has appeared in different languages, including Tagalog, Chavacano, Cebuano, Ilocano, and English. Francis M, Gloc-9, and Andrew E. are among the most influential contemporary rappers.

In Thailand, jazz became popular in the 1930s and was given a boost, with the revered King Bhumibol being known as an accomplished musician and composer. Western rock became popular in the 1960s and led to a local pop variant called string and a popular band known as the Impossibles. By the 1990s, local bands had begun to embrace **heavy metal**.

In Malaysia, contemporary pop music has its origin in the local musical and dance tradition, fused with popular European music styles. Especially influential were the **Beatles** in the early 1960s, inspiring a local style the media called "pop yeh-yeh," which was also

popular in neighboring Brunei and Singapore. Dangdut experienced a resurgence in the 1990s, and contemporary pop music exchanges throughout the Malay-speaking region are common. Malaysian singer Siti Nurhaliza (1979–), for instance, is as famous in Indonesia, Singapore, and Brunei as she is in her own country.

Vietnam's popular music industry continues to grow in both size and diversity. Rock music, brought to the south by American servicemen, has taken root elsewhere, notably with the popularity in the 1990s of Bức Tường ("The Wall"), an enormously popular heavy metal band that was chosen to represent contemporary Vietnamese music at an international festival in **France** in 2003.

ASTAIRE, FRED (1899–1987)

Born Frederick Austerlitz in Omaha, Nebraska, Fred Astaire, although better known as an American dancer and actor, was also an accomplished singer, appearing in 31 musical **films**—11 of them with Ginger Rogers—establishing the canon of the American **musical**. He also appeared in several Broadway stage musicals.

Astaire's career in show business began at the age of 10, when his mother paired him with his sister in a dancing act, and he later moved on to **vaudeville**, Broadway, Hollywood, and **television** in a career spanning seven decades. Although he had a light voice and was himself modest about his singing abilities, others held him in high esteem as a vocalist. **Irving Berlin**, in whose musical *Top Hat* Astaire starred, once said of him, "He's not just a great dancer; he's a great singer of songs. He's as good as any of them—as good as **Jolson** or **Crosby** or **Sinatra**. He's just as good a singer as he is a dancer—not necessarily because of his voice but by his conception of projecting a song."

Astaire introduced some of the most celebrated songs from the **Great American Songbook**. These included, in particular, **Cole Porter's** "Night and Day" in *The Gay Divorcee* (1932); Irving Berlin's "Isn't This a Lovely Day," "Cheek to Cheek," and "Top Hat, White Tie, and Tails" in *Top Hat* (1935); "Let's Face the Music and Dance" in *Follow the Fleet* (1936); and "Change Partners" in *Carefree* (1938).

ATKINS, CHESTER BURTON "CHET" (1924–2001)

Born in Luttrell, Tennessee, Chet Atkins was an American guitarist, songwriter, and record producer, credited with developing the **Nashville sound** in **country music**. Born into a musical family (his father was a music teacher, his grandfather a renowned fiddler), he was a professional musician at the age of 17, playing on the **radio** and with traveling bands. Atkins made his first recordings in 1946, scoring his first hit with "The Galloping Guitars" in 1949. He moved to **Nashville**, where he found steady work as a studio **session musician** and later a producer and recording company executive.

Atkins, known as "Mr. Guitar," developed his own distinctive picking style—using the thumb and first two, sometimes three, fingers of the right hand—and began to attract attention. He was greatly influenced by the style of **Merle Travis**, with whom he recorded an album, *The Atkins–Travis Traveling Show* (1974). It won a **Grammy Award** for Best Country Instrumental Performance.

It is difficult to overstate the influence Atkins had on both country music and **popular music** in general. **Rock-and-roll**, beginning in the mid-1950s, had made enormous inroads into the country music market; sales were declining and many radio stations were switching to rock formats. It was Atkins who adapted country music to changing American popular tastes, shifting it first toward a hard-edged, urban **honky-tonk** style, then toward a more urban **pop** style, embellished with lush string arrangements and vocal choruses. As a result, country music moved into the pop mainstream, winning a new audience. When asked to define the Nashville sound, Atkins famously retorted that it was the sound of money.

His imaginative session and production work and his many albums influenced a generation of guitarists as diverse as American **Duane Eddy**, Frenchman Marcel Dadi (1951–1996), and English rock musicians **George Harrison** and Mark Knopfler (1949–). Atkins continued to record and perform into the 1990s, inspiring a new generation of guitarists. Among his numerous honors are 14 **Grammy Awards** and nine Country Music Association Instrumentalist of the Year awards. In 1993, he was honored with the Grammy Lifetime Achievement Award.

ATKINS, JUAN (1962–)

Juan Atkins is an influential American musician from Detroit, Illinois, credited with being the originator of **techno** music, along with Derrick May (1963–) and Kevin Saunderson (1964–), the so-called Belleville Three. The three men, who were high school friends from Belleville, Michigan, created **electronic music** tracks in their basements, winning audiences at local dance clubs. This was the birth of Detroit techno, itself a highly influential music form. Atkins has been called the "Godfather of Techno."

Atkins began recording with musical partner Richard Davis (and later with a third member, Jon-5) as Cybotron, releasing several **rock** and **electro**-inspired tunes, the most successful of which were "Clear" (1983) and its moodier successor, "Techno City" (1984). Atkins then began recording under the name Model 500 in 1985, and founded the Metroplex label, which also recorded his friends Eddie "Flashin'" Fowlkes, Derrick May, and Kevin Saunderson. Atkins's first single as Model 500, "No UFOs," was a hit in Detroit and Chicago, and it was followed by a series of landmark techno tracks. Atkins's work was subsequently rereleased in Europe to wide acclaim.

Atkins has also released works under the name Infiniti, a duo of Atkins and Orlando Voorn. Atkins's earlier works are generally considered electro, but his sound grew in complexity, with his later works featuring dense and heavily layered rhythmic soundscapes. Today, this techno is considered a genre in its own right.

ATLANTIC RECORDS

See ERTEGUN, AHMET (1923–2006).

ATWELL, [UNA] WINIFRED (c. 1910–1983)

Born in Trinidad, in the West Indies, Winifred Atwell was a classically trained pianist whose spirited **boogie**-flavored and **ragtime** style won her a big following in the 1950s, especially in **Great Britain** and **Australia**. She scored two number-one hits—"Let's Have Another Party" (1954) and "The Poor People of Paris" (1956)—on the British singles chart, the only female instrumentalist to have reached number one. A constant performer on the international circuit for three decades, Atwell sold more than 20 million records.

AUSTRALIA AND NEW ZEALAND

The settlement by Europeans in the late 18th century saw an array of **folk music** traditions brought to Australia, among them Celtic, English, German, and Scandinavian, reflecting the cultural origins of the arrivals. Folk **ballads** were popular in Australia in the late 19th and early 20th centuries; however, a much older musical tradition existed—that of the Indigenous Australians, which has recently been brought into the fold of **world music**, most notably with the eerie, haunting sound of the didgeridoo, a wind instrument.

Generally, the trajectory of **popular music** in Australia has followed that of the **United States** and **Great Britain** with the popularity of **dance** bands between the wars. **Swing** and **pop music** were broadcast on the **radio**, and most American pop, **jazz**, and swing records were available in Australia within months of their initial release. A growing interest in jazz saw many Australian musicians venturing overseas to experience the music at its source. Among the best-known combos was the Graeme Bell Dixieland Jazz Band, which toured war-torn Czechoslovakia, **France**, and England in 1947–1948, having a strong influence on the traditional jazz emerging in those countries. Both jazz and folk underwent a revival in the 1960s.

Country music in Australia has its origins in the folk songs from the colonial period, based on themes of Australian folklore, especially bushrangers (outlaws), loneliness and isolation, endurance, drought, floods, droving, and sheep shearing. Tex Morton (born Robert William Lane, 1916–1983), a New Zealander, is regarded as the "Father of Australian Country Music," pioneering a distinctive Australian style following his first recording in 1936. It influenced such aspiring young artists as Slim Dusty (born David Gordon Kirkpatrick, 1927–2003), who would later record Australia's first international number-one hit, "Pub with No Beer" (1957). Country music continued to be popular, with performers like John Williamson (1945–) and Keith Urban (1967–). An annual country **music festival** in the regional city of Tamworth, New South Wales, has become a major event.

Rock music came to Australia with the arrival on radio of **Bill Haley**, **Elvis Presley**, and **Little Richard**, and tours by American artists. Australia's first homegrown rock star was Johnny O'Keefe (1935–1978), who, at the height of his popularity, hosted the first **television**

national rock show, *Six O'Clock Rock*. The **Beatles** and other acts of the **British Invasion** toured Australia and inspired a host of imitators, with the **Easybeats** and folk-pop group the **Seekers** finding success abroad. The various capital cities developed thriving rock music scenes, producing acts like Billy Thorpe and the Aztecs (Sydney), the Twilights and the Masters' Apprentices (Adelaide), the Loved Ones and Russell Morris and the Groop (Melbourne), the Purple Hearts (Brisbane), and Johnny Young (Perth). Such performers as **Helen Reddy**, **Olivia Newton-John**, **AC/DC**, **Air Supply**, **INXS**, **Kylie Minogue**, Peter Allen (1944–1992), Men at Work, and **Nick Cave** would also achieve international recognition. Early **punk rock** bands like Radio Birdman from Sydney and Brisbane's the Saints in the 1970s developed a distinctive Australian style. From provincial Newcastle, Silverchair, formed in 1992, gained international success.

Hip-hop developed in Sydney in the early 1980s, its popularity high among the first generation of European migrant youth, chiefly from **Italy** and Greece. Contemporary fusions of Indigenous and Western styles have made distinctively Australian contributions to world music, represented by the work of the **reggae**-rock band No Fixed Address, the rock-fusion group Yothu Yindi, singer Christine Anu (1970–), and singer and musician Geoffrey Gurrumul Yunupingu (1969–), among others. In 2013, Australian **indie music** performer **Gotye** won three **Grammy Awards**.

Although largely deriving from its British colonial origins, New Zealand's popular music is influenced by the indigenous Maōri and Polynesian immigrants from the surrounding Pacific region. Local artists have mixed these styles with local influences to create music that is distinctively New Zealand in style. Māori musicians have incorporated reggae, **rock-and-roll**, and other influences, exemplified by Te Vaka, founded in 1994, and consisting of Māori, white, and other Polynesian members, performing original contemporary Pacific music that has been called "South Pacific Fusion."

For much of the 20th century, radio airwaves were dominated by American and British music, and it was not until 1948 that the first record wholly produced in New Zealand appeared—"Blue Smoke" by the Ruru Karaitiana Quartet, featuring vocalist Pixie Williams. Rock-

and- roll came to New Zealand in the mid-1950s through the "Māori Cowboy," Johnny Cooper (1929–2014), who first released two Bill Hayley **covers**. Johnny Devlin (1938–), touted as New Zealand's Elvis Presley, was the first homegrown teen idol. His cover of **Lloyd Price's** "Lawdy Miss Clawdy" remains one of the country's best-selling singles.

New Zealand's small size has meant that many of the country's more prominent bands have found their largest audiences in Australia, most notably Split Enz, founded by Tim Finn and Phil Judd in the early 1970s, later adding Tim's younger brother Neil. After the demise of Split Enz, Neil went on to found the highly successful Crowded House.

In 2013, Auckland teenager Lorde (born Ella Yelich-O'Connor, 1996–) became the youngest solo artist to reach number one on the U.S. singles chart with "Royals," a song from her album *Pure Heroine* (2013), which went on to win Best Pop Performance and Song of the Year at the 2014 **Grammy Awards**.

See also BEE GEES, THE; IFIELD, FRANCIS EDWARD "FRANK" (1937–).

AVALON, FRANKIE (1939–)

Born Francis Thomas Avallone, in Philadelphia, Pennsylvania, Frankie Avalon is an American **pop** singer and actor, first winning fame as a teenage idol in 1957, with his hit "DeDe Dinah," followed by "Venus" (1959), "Bobby Sox to Stockings" (1959), and "Why" (1959). He starred in several popular "beach party" comedy **films** during the mid-1960s and had dramatic roles in a number of films.

AXTON, HOYT WAYNE (1938–1999)

Hoyt Axton was an American **folk** singer, songwriter, and actor. He had his biggest hit, showcasing his distinctive bass-baritone voice, with "When the Morning Comes" (1974), a duet with **Linda Ronstadt**, but he was best known as a composer of songs covered by other performers, including "Greenback Dollar" (the **Kingston Trio**), "Joy to the World" (**Three Dog Night**), and "The Pusher" (**Steppenwolf**). Axton's mother, Mae Boren Axton (1914–1997), cowrote **"Heartbreak Hotel," Elvis Presley's** first big hit.

AZNAVOUR, CHARLES (1924–)

Born Shahnour Varinag Aznavourian, Charles Aznavour is a French Armenian singer, songwriter, and actor who has been called "**France's Frank Sinatra**." In a career spanning more than 70 years, he has written more than 1,200 songs, sung in eight languages, and sold more than 180 million records. Aznavour's compositions have been recorded by many artists, including such luminaries as **Edith Piaf**, **Fred Astaire**, **Bing Crosby**, and Frank Sinatra. *Time* magazine named him Entertainer of the [20th] Century. Aznavour scored his biggest international hit with "She" (1974), which topped the charts in **Great Britain**, having been written as the **theme** song for the British **television** series *Seven Faces of Woman*. The song was also recorded in French, German, Italian, and Spanish. **Elvis Costello** recorded a **cover version** of "She" in 1999.

B

B-52s

The B-52s are an American mixed-gender **new wave** band formed in Athens, Georgia, in 1976. They pioneered a distinctive **fusion** of retro **rock-and-roll** with a combination of dance-friendly and **surf music** rhythms, scoring a cult success with their first single, “Rock Lobster” (1978). The band’s most successful album was *Cosmic Thing* (1989), which contains two hit singles, “Love Shack” and “Roam.”

BACHARACH, BURT FREEMAN (1928–)

Born in Kansas City, Missouri, Burt Bacharach is one of the most prolific **popular music** composers of the 20th century, dominating the **pop music** charts in the 1960s and 1970s, with 52 **Top 40** hits, often in collaboration with fellow **Brill Building** figure and lyricist **Hal David**. Bacharach has also found success as an arranger, pianist, singer, and bandleader. Having studied classical piano and cello (and later composition), he soon fell under the spell of **jazz**, especially the music of **Dizzy Gillespie** and **Charlie Parker**—influences that would later find their way into his work, along with **rock**, Brazilian music, shifting time signatures, and unusual chord structures.

Although Bacharach and David wrote for many artists, they are best known for the string of hits they produced for **Dionne Warwick**, including “Anyone Who Had a Heart” (1963), “Walk on By” (1964), “Message to Michael” (1966), “I Say a Little Prayer” (1967), “Do You Know the Way to San Jose” (1968), “This Girl’s in Love with You” (1969), and “I’ll Never Fall in Love Again” (1969).

Bacharach released his first solo album, *Hit Maker! Burt Bacharach Plays His Hits*, in 1965. The album had only modest success in the **United States** but sold well in **Great Britain**, where his version of “Trains and Boats and Planes” was a top-selling single. He also wrote the **musical** *Promises, Promises* (1968), which won a **Grammy Award**. In his **film** work, he wrote the **theme** songs for *What’s New Pussycat?* (1965) and *Alfie* (1966), for which he received a Grammy.

The score for *Butch Cassidy and the Sundance Kid* (1969) earned Bacharach another Grammy.

Among his many collaborations, Bacharach worked with **Elvis Costello**, winning a Grammy for "I Still Have That Other Girl" (1998). Costello worked on Bacharach's album *At This Time* (2005), which also features contributions from **Dr. Dre** and Rufus Wainwright. The album won Bacharach his sixth Grammy. Bacharach and David were awarded the 2011 Gershwin Prize for Popular Song bestowed by the Library of Congress, the first time a songwriting team has been given the honor.

BACHELORS, THE

With their lilting harmonies and revival of love songs from the 1920s, the Irish group the Bachelors became known internationally in the early 1960s, scoring hits with such songs as "Charmaine" (1962), "Diane" (1964), "Ramona" (1964), and "I Wouldn't Trade You for the World" (1964). Frequent **television** appearances in **Great Britain** boosted their popularity there.

BACHMAN-TURNER OVERDRIVE

Bachman-Turner Overdrive was a Canadian **hard rock** band formed in Winnipeg, Manitoba, in 1972, scoring a string of hits in the 1970s, including "Let It Ride" (1974), "You Ain't Seen Nothing Yet" (1974), "Takin' Care of Business" (1974), "Hey You" (1975), and "Roll on Down the Highway" (1975). The band, later known as B.T.O., built up a devoted cult following and sold 30 million records worldwide.

See also GUESS WHO, THE.

BACKGROUND MUSIC

Background music refers to various styles of music or soundscapes primarily intended for passive listening rather than the main focus of an audience. It is employed to supplement the event or activity that is meant to be focused on. Examples of background music include music played at various social functions and in certain retail locations. It is also commonly used in various electronic media, including **film**, **television**, and Internet videos. Types of background music include **ambient music**, **elevator music**, and incidental music.

See also MUZAK; THEME MUSIC.

BACKSTREET BOYS

The Backstreet Boys are an American **dance**-**pop** vocal group formed in Orlando, Florida, in 1993. They achieved international success with their debut album, *Backstreet Boys* (1996), which sold 10 million copies. They have since notched worldwide sales of more than 130 million copies, including *Millennium* (1999) and *Black & Blue* (2000), which sold 54 million copies between them.

BAD COMPANY

Bad Company is an English **hard rock supergroup** originally formed by vocalist Paul Rodgers (1949–) and drummer Simon Kirke (1949–), both from **Free**; guitarist Mick Ralphs (1948–), from Mott the Hoople; and bassist Boz Burrell (1946–2006), from **King Crimson**. The band's debut album, *Bad Company* (1974), was an international hit, going on to sell more than 4 million copies, and was followed by three more big-selling albums, *Straight Shooter* (1975), *Run with the Pack* (1976), and *Desolation Angels* (1979). Bad Company had chart-topping singles with "Can't Get Enough" (1974), "Feel Like Makin' Love" (1975), "Holy Water" (1990), and "How About That" (1992). Amid several lineup changes, Paul Rodgers left the group in 1982, returning in 1998.

BADFINGER

Badfinger was an English **pop**-**rock** group of the early 1970s, best known for a song written and produced by **Paul McCartney**, "Come and Get It" (1970), originally performed for the **soundtrack** for the **film** *The Magic Christian* (1969). Other hits included "No Matter What" (1971) and "Day After Day." (1972).

BAEZ, JOAN CHANDOS (1941–)

Joan Baez, born in Staten Island, New York, is an American **folk** singer and songwriter, and an important figure in the **folk revival** movement of the early 1960s. She first attracted attention at the 1959 Newport Folk Festival, leading to her acclaimed debut album, *Joan Baez* (1960), featuring her arrangements of 13 traditional folk songs. Her next two albums, *Joan Baez, Vol. 2* (1961) and *Joan Baez in Concert* (1962), achieved gold record status, cementing her place in the folk firmament. Her protest-song single "We Shall Overcome" (1963) also established her reputation as an ardent civil rights activist. Moreover, Baez played a key role in popularizing the music of **Bob Dylan**, with whom she performed regularly in the mid-1960s.

BAILEY, MILDRED RINKER (1907–1951)

Born Mildred Rinker in Tekoa, Washington, Mildred Bailey was an influential American **jazz** singer of the 1930s, dubbed the "Queen of **Swing**." She performed with some of the best-known musicians of the swing era, including **Benny Goodman**, **Paul Whiteman**, the **Dorsey** brothers, **Coleman Hawkins**, and her third husband, Red Norvo (1908–1999).

After singing in small clubs and **vaudeville** in Los Angeles, Bailey sent a demo record to bandleader Paul Whiteman, who had just hired **Bing Crosby** and Bailey's older brother Al Rinker (1907–1982) to appear with his band as the Rhythm Boys. Impressed with Bailey's distinctive and intimate vocal styling, Whiteman hired her to sing with his band—a rare honor for a woman at the time.

In 1932, Bailey found fame with her recording of **Hoagy Carmichael's** "Rockin' Chair," written especially for her, and it became her signature song. In 1938, she had two number-one hits with Norvo—"Please Be Kind" and "Says My Heart." In 1939, Bailey fronted a five-piece combo, recording six sides as Mildred Bailey and Her Oxford Greys, showcasing her clear, lively, soulful vocals.

BAKER, CHESNEY "CHET" (1929–1988)

Born in Yale, Oklahoma, Chet Baker was an American **jazz** trumpeter and vocalist. After playing in an army band and briefly studying musical theory, he moved to Los Angeles in 1952, working with **Charlie Parker** and then joining baritone saxophonist Gerry Mulligan. His affinity with the **Miles Davis**-like style, his wispy vocals, and his movie star looks made him a popular figure in the early 1950s, and he won jazz polls in *Metronome* and *Down Beat* magazines. Baker started his own group in 1953. In 1954, after releasing an album called *Chet Baker Sings and Plays*, he was voted the number-four male vocalist in *Down Beat*'s poll. But narcotic addiction and prison terms interrupted what was shaping up to be a promising career. Baker died in 1988, after falling from a hotel window in Amsterdam. He is the subject of the acclaimed documentary *Let's Get Lost* (1988).

BAKER, LAVERN (1929–1997)

Born in Chicago, Illinois, American singer, LaVern Baker, was a major **rhythm-and-blues** figure in the 1950s, scoring hits with "Play It Fair"

(1955), “Jim Dandy” (1956), “I Cried a Tear” (1958) and “I Waited Too long” (1959). A comeback in the late 1980s saw her record songs for a number of **film soundtracks**, including *Dick Tracy* (1990). In 1991, LaVern Baker became the second female solo artist (after **Aretha Franklin**) inducted into the Rock and Roll **Hall of Fame**.

BAKERSFIELD SOUND

Bakersfield sound is a subgenre of **country music** developed in the mid- to late 1950s in and around Bakersfield, California, largely as a revolt against the slickly produced, string orchestra-laden **Nashville sound**, which was becoming dominant in the late 1950s. It brought a raw, bluesy edge to country music. **Buck Owens** and **Merle Haggard** were the performers most closely identified with the Bakersfield sound, with its piercing electric **guitars**, knockabout **honky-tonk** feel, and raw, earthy songs.

See also OUTLAW COUNTRY.

BALDRY, JOHN WILLIAM “LONG JOHN” (1941–2005)

Long John Baldry was an English **blues** singer and actor, but he is best known for his **pop** hit “Let the Heartaches Begin” (1967), a number one in **Great Britain**. Although he enjoyed little commercial success, Baldry was an influential figure, having sung in Blues Incorporated with **Alexis Korner**, with whom he recorded the first British blues album in 1962, *R&B from the Marquee*. Baldry later formed the Hoochie Coochie Men, which included **Rod Stewart**, and he also worked with **Elton John**. He became a Canadian citizen in 1980.

BALFA, DEWEY (1927–1992)

Dewey Balfa was an American **Cajun** fiddler and singer who played a major role in the revival and popularity of Cajun music. Born near Mamou, Louisiana, he is best known for his acclaimed 1964 performance at the Newport Folk Festival with Gladius Thibodeaux and Vinus LeJeune. Inspired by the reception he received, as well as a sense of the music’s commercial potential outside Louisiana, Dewey returned to Louisiana and, with his brothers Will, Rodney, and Harry on fiddles, guitars, and triangle, and Hadley Fonetnot on accordion, established the Balfa Brothers Band. The group played the 1967 Newport Folk Festival, and again their Cajun music received a tremendous response from a sophisticated, non-Cajun audience. The

Balfa Brothers Band carried traditional Cajun music far beyond its local audience, bringing national attention to traditional two-steps and waltzes.

Balfa sings the song “Parlez Nous à Boire” in the 1981 cult **film** *Southern Comfort*, in which he has a small role. He was also the subject of a 1983 documentary film entitled *Les Blues de Balfa* by Yasha Aginsky. In 1982, Balfa was recognized with a National Heritage Fellowship from the National Endowment for the Arts—America’s highest award for excellence and achievement in the traditional arts.

BALL, KENNETH DANIEL “KENNY” (1930–2013)

Born in Ilford, England, Kenny Ball was a **jazz** trumpeter, singer, and bandleader best known for his band, Kenny Ball and His Jazzmen, formed in 1958. It was at the forefront of the jazz revival in **Great Britain**. The Ball band made it onto the **pop** charts in both Britain and the **United States** with “Midnight in Moscow” (1961), which sold more than 1 million copies, and enjoyed other **crossover** hits with **Cole Porter’s** “Samantha” (1961) and “March of the Siamese Children” (1962). In 1968, the band appeared with **Louis Armstrong** during his final European tour. In 1985, Kenny Ball and His Jazzmen became the first British band to tour the Soviet Union.

BALLAD

The term *ballad* derives from the medieval French *chanson balladée* or *ballade*, which was originally a “dancing song.” **Tin Pan Alley** latched on to the form in the late 19th century, when so-called drawing-room ballads or tearjerkers found an eager middle-class audience. In the context of **popular music**, the ballad took the form of a narrative **folk** song and later a form of slow love song that became prevalent in many genres, including **blues**, **rock**, **soul**, and **country music**. The association with sentimentality led to the label “ballad” being applied to slow songs about romance from the 1950s onward. The so-called power ballad—rock music aimed at conveying deep feelings—became popular in the 1970s.

BALLARD, HANK (1927–2003)

Born John Henry Kendricks in Detroit, Michigan, Hank Ballard was an American **rhythm-and-blues** singer and songwriter whose band Hank Ballard and the Midnighters was one of the first proto-**rock** bands to

emerge in the early 1950s. The sexually explicit lyrics of his three 1954 hits—"Work with Me Annie," "Annie Had a Baby," and "Annie's Aunt Fannie"—resulted in the songs being banned from **radio** airplay in the **United States**, but each sold more than 1 million copies internationally. The band did not hit the charts again until 1958, with "Teardrops on My Letter," but Ballard's B-side novelty tune "The Twist" later became a **dance** craze and a hit for **Chubby Checker**. Later hits included "Finger Poppin' Time" and "Let's Go, Let's Go, Let's Go" (both 1960).

BAMBAATAA, AFRIKA (1957–)

Born Kevin Donovan, in the Bronx, New York, Afrika Bambaataa is an American **disc jockey** and was a pioneering figure in the 1970s of the emerging **hip-hop** culture of rapping. Taking his stage name from a 19th-century Zulu chief, he emerged as a popular disc jockey, organizing block parties and breakdance competitions in Bronx neighborhoods. He is credited, in some accounts, with being the first to use the term *hip-hop*. His efforts spread hip-hop culture throughout the rest of the **United States** and beyond. His 1982 recording of the song "Planet Rock," with Soulsonic Force, is seen as a landmark in the rise of hip-hip and **electronic music** culture, paving the way for such spinoff genres as **techno**, **house**, and **trance**.

See also RAP.

BAND, THE

The Band, formed in Woodstock, New York, in 1967, were a highly regarded Canadian American **roots rock** group whose impact on contemporary music was profound. The members—four Canadians and an American Southerner—had been playing together for almost a decade before they recorded as the Band, originally as members of **Ronnie Hawkins's** backing group, the Hawks. The group consisted of guitarist Robbie Robertson (1944–); pianist and vocalist Richard Manuel (1945–1986); organist and saxophonist Garth Hudson (1937–); bassist, viola player, and vocalist Rick Danko (1943–1999); and drummer, mandolin player, and vocalist Levon Helm (1940–2012).

After leaving Hawkins in 1963, they played variously as Levon and the Hawks and the Crackers before being engaged by **Bob Dylan** as his backing band, first for a U.S. tour and then a world tour in 1965. In

1967, they made a series of informal recordings with Dylan, later released as *The Basement Tapes* (1975). Their debut album, *Music from Big Pink* (1968), contains several Dylan songs, including "Tears of Rage," "This Wheel's on Fire," and "I Shall Be Released." *The Band* (1972) was their best-selling album, containing many of their best-known and critically acclaimed songs, including "The Night They Drove Old Dixie Down." The Band also backed Dylan on *Planet Waves* (1974).

The Band's music, which has influenced a generation of later artists, fused many elements, principally traditional **country music** and early **rock-and-roll**, with an overlay of **rhythm-and-blues**. Much of their music is also rooted in explorations of American folklore.

BANGLES, THE

The Bangles (originally the Bangs) were an American female **pop**-**rock** band of the 1980s, scoring hits with "Manic Monday" (1986), written by **Prince**, "Walk Like an Egyptian" (1986), "Hazy Shade of Winter" (1987), and "Eternal Flame" (1989). The Bangles, from Los Angeles, were the most successful band to emerge from the **Paisley Underground**.

BARBARA (1930–1997)

French chanteuse Barbara, born Monique Andrée Serf in Paris, to a Jewish family of Russian origin, was known for her moody vocal style and melancholy songs of lost love. After returning from living in Brussels, she became friends with **Jacques Brel**, recording many of his songs, and began to write her own. In the 1960s, she wrote the song for which she is best known, "Ma plus belle histoire d'amour c'est vous" ("My Most Beautiful Love Story Is You"), and others for which she remains famous, including "L'aigle noir," "Nantes," "La solitude," "Göttingen," and "Une petite cantate." "L'aigle Noir" ("The Black Eagle") created a sensation in **France** upon its release in 1970, selling 1 million copies in just 12 hours. Barbara has continued to exert a strong influence on **popular music**, not just in the French-speaking world, but also elsewhere, in a style that has been called "**Nouvelle Chanson**." American singers Martha Wainwright and Regina Spektor, for example, have recorded her songs, as has Spanish performer Conchita Mendivil.

BARBER, DONALD CHRISTOPHER "CHRIS" (1930–)

Chris Barber is an English bandleader, arranger, and trombonist, and an influential figure in **jazz**, **blues**, and **pop**. Born in Welwyn Gardens, he formed his first band in 1948, playing traditional **jazz**, **swing**, and **ragtime**. He was also instrumental in the rise of **skiffle** in the 1950s. In 1959, his band's version of Sidney Bechet's "Petite Fleur," featuring Monty Sunshine (1928–2010) on clarinet and Barber on string bass, made the pop charts in both **Great Britain** and the **United States**. After 1959, he frequently toured the United States.

In the late 1950s and early 1960s, Barber played a key role in arranging the first British tours of American blues artists Big Bill Broonzy, Sonny Terry and Brownie McGhee, and **Muddy Waters**, which influenced such younger musicians as **Eric Clapton** and the **Rolling Stones**. In 1964, Barber anticipated the blues revival by including guitarist John Slaughter (1944–2010) in his lineup, rebranding his band Chris Barber's Jazz and Blues Band.

Barber's band has continued to perform, and Barber has also continued to collaborate, notably with **Dr. John** on *Take Me Back to New Orleans* (1980) and Andy Fairweather Low on *As We Like It* (2009).

BARBERSHOP QUARTET

Barbershop quartet is a **popular music** genre involving four singers (usually male) singing a cappella, in which the second tenor (the "lead") carries the melody, the first tenor sings harmony above the second tenor, and the lowest voice, the bass, provides the foundation, with the baritone filling in the middle spaces. It developed in the **United States** in the 19th century but faded by the 1920s. The first written use of the word *barbershop* in reference to harmonizing was in 1910, in the song "Play That Barbershop Chord." Several popular singing groups began their careers singing barbershop quartet. The **Mills Brothers**, for example, learned to harmonize singing in their father's barbershop in Piqua, Ohio.

BARRY, JEFF (1938–), AND ELLIE GREENWICH (1940–2009)

Jeff Barry (born Joel Adelberg) and Ellie Greenwich were American songwriters responsible for a string of hits in the 1960s. Sometimes writing with **Phil Spector**, songs included the following: "Da Doo Ron Ron" and "Then He Kissed Me" (the **Crystals**, 1963); "Be My Baby"

(the **Ronettes**, 1963; Andy Kim, 1970); "Baby I Love You" (the Ronettes, 1963; Andy Kim, 1969); "Chapel of Love" (the Dixie Cups, 1964); "Leader of the Pack" (the **Shangri-Las**, 1964); "River Deep, Mountain High" (**Ike Turner** and **Tina Turner**, 1966); "Hanky Panky" (**Tommy James** and the Shondells, 1966); and "I Can Hear Music" (the Ronettes, 1966; The **Beach Boys**, 1969). Barry and Kim wrote "Sugar, Sugar" (the **Archies**, 1969).

BARRY, JOHN (1933–2011)

Born John Barry Prendergast, in York, England, John Barry was a composer and conductor of **film** scores, best known for his scores for 11 of the James Bond films between 1963 and 1987, and the "James Bond Theme" from the first Bond film, *Dr. No* (1962). His other film work included scores for *Midnight Cowboy* (1969), *Out of Africa* (1985), and *Dances with Wolves* (1990). The latter two scored **Grammy Awards**, as well as Academy Awards. Barry also won Academy Awards for his work on *Born Free* (1966) and *The Lion in Winter* (1968).

BASIE, WILLIAM JAMES "COUNT" (1904–1984)

Count Basie was one of the most influential **jazz** musicians of the 20th century, winning fame as a bandleader and composer, but he was also an accomplished pianist and organist. Taught piano by his mother, he started performing in his teens, playing at a local move theater in his hometown, Red Bank, New Jersey, and later moving to New York and touring the major jazz centers of Chicago, St. Louis, and Kansas City with various groups. In 1929, Basie joined Bennie Moten's band in Kansas City, playing with them until Moten's death in 1935, after which he formed his own band. In many ways, his work defined the **big band** sound of the era.

The aristocratic title "Count" was initially bestowed on Basie by a **radio** announcer and swiftly endorsed as a mark of respect by fellow musicians. The band he led for 50 years became a fixture in the jazz firmament, not only in the **United States**, but also Europe, where he toured frequently.

Basie was an innovator, introducing the use of two "split" tenor saxophones, experimenting with big band riffing, and, perhaps most notably, achieving his own distinctive sound with the highly creative

use of the rhythm section, which was brought to the fore by allowing the entire ensemble to function with the structural freedom of a traditional sextet. Basie also made extensive use of arrangers, and many musicians first came to prominence under his direction. Basie's theme songs were "One O'Clock Jump," developed in 1935, in the early days of his band, and later "April in Paris." His band continued to record and perform after his death.

See also SWING.

BASSEY, SHIRLEY VERONICA (1937–)

Born in Cardiff, Wales, to a Nigerian father and an English mother, Shirley Bassey is a British **pop** singer best known for her dramatic vocals of **themes** from the James Bond films—*Goldfinger* (1964), *Diamonds Are Forever* (1971), and *Moonraker* (1979). She scored number-one hits in Britain with "As I Love You" (1959) and "Reach for the Stars" (1961).

See also GREAT BRITAIN.

BAUHAUS

Bauhaus was a short-lived but highly influential **post-punk** band often hailed as the first **gothic rock** group. Formed in Northampton, England, in 1978, its members were vocalist Peter Murphy (1957–), guitarist Daniel Ash (1957–), bassist David J (1957–), and drummer Kevin Haskins (1960–). The band lasted only until 1983, but it would inspire many **industrial rock** groups, for instance, Marilyn Manson, Nine Inch Nails, Nitzer Ebb, and Skinny Puppy. The band's influence has also been hailed by several **alternative** and **indie** rock groups, including Jane's Addiction, Soundgarden, A Neon Rome, AFI, Hole Interpol, and My Chemical Romance.

BAY CITY ROLLERS, THE

The Bay City Rollers, a tartan-clad **pop** group formed in Edinburgh, Scotland, in the 1970s, were briefly a worldwide sensation in the mid-1970s, scoring number-one hits on both sides of the Atlantic and playing to sellout houses of teenage fans. "Bye Bye Baby" (1975) and "Gimme a Little Love" (1975) both topped the charts in **Great Britain**, while "Saturday Night" (1976) was their sole number one in the **United States**.

BEACH BOYS, THE

The Beach Boys were an American **rock** band that was profoundly influential in shaping the **popular music** landscape in the 1960s. They formed in Hawthorne, California, in 1961, originally as a **surf music** group. It included brothers **Brian Wilson**, Dennis Wilson (1944–1983), and Carl Wilson (1946–1998); their cousin Mike Love (1941–); and Alan "Al" Jardine (1944–). Their clean sound, with rich vocal harmonies, epitomized California rock, celebrating the youth culture of surf, summer, girls, and cars. Their music, owing much to the songwriting and production flair of Brian Wilson, rivaled only the **Beatles** for originality.

From 1962 to 1966, the Beach Boys charted 22 hit singles in the ***Billboard* Top 40**. Hits from the period included "Surfin' U.S.A." (1963), "Surfer Girl" (1963), "Fun, Fun, Fun" (1964), "I Get Around" (1964), "Help Me Rhonda" (1965), "California Girls" (1965), "Barbara Ann" (1965), and "Sloop John B" (1966). The Beach Boys' landmark album, the **psychedelic**-inflected *Pet Sounds* (1966), signaled a shift, both in musical and lyrical complexity and studio technique; it is widely considered to be one of the most influential albums in music history.

Pet Sounds highlighted the role of studio production and was heavily studied, as other acts, especially in **Great Britain**, sought to apply the techniques. Brian Wilson had initially been inspired by the Beatles album *Rubber Soul* (1965), but *Pet Sounds*, in turn, inspired the Beatles classic ***Sgt. Pepper's Lonely Hearts Club Band*** (1967). *Pet Sounds* was followed by the exquisitely complex "Good Vibrations" (1966), regarded as one of rock music's undoubted masterpieces.

In 1967, Brian Wilson, who had stopped touring to concentrate on writing and recording, began work after *Pet Sounds* on a **concept album**, *Smile*, but it was shelved for a range of reasons. (Wilson was replaced on tour by Bruce Johnston (1944–) and, briefly, **Glen Campbell**). In 2004, he released *Brian Wilson Presents Smile*; however, *The Smile Sessions* (2011), a compilation of the Beach Boys' original abandoned sessions, was finally released, winning a **Grammy Award** in 2013, for Best Historical Album.

Although their best work was in the 1960s, the band continued to tour. In 1974, the Beach Boys were named Band of the Year by

Rolling Stone. In 2001, the group was honored with a Grammy Lifetime Achievement Award.

BEASTIE BOYS, THE

Formed in New York City, in 1981, the Beastie Boys were originally an American white hardcore **punk** group that crossed over to blend **rock** with **hip-hop** (and a large dash of humor), becoming one of the biggest-selling **rap** groups in the world, with 50 million records sold. "(You Gotta) Fight for Your Right (to Party)" (1987) became a youth anthem. The album *Hello Nasty* (1998) won a **Grammy Award** for Best Alternative Music Album with the song "Intergalactic" (1998), which won a Grammy for Best Rap Performance. *The Mix-Up* (2007) won a Grammy Award for Best Instrumental Album.

BEATLES, THE

An English **rock** band, the Beatles revolutionized **popular music** more so than any act of the 20th century. Quite simply, popular music after the Beatles would never be the same. As ***Rolling Stone*** observes, "[N]o group has so radically transformed the sound and meaning of **rock & roll**."

In 1957, **John Lennon** and **Paul McCartney** played together in an amateur **skiffle** group, the Quarrymen, in Liverpool, where they were later joined by **George Harrison**, becoming Johnny and the Moondogs. Briefly the Silver Beetles and the Beat Boys, the band played clubs in Hamburg, Germany, in 1960, mostly with a repertoire of **covers** of **Chuck Berry**, **Little Richard**, **Carl Perkins**, and **Buddy Holly**. In 1961, the band began performing at the Cavern Club, in Liverpool, before briefly returning to Hamburg and again making their way back to Liverpool, where they met record shop owner Brian Epstein (1934–1967), who offered to manage them.

After being turned down by the major record companies, Epstein finally persuaded **George Martin** at Parlophone to sign the band, with Martin not only recording them for the first time, but also becoming their influential producer. It was at his urging that they took on drummer **Ringo Starr**. "Love Me Do" (1962) was their first single; it reached number 17 on the U.K. charts. But it would be almost two years until the song was released in the **United States** due to the skepticism of record companies. It reached number four on the charts

there. “Please Please Me” (1963), for which Martin had recommended a change in tempo, climbed to number two on the U.K. charts, with “From Me to You” (1963) hitting the top.

Although their early recordings contained many covers, it was their songwriting—chiefly by Lennon and McCartney—that distinguished the Beatles from almost every other contemporary band. The days of relying on professional songwriters had ended, and many bands following in their wake sought to emulate them. It marked the advent of the self-sufficient, stand-alone group.

Hysteria—dubbed “Beatlemania” by the news media—began to accompany their live performances as they toured Britain and Europe, and they later visited the United States in early 1964, attracting millions of viewers with two appearances on *The* ***Ed Sullivan*** *Show* in February. In April of that year, “Can’t Buy Me Love” became the first song to top the U.S. and British charts simultaneously. The group went on to dominate the charts like no other act had done prior to that point. In one month alone in 1964, the Beatles held the five top spots on ***Billboard***’s singles chart. The **film** *A Hard Day’s Night* followed.

Musically, the Beatles refused to stand still, with albums like *Rubber Soul* (1965) and *Revolver* (1966) showcasing both musical and studio experimentation. “Norwegian Wood,” for example, features a sitar, and the surreal “Strawberry Fields Forever” includes a range of electronically modified sounds. In August 1966, they had their last concert performance, at Candlestick Park in San Francisco; their remaining work together would be in the studio.

In 1967, the Beatles released the epic ***Sgt. Pepper’s Lonely Hearts Club Band***, their eighth studio album and a landmark in the evolution of rock music, establishing the idea of the **concept album** and pushing the boundaries of recording technology. But the band members were traveling in different directions, and with the release of *The Beatles (“The White Album”)* (1968) the divergence was clear.

In 1970, McCartney announced that the Beatles were no more. Each member went on to a successful solo career, but their legacy has never been in doubt—as songwriters, performers, recording superstars, and cultural icons. The Beatles were talented, original,

daring, and personable—a combination that helps explain their extraordinary success and profound influence.

BEAU BRUMMELS, THE

The Beau Brummels (the name derived from a 19th-century English dandy) were an American **rock** band formed in 1964, in San Francisco, and the first band from that city to have a national hit, “Laugh, Laugh” (1965). With a sound initially influenced by the **Beatles**, with jangly **guitars** and sweet harmonies, they took the **folk rock** style so prevalent in the mid-1960s and fused it with the energy of the **British Invasion**. The band later embraced **psychedelic rock** and **country rock**. The Beau Brummels are credited with paving the way for what became known as the **San Francisco sound**.

BEAUTIFUL MUSIC

Beautiful music is a mostly **instrumental** music format that was prominent in American **radio**, and also in such countries as **Australia**, and was at its peak from the 1960s through the 1980s. It initially offered soft and unobtrusive instrumental selections on a structured schedule with limited commercial interruptions. Mood music, **easy listening**, **Muzak**, and **elevator music** are other common terms for the format and the style of music it featured. Beautiful music can also be regarded as a subset of the **middle-of-the-road** radio format.

BEBOP

Bebop, sometimes simply called bop, is a form of **jazz** characterized by a fast tempo, instrumental virtuosity, and improvisation based on the combination of harmonic structure and sometimes irregular references to the melody. It emerged in the early and mid-1940s, as the **big band** era passed its peak, and ultimately became synonymous with **modern jazz**. The word is onomatopoeic, representing the distinctive staccato two-tone phrase characteristic in the music.

The emergence of bebop marked the first real stylistic departure from the established norms of traditional New Orleans jazz. Bebop developed as a younger generation of musicians sought to counter the popular **swing** style with a new, nondanceable music that invited listening. Freed from the constraints of the dance floor, musicians could play at much faster tempos, which opened the door for experiments with advanced harmonies, complex syncopation, altered

chords, chord substitutions, asymmetrical phrasing, intricate melodies, and using rhythm sections in a way that expanded on their traditional accompaniment role.

While bebop represented a significant stylistic departure for jazz, from the big band swing and traditional jazz, or Dixieland, it posed what **Dizzy Gillespie** called the old bebop dilemma: "whether jazz is primarily a music for dancing or listening."

The classic bebop combo consisted of saxophone, trumpet, double bass, drums, and piano. This was a format used (and popularized) by both **Charlie Parker** (alto sax) and Dizzy Gillespie (trumpet) in their 1940s groups and recordings, sometimes augmented by an extra saxophonist or **guitar** (electric or acoustic), occasionally adding other horns (often a trombone) or other strings (usually violin) or dropping an instrument and leaving only a quartet. Other influential bebop artists included **Coleman Hawkins**, **Miles Davis**, **Thelonious Monk**, **John Coltrane**, **Earl "Fatha" Hines**, **Charlie Christian**, Dexter Gordon, **Sonny Rollins**, Fats Navarro, Clifford Brown, **Bud Powell**, **Kenny Clarke**, and Max Roach.

BÉCAUD, GILBERT (1927–2001)

Born François Gilbert Léopold Silly, in Toulon, **France**, Gilbert Bécaud was a French singer, pianist, songwriter, and actor whose songs have been recorded by artists as diverse as **Elvis Presley**, **Bob Dylan**, and **Frank Sinatra**. Bécaud's song "What Now My Love" (1961) (in French, "*En Maintenant*"), was a hit for him and became one of the best-selling singles in French history. On 14 January 1973, Elvis Presley performed the song in front of a live audience estimated at 1 billion people as part of his "Aloha from Hawaii" performance, beamed to 43 countries by satellite.

BECHET, SIDNEY (1897–1959)

Born in New Orleans of Creole ancestry, Sidney Bechet was one of the first **jazz** soloists, equally adept on the clarinet or the soprano saxophone, playing both with a trademark broad vibrato that brought passion and intensity to his playing—a style that became instantly recognizable. Such was Bechet's idiosyncratic style of playing clarinet and soprano sax that it dominated many of the bands he was in, playing lead parts that were usually reserved for trumpets.

As a child, Bechet would watch the street parades and jazz bands and, already proficient on the clarinet as a teenager, began playing in local bands, where he was spotted by legendary cornetist Bunk Johnson (1889–1949), who invited him to join his Eagle Band. In 1916, he traveled to Chicago for variety show work and, three years later, was invited to join composer-conductor Will Marion Cook's Southern Syncopated Orchestra for an engagement in London, where he was hailed for his virtuosity.

In the mid-1920s, Bechet made a number of recordings with **Louis Armstrong** that were variously issued under the names Clarence Williams's Blue Five and the Red Onion Jazz Babies. Together, these constitute one of the most important bodies of New Orleans jazz, and they were influential with musicians of the time. Bechet played in an early incarnation of **Duke Ellington's** Washingtonians, but he is not known to have recorded with them. From 1925 to 1929, he lived and played in Europe, England, **France**, **Germany**, and Russia.

With the decline of hot **dance music**, Bechet drifted into obscurity. He organized the New Orleans Feetwarmers in 1932, with Tommy Ladnier (1900–1939), but it was short-lived; however, with the subsequent New Orleans revival in the late 1930s, Bechet's star was again rising; he was hailed by critics as one of the great jazz pioneers. In 1949, he returned to Europe and, in 1951, settled permanently in France. Bechet was an important influence on celebrated alto saxophonist **Johnny Hodges**, who studied with him as a teenager.

BECK, GEOFFREY ARNOLD "JEFF" (1944–)

Born in London, England, Jeff Beck is an influential English **rock** guitarist and one of three top guitarists, along with **Eric Clapton** and **Jimmy Page**, to have played with the **Yardbirds** in the early 1960s. He briefly led the Jeff Beck Group in the mid-1960s, releasing two albums. But it was his style that has made him famous and a model for many guitarists, notably his aggressive technique, bent sustained notes, distortion and feedback, and a clean, crisp passagework that became his signature. Beck has won eight **Grammy Awards**.

BEE GEES, THE

The Bee Gees were three English-born brothers, Barry (1947–) and twins Maurice (1949–2003) and Robin (1949–2012) Gibb, who got

their start as a **pop** group in **Australia** after moving there as children. Their career formed two distinct phases: as a successful pop-**rock** group in the late 1960s and early 1970s and as **disco** performers in the late 1970s and early 1980s. They have sold in excess of 200 million records.

With their original songs and distinctive harmonies, the Bee Gees had big hits in the first part of their career, with "New York Mining Disaster 1941" (1967), "To Love Somebody" (1967), "Massachusetts" (1967), "I Started a Joke" (1968), "Lonely Days" (1970), "How Can You Mend a Broken Heart" (1971), and "My World" (1972). During the disco boom, they scored with "How Deep Is Your Love" (1977), which won a **Grammy Award** for Best Pop Vocal by a Group. In 1978, the **film soundtrack** for ***Saturday Night Fever*** (1977), featuring the Bee Gees, won Grammys for Best Pop Vocal, Best Arrangement of Voices ("Stayin' Alive"), Album of the Year, and Producer of the Year.

Spirits Having Flown (1979) reached the top of the album chart in the **United States**, selling more than 20 million copies worldwide. The Bee Gees have also been successful songwriters, with their material recorded by scores of artists, including **Elvis Presley**, **Tom Jones**, and **Elton John**. The Bee Gees were also awarded the Legend Award (2003), the Hall of Fame Award (2004), and the Lifetime Achievement Award (2015), all Grammys.

BEIDERBECKE, LEON BISMARK "BIX" (1903–1931)

Bix Beiderbecke was an American **jazz** cornetist, pianist, and composer who was little known to the public during his short life but came to exert a strong influence on jazz after his alcohol-related death. Born in Davenport, Iowa, he learned piano as a child, but listening to early jazz recordings inspired him to switch to the cornet, which he quickly taught himself to play. By 1921, he was playing with several bands, including his own Bix Beiderbecke Five, but when his parents tried to steer him sway from music by sending him to a boarding school near Chicago, he gravitated toward that city's burgeoning jazz scene.

Beiderbecke was dismissed from the academy, played with several bands, and, in 1923, was a soloist with the Wolverine Orchestra, with whom he made his first recording—"Fidgety Feet" on

one side and “Jazz Me Blues” on the other. The legendary recordings of the Wolverine Orchestra became the basis of Beiderbecke’s growing reputation among jazz musicians, which made him one of the most influential soloists of the 1920s.

His 1927 recordings of “Singin’ the Blues” and “I’m Coming, Virginia” showcase his striking purity of tone and flair for improvisation. These numbers are credited with inventing the jazz **ballad** style, a stylistic precursor to the “cool jazz” of the 1950s. Part of his technique derived from the unorthodox fingering he developed as a self-taught cornetist. Beiderbecke’s influence on jazz has been immense, with artists of the caliber of **Hoagy Carmichael** and **Bing Crosby** among the many paying tribute to him.

BELAFONTE, HAROLD GEORGE “HARRY” (1927–)

Born Harold George Bellanfanti in Harlem, New York, actor and singer Harry Belafonte first won fame in the **film** *Carmen Jones* (1954), after which he launched a signing career based on his interpretation of traditional **Caribbean** folk music, **calypso**. After his parents divorced, he was sent to Jamaica, his mother’s home, to live with relatives. There, he was exposed to Caribbean culture and music. He returned to New York in 1939. Belafonte’s 1956 album Calypso introduced America to a new genre of music, and it became the first album to sell more than 1 million copies in a single year. “Banana Boat Song” (also known as “Day-O”) and “Jamaica Farewell” were hit singles from the album. While primarily known for calypso, Belafonte has recorded in many different genres, including **blues**, **folk**, and **gospel**, as well as show tunes and American standards. He has worked with such folk artists as **Bob Dylan** and **Odetta**.

BENATAR, PAT (1953–)

Born Patricia Mae Andrzejewski, in Brooklyn, New York, classically trained Pat Benatar was the most successful female **hard rock** singer in the **United States** in the 1980s, and the first female performer to appear on **MTV**. Her first six albums, beginning with *In the Heat of the Night* (1979), topped the million-selling mark in the United States, with *Crimes of Passion* (1980), featuring her signature tune, “Hit Me with Your Best Shot,” selling more than 5 million copies. The album won a **Grammy Award** for Best Rock Vocal. Benatar won further

Grammys for Best Rock Vocal for “Fire and Ice” (1981), “Shadows of the Night” (1982), and “Love Is a Battlefield” (1983). “Love Is a Battlefield” and “We Belong” (1984) each sold more than 1 million copies.

BENNETT, TONY (1926–)

Born Anthony Dominick Benedetto in Astoria, Queens, New York, Tony Bennett is an American **pop** and **jazz** singer, making his name as a **crooner** in the late 1940s. He had his first hit, “Because of You,” in 1951, and followed with several others, including a **cover** of **Hank Williams’s** “Cold, Cold Heart” (1951), “Rags to Riches” (1953), “Stranger in Paradise” (1953), and “I Left My Heart in San Francisco” (1962), his signature song. Bennett moved on from pop to include jazz singing, specializing in standards, but his career faltered in the mid-1960s in the wake of **rock’s** ascendancy. It rebounded in the late 1980s, as he began appearing on a wide range of **television** shows, gaining exposure with younger audiences. His 1992 album *Perfectly Frank*, in homage to **Frank Sinatra**, and *Steppin’ Out* (1993), a tribute to dancer **Fred Astaire**, won **Grammy Awards** for Best Traditional Pop Vocal. Interest in his songs and style continued throughout the 1990s, and Bennett featured regularly on **radio** in the burgeoning **adult contemporary** format. He has sold more than 50 million records worldwide.

BENTON, BROOK (1931–1988)

Brook Benton was an American singer, songwriter, and record producer whose work spanned the **rhythm-and-blues**, **rock**, and **pop** genres in the 1960s, scoring 16 top 20 hits. Born Benjamin Franklin Peay, in Lugoff, South Carolina, he sang in a smooth baritone, modeled on **Billy Eckstine** and **Nat “King” Cole**. After singing in a **gospel** choir and a succession of gospel groups, he joined a rhythm-and-blues group the Sandmen. He began producing and writing songs, notably for Nat “King” Cole, **Clyde McPhatter**, and **Roy Hamilton**. He wrote more than 350 songs.

Going solo, Benton scored his first hit with “It’s Just a Matter of Time” (1959), quickly followed by “Thank You Pretty Baby” (1959) and “So Many Ways” (1959). In 1961, he had an international hit with the “Boll Weevil Song,” an updated version of a **folk** song that sold more

than 1 million copies. He also scored with two uptempo rock-flavored duets with **Dinah Washington**, “Baby (You’ve Got What It Takes)” (1960) and “A Rockin’ Good Way” (1960). Hits continued throughout the decade, ending with the atmospheric “Rainy Night in Georgia” (1970).

BERLIN, IRVING (1888–1989)

Born Israel Isidore Baline in Tyume, Russia, and immigrating with his family as a child to the **United States**, Irving Berlin ranks as one of the great **popular music** composers of the 20th century, responsible for such well-known songs as “Alexander’s Ragtime Band” and **“White Christmas.”** In his teens, he worked as a street singer in New York City and later as a singing waiter. His first tune was published in 1907. Within four years, he was being called the “King of **Tin Pan Alley**” and started writing **musicals**, scoring a Broadway debut with *Watch Your Step* in 1914. Berlin also became his own song publisher and built and owned a Broadway theater, the Music Box, to house his shows. He would later go on to write such stage musical classics as *Annie Get Your Gun* (1946) and *Call Me Madam* (1950). He also composed many **film** scores.

In a composing career that spanned more than five decades, Berlin produced an extraordinary body of work—**ballads**, **dance** numbers, **novelty** tunes, and love songs—that defined American popular song for much of the 20th century. The list includes “A Pretty Girl Is Like a Melody” (1918), “Oh! How I Hate to Get Up in the Morning” (1919), “Always” (1925), “Blue Skies” (1926), “Puttin’ on the Ritz” (1930), “How Deep Is the Ocean” (1932), “Heat Wave” (1933), “Easter Parade” (1933), “Cheek to Cheek” (1935), “Let’s Face the Music and Dance” (1936), “Anything You Can Do I Can Do Better” (1946), “There’s No Business Like Show Business” (1946), and his paean to his adopted country, “God Bless America” (1918, revised 1938).

Perhaps more than any other figure, Berlin helped shape the evolution of American popular music through his use and adaptation of a variety of styles, achieved despite a lack of education and formal musical training. Many of his songs became an integral part of the tapestry of American life.

See also GREAT AMERICAN SONGBOOK.

BERNSTEIN, LEONARD (1918–1990)

Leonard Bernstein was an American composer, conductor, author, music lecturer, and pianist, and while better known for his work in the classical music field, for which he won multiple **Grammy Awards**, he also made a substantial contribution to **popular music**. Bernstein became, at the age of 40, the youngest music director ever engaged by the New York Philharmonic, but by then he had already written music for the **musical** version of *Peter Pan* (1950) and the play *The Lark* (1955). For Hollywood, he wrote the **film** score for *On the Waterfront* (1954). Musical successes on the stage included *On the Town* (1944), *Wonderful Town* (1953), *Candide* (1956), and, most notably, *West Side Story* (1957). The long-running landmark production, with lyrics by **Stephen Sondheim**, generated several **pop** hits, including "Something's Coming," "America," "Tonight," and "Maria." In 1961, it became a hit as a film. Later musicals included *1600 Pennsylvania Avenue* (1976) and *A Party with Betty Comden and Adolph Green* (1977).

BERRY, CHARLES EDWARD ANDERSON "CHUCK" (1926–2017)

An American singer, guitarist, and songwriter, Chuck Berry was one of **rock's** first superstars and one of the handful of artists who decisively shaped and defined the genre. More so than any other early rock star, Berry found the zeitgeist of 1950s youth, writing songs about automobiles, music, urban street life, and teenage romance. He cleverly melded **blues**, **country**, and **pop**, capped off with his trademark double-string **guitar** lick. Many of his songs have become rock classics, including "Maybelline" (1955), "Roll Over Beethoven" (1956), "School Days" (1957), "Rock-and-Roll Music" (1957), "Sweet Little Sixteen" (1958), and "Johnny B. Goode" (1958).

Born in St. Louis, Missouri, Berry learned guitar as a teenager and, in 1952, formed a **rhythm-and-blues** trio. A meeting with **Muddy Waters** in Chicago resulted in a demo tape being sent to **disc jockey Alan Freed**, and out of it came Berry's first hit, "Maybelline," for which Freed was given a cowriting credit. Other hits followed in quick succession as Berry toured endlessly, taking part in late 1957, in Alan Freed's "Biggest Show of Stars for 1957" tour of the **United States**.

Berry appeared in the early rock **films** *Rock*, *Rock*, *Rock* (1956), *Mister Rock-and-Roll* (1957), and *Go*, *Johnny*, *Go* (1959).

Berry might have quickly faded from the scene like many in the first wave of rockers, and frequent brushes with the law and time in prison did little to further his career. But while the **British Invasion** of the early 1960s killed off many acts, it proved to be a salvation for Berry, lauded as he was by the **Beatles** and other British rock bands as a demigod. He continued to record, scoring additional hits with "No Particular Place to Go" (1964) and "My Ding-a-Ling" (1972). On his 90th birthday in 2016, Check Berry announced a forthcoming new album, *Chuck*, his first studio album since 1979.

BEYONCE

See KNOWLES, BEYONCÉ GISELLE (1981–).

BHANGRA

Bhangra is a form of music and dance that originated in the Punjab region of what is now spread across parts of **India** and Pakistan, and its traditional forms have been fused with such contemporary genres as **hip-hop**, **house**, and **reggae**, and popularized in Britain and North America among the Punjabi diaspora. Contemporary bhangra was pioneered by the Bhujhangy Group, founded in Birmingham, England, by brothers Dalbir Singh Khanpur (1949–2008) and Balbir Singh Khanpur (1951–), who began combining traditional **Asian music** with modern Western instruments and scoring several local hits.

BIEBER, JUSTIN DREW (1994–)

Canadian-born **dance-pop** singer Justin Bieber launched his career by posting videos on YouTube, which led to a recording contract and the multimillion-selling debut album *My World 2.0* (2010), from which seven teen-oriented songs charted on the ***Billboard*** **Hot 100**. In 2016, he won a **Grammy Award** for Best Dance Recording for "Where Are Ü Now."

See also CANADA.

BIG BAND

A musical ensemble consisting of 12 to 25 players, the big band came to prominence in the **United States** in the 1920s, and is associated with **jazz** and the **swing** era. Beginning in the mid-1920s, big bands were the main form of **popular music**, and their popularity was

boosted with the advent of **radio** broadcasting. It marked the only time in history that the popularity of jazz music eclipsed all other forms of music in the United States.

The rise of the big band was due in part to the popularity of hotel **dance** bands of the 1920s, featuring such performers as **Paul Whiteman**, the California Ramblers, Ted Lewis, Jean Goldkette, and Vincent Lopez. At about the same time, jazz began to move toward the big band format, combining elements of **ragtime**, black spirituals, **blues**, and **European music**. **Duke Ellington**, Ben Pollack, Don Redman, and **Fletcher Henderson** led some of the more notable early big bands playing hot music. These bands contained such emerging jazz stars and future bandleaders as **Coleman Hawkins**, **Benny Goodman**, **Glenn Miller**, Red Allen, Roy Eldridge, Benny Carter, and John Kirby.

During World War II, big bands were engaged to lift the morale of troops, but by the mid-1940s they were in decline because of an increasing focus on singers and soloists, and also the rise of **bebop** and **rhythm-and-blues**.

See also ARMSTRONG, LOUIS DANIEL "SATCHMO" (1901–1971); BASIE, WILLIAM JAMES "COUNT" (1904–1984); DORSEY, JAMES "JIMMY" (1904–1957).

BIG BOPPER, THE (1930–1959)

Born Jiles Perry "J. P." Richardson, the Big Bopper was a Texas **disc jockey** who became a **rockabilly** star with his **novelty** hit "Chantilly Lace" (1958). He also wrote the 1959 song "Running Bear," a hit for both **Sonny James** and Johnny Preston (1939–2011). The Big Bopper died in an airplane crash in February 1959, the same crash that claimed the lives of **Buddy Holly** and **Ritchie Valens**.

BIG BROTHER AND THE HOLDING COMPANY

Big Brother and the Holding Company is an American **rock** band formed by guitarist Peter Albin (1944–) in San Francisco in 1965, and was a key part of the emerging **psychedelic** music scene. Their appearance at the **Monterey Pop Festival** in 1967 had an immediate impact, attracting national and international attention, and it was followed by the debut album *Big Brother and the Holding Company*, which showcases the raw, wailing vocals of lead singer **Janis Joplin**.

The band's 1968 album *Cheap Thrills* is regarded as one of the masterpieces of the psychedelic sound of San Francisco. The album (which the band had wanted to call *Sex*, *Dope*, *and Cheap Thrills*) was released in the summer of 1968, one year after their debut album, and reached number one on the ***Billboard*** charts. It held the number-one spot for eight (nonconsecutive) weeks, and the single "Piece of My Heart" also became a huge hit. By the end of the year, it was one of the best-selling albums of 1968.

Joplin left the band in late 1968, and after a brief hiatus, Big Brother reformed and has continued to play in various incarnations, although neither it nor Joplin, who died in 1970, again achieved comparable success.

See also SAN FRANCISCO SOUND; SUMMER OF LOVE.

BILK, BERNARD STANLEY "ACKER" (1929–2014)

Acker Bilk was a British **jazz** clarinetist, singer, and bandleader, and an important figure in the revival of traditional jazz in the 1960s. His playing, with a distinctive haunting tone and vibrato, created a style that was instantly recognizable. He was best known for his 1961 song "Stranger on the Shore," a hit in both **Great Britain** and the **United States**. It was the first British recording to reach the top of the ***Billboard*** chart. Bilk was a regular on **radio** and **television** until the **Beatles** arrived, after which he moved into cabaret and jazz clubs. Bilk continued to tour with his Paramount Jazz Band, gaining a big following in Europe and **Australia**.

BILLBOARD

Billboard is an American music industry magazine first published in 1894. It is recognized as the authoritative voice on song and artist popularity, tracked in a number of internationally recognized record charts, which survey the most popular songs and albums in multiple categories each week. Its primary charts are the ***Billboard*** **Hot 100** and the *Billboard* 200, respectively, ranking the top songs and albums regardless of genre. From tracking sheet music sales to the performance of songs on **vaudeville**, *Billboard* began publishing music charts with the development of the **jukebox** industry in the 1930s. It published the first **hit parade** in 1936. Initially there were only three genre-specific charts, covering **pop**, country and western, and

rhythm-and-blues, but the subsequent diversification of **popular music** genres now sees more than 100 charts published weekly.

BILLBOARD HOT 100

The *Billboard* Hot 100, established in 1958, is the music industry standard record chart in the **United States** for singles, published weekly by ***Billboard*** magazine. Chart rankings are based on **radio** airplay, online streaming, and sales, both physical and digital.

See also HIT PARADE; TOP 40.

BJÖRK (1965–)

Björk Guðmundsdóttir is an Icelandic **pop** singer, songwriter, and musician who first came to prominence in the late 1980s, as lead singer in the **alternative rock** band the **Sugarcubes**. She had started singing on **radio** when she was 11, releasing her first album at the age of 12. Since going solo in 1993, Björk has had a string of hits internationally, selling more than 30 million records. Her first hit was "Human Behavior" (1993), from the album *Debut*, which showcases her distinctive voice and eclectic musical influences. Bjork's songs attracted a growing audience in the **United States**, with three topping the **dance music** charts: "Big Time Sensuality" (1993), "Hyperballad" (1996), and "I Miss You" (1997).

See also SCANDINAVIA.

BLACK, CILLA (1943–2015)

Born Priscilla Maria Veronica White, in Liverpool, England, Cilla Black was one of the most successful **pop** vocalists in **Great Britain** in the 1960s, scoring 11 top 10 hits on the charts there between 1963 and 1971. Her version of the **Burt Bacharach–Hal David** song "Anyone Who Had a Heart" (1964) was the best-selling single by a female artist in Britain in the 1960s. She scored a follow-up number one with "You're My World" (1964), which also charted in the **United States**. In 2014, Cilla Black was the subject of a three-part **television** drama series entitled *Cilla*, chronicling her rise to fame.

See also BRITISH INVASION.

BLACK EYED PEAS, THE

The Black Eyed Peas, originally an **alternative hip-hop** group, have, since their formation in Los Angeles in 1995, diversified into **rhythm-and-blues** and **electronic dance music**, becoming one of the most

popular groups in the world. In 2003, the band released its third album, *Elephunk*, which includes the singles “Where Is the Love?” which was a number-one hit in several countries, “Shut Up,” “Hey Mama,” and “Let’s Get It Started.” The latter won a **Grammy Award** for Best Rap Performance by a Group. *Elephunk* sold 8.5 million copies. *Monkey Business* (2005) did even better, selling 10 million copies. The single “Don’t Phunk with My Heart” (2006) won another Grammy for Best Rap Performance, while “My Humps” won a Grammy for Best Pop Performance. *The E.N.D.* (2009) took the Grammy for Best Pop Vocal Album, while “I Gotta Feeling” won the award for Best Pop Performance by a Group. “Boom Boom Pow” was awarded a Grammy for Best Short Form Video. By 2016, the Black Eyed Peas had sold more than 75 million records.

BLACK METAL

Black metal is a subgenre of **heavy metal**, with its own **underground** subculture. Common elements include frenetic tempos; a raucous, shrieking vocal style; heavily distorted **guitars**; and unorthodox song structures. Rough, deliberately unpolished recording and production are emphasized. Black metal lyrics typically attack Christianity and other mainstream religions, often with deliberately Satanic undertones. The term *black metal* was coined by English band Venom with their second album, *Black Metal* (1982). Other bands associated with the rise of the style included Bathory (Sweden), Mercyful Fate (Denmark), Celtic Frost (Switzerland), and Hellhammer (Switzerland).

In Norway in the early 1990s, a second wave developed, evolving into a distinct genre with such bands as as Mayhem, Darkthrone, Burzum, and Gorgoroth. In neighboring Sweden, similar bands were Marduk, Nifelheim, and Dark Funeral. Inspired by the Scandinavian bands, black metal scenes also emerged on the European mainland during the early 1990s.

See also SCANDINAVIA.

BLACK SABBATH

Formed in Birmingham, England, in 1967, Black Sabbath—more than any other band—helped define the **heavy metal** genre. Formerly known as Earth, the original members were guitarist and songwriter Tony Iommi (1948–), bassist and lyricist Geezer Butler (1949–),

vocalist John “Ozzy” Osbourne (1948–), and drummer Bill Ward (1948–). Their first hit single, “Paranoid” (1970), showcases the driving, relentless **riffs** that would characterize heavy metal, with Iommi drawing on the industrial sounds of his native Birmingham. A finger injury forced him to adopt an unconventional **guitar** tuning, which has been much copied. Black Sabbath’s second studio album, *Paranoid* (1970), was their only number-one album in **Great Britain**, and it is regarded as a classic of early heavy metal.

Despite several personnel changes, with Iommi serving as the only constant member, Black Sabbath has continued to record and perform, with global record sales exceeding 70 million copies. In 2000, the band won a **Grammy Award** for Best Metal Performance (“God Is Dead”), a feat repeated in 2014, for “Iron Man.”

BLAKEY, ART (1919–1990)

Born Arthur Blakey (but later calling himself Abdullah Ibn Buhaina) in Pittsburgh, Pennsylvania, Art Blakey was an influential American **jazz** drummer and bandleader best known for his work with the Jazz Messengers collective. Formed in the late 1940s, as Art Blakey’s Messengers, the ensemble featured a stellar array of soloists throughout the years, performing and recording until Blakey’s death in 1990. The Messengers were identified with a style that became known as “hard bop,” and Blakey’s own drumming was characterized by a driving, polyrhythmic sound that influenced many later performers.

See also JARRETT, KEITH (1945–); SHORTER, WAYNE (1933–).

BLAND, BOBBY “BLUE” (1930–2013)

Born Robert Calvin Brooks, in Millington, Tennessee, Bobby (Blue) Bland was an American **blues** singer whose fusion of **gospel**, **soul**, **country**, and **rhythm-and-blues** into a **ballad**-singing style did much to modernize the blues in the late 20th century. He was called the “**Sinatra** of the Blues.” With his synthesis of Southern vernacular and polished **big band** arrangements, Bland had a constant stream of rhythm-and-blues hits from 1957 through the mid-1980s, but his breakthrough to **pop** audiences came in the mid-1970s, with *His California Album* (1973), and its follow-up, *Dreamer* (1974). Bland was

inducted into the Rock and Roll Hall of Fame in 1992, and received a **Grammy** Lifetime Achievement Award in 1997.

BLIGE, MARY J. (1971–)

Dubbed the "Queen of **Hip-Hop Soul**," American singer, songwriter, and actor Mary J. Blige burst onto the scene in the early 1990s, with her groundbreaking debut album *What's the 411?* (1992), an ear-catching mix of hip-hop, soul, and the "swingbeat" that had emerged in New York, her hometown. The album sold more than 3 million copies and set a trend in **rhythm-and-blues** for vocals over a hip-hop beat. *Share My World* (1997) was an even bigger success, especially in **Great Britain**. She won the first of her nine **Grammy Awards** in 1996, for Best Rap Performance by a Duo or Group ("I'll Be There for You/You're All I Need to Get By," a duet with Method Man).

See also RAP.

BLIND BOYS OF ALABAMA, THE

The Blind Boys of Alabama are an American **gospel** group who have been singing together for eight decades. Formed by a group of elementary students at the Alabama Institute for the Negro Blind in the late 1930s, they began recording in the late 1940s. Although steadfastly resisting the temptation to cross over into secular music, the Blind Boys have nevertheless managed to broaden their appeal by incorporating elements of New Orleans **funk**, **rhythm-and-blues**, and **jazz** into their Deep South gospel foundation.

The Blind Boys of Alabama broke through to nongospel audiences in the early 1980s, with their crucial role in the **musical** *The Gospel at Colonus*. In 2001, they released *Spirit of the Century* on **Peter Gabriel's** Real World label, mixing traditional church tunes with songs by **Tom Waits** and the **Rolling Stones**, and won the first of numerous **Grammy Awards**. They have collected a total of five Grammys, including a Lifetime Achievement Award. They continue to record and perform.

BLIND FAITH

Blind Faith was a short-lived English **blues-rock fusion supergroup** formed in 1969, in London, England. The band featured **Eric Clapton** on **guitar** and vocals; Steve Winwood (1948–) on vocals, keyboards, and guitar; Ginger Baker (1939–) on drums; and Rick Grech (1946–

1990) on bass and violin. Clapton and Baker had just left **Cream**, Winwood had come from **Traffic** after leaving the **Spencer Davis Group**, and Grech was from Family. Their debut in London's Hyde Park on 7 June 1969, drew 100,000 people, after which they embarked on a sold-out tour of the **United States**. Blind Faith's sole album, *Blind Faith* (1969), sold 8 million copies worldwide, but by year's end the group had disbanded.

BLINK-182

Blink-182 is an American **rock** band that emerged from the Californian **punk** scene in the early 1990s, and is credited with creating the **fusion** genre of **pop**-punk, a **radio**-friendly style that embraces the raw energy of punk and the catchy melody hooks of pop. Blink-182 has sold more than 35 million records worldwide, its most successful albums being *Enema of the State* (1999) and *Take Off Your Pants and Jacket* (2001).

BLISS, MELVIN (1945–2010)

Born Melvin McClelland, in Chicago, Melvin Bliss was an American **rhythm-and-blues** singer whose fame rests on a single recording from 1974—"Reward," backed by "Synthetic Substitution." It was the latter song's legacy rather than any hit status that brought him recognition. "Synthetic Substitution," a devastating critique of a computerized society, has become a staple of **hip-hop sampling**, featuring more than 100 songs. A documentary **film**, *Synthetic Substitution: The Life Story of Melvin Bliss*, was released in 2011.

BLONDIE

American band Blondie emerged from the New York **punk** scene in the 1970s, although their ironic genre-bending was more inclined toward **new wave** than punk **rock**. With bleached-blonde singer and songwriter Debbie Harry (1945–), formerly of the Stilettos, as the band's centerpiece, they began referencing 1960s **pop** with their first hit, "Denis" (1977), a big hit in **Great Britain**. Blondie's third studio album, *Parallel Lines* (1978), established their reputation in the **United States**, eventually going on to sell 20 million copies worldwide. The **disco**-infused single "Heart of Glass" (1978), featuring Harry's characteristic deadpan delivery, gave Blondie their best-selling single. Succeeding albums, most notably *Eat to the Beat* (1979) and

Autoamerican (1980), were also big sellers. Blondie broke up in 1982, reforming in 1997.

BLOOD, SWEAT & TEARS

Blood, Sweat & Tears is an American **jazz-rock** band formed in 1967, in New York City. Like its contemporary act, **Chicago**, the group pioneered a contemporary **big band** sound by blending a brass section into a rock/**rhythm-and-blues** band. Blood, Sweat & Tears has since become a mainstay of **adult contemporary** and **easy listening radio**, with the *Greatest Hits* album (1972) notching more than 7 million copies sold as of 2016. The band captured public attention in 1969, with its appearance at **Woodstock**, scoring hits that year with "You Made Me So Very Happy," "Spinning Wheel," and "When I Die," which showcase the powerful lead vocals of Canadian singer David Clayton-Thomas (1942–). Clayton-Thomas left in 1972, with Blood, Sweat & Tears continuing in a variety of subsequent iterations.

BLOOMFIELD, MICHAEL BERNARD "MIKE" (1943–1981)

Born in Chicago, Mike Bloomfield was a gifted American **blues-rock** guitarist who was a key figure in reviving interest in **Chicago blues**. A highly regarded **session musician**, he played on **Bob Dylan's** "Like a Rolling Stone" and the classic album *Highway 61 Revisited*. Bloomfield played for a time with the **Paul Butterfield** Blues Band, and later with a band he formed, Electric Flag. His own recordings have become classics. Bloomfield died of a drug overdose at the age of 37.

BLUE-EYED SOUL

Blue-eyed soul is a controversial term—part descriptive, part pejorative—thought to have been coined in the early 1960s, by Philadelphia **disc jockey** Georgie Woods (1927–2005), to describe white artists who received airplay on largely black **rhythm-and-blues radio** stations. Among the most famous acts to be associated with the term were the **Righteous Brothers**, whose booming, soulful vocals dripped with rhythm-and-blues. Their 1964 album *Some Blue-Eyed Soul* popularized the term.

See also RASCALS, THE; SOUL MUSIC.

BLUEGRASS

Emerging as a subgenre of **country music**, bluegrass came into its own in the 1940s, its name deriving from the band led by the influential

Bill Monroe, the Blue Grass Boys. Monroe almost singlehandedly forged an entirely new style that drew on **jazz**, **blues**, and **folk**, and fused it with existing country idioms. Among his many innovations were the introduction of the mandolin, essentially supplanting the hitherto dominant fiddle, and a broadening of style that took the music from its predominantly melancholy focus to more upbeat themes, as well as tempos.

Traditionally, bluegrass is played on acoustic stringed instruments, usually the fiddle, five-string banjo, **guitar**, mandolin, and upright string bass, sometimes joined by the resonator guitar, also known as a Dobro. These are occasionally augmented by harmonica or jaw harp. Bluegrass waned in popularity in the 1950s, but the folk boom of the 1960s saw a revival of interest. Artists like **Alison Krauss**, who rose to prominence in the late 1980s, continued the momentum. It has since spawned a number of subgenres, including traditional bluegrass, progressive bluegrass, and bluegrass **gospel**.

See also HILLBILLY MUSIC; WESTERN MUSIC.

BLUES

Blues refers to a vocal and instrumental form of music that evolved in the rural South of the **United States** in the late 19th century, deriving its forms from African American spirituals, shouts, work songs, and chants that traced stylistic roots to West Africa. It began to find a wider audience after World War I as blacks migrated to the cities, notably Memphis and Chicago, each of which developed its own distinctive style. It was in Memphis that groups of musicians first assigned one guitarist to play rhythm and one to play lead and solos, an arrangement that has become standard in **rock-and-roll** and much of **popular music**. **Chicago blues** pioneered the use of the electric **guitar** and drums in larger venues, where it was necessary to have greater amplification.

Blues has been a major influence on later American and Western popular music styles, with urban blues giving rise to **rhythm-and-blues** and rock-and-roll. Blues music and its elements also found expression in **ragtime**, **jazz**, **big band**, **country music**, **pop** songs, and even modern classical music. Musically, blues is based on a pentatonic scale and a characteristic 12-bar chord progression.

See also AFRICAN MUSIC; HANDY, WILLIAM CHRISTOPHER "W. C." (1873–1958); NEGRO SPIRITUALS.

BLUES ROCK

Blues rock developed in the 1960s, as a **fusion** genre combining elements of **blues** and **rock** when rock musicians in **Great Britain** and the **United States** began playing American blues songs. Most influential was the Chicago-style electric blues, with bands playing uptempo versions of songs by **Muddy Waters**, **Willie Dixon**, **Howlin' Wolf**, **Jimmy Reed**, and others. In the United Kingdom, the **Rolling Stones**, the **Animals**, the **Yardbirds**, **Cream**, and **John Mayall's** Bluesbreakers were prominent in pioneering the style, while in the United States Paul Butterfield and **Canned Heat** came to the fore. As blues rock started to gain a following, bands that followed worked on a louder, more **riff**-oriented sound that led to both **heavy metal** and Southern rock, both of which used basic blues riffs and featured extended solos. Blues-rock bands of the later period included **Ten Years After**, Savoy Brown, and Foghat in the United Kingdom, while the Allman Brothers, **Johnny Winter**, and **ZZ Top** in the United States played a blues-based **hard rock** style.

BO DIDDLEY (1928–2008)

Born Elias Otha Bates, in McComb, Mississippi, American singer, songwriter, and guitarist Bo Diddley's highly idiosyncratic **guitar** playing in his **rhythm-and-blues** idiom came to have a major influence on the development of **rock-and-roll**. Among those influenced have been **Elvis Presley**, **Buddy Holly**, the **Beatles**, the **Rolling Stones**, the **Who**, the **Yardbirds**, **Jimi Hendrix**, and **Eric Clapton**. Inspired by **John Lee Hooker**, Bo Diddley started playing on street corners and in Chicago clubs, making his first record in 1955. Sporting a low-slung rectangular guitar, his driving, African-rhythm 1955 song "Bo Diddley," from which he took his name, introduced his signature syncopated, hambone beat, which was copied by later performers.

Many of Bo Diddley's songs—for example, "Who Do You Love?"—are deceptively simple in that they often have no chord changes, with the repeated rhythms creating the excitement. In other songs, he used a variety of rhythms, from straight backbeat to **pop**-

ballad style to **doo-wop**, frequently augmented with maracas. While his own charting records were few, his influence has been profound.

BOBBETTES, THE

The Bobbettes were an American teenaged **rhythm-and-blues girl group**, remembered almost solely for their 1957 hit single "Mr. Lee." Because of their age (the youngest was 12, the oldest 15), they were unable to perform in nightclubs, which hampered their career. The song, however, represents a significant breakthrough in that the Bobbettes (originally calling themselves the Harlem Queens) were the first girl group to release a number-one rhythm-and-blues hit that also made the **pop** top 10, an indication of the growing convergence in **popular music**. The song was about a teacher who the girls disliked, but the original unflattering lyrics were modified at the record company's insistence. A later release, "I Shot Mr. Lee," was closer to their original intention, but subsequent releases failed to repeat their early success, although they had minor hits with "Have Mercy Baby" and "Dance with Me, Georgie. "Mr. Lee" would later be covered by Diana Ross on the European version of her 1987 album *Red Hot Rhythm and Blues*.

See also ONE-HIT WONDER.

BOCELLI, ANDREA (1958–)

Andrea Bocelli is an Italian **crossover** classical singer. Born in Lajatico, **Italy**, and blind since childhood, he has sold more than 80 million records worldwide. He has been credited, more than any other artist, with having introduced classical music to **pop** audiences. In 1995, his duet with **Sarah Brightman**, "Time to Say Goodbye," was a major international hit, selling more than 12 million copies, one of the best-selling singles of all time. Bocelli's album *Sacred Arias* (1999) sold more than 5 million copies (1 million in the **United States** alone), but it was bettered by *Sogno*, also released in 1999, which sold 10 million copies (2.5 million in the United States). A single from that album, "The Prayer," a duet with **Celine Dion**, became a hit.

Bocelli's biggest-selling original album was *My Christmas* (2008), his 13th studio album, which has become a popular holiday album in the United States, with 3 million copies sold as of 2016, and worldwide sales in excess of 5.5 million. A compilation album,

Romanza (1997), continues to sell, recording worldwide sales of more than 20 million copies as of 2016.

BODE, HARALD (1909–1987)

Harald Bode was a German engineer and inventor who pioneered the development of **electronic music** instruments. Among his most notable contributions were the Warbo Formant Organ (1937), an archetype of today's polyphonic **synthesizer**; the melodium (1938), a monophonic touch-sensitive keyboard instrument used in **film music** scores and **light music**; and the melochord (1947–1949), which became a mainstay of early experimental electronic music.

BOLAN, MARC

See T. REX.

BOLTON, MICHAEL (1954–)

Born Michael Bolotin, in New Haven, Connecticut, Michael Bolton is an American singer and songwriter who began as a **hard rock** performer but later switched, via **soul**, to a more **pop**-based style. Playing as teenager with a local bar band, the Nomads, and later with a hard rock band called Blackjack, he went solo in 1982, with his first success coming with a song he cowrote, "How Am I Supposed to Live Without You" (1983), a hit for **Laura Branigan**. Bolton's breakthrough as a performer came with his album *Soul Provider* (1989), which sold more than 12 million copies worldwide and includes the hit singles "Soul Provider" (1989), his own version of "How Am I Supposed to Live Without You" (1989), "How Can We Be Lovers?" (1990), and "When I'm Back on My Feet Again" (1990).

Bolton won a **Grammy Award** in 1990, for his "How Am I Supposed to Live Without You" (Best Pop Vocal), and another Grammy in the same category in 1992, for his cover of **Percy Sledge's** "When a Man Loves a Woman." He became a staple of the **adult contemporary radio** format in the 1990s.

BON JOVI

Bon Jovi is an American **rock** band that became one of the dominant bands of the late 1980s, winning international recognition with their third album, *Slippery When Wet* (1986), which sold 28 million copies. ***Billboard*** named it the top-selling album of 1987, and it yielded the hits "You Give Love a Bad Name," "Livin' on a Prayer," and "Wanted

Dead or Alive." Formed in Sayreville, New Jersey, in 1983, by vocalist Jon Bon Jovi (born John Francis Bongiovi, 1962–), the band went on to sell more than 130 million records, including *Cross Road* (1995), which sold 21 million. In 2007, Bon Jovi won a **Grammy Award** for Best Country Collaboration with Vocals for "Who Says You Can't Go Home," with Jennifer Nettles.

BONDS, GARY "U.S." (1939–)

Born Gary Levone Anderson, in Jacksonville, Florida, Gary "U.S." Bonds is an American singer and songwriter, responsible for some of the most energetic and authentic **rhythm-and-blues**/**rock** songs of the early 1960s. He had hits with "New Orleans" (1960), "Quarter to Three" (1961), "School Is Out" (1961), "Dear Lady Twist" (1961), and "Seven Day Weekend" (1962). Bonds faded from the scene but made a comeback in the 1980s, working with **Bruce Springsteen** and others. Two hits from that period included "This Little Girl" (1981) and "Out of Work" (1982). In 2009, he released a new album, *Let Them Talk*.

BONZO DOG BAND

Also known as the Bonzo Dog Doo Dah Band, the Bonzos were formed in London, England, in 1965, by a group of art students, with the intention of doing to **popular music** what the dada movement of the 1920s had done for art. Drawing on a mix of traditional **jazz**, **psychedelia**, and English **music hall**, the Bonzo Dog Band made frequent appearances on the satirical **television** show *Do Not Adjust Your Set*. They had a minor hit with "I'm the Urban Spaceman" (1968), coproduced by **Paul McCartney** using the alias "Apollo C. Vermouth."

BOOGIE

Boogie is a term derived from the **jazz**-based boogie-woogie, a musical genre that became popular during the late 1920s, developing in the piano style of such performers as Albert Ammons (1907–1949), Pete Johnson (1904–1967), and Meade "Lux" Lewis (1905–1964). It derived from rhythms popular in African American communities in the late 19th century and eventually extended from piano, with its hot rhythms based on eight-to-the-bar figures, to piano duo and trio, **guitar**, **big band**, country and western music, and **gospel**. While the **blues** traditionally express a variety of emotions, boogie-woogie is mainly associated with dancing. Some histories link the rise of boogie-

woogie in the American South to the arrival of steam locomotives and the sounds and rhythms they made, much like the steel mills of the English midlands would later influence the rise of **heavy metal**.

See also COUNTRY MUSIC; HONKY-TONK; RAGTIME; WESTERN MUSIC.

BOOGIE-WOOGIE

See BOOGIE.

BOOKER T. & THE MGS

Formed in Memphis, Tennessee, as the house band for the influential **Stax Records**, Booker T. and the MGs played on some of the biggest **soul** hits of the 1960s, backing such artists as **Wilson Pickett**, **Otis Redding**, and **Sam and Dave**. They also established a unique sound, neatly showcased on their **instrumental** hits, most notably the **funk**-tinged "Green Onions" (1962) and "Time Is Tight" (1969). They have been called the most influential stylists in modern American music, and their sound has been heavily copied. Their best-known lineup included multi-instrumentalist Booker T. Jones (1944–), guitarist Steve Cropper (1941–), bassist Donald "Duck" Dunn (1941–2012), and drummer Al Jackson (1935–1975). The cult feature **film** *The Blues Brothers* (1980) includes Cropper, Dunn, and later member Willie Hall as part of the primary band backing the Blues Brothers.

BOOMTOWN RATS

The Boomtown Rats are an Irish **new wave** band best known for their hit "I Don't Like Mondays" (1979) and their charismatic front man and lead singer, **Bob Geldof**. The Boomtown Rats broke up in 1986, and reunited in 2013.

See also IRELAND.

BOONE, CHARLES EUGENE "PAT" (1934–)

Born in Jacksonville, Florida, Pat Boone is an American **pop** singer, **television** personality, and actor who was one of the most successful artists of the early **rock-and-roll** era, selling more than 45 million albums and logging 38 **Top 40** hits between 1955 and 1962. Some of Boone's early success came from releasing toned-down **cover versions** of **rhythm-and-blues** hits that appealed to the more conservative tastes of white teen audiences. His covers of **Little Richard's** "Tutti Frutti" (1956) and "Long Tall Sally" (1956), and **Fats**

Domino's "Ain't That a Shame" (1955), actually outsold the originals. Possessed of a smooth baritone voice, Boone also had hits with romantic **ballads**, for instance, "Friendly Persuasion" (1956), "April Love" (1957), "Love Letters in the Sand" (1957), and "Moody River" (1961); conventional pop songs like "Why Baby Why" (1957); and the uptempo **gospel** number "A Wonderful Time Up There" (1958). He is the father of **Debby Boone**.

BOONE, DEBORAH ANNE "DEBBY" (1956–)

Born in Hackensack, New Jersey, Debby Boone is an American **country-pop** singer best known for her 1977 hit "You Light Up My Life." After winning a **Grammy Award** for Best New Artist in 1978, she followed up with a number-one country hit, "Are You on the Road to Lovin' Me Again?" (1980), before turning to contemporary Christian music. She is the daughter of **Pat Boone**.

BOSSA NOVA

A Portuguese term that roughly translates as "new trend," bossa nova is a genre of Brazilian music developed and popularized in the 1950s and 1960s, combining Latin **samba** rhythms with melodic and harmonic elements of West Coast cool **jazz** in the **United States**. Much of its popularity is owed to the innovative style developed by **Antõnio Carlos Jobim** (Tom Jobim) and **João Gilberto**, whose later collaboration with jazz saxophonist **Stan Getz** found an international audience. In the early 1960s, bossa nova enjoyed a brief fad as **dance music**.

See also GILBERTO, ASTRUD (1940–); LATIN AMERICAN MUSIC.

BOSTON

Boston is an American **hard rock** band, formed in Boston, Massachusetts, in 1975, whose distinctive sound came from an eclectic mix of musical styles, ranging from classical to 1960s **Beatles**-era English **pop** and the creative **guitar** work and special effects achieved by guitarist and multi-instrumentalist Tom Scholz (1947–). Their debut album, *Boston* (1976), sold more than 17 million copies and yielded three hit singles, "More Than a Feeling," "Long Time," and "Peace of Mind." It was one of the best-selling debut albums. *Don't Look Back* (1978) sold 7 million copies.

BOSWELL SISTERS, THE

An American close-harmony singing group, the Boswell Sisters—Martha (1905–1958), Connee (1907–1976), and Helvetia (1911–1988)—gained national prominence in the 1930s, with their intricate harmonies and rhythmic innovations, often drawing on **ragtime** and **blues**. Growing up in New Orleans, Louisiana, the sisters received classical music training and, while still in their early teens, began making appearances in local theaters and on the **radio**. By the early 1920s, the Boswell Sisters were performing regularly at local **vaudeville** theaters. They made their first recording in 1925.

In 1929, after going on tour with a vaudeville company, the sisters arrived in Los Angeles, where they appeared on radio programs and recorded music to be dubbed into **films**. The Boswell Sisters moved to New York in 1930, and started making national radio broadcasts, making them among the first radio stars. The trio had a program on CBS from 1931 to 1933. Backed by musicians like the **Dorsey** brothers, Bunny Berrigan, **Glenn Miller**, **Artie Shaw**, and the orchestras of Victor Young and Jimmy Grie, the sisters notched 20 hits during the 1930s, including the number-one record "The Object of My Affection" (1935).

Their fame soon extended beyond the **United States**, with the sisters completing two successful tours of Europe. They appeared on the inaugural **television** broadcast of CBS and performed on *Hello, Europe*, the first internationally broadcast radio program. They made their last recordings in 1936, before disbanding.

BOWIE, DAVID (1947–2016)

In the 1970s, David Bowie was more than just a music superstar; he was a cultural icon. Born David Robert Jones, in London, England, he was a **rock** music trendsetter, a stylistic chameleon, and a progenitor of **glam rock**. From his first hit, "Space Oddity" (1969), through the glam-rock and androgynous phase of the 1970s, to a fling with **disco**, a **new wave** hitmaker and beyond, Bowie did not just ride the fickle tides of **pop**, he—to a large degree—set them in motion.

The huge popularity of his fifth studio album, *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* (1972), and the accompanying tour, featuring Bowie as the sexually ambiguous Ziggy, brought him worldwide stardom. The album describes a character

called Ziggy Stardust, Bowie's alter ego, as the human manifestation of an alien being who attempts to present humanity with a message of hope in the last five years of its existence. Critics interpreted the **concept album** as a metaphor for the artificiality of rock music in general, as well as a means for raising issues of politics, drug use, and sexual orientation. The album has been profoundly influential, both musically and conceptually, and stands as a defining moment in Bowie's career.

Music critics have written of the sophistication Bowie brought to rock music and the intellectual depth of his work. ***Rolling Stone*** hails him as "one of the most original and singular voices in rock and roll for nearly five decades." Among his many other albums are *Aladdin Sane* (1973), *Pin Ups* (1973), *Diamond Dogs* (1974), *Station to Station* (1976), *Let's Dance* (1983), and *The Next Day* (2013). His best-known songs include "Starman" (1972), "Changes" (1972), "Jean Genie" (1972), "Fame" (1975), "Ashes to Ashes" (1980), and "Let's Dance" (1983).

BOWLLY, ALBERT ALLICK "AL" (1898–1941)

Born in Mozambique and growing up in **South Africa**, Al Bowlly was a singer, composer, and bandleader who became a popular **jazz crooner** during the British dance band era of the 1930s, later working in the **United States**. He recorded more than 1,000 records between 1927 and 1941. His most popular songs include "Midnight, the Stars, and You," "Goodnight Sweetheart," "The Very Thought of You," and "Love Is the Sweetest Thing."

Originally trained as a hairdresser, Bowlly played the banjo and sang semiprofessionally when he was hired by Edgar Adeler, one of South Africa's top bandleaders, later touring internationally, arriving in Berlin in 1927, then the jazz capital of Europe. There he made his first vocal recordings, as a soloist and also with a number of jazz bands, including those led by Arthur Briggs and John Abriani. Traveling to London to join Fred Elizalde's orchestra, he quickly found fame with "If I Had You," one of the first popular songs by an English jazz band to also sell in the United States. During the next three years, he recorded more than 500 songs and appeared with orchestras led by Ray Noble

and Lew Stone, cementing his reputation as the most popular vocalist in Britain.

Like **Rudy Vallée**, Bowlly used a megaphone, but with the advent of the **microphone** in 1931, he adapted his singing style from the jazz idiom of the 1920s to a softer, more intimate crooning style that became fashionable in **popular music** of the 1930s and 1940s. He is credited with being among the first **pop** stars, having been acknowledged at a time when bandleaders were the stars and the main attractions, with the records being sold as "Ray Noble and his orchestra (with vocal refrain)." Most singers were all but anonymous.

Bowlly traveled to New York in 1934, and such songs as "Blue Moon," "Easy to Love," "I've Got You Under My Skin," and "My Melancholy Baby" were sizable American hits, leading to his own **radio** series on NBC. He went to Hollywood to film *The Big Broadcast of 1936*, which also stars **Bing Crosby**. Bowlly died in London in 1941, in a blast from a German air raid.

BOX TOPS, THE

Hailing from Memphis, Tennessee, the Box Tops were an American **pop**-**rock** band of the 1960s, famous for their **blue-eyed soul** sound and the 1967 hit "The Letter." A defining feature of the band was the raw, bluesy vocal delivery of Alex Chilton (1950–2010), who later went on to front Big Star. Other hits included "Neon Rainbow" (1967), "Cry Like a Baby" (1968), and "Soul Deep" (1969).

BOYCE, TOMMY (1939–1994), AND BOBBY HART (1939–)

Tommy Boyce and Bobby Hart (born Robert Harshman) were American **pop** songwriters best known for "Last Train to Clarksville" (the **Monkees**, 1965), as well as other Monkees songs, including "(Theme from) the Monkees," which introduced the band's **television** show. The duo wrote more than 300 songs and sold more than 42 million records. Boyce and Hart also had success as recording artists with "I Wonder What She's Doing Tonight" (1967) and "Alice Long (You're Still My Favorite Girlfriend)" (1968). Tommy committed suicide in 1994.

BOYLE, SUSAN (1961–)

Scottish-born singer Susan Boyle first attracted attention on a British **television** talent show, *Britain's Got Talent*, in 2009, where she

performed the song I Dreamed a Dream," from the **musical** *Les Misérables*. Public reaction was such that an album, *I Dreamed a Dream*, was released later that year, becoming the biggest-selling debut album in **Great Britain** and eventually selling 10 million copies worldwide. The singles "Wild Horses" and "I Dreamed a Dream" both became hits. Boyle's powerful voice struck a chord with audiences everywhere, with her three subsequent albums selling in the millions: *The Gift* (2010), *Someone to Watch Over Me* (2011), and *Standing Ovation* (2012). A musical about her life, *I Dreamed a Dream*, opened in 2012, in Newcastle, England. By 2016, she had sold more than 25 million records.

BOYZ II MEN

Boyz II Men are an American **rhythm-and-blues** vocal trio and one of the top-selling groups of the 1990s, bursting into prominence with the international hit single "End of the Road" (1993), considered one of the most successful songs of all time. It topped charts throughout the world, spending a record 13 weeks atop the ***Billboard*** Top 100 in the **United States** and picking up two **Grammy Awards**: Best Rhythm-and-Blues Group Vocal and Best Rhythm-and-Blues Song.

Boyz II Men began as Unique Attraction, formed in Philadelphia, Pennsylvania, in 1985. Changing their name to Boyz II Men, they were initially a quartet comprising baritone Nathan Morris (1971–), tenors Wanya Morris (1973–) and Shawn Stockman (1972–), and bass Michael McCary (1971–). McCary left in 2003, because of health issues, and the group continued as a trio.

They quickly equaled the success of their first hit, producing in quick succession more number ones, including "I'll Make Love to You" (1994), "On Bended Knee" (1994), "One Sweet Day" (with **Mariah Carey**, 1995), and "4 Seasons of Loneliness" (1997). Their debut album, *Cooleyhighharmony* (1991), was rereleased after the success of "End of the Road," going on to sell 9 million copies in the United States alone. *II* (1994) sold more than 14 million copies worldwide as their fame spread. Boyz II Men are credited with reinvigorating rhythm-and-blues in the 1990s, with their distinctive a cappella harmonies and incorporation of **hip-hop** beats.

BRAHEM, ANOUAR (1957–)

Born in Tunisia, Anouar Brahem is a master of the oud, an Arabic, lute-like stringed instrument. He is also a songwriter and bandleader whose innovative approach has blended Arabic classical music with **folk**, **jazz**, and Parisian café music, gaining an international audience. His album *La Voyage De Sahar* (2005), featuring a trio of oud, accordion, and piano, gained **radio** airplay throughout the world following the success of *Le Pas Du Chat Noir* (2001).

See also MIDDLE EASTERN MUSIC.

BRANIGAN, LAURA ANN (1957–2004)

Born in Brewster, New York, Laura Branigan was an American **rock** singer, songwriter, and actor whose powerful five-octave voice was heard to full effect in her biggest hit, the **disco**-inflected power **ballad** "Gloria" (1979), a multimillion seller. A former drama student who toured Europe as a backup singer with **Leonard Cohen**, Branigan scored two more hits from her second album, *Branigan 2* (1983)—"Solitaire" (1983) and "How Am I Supposed to Live Without You" (1983). In 1984, she scored a further hit with "Self-Control." That same year, she won the best vocal award at the Tokyo Music Festival for "The Lucky One," a song she wrote.

BRASSENS, GEORGES (1921–1981)

Singer, songwriter, poet, guitarist, and political activist Georges Brassens was an important figure in 20th-century French musical history. Beginning in the 1940s, he developed a style of accompanying his poetical texts with simple but catchy melodies, often conveying a radical (anarchist) political message combined with wry humor. Between 1952 and 1976, he recorded 14 albums, including several popular French songs, for example, "Les copains d'abord," "Chanson pour l'Auvergnat," "La mauvaise réputation," and "Mourir pour des idées." Brassens's songs have been translated into more than 50 languages and attracted international attention from artists and academics alike. His songs have had a major influence on many French singers.

See also FRANCE.

BREAD

Bread was an American **soft rock** band of the early 1970s whose mellow sound became a model for the **adult contemporary** format.

Formed by singer, multi-instrumentalist, and songwriter David Gates (1940–), the group had a string of hits, including “Make It with You” (1970), “It Don’t Matter to Me” (1970), “If” (1971), “Baby I’m-a Want You” (1971), and “Everything I Own” (1972).

BREL, JACQUES (1929–1978)

Jacques Brel was a Belgian singer, songwriter, poet, and actor whose songs have been translated into multiple languages and recorded by artists as diverse as **Joan Baez** (“The Dove,” 1967), **Frank Sinatra** (“If You Go Away,” 1967), **Ray Charles** (“If You Go Away,” 1974), and **David Bowie** (“Amsterdam,” 1973). Brel, considered a master of the modern chanson, is one of the most widely recorded composers in **popular music**. More than 400 versions of “If You Go Away” (“Ne me quitte pas”) have been recorded.

His songs often address darker social issues, for example, drugs, violence, and prostitution. “Amsterdam,” one of his most celebrated songs, is a bleak anthem to the miserable lives of sailors and others in the grimy Dutch port, a deliberate contrast with the tourist-thronged streets of the picturesque city nearby. Brel said he wanted to create a “sea-song which resembled a Bruegel painting.”

Moving to Paris, by 1952 he had begun to write his own songs, playing them at various cabarets and **music halls**, recording his debut album, *Grand Jacques*, in 1955; however, it was his second album, *Quand on n’a que l’amour* (1957), that established his reputation when the title track won the prestigious Grand Prix de l’Académie Charles Cros award.

Following the success of his fourth album, *La Valse à 1000 temps* (1959), Brel toured **France** extensively and then Europe as his fame spread. He went on to give more than 200 concerts a year in Europe for 12 years and also toured the Soviet Union, packed Carnegie Hall in New York, and filled London’s Royal Albert Hall. Brel has been called the most popular French-language singer of all time. More than 25 million copies of his records have been sold, and they continue to sell.

See also EUROPEAN MUSIC.

BRENSTON, JACKIE (c. 1928–1979)

Jackie Brenston was an American **rhythm-and-blues** singer, songwriter, and saxophonist whose 1951 recording **“Rocket 88”** is

regarded as one of the first **rock-and-roll** records. The record was actually the work of **Ike Turner's** Kings of Rhythm, in which Brenston was the saxophonist and occasional vocalist. It was attributed to Jackie Brenston and his Delta Cats, reaching number one on the ***Billboard*** rhythm-and-blues chart. Brenston parted company with Turner, teaming up with Lowell Fulson (1921–1999) and his band for two years. He returned to the Turner fold from 1955 to 1962, but had no further hits.

BREWER, TERESA (1931–2007)

Born Theresa Veronica Breuer, in Toledo, Ohio, Teresa Brewer was an American **jazz** and **pop** singer of the 1950s and 1960s. She took dancing lessons as a child and sang and danced in talent shows and appeared on **radio**, scoring an international hit with her first recording, the jaunty "Music, Music, Music" (1950). Two **novelty songs**, "Choo'n Gum" and "Molasses, Molasses," gave her further hits in 1950. In 1952, she scored her best-selling hit with "Till I Waltz Again with You."

Brewer broadened her repertoire to include **rhythm-and-blues** and **country** elements, her transition beginning in the mid-1950s, when she recorded some rhythm-and-blues and country songs. "Let Me Go, Lover" (1954), originally a country song, became one of her biggest hits. In 1960, she had another hit with a **cover** of the standard "Have You Ever Been Lonely?" Her first jazz recording, *The Songs of Bessie Smith* (1973), was with **Count Basie**, and she performed on one of **Duke Ellington's** last albums, *It Don't Mean a Thing If It Ain't Got That Swing* (1973). In 1991, she recorded a jazz tribute to **Louis Armstrong**, *Memories of Louis*. Brewer continued recording jazz numbers into the 1990s.

BRIGHTMAN, SARAH (1960–)

Sarah Brightman, born in England, is a **crossover** classical singer and actor who has recorded in several languages and sold millions of records worldwide. Beginning her career as a dancer, she recorded several **disco** singles in 1981, later appearing in the **musicals** *Cats* (1981) and *Phantom of the Opera* (1986). She recorded a series of big-selling albums in the 1990s, including *Dive* (1993), *Fly* (1995), and *Timeless/Time to Say Goodbye* (1997). In 1995, her duet with **Andrea**

Bocelli, “Time to Say Goodbye,” was an international hit, selling more than 12 million copies, one of the best-selling singles of all time. Brightman followed up with a number of thematic albums that were highly popular, including *Eden* (1998), *La Luna* (2000), *Harem* (2003), and *Symphony* (2008).

BRILL BUILDING

The Brill Building, at 1619 Broadway on 49th Street in the Theatre District in New York City, is famous for housing music industry offices and studios where some of the most popular American music tunes were written. In the years before World War II, it became a center of activity for the **popular music** industry, especially music publishing and songwriting. Once songs had been published, the publishers sent song “pluggers” to the popular white bands and **radio** stations to sing or play the song for the band leaders, to encourage bands to play their music. The Brill Building’s name has become synonymous with the commercialization of the American mainstream popular song and the industry behind it.

See also TIN PAN ALLEY.

BRITAIN

See GREAT BRITAIN.

BRITISH INVASION

The British Invasion is the name given to the sudden popularity in the **United States** in the early 1960s of **rock** and **pop music** from **Great Britain** and its dominance of **radio** airplay and record sales. At the forefront of the first wave of the phenomenon were such groups as the **Beatles**, the **Rolling Stones**, the **Who**, **Manfred Mann**, the **Dave Clark Five**, the **Animals**, the **Kinks**, the **Yardbirds**, and **Herman’s Hermits**.

Between 1964 and 1966, the dominance of British acts in the United States in the wake of the Beatles was startling. The ***Billboard*** singles chart during that period was topped in quick succession by (apart from the ubiquitous Beatles, who at one stage held all top five positions on the singles chart) **Peter and Gordon** (“A World Without Love”), the Animals (“House of the Rising Sun”), Manfred Mann (“Do Wah Diddy Diddy”), **Petula Clark** (“Downtown”), Freddie and the Dreamers (“I’m Telling You Now”), **Wayne Fontana** and the

Mindbenders (“Game of Love”), Herman’s Hermits (“Mrs. Brown You’ve Got a Lovely Daughter”), the Rolling Stones (“[I Can’t Get No] Satisfaction” and others), the **Troggs** (“Wild Thing”), and **Donovan** (“Sunshine Superman”).

The British Invasion extended its reach beyond the United States; its effect was global. But it certainly reinvigorated rock music in the United States, ironically by reintroducing strong elements of **blues** and **rhythm-and-blues**, which many British musicians had absorbed from American records and occasional tours by blues artists.

From 1963 onward, the **popular music** landscape was irretrievably transformed; the era of the postwar pop **crooners** vanished almost overnight, and the simple teen-oriented romantic **ballads** that had saturated the airwaves gave way to a more complex, more diverse music that fed into **psychedelia**, **progressive rock**, and the later rise of **punk**. The popularity of British **new wave** and **synthpop** acts, especially on **MTV** from 1982 to 1986, is sometimes called the Second British Invasion.

BRITPOP

Britpop—a cultural movement more so than a musical genre—was the name given to a style of **popular music** originating in **Great Britain** in the 1990s that tended to emphasize “Britishness” through a self-conscious referencing of British **guitar** fashions and **pop** from the 1960s, and songs about British life. From a marketing perspective, it set itself in opposition to the American-dominated **grunge** fashion; it became a commercial vehicle for U.K. groups emerging from the **indie** explosion of the 1980s. **Oasis** is the band most associated with Britpop—exemplified by Noel Gallagher’s union jack guitar—but the movement also included such prominent 1990s bands as Blur, Suede, and Pulp. It was at its peak from about 1994 to 1997.

BROADCASTING

See RADIO; TELEVISION (BAND); TELEVISION (MEDIUM).

BROOKS, [TROYAL] GARTH (1962–)

Garth Brooks is an American **country music** guitarist, singer, and songwriter. Since his record-breaking debut album *Garth Brooks* (1989), which yielded four top 10 singles, he has sold more than 150 million records, making him one of the most popular artists in history.

Born in Yukon, Oklahoma, he struggled to ignite his career, having made one unsuccessful move to **Nashville** in the mid-1980s, but Brooks fared better on his return, singing in clubs, which led to a recording contract.

Emboldened by the success of his debut album, Brooks took his **rock**-infused country music to a new level with his second album, *No Fences* (1990). It not only went to number one on the country charts, but it also spawned four number-one singles—"Friends in Low Places," "Unanswered Prayers," "Two of a Kind Workin' on a Full House," and "The Thunder Rolls." His next album, *Ropin' the Wind* (1991), made history by entering both the country and **pop** charts at number one, a feat he repeated with *In Pieces* (1993).

Part of his wide appeal undoubtedly is his willingness to address controversial topics, for example, his defense of gay people in his early "We Shall Be Free" (1992) and his stand against domestic violence in "The Thunder Rolls" (1991). Brooks has continued to record and perform with success, winning numerous awards, including two **Grammys**.

BROWN, JAMES JOSEPH (1933–2006)

Few performers have had such a pervasive influence on contemporary **popular music** as American singer, songwriter, bandleader, and dancer James Brown, the "Godfather of **Soul**." He influenced artists from almost all popular music genres—**rock**, soul, **disco**, **jazz**, **rhythm-and-blues**, and **hip-hop**. It is no exaggeration to say he invented **funk**, and he certainly reshaped **dance music**. The extent of his reach is evidenced by those who cite him as a seminal influence, from Mick Jagger of the **Rolling Stones**, to **Michael Jackson**, to **Afrika Bambaataa** (with whom he recorded in 1984), to **Jay-Z**.

Born into poverty in Barnwell, South Carolina, Brown had an early brush with the law, and while serving a prison term he sang in a **gospel** group, joining a band upon his release that became the Flames. They scored a hit with "Please, Please, Please" (1955) and toured the American South with such artists as **B. B. King** and **Ray Charles**. In 1957, in New York, with a different lineup of the Flames, Brown recorded the gospel-flavored "Try Me," a **crossover** hit, followed by the raw, emotive "Bewildered" (1961), "Lost Someone"

(1961), “Night Train” (1962), and “Prisoner of Love” (1963). His self-financed album, *Live at the Apollo* (1962), sold more than 1 million copies, remaining on the **pop** chart for 14 months.

Brown and his Famous Flames (as they were now styled) toured nonstop during the 1960s, his style continuously evolving as he experimented with different beats. A shift in rhythmic focus produced “Papa’s Got a Brand New Bag” (1965), which won a **Grammy Award** as Best Rhythm-and-Blues Song. The anguished, bluesy “It’s a Man’s, Man’s, Man’s World” (1966) was a number-one rhythm-and-blues hit. By the end of the decade, Brown-inspired funk had permeated pop, rhythm-and-blues, and jazz, evident in songs by the **Temptations** and **Sly and the Family Stone**, and in the music of jazz trumpeter **Miles Davis**. Brown’s influence extended beyond the **United States**, his sound received with enthusiasm in Africa, where it would shape, for example, the **Afrobeat** of **Fela Kuti**.

Other notable hits included “Say It Loud—I’m Black and Proud” (1968), “Get Up” (I Feel Like Being a Sex Machine)” (1970), “Get on the Good Foot” (1972), “The Payback” (1974), and “Living in America” (1985). Brown’s many albums included *The Payback* (1974), *In the Jungle Groove* (1986), *Gravity* (1986), *I’m Real* (1988), *Star Time* (1991), and *20 All-Time Greatest Hits* (1991). His final studio album was *The Next Step* (2002).

See also AFRICAN MUSIC.

BROWN, LESTER RAYMOND “LES” SR. (1912–2001)

Born in Reinerton, Pennsylvania, Les Brown was an American musician, composer, and **big band** leader who led his Band of Renown from 1938 until his death in 2001. Brown’s band survived long after the **swing** era, prominent as a supporting act for comedian Bob Hope (1903–2003) on **radio**, stage, and **television**, including Hope’s famous Christmas Specials. They also entertained U.S. forces serving abroad in almost 20 tours. Moreover, the band had high-profile television exposure as the house band for *The Steve Allen Show* (1959–1961) and **Dean Martin’s** variety show (1965–1972). Les Brown and His Band of Renown also appeared in several **films**, including *Seven Days’ Leave* (1942), *Rock-a-Billy Baby* (1957), and *The Nutty Professor* (1963). The band performed with a host of major artists, including

Frank Sinatra, **Ella Fitzgerald**, and **Nat "King" Cole**, while **Doris Day** and **Tony Bennett** got their first breaks with Brown. The band continued to perform under the direction of Brown's son, Les Brown Jr.

BROWN, ROY (1926–1981)

Roy Brown was an American **rhythm-and-blues** singer and songwriter whose **gospel**-derived vocal style became a model for early **rock-and-roll** singers like **Elvis Presley** and such **soul** singers as **Clyde McPhatter**, **Jackie Wilson**, and **James Brown**. Interestingly, Brown said he had modeled his singing style after that of **Bing Crosby**. Born in New Orleans, Louisiana, Brown wrote and recorded "Good Rocking Tonight," a proto-rock song later recorded by Presley, in 1947. He had a string of rhythm-and-and blues hits, including "Long About Midnight" (1948) and "Hard Luck Blues" (1950), both chart-toppers, and a **pop** chart hit, "Let the Four Winds Blow" (1958).

BROWN, RUTH (1928–2006)

Born Ruth Alston Weston, in Portsmouth, Virginia, Ruth Brown was an American **rhythm-and-blues** singer and one of the most popular females of that genre in the 1950s. Growing up singing in a church choir and later with **big bands** in the 1940s, Brown, with her **gospel**-tinged vocals, had a string of hits, beginning with "So Long" (1949) and followed by "Teardrops from My Eyes" (1950), "5-10-15 Hours" (1952), "(Mama) He Treats Your Daughter Mean" (1953), "Oh What a Dream" (with the **Drifters**, 1954), and "Mambo Baby" (1954). She has been cited as an influence by many artists, among them **Little Richard** and **Bonnie Raitt**.

BROWNE, [CLYDE] JACKSON (1948–)

Born in Heidelberg, **Germany**, where his father, a U.S. serviceman, was stationed, Jackson Browne is an American **folk rock** singer and songwriter. He established himself as a songwriter after moving from California to Greenwich Village in New York City, where he joined the **Nitty Gritty Dirt Band**. His self-titled solo debut album, recorded in 1972, features the hits "Doctor My Eyes" and "Rock Me on the Water." He wrote hit songs for the **Eagles**, including "Take It Easy," as well as songs for the **Byrds**, **Joan Baez**, **Nico**, **Bonnie Raitt**, **Linda Ronstadt**, and others. His best-selling album was *Running on Empty* (1977),

containing the hit single of the same name. Browne has continued to tour and record, and he is known as a prominent social activist.

BRUBECK, DAVID WARREN "DAVE" (1920–2012)

Dave Brubeck was an American **jazz** pianist and composer, considered an exemplar of the "cool jazz" style. His work with his eponymous quartet did much to popularize **modern jazz** in the 1950s and 1960s. Ever the innovator, Brubeck combined a distinctive mixture of experimentation and accessibility—a combination that won over listeners who had been attuned to the limited sonic dimensions of the three-minute **pop** single. For example, *Time Out*, a hit album in 1959, by the Dave Brubeck Quartet, was one of the first popular jazz works to explore meters beyond the traditional 4/4 and 3/4. "Take Five" and "Blue Rondo a la Turk," two of Brubeck's most popular works, are both on *Time Out*. The album, rare for a jazz work, sold in excess of 1 million copies. In 1954, Brubeck became only the second jazz musician (after **Louis Armstrong**) to be featured on the cover of *Time* magazine.

Born in Concord, California, Brubeck and his two brothers learned to play a variety of instruments and were exposed to highly eclectic influences, including classical études, spirituals, and cowboy songs. He learned most of this music by ear, as he was born cross-eyed and sight-reading was nearly impossible for him in his early years as a musician. After earning a degree in music, he served in the U.S. military during the war, and it was there that he met saxophonist Paul Desmond (1924–1977), later studying composition.

Initially part of an octet, Brubeck, in 1951, organized his first quartet, with Desmond on alto saxophone, taking up a residency at San Francisco's Black Hawk nightclub and building an audience playing college campuses. A series of albums sold well, including *Jazz at Oberlin* (1953), *Jazz at the College of the Pacific* (1953), and *Jazz Goes to College* (1954).

The Dave Brubeck Quartet went through several incarnations, with Brubeck and Desmond the only constant members. The most celebrated lineup, coinciding with the quartet's peak popularity from 1958 to 1968, included bassist Eugene Wright (1923–) and drummer Joe Morello (1928–2011).

After disbanding the quartet in the late 1960s, Brubeck continued to record and perform but turned his attention to composing longer, extended orchestral and choral works, notably including a Catholic Mass, *In Hope* (1981). Upon his death, the *Los Angeles Times* noted that he "was one of jazz's first pop stars."

BRYANT, FELICE (1928–2003), AND BOUDLEAUX BRYANT (1920–1987)

Felice Bryant (born Matilda Genevieve Scaduto) and Boudleaux Bryant were American **pop** and **country music** songwriters, best known for their work with the **Everly Brothers**, including the songs "Bye Bye Love" (1957), "Wake Up Little Susie" (1957), "All I Have to Do Is Dream" (1958), and "Bird Dog"(1958). The pair also wrote "Raining in My Heart" (**Buddy Holly**, 1959) and "Love Hurts," initially for the Everly Brothers and later recorded by several artists, including **Roy Orbison**, **Gram Parsons**, and **Emmylou Harris**.

BUBBLEGUM

The term *bubblegum* can be applied to a genre of **pop** music, deliberately simple, upbeat, and catchy, and shamelessly marketed to the early teen and preteen market. It reached its commercial apogee in the late 1960s and early 1970s, before fading and being overtaken by **glam rock** and later **disco**. Among the best-known acts of bubblegum's golden era are 1910 Fruitgum Company, Ohio Express, and the **Archies**, an animated cartoon group using **session musicians** that had the most successful bubblegum song with "Sugar, Sugar" in 1969. Bubblegum was also the name given to a form of pure South African pop music that arose in the mid-1980s, distinctively based on vocals with overlapping call-and-response vocals. Electronic keyboards and **synthesizers** were commonplace.

BUBLÉ, MICHAEL STEVEN (1975–)

Michael Bublé is a Canadian-born **jazz**-**pop** singer, songwriter, and actor whose pop-style treatment of old **popular-music** standards won him an international audience after his self-titled 2003 album *It's Time* (2005) sold more than 5 million copies, remaining on the ***Billboard*** jazz chart for more than two years. It contains the hit single "Home." *Call Me Irresponsible* (2007), *Michael Bublé Meets Madison Square Garden* (2009), and *Crazy Love* (2009) each won **Grammy Awards** for

Best Traditional Pop Vocal Album, a feat he repeated with *To Be Loved* (2013).

See also CANADA.

BUCHANAN, LEROY "ROY" (1939–1988)

An American **blues** guitarist, Roy Buchanan, although never achieving stardom, exerted an immense influence on a generation of later blues and **rock** guitarists, notably **Jeff Beck**, **Eric Clapton**, and Robbie Robertson (the **Band**). Born in Ozark, Arkansas, Buchanan initially showed talent on the steel guitar before switching to **guitar** in the early 1950s, starting his professional career at age 15. He worked as a sideman with various bands, bandleader (the Soundmasters), and soloist. He became known for his artistry on his instrument of choice, a 1953 **Fender** Telecaster.

Buchanan taught himself various playing techniques, including "chicken picking"—sometimes using his thumbnail rather than a plectrum, as well as using it to augment his index finger and pick. He could play harmonics at will and mute individual strings with free right-hand fingers, while picking or pinching others. Having first played lap steel guitar, Buchanan often imitated its effect and bent strings to the required pitch, rather than starting on the desired note. He has been described as a musician's musician.

BUCKLEY, JEFFREY SCOTT "JEFF" (1966–1997)

American singer and songwriter Jeff Buckley recorded only one studio album, *Grace* (1994), in his short career, but it has continued to sell long after his death from accidental drowning. His recording of the **Leonard Cohen** song "Hallelujah" has been acclaimed as a vocal masterpiece, with ***Rolling Stone*** magazine proclaiming him one of the greatest singers of all time. Buckley was the son of singer-songwriter **Tim Buckley**.

BUCKLEY, TIMOTHY CHARLES "TIM" (1947–1975)

Born in Washington, D.C., Tim Buckley was an American singer and songwriter whose work during a short career mixed multiple styles—**folk**, **rock**, and **jazz**—in his constant exploration and experimentation on eight albums beginning in the late 1960s. His debut album, *Tim Buckley* (1966), was influenced by folk, while his follow-up, *Goodbye and Hello* (1967), went down the burgeoning **folk rock** path. *Happy*

Sad (1969) was his most commercially successful album. *With Lorca* (1970), Buckley veered into experimental territory, using more avant-garde musical approaches and abstract lyrics. He followed this with the jazz- and **psychedelia**-inflected *Starsailor* (1970). Buckley, father of **Jeff Buckley**, died from an accidental drug overdose at 28.

BUCKS FIZZ

Bucks Fizz is an English **dance-pop** group, two men and two women, who came together to enter the 1981 **Eurovision Song Contest**, which they won with "Making Your Mind Up." It became a number-one hit in **Great Britain**. Two other songs, "Land of Make Believe" (1981) and "My Camera Never Lies" (1982), also reached the top in Britain and elsewhere but made little impact in the **United States**. Bucks Fizz was one of Britain's most popular groups of the 1980s, selling 15 million records worldwide.

BUCKWHEAT ZYDECO (1947–)

Born Stanley Dural Jr., in Lafayette, Louisiana, Buckwheat Zydeco is one of the most significant figures in the **zydeco** genre, blending elements of Creole culture with **rock** and **rhythm-and-blues**. Playing keyboards since the age of nine, he led his own rhythm-and-blues band, Buckwheat and the Hitchhikers, before joining zydeco master **Clifton Chenier** in 1976, which broadened his appreciation of his ethnic culture. He then took up the accordion. In 1979, he formed Ils Sont Partis, releasing a string of acclaimed albums, including his own material, as well as interpretations of artists as diverse as **Bob Dylan** and **Booker T. and the MGs**. He has worked with high-profile artists from other genres, including **Keith Richards** of the **Rolling Stones** and **Eric Clapton**.

BUFFALO SPRINGFIELD

Buffalo Springfield was a short-lived 1960s Canadian American **rock** band, regarded as a pioneer of **folk rock**. Apart from its own musical output and influence, the group is remembered as a crucible of talent, with its members including guitarists Stephen Stills (1945–), who would later join **Crosby, Stills & Nash**, and his sometime associate, **Neil Young**. Guitarist Richie Furay (1944–) would later form **Poco**. Buffalo Springfield's three albums—*Buffalo Springfield* (1966), *Buffalo Springfield Again* (1967), and *Last Time Around* (1968)—meld

elements of **folk**, **country**, **pop**, **soul**, and rock that, along with the **Byrds**, laid the folk rock foundations for the 1970s. The band's one **Top 40** hit was the politically charged "For What It's Worth" (1967), inspired by clashes between police and demonstrators on Sunset Strip in Los Angeles.

BUFFETT, JAMES WILLIAM "JIMMY" (1946–)

Born in Pascagoula, Mississippi, Jimmy Buffett is an American **country-pop** singer, musician, and songwriter, best known for his songs from the 1970s, "Come Monday" (1974) and "Margaritaville" (1977), the latter from his breakthrough album *Changes in Latitudes, Changes in Attitudes* (1977). His follow-up, *Son of a Son of a Sailor* (1978), features another of his best-known songs, "Cheeseburger in Paradise."

BURDON, ERIC (1941–)

Eric Burdon, born in Newcastle-Upon-Tyne, England, is a British **rock** singer, best known for his work with the **Animals** in the 1960s. Possessed of a raw, powerful, bluesy voice, he was an important influence on later bands in Britain with his pronounced **rhythm-and-blues** inflections. After the original Animals disbanded, Burdon joined an American **funk** band, War, scoring a hit with "Spill the Wine" (1970). He has continued to perform and record, his most recent album being *'Til the River Runs Dry* (2013).

BURKE, SOLOMON (1940–2010)

Solomon Burke was an American singer and an important figure in the development of **soul music** from **rhythm-and-blues**. A choir soloist in his church in Philadelphia, Pennsylvania, at the age of nine, he was hosting his own **gospel radio** show at 12. He began recording both gospel and secular in his teens, but his gift was to marry the gospel preaching style to rhythm-and-blues and **rock**, creating what are regarded as some of the first soul records.

Burke had his first hit with the **country**-inflected "Just Out of Reach" (1961), but he began to find his authentic soul voice with the release of "Cry to Me" (1962), which features prominently in the **film** *Dirty Dancing* (1987). It was the first in a series of powerful soul singles that included "If You Need Me" (1963), "Goodbye Baby" (1964), and "Everybody Needs Somebody to Love" (1964). The last of these was covered by the **Rolling Stones** and then **Wilson Pickett**, and

it was reborn again when it was featured in the film *The Blues Brothers* (1980). “Got to Get You Off My Mind” (1965) was his only number-one hit.

Burke underwent a revival in the 1980s, revisiting some of his earlier music with *Soul Alive!* (1985). It was followed by the acclaimed *A Change Is Gonna Come* (1986). His album *Don’t Give Up on Me* (2002) won a **Grammy Award** for Best Contemporary Blues Album.

BURTON, JAMES (1939–)

James Burton is an American guitarist, known as the “Master of the Telecaster,” a reference to his preferred **Fender guitar**. A highly regarded and much sought-after **session musician**, he and his innovative guitar work have done much to shape the sound of both **rock-and-roll** and **country music**. He was born in Dubberly, Louisiana, and taught himself to play. He was playing professionally by the age of 13. A year later, Burton was hired for the popular *Louisiana Hayride* **radio** show in Shreveport. Often playing as an uncredited sideman, he has recorded with some of the biggest names in contemporary music, including **Elvis Presley**, **Ricky Nelson**, **John Denver**, **Merle Haggard**, **Emmylou Harris**, **Buffalo Springfield**, and **Elvis Costello**. Burton cowrote and played on **Dale Hawkins’s** 1956 classic rock anthem “Susie Q.”

BUTLER, JERRY (1939–)

Jerry Butler, an American **soul** singer, songwriter, and producer, first won fame as the original lead singer in the late 1950s with the **Impressions**, with their hit “For Your Precious Love” (1958). Born in Sunflower, Mississippi, Butler, like many soul singers, had a **gospel** background, at one time singing in a quartet with later fellow Impressions member **Curtis Mayfield**. Among Butler’s later solo hits were “He Will Break Your Heart” (1960), “Moon River” (1961), and “Only the Strong Survive” (1969). He also cowrote, with **Otis Redding**, “I’ve Been Loving You Too Long” (1965), a hit for Redding. Two of Butler’s albums, *The Ice Man Cometh* (1968) and *Ice on Ice* (1969), are regarded as soul classics.

BUTTERFIELD, PAUL VAUGHN (1942–1987)

An American **blues** singer and harmonica player, Paul Butterfield was instrumental in shaping the development of blues played by white

musicians. Born in Chicago, Illinois, he trained as a classical flautist but began exploring the blues harmonica and meeting and jamming with musicians like **Muddy Waters**, who encouraged him. In 1963, Butterfield formed the Paul Butterfield Blues Band, which recorded several successful albums, becoming a popular fixture on the late-1960s concert and festival circuit, with performances at the **Monterey Pop Festival** and **Woodstock**. They became known for combining electric Chicago blues with a **rock** intensity and **jazz fusion** inflection. Their second album, *East-West* (1966), is the best known, with its extended solos, improvisation, and modal shifts. After the breakup of the group in 1971, Butterfield continued to tour and record in a variety of settings, including with Paul Butterfield's Better Days, his mentor Muddy Waters, and members of the **roots**-rock group the **Band**.

BYRDS, THE

The Byrds were an American **rock** band of the 1960s, effectively pioneering **folk rock** and charting a direction for much of the music of the 1970s and beyond. Taking their cue from the **Beatles** (including their name), the band combined traditional acoustic music with **country**-inflected **pop** (later adding **psychedelia**) and, using spine-tingling harmonies and a trademark jangly **guitar**, created a sound that was as compelling as it was distinctive.

Formed in Los Angeles, California, in 1964, originally as the Jet Set, the group then became the Beefeaters. The band consisted of lead guitarist and vocalist Jim (later Roger) McGuinn (1942–); tambourine player, rhythm guitarist, and vocalist Gene Clark (1941–1991); rhythm guitarist and vocalist David Crosby (1941–); bassist and vocalist Chris Hillman (1942–); and drummer Michael Clarke (1944–1993). By 1966, however, Crosby (who went on to join **Crosby, Stills & Nash**) had left, along with Clark and Clarke. Amid a shifting lineup, **Gram Parsons** was briefly a member.

The Byrds established their presence with a melodic cover of **Bob Dylan's** "Mr. Tambourine Man (1965), introducing McGuinn's exotic 12-string **Rickenbacher** guitar. Later that year, they scored with the **Pete Seeger**-penned "Turn! Turn! Turn!" The hauntingly eerie "Eight Miles High" (1968) was their only other charting single, one of the first

songs to be widely banned because of supposed drug references. The Byrds also produced several influential albums, including *Fifth Dimension* (1966), *Younger Than Yesterday* (1967), and *The Notorious Byrd Brothers* (1968). *Sweetheart of the Rodeo* (1968), although not commercially successful, is considered a landmark in **country rock**.

B’Z

B’z is a Japanese **hard rock** duo consisting of guitarist and composer Takahiro “Tak” Matsumoto (1961–) and vocalist and lyricist Koshi Inaba (1964–). Their popularity in **Japan** is immense, with 46 consecutive number-one hits and 25 albums that have topped the charts. But their fame has spread far beyond Japan, especially to Asia, with worldwide record sales topping 100 million and crowds numbering in the thousands attending their shows. Since forming in 1988, B’z has taken a stylistic journey from **dance** rock to **blues**, and even flirting with **J-pop**, but without losing any of their characteristic intensity.

See also ASIAN MUSIC.

C

CAGE, JOHN (1912–1992)

John Cage was an influential American **art music** composer and theorist whose experimental works and approaches have had an impact on music from many genres, especially in the field of **electroacoustic music**. Cage experimented with tape recorders, record players, and **radios** as he strove to move beyond what he saw as the conceptual limitations of conventional Western music. He is regarded as a pioneer in the use of indeterminacy, as well as nonstandard musical instruments, much emulated in avant-garde fields of **popular music**, for example, **noise**. Cage was also a pioneer of the prepared piano—a standard piano with its sound modified by objects placed between or on its strings or hammers. His compositional and theoretical work is significant in the development of genres ranging from minimalist and **electronic music** to performance art.

See also YOUNG, LA MONTE (1935–).

CAJUN MUSIC

Cajun music has deep historical roots, arriving in North America with the French who settled in Acadia, Nova Scotia, whose musical heritage was drawn from the culture of medieval **France**. Expelled by the British in 1755, many sought refuge in south Louisiana, where the Arcadians encountered and intermarried with other ethnic groups, evolving into a distinctive new ethnic group, the Cajuns. The settlers continued their musical traditions but also composed new tunes, often depicting themes of death, loneliness, and ill-fated love—reflecting, in various ways, their sense of exile and harsh frontier experience. Creoles of African descent exerted a major influence on the Cajuns' developing music. It shares characteristics with **zydeco**.

In the late 19th century, local merchants imported affordable, durable accordions, which spurred the instrument's rise in popularity among Cajun musicians, and in 1928, phonograph companies began to record Cajun music in an effort to sell more phonograph machines.

Country and western music began to exert an influence, and for a time the fiddle and **guitar** largely displaced the accordion; steel guitars, bass, drums, banjos, and mandolins also began to be added. By the late 1940s, however, the accordion again dominated Cajun music, resurrected by such accordionists as Iry LeJeune (1928–1955), Lawrence Walker (1907–1968), and Nathan Abshire (1913–1981).

After World War II and the sudden arrival of **rhythm-and-blues** and **rock**, Cajun music lost its popularity, but the appearance of fiddler **Dewey Balfa** at the Newport Folk Festival in 1964, triggered a revival, and later momentum was added by young Cajun musicians like Michael Doucet (1951–) and Zachary Richard (1950–), who were pushing the limits of Cajun music, as well as incorporating other influences. In the early to mid-1980s, Cajun music, like zydeco, experienced a worldwide resurgence that continues to the present.

See also COUNTRY MUSIC; WESTERN MUSIC; WORLD MUSIC.

CALE, J. J. [JOHN WELDON] (1938–2013)

J. J. Cale, born in Oklahoma City, Oklahoma, was an American singer, songwriter, and multi-instrumentalist, credited with originating the "Tulsa sound"—a laid-back blend of **rockabilly**, **blues**, **country**, and **rock** that was to influence a generation of musicians. He is best known as a songwriter, especially for the songs "After Midnight" and "Cocaine," recorded by **Eric Clapton**. His distinctively laconic vocal style is evident on his own hit, "Crazy Mama" (1972). In 2008, Cale won a **Grammy Award** for an album he made with Clapton, *The Road to Escondido* (2006).

CALE, JOHN DAVIES (1942–)

John Cale is a highly influential Welsh-born composer, musician, and producer who, with **Lou Reed**, founded the experimental **rock** band **Velvet Underground** in 1966. He had studied music at Goldsmiths College at the University of London, before setting out for New York, where he met Reed. He has also worked in classical and experimental music with people like **John Cage** and **La Monte Young**, and collaborated with a long list of artists spanning several genres, including **drone music**. His musical and theatrical experimentation has seen him hailed as a progenitor of **punk**.

After leaving Velvet Underground, Cale worked as a record producer and arranger on a number of albums, working with another ex-Underground member, **Nico**, and later teaming up with **Nick Drake**, playing a range of instruments on Drake's acclaimed second album, *Bryter Layter*. Cale also produced the debut album for the **Stooges**. He continued to record, putting out a series of solo albums. Cale has also written **film music**, often using more classically influenced instrumentation.

CALLOWAY, CABELL III "CAB" (1907–1994)

Cab Calloway was an American **jazz** singer and bandleader who led one of the most popular **big bands** during the 1930s and 1940s. He was regarded as a master of **scat singing**, epitomized in his "Minnie the Moocher" (1931), with its infectious "hi-de-hi-de-hi-de-ho." The record became his first big hit and gave his band an immediate identity. Like many others, Calloway began scat singing when he forgot a song's lyrics, and he sensed immediately that audiences loved the sound and would even sing along. He began to write tunes with scat choruses. In 1980, he introduced the song to a new generation when he appeared in the cult **film** *The Blues Brothers*.

Born in Rochester, New York, Calloway began his musical career as a singer in Chicago, before taking up the drums and landing a job in a café band. He then formed his own band, Cab Calloway and His Alabamians, which traveled to New York, but with little success. Calloway put together another orchestra, playing nightclubs, and in 1929, he was invited to fill in for **Duke Ellington** at the famous Cotton Club. For the next decade, the two bandleaders played alternating engagements at the famous venue, where Calloway developed his trademark crisp, jazzy song-and-dance style. He also appeared in many movies, starting with *The Big Broadcast of 1932* and including *The Singing Kid* (1936), with **Al Jolson**, and *Stormy Weather* (1943), with **Lena Horne**.

The Calloway band continued to play and record until 1948, when, as the big band era faded, he gave up the band and performed with a small jazz group. In 1952, he finally played the role that **George Gershwin** had offered him in 1935, the drug-peddling Sportin' Life in the **musical** *Porgy and Bess*. Calloway toured with the show overseas

and in the **United States**, experiencing great success for three and a half years. He continued to perform into the 1990s.

CALYPSO

Calypso is a style of Afro-Caribbean music that originated in Trinidad and Tobago in the early 20th century. Calypso rhythms, derived from the West African *kaiso*, can be traced back to the arrival of the first African slaves brought to work in the sugar plantations of Trinidad in the 18th century. Forbidden to talk to one another, the slaves began to sing songs. An important ancestor of calypso is cariso, an old Trinidadian **folk music** sung primarily in French creole.

Calypso is particularly associated with carnival and festivities, and it is characterized by 4/4 time with syncopation, usually with three-beat rhythms, with two long beats followed by a short beat. The usual combination is acoustic and bass **guitar** or band with trumpets, saxophones, electric guitars, drum kit, and Latin percussion. Subjects are often topical and sometimes witty and satirical.

The first known calypso recording was made in 1914, and by the late 1930s, performers like Attila the Hun, Lord Invader, and the Roaring Lion were making an impact. In 1944, the **Andrews Sisters** (an American trio) recorded a **cover version** of Lord Invader's hit "Rum and Coca Cola," which, for an American audience, firmly located calypso in its **Caribbean** context. In 1956, **Harry Belafonte** recorded his *Calypso* album, containing the famous "Banana Boat Song" ("Day-O")—probably the most internationally famous calypso song, albeit in slightly commercialized style. The album's success inspired hundreds of performers of the American **folk revival** to imitate the Belafonte style, but with a more folk-oriented flavor. Calypso has since diversified into multiple subgenres.

See also AFRICAN MUSIC; MENTO; REGGAE; SKA.

CAMPBELL, GLENN TRAVIS (1936–)

Glenn Campbell is an American **country-pop** singer who amassed a string of **crossover** hits in the 1960s and 1970s. His best-known songs include "Gentle on My Mind" (1967), "By the Time I Get to Phoenix" (1967), "I Wanna Live" (1967), "Wichita Lineman" (1968), "Galveston" (1969), "Rhinestone Cowboy" (1975), and "Southern Nights" (1977). "Rhinestone Cowboy" sold more than 2 million copies.

Born in Billstown, Arkansas, Campbell started playing guitar as a youth and joined his uncle's band. He later formed his own band, the Western Wranglers, and moved to Los Angeles to work as a **session musician**. He was briefly a member of the Champs, who earlier had scored a hit with "Tequila," and in 1964–1965, he toured with the **Beach Boys** as a stand-in replacement for **Brian Wilson**. Campbell hosted the **television** variety show *The Glen Campbell Goodtime Hour* from 1969 to 1972. The winner of 10 **Grammy Awards**, including a Lifetime Achievement Award in 2012, he has sold more than 85 million records.

CANADA

The geographical diversity of Canada and its multicultural population have shaped the development of **popular music**, reflecting a number of distinctive regional scenes, as well as influences from First Nations people, the French, the British, Americans, and many other nationalities.

In terms of international success, in the early 20th century, songwriter Shelton Brooks (1886–1975) had several triumphs, including the much-recorded "Darktown Strutters' Ball," published in 1917, and **Sophie Tucker's** hit "Some of These Days" (1927), which he had written in 1910. The first major Canadian popular-music celebrity, however, was **Guy Lombardo**, who, with his Royal Canadians, which he formed in 1924, played what was billed as the "sweetest music this side of heaven," selling internationally an estimated 300 million records. **Country** singer Wilf Carter (1904–1996) became famous in the **United States** as Montana Slim, while **Hank Snow** would later become a fixture of the **Grand Ole Opry** in **Nashville**.

Canada has produced several renowned **jazz** musicians, including pianist **Oscar Peterson**, multi-instrumentalist Moe Koffman (1928–2001), bandleader Maynard Ferguson (1928–2006), and vocalist **Diana Krall**. Before the **rock-and-roll** era, **pop** singer Gisele MacKenzie (1927–2003) became a regular on the U.S. television show *Your Hit Parade*, while vocal groups the **Crew Cuts**, the **Four Lads**, and the **Diamonds** scored pop hits in the rock era. Robert Goulet (1933–2007), although raised in the United States, was a balladeer and actor of

French Canadian parentage, starring in the musical *Camelot* (1960) and compiling a series of hits.

Canada's first rock star was **Paul Anka**, who took the world by storm in 1957, at the age of 16, with "Diana," a song he wrote and sang. The celebrated group the **Band**, at one time **Bob Dylan's** backing group, was predominantly Canadian, and **Neil Young** began his rise to fame as part of the Canadian American **Buffalo Springfield**.

During the 1960s and into the 1970s, such Canadian singer-songwriters as Ian and Sylvia, **Joni Mitchell**, **Gordon Lightfoot**, Bruce Cockburn (1945–), Andy Kim (born Andrew Youakim, 1946–), and **Leonard Cohen** began to make waves, while the Guess Who and **Bachman-Turner Overdrive** hit the international charts with their brand of **hard rock**. In the 1980s, **Bryan Adams** became the first Canadian to sell 1 million records in Canada.

Folk singer Buffy Sainte-Marie (born Beverly Sainte-Marie, 1942–) is a First Nation Canadian, born on the Piapot Reserve in Saskatchewan but raised in the United States. She is a songwriter, guitarist, political activist, and visual artist known for her use of music to promote awareness of issues affecting Native Americans.

In 1970, **Anne Murray** scored a number-one hit in the United States with "Snowbird" and later became the first Canadian and first woman to win Album of the Year from the U.S. Country Music Association. Sisters Kate (1946–2010) and Anna McGarrigle (1944–), folk singers from Quebec, gained an international reputation, performing until Kate's death in 2010. By the mid-1990s, four of the biggest stars in pop, rock, and country were Canadian women: **Celine Dion**, **Alanis Morissette**, **k.d. lang**, and **Shania Twain**. In the following decade, **Avril Lavigne** became a major star. By the 2000s, **Michael Bublé** had taken his blend of jazz, pop, and standards to the world, and **Justin Bieber** emerged as a teen pop star.

French Canada has continued to develop its own musical identity. Folk singer and songwriter Felix Leclerc (1914–1988) played a major role in revitalizing the Quebec folk song tradition. Rock band Beau Dommage has enjoyed popularity in **France**, as well as its native Quebec, while Offenbach, a **blues-rock** band, was popular in the 1980s. Singers Ginette Reno (1946–) and Robert Chaelebois (1944–)

have long been prominent. Among the French Canadian artists to have enjoyed **crossover** success are rock singer Michel Pagliaro (1948–), conductor and arranger André Gagnon (1942–), and singer-songwriter Daniel Lavoie (1949–).

CANNED HEAT

Canned Heat is an American **blues rock** band formed in Los Angeles, California, in 1966, that has done much to popularize the blues and draw attention to the work of blues pioneers. The group became an integral part of the hippie culture in the **United States** in the 1960s with their extended **psychedelic** solos, playing at the **Monterey** and **Woodstock** festivals. The lineup has consisted of vocalist Bob "The Bear" Hite (1945–1981); vocalist, guitarist, and harmonica player Alan "Blind Owl" Wilson (1943–1970); lead guitarist Henry Vestine (1944–1997) (later Harvey Mandel [1945–]); bassist Larry "The Mole" Taylor (1942–); and drummer Adolfo "Fito" de la Parra (1946–). Two of their songs, "On the Road Again" (1967) and "Going Up the Country" (1968), both remakes of old blues numbers, have become classics.

Throughout the years, Canned Heat has collaborated with a wide range of artists, most notably **John Lee Hooker** on the album *Hooker 'n Heat* (1971). In 1978, a joint performance was recorded live and released as *Hooker 'n Heat*, *Live at the Fox Venice Theatre* (1981). In 1989, Canned Heat were among those who guested on Hooker's album *The Healer*.

Canned Heat has continued to record and tour, although its lineup has varied greatly. Drummer Fito de la Parra has been the one constant member, although by 2016, Larry Taylor and Harvey Mandel were again touring with the band.

CANNIBAL AND THE HEADHUNTERS

Cannibal and the Headhunters, from Los Angeles, California, were one of the earliest Mexican American bands to break through on the mainstream **pop** charts, scoring a hit in 1965, with their **cover version** of "Land of a Thousand Dances," originally recorded by Chris Kenner (1929–1976) in 1963. It was later picked up by **Wilson Pickett** in 1966, with Pickett retaining the famous "na na na na na" hook that had been ad libbed by Headhunters lead singer Frankie "Cannibal" Garcia (1947–1996) when he forgot the words. Cannibal and the

Headhunters opened for the **Beatles** on their second U.S. tour in 1965.

See also CHICANO ROCK.

CANNON, FREDDY (1939–)

Born Frederick Anthony Picariello, and billed as the "explosive Freddy Cannon," Freddie Cannon is an American **rock** singer with a series of hits to his name in the late 1950s and early 1960s. Hailing from Lynn, Massachusetts, he scored his first hit in 1959, with a song written by his mother, "Tallahassee Lassie." He followed this with an uptempo version of a 1922 **jazz** number, "Way Down Yonder in New Orleans," and "Palisades Park" (1963). Popular on both sides of the Atlantic, he toured frequently in the 1960s. His 1960 album *The Explosive Freddy Cannon* was the first album by an American artist to go to number one in **Great Britain**.

CANTERBURY SCENE

The Canterbury scene (also called the Canterbury sound) is a loosely defined term applied to a form of **progressive rock** influenced by **jazz fusion** that developed in the late 1960s in the English city of Canterbury. Common elements in the work of performers identified with it are traces of **psychedelia**; sometimes abstruse lyrics; liberal use of often-extended improvisation; and a certain wry, whimsical humor. Influences from the Canterbury scene and its **underground** cult following have found their way into more mainstream British bands and also Europe. **Soft Machine** is the best-known exemplar of the genre.

CANTOR, EDDIE (1892–1964)

Born Edward Israel Iskowitz, in New York, New York, Eddie Cantor was an American entertainer known to millions through his early **radio** broadcasting and pioneering **television** work. He sang for coins on street corners before getting a start in **vaudeville** as a song-and-dance man, leading to his radio show, *The Chase and Sanborn Hour*, and several movie roles beginning in the 1920s. He had a **popular music** hit with "Makin' Whoopee" (1929). Other hits included "Yes! We Have No Bananas," "If You Knew Susie," "Ma! He's Makin' Eyes at Me," and "How Ya Gonna Keep 'Em Down on the Farm (After They've Seen Paree)?"

CAPTAIN BEEFHEART (1941–2010)

Captain Beefheart was the stage and studio persona of singer, songwriter and musician Don Van Vliet, who, with his Magic Band, was one of **rock** music's great eccentrics and ceaseless experimenters. Many of his works, represented by 13 studio albums, are classed as "art rock." His widely regarded masterpiece *Trout Mask Replica* (1969), produced by **Frank Zappa**, combines **blues**, free-form **jazz**, and other elements of **Americana**, and features such unconventional components as polyrhythm, multioctave vocals, and atonality.

CAREY, MARIAH (1970–)

Born in Long Island, New York, Mariah Carey is an American singer, songwriter, and actress. She was one of the biggest-selling recording artists of the 1990s and 2000s, employing her distinctive five-octave voice range across a range of styles, spanning **ballads**, **gospel**, **rhythm-and-blues**, **hip-hop**-flavored **dance**, and **pop**. She began performing as a child, having been taught by her mother, a vocal coach. Her debut album, *Mariah Carey* (1990), was an immediate success, launching four number-one hit singles, "Vision of Love," "Love Takes Time," "Some Day," and "I Don't Wanna Cry." Carey also collected two **Grammy Awards**: Best Female Pop Vocal and Best New Artist. Her second album, *Emotions* (1992), contains further hits, including the title track, "Can't Let Go," and "Make It Happen." The follow-up albums *Music Box* (1993), *Daydream* (1995), and the holiday-themed *Merry Christmas* (1994) together sold more than 70 million copies worldwide. The recordings were accompanied by music videos, which helped make Carey a staple on the cable network **MTV**.

In 1995, Carey and rhythm-and-blues group **Boyz II Men** released "One Sweet Day," which spent a record 16 weeks on top of the ***Billboard*** **Hot 100**, the longest-running number-one song in U.S. chart history. Carey went on to collect additional Grammy Awards for her album *The Emancipation of Mimi* (2005) and two for the song "We Belong Together" (2005).

Carey has sold more than 200 million albums worldwide, and her many hit singles have spent a record 79 weeks at the number-one position on the Hot 100. She is also credited with introducing rhythm-and-blues and hip-hop into mainstream pop culture and popularizing

rap as a featuring act with her songs from the late 1990s and beyond. Her vocal style has influenced a generation of pop singers.

CARIBBEAN

The influence of the Caribbean region in shaping several musical genres is out of proportion to its population. The complexity of musical forms, which draw on various African, Indian, European, and indigenous elements, can be understood only in the context of the cultural patterns derived from vast people movements relating to immigration and the slave trade. Among the best-known genres that have spread far and wide from the region are **mento**, **ska**, and **rocksteady** from Jamaica; **calypso** from Trinidad and Tobago; shanto from Guyana; benna from Antigua; and a range of genres from **Cuba** that have been influential not only in the Western Hemisphere, but also in Africa. From the Dominican Republic come merengue and bachata, both of which have evolved from the traditional forms and spread throughout the region. Soca, **dance music** characterized by an insistent one–two beat, is a musical form prevalent in the region, usually sung in English and fusing elements of **soul** and calypso.

See also AFRICAN MUSIC; AFRO-POP; LATIN AMERICAN MUSIC.

CARMICHAEL, HOWARD HOAGLAND "HOAGY" (1899–1981)

Hoagy Carmichael was an American pianist, composer, singer, and bandleader best known for composing the music for four of the most-recorded songs, "Stardust," "Georgia on My Mind," "The Nearness of You," and "Heart and Soul." Born in Bloomington, Indiana, he started playing piano at the age of six but never had formal training. He worked manual jobs to help support his family and began to earn money as a student, playing music while qualifying as a lawyer. During his time in college, he also hired a band, which featured cornetist **Bix Beiderbecke**, who became a good friend. Carmichael wrote his first song for Beiderbecke; originally called "Free Wheeling," it was recorded as "Riverboat Shuffle."

By 1929, Carmichael had moved to New York City, working as a songwriter. Mitchell Parrish had written lyrics for a song that Carmichael had composed earlier, "Stardust," which became a hit in 1930. The song has since been recorded more than 1,500 times—including by **Louis Armstrong** in 1931—and is an established standard.

Other well-known numbers Carmichael worked on early in his career include “Rockin’ Chair,” “Up the Lazy River,” and “Lazybones.” For “Lazybones,” he worked with lyricist **Johnny Mercer**, who would become a frequent collaborator. In addition to having other musicians interpret his songs, Carmichael performed his own popular versions.

In 1936, Carmichael moved to California, writing for various **films**. In 1952, he and Mercer won an Academy Award for their song “In the Cool, Cool, Cool of the Evening,” from the movie *Here Comes the Groom*, starring **Bing Crosby**. Carmichael also made on-screen appearances in such films as *To Have and Have Not* (1944) and *The Best Years of Our Lives* (1946).

CARNES, KIM (1945–)

Born in Los Angeles, California, Kim Carnes is an American **rock**-**pop** vocalist and songwriter known for her soulful, throaty voice and her song “Bette Davis Eyes” (1981). The song was the biggest-selling U.S. single in 1981, and won a **Grammy Award** for Record of the Year. The album, *Mistaken Identity* (1981), topped the album chart. Carnes won a second Grammy in 1983, for “I’ll Be Here Where the Heart Is,” from the *Flashdance* **soundtrack**.

CARPENTERS, THE

The Carpenters were an American brother and sister **instrumental** and vocal **pop** duo, with Richard Carpenter (1946–) on vocals and keyboard, and Karen Carpenter (1950–1983) on vocals and drums. They were immensely popular in the 1970s, scoring a series of number-one hits, including “(They Long to Be) Close to You” (1970), “We’ve Only Just Begun” (1970), “For All We Know” (1971), “Rainy Days and Mondays” (1971), “Superstar” (1971), “Hurting Each Other” (1972), “Sing” (1973), “Yesterday Once More” (1973), “Goodbye to Love” (1973), “Top of the World” (1973), “I Won’t Last a Day Without You” (1974), “Please Mr. Postman” (1974), “Only Yesterday” (1975), “Solitaire” (1975), “There’s a Kind of Hush” (1976), “I Need to Be in Love” (1976), and “Touch Me When We’re Dancing” (1981). “(They Long to Be) Close to You” won **Grammy Awards** for Best Vocal by a Group and Best New Artist. *Carpenters* (1971), their third studio album, won a Grammy for Best Vocal by a Group. The Carpenters sold more than 100 million records. Karen died at 32 from heart failure.

CARR, JOE “FINGERS” (1910–1979)

Joe “Fingers” Carr was the stage name of American pianist and songwriter Louis Busch, who enjoyed some unlikely hits in the 1950s, playing exuberant, nostalgic **ragtime** piano. They included “Sam’s Song” (1950), a **cover** of Del Wood’s **country** hit “Down Yonder” (1951); “Zambezi” (1956), an international hit adapted from a South African song (credited to Lou Busch and His Orchestra); and “Portuguese Washerwoman” (1956). Carr also released several albums, as well as mainstream and **jazz** numbers he recorded as Lou Busch.

CARS, THE

Formed in Boston, Massachusetts, the Cars emerged from the American **new wave** movement of the late 1970s, deftly melding **punk** minimalism, **rock**, **rockabilly**, **pop**, and **garage rock** styles in songs dealing with themes of alienation and nihilism. Their debut album, *The Cars* (1978), was a major success, yielding three hit singles, “Just What I Needed,” “My Best Friend’s Girl,” and “Good Times Roll,” and selling in the millions. It remained on the U.S. album chart for 139 weeks. The follow-up album, *Candy-O* (1979), was also a big seller, containing the hit “Let’s Go.” The Cars broke up in 1988, but surviving members reunited in 2010.

CARSON, FIDDLIN’ JOHN (1868–1949)

Born in Cobb County, Georgia, Fiddlin’ John Carson was the first **country music** star, scoring notable firsts, becoming the first traditional old-time country musician to broadcast via a **radio** station (WSB in Atlanta) in 1922, and, a year later, one of the first country music recording artists with his recordings “The Little Old Log Cabin in the Lane” and “The Old Hen Cackled and the Rooster’s Going to Crow.” The record was a hit. Carson was called to New York to record more of the music from his considerable repertoire of old-time **ballads** and traditional fiddle tunes.

Between 1923 and 1931, Carson recorded approximately 165 songs, mostly with the Virginia Reelers or his daughter, Rosa Lee Carson (1911–1992), who performed with him as Moonshine Kate. Rosa Lee established herself as an independent performer, becoming a pioneer among women country music performers. Fiddlin’ John

Carson wrote more than 150 songs in his lifetime, but only nine were ever copyrighted.

CARTER FAMILY, THE

No group has had a greater influence on **country music** in the **United States** than the Carter Family, with their pioneering work in setting traditional **folk** songs to string-band accompaniment. Along with **Jimmie Rodgers**, the Carter Family were among the first country music stars and remained one of the most popular groups in the **United States** from 1926 until disbanding in 1943.

The original group consisted of Alvin Pleasant "A. P." Delaney Carter (1891–1960), his wife Sara Dougherty Carter (1898–1979), and his sister-in-law Maybelle Addington Carter (1909–1978). They were born and grew up in southwestern Virginia and the musical tradition of the tight harmonies of mountain **gospel** music. Sara sang lead vocals; Maybelle sang harmony and accompanied the group instrumentally; and A. P. sang harmony and background vocals, and, occasionally, lead vocals. Maybelle's distinctive style of playing **guitar** became a hallmark of the group; known as "Carter picking," it became a much-copied technique for decades, most notably in **bluegrass**.

Their celebrated recordings of such songs as "Wabash Cannonball," "Can the Circle Be Unbroken," "Wildwood Flower," "Keep on the Sunny Side," and "I'm Thinking Tonight of My Blue Eyes" made these songs country standards. Their music had a profound impact on bluegrass, country, southern gospel, **pop**, and **rock** musicians, as well as the U.S. **folk revival** of the 1960s.

A. P. and Sara reformed the Carter Family with their grown children in 1952, performing a concert, and during the next four years, they recorded almost 100 songs before disbanding for the second time in 1956.

CARUSO, ENRICO (1873–1921)

Although primarily an operatic tenor, the Italian Enrico Caruso was among the first performers to reach a large audience through phonograph recordings. He made about 260 recordings between 1902 and 1920, which took his fame far beyond the opera houses and concert halls of Europe and the **United States**. In 1910, Caruso participated in the first public **radio** broadcast to be transmitted in the

United States, when he was heard live from the Metropolitan Opera House in New York. In 1951, **Mario Lanza** played the role of Caruso in the **film** *The Great Caruso*. In 1987, Caruso was posthumously awarded a **Grammy** Lifetime Achievement Award, and that same year, the U.S. Postal Service issued a 22-cent postage stamp in his honor.

See also ITALY; MUSIC RECORDING.

CASH, JOHN R. "JOHNNY" (1932–2003)

Born in Kingsland, Arkansas, Johnny Cash was an American singer and songwriter whose influential body of work, although nominally **country music**, spanned **rock**, **rockabilly**, **blues**, **folk**, and **gospel** genres. He started playing **guitar** and singing in his teens and performed on **radio** station KLCN in Blythesville, later joining the **United States** Air Force, where he was posted to **Germany**, forming his first band there. With his distinctive, resonant, quavering bass-baritone voice and trademark attire, which earned him the nickname the "Man in Black," Cash was an instantly recognizable figure from the 1950s onward.

In Memphis, in 1954, with guitarist Luther Perkins (1928–1968) and bassist Marshall Grant (1928–2011) as the Tennessee Two, Cash recorded for **Sam Phillips** at **Sun Records** the moderate hit "Cry, Cry, Cry" (1955), followed by the bigger "Folsom Prison Blues" (1956) and his most famous hit, "I Walk the Line" (1956). A string of hits followed during the next two decades, including "Ballad of a Teenage Queen" (1958), "Guess Things Happen That Way" (1958), "Don't Take Your Guns to Town" (1959), "Ring of Fire" (1963), "Understand Your Man" (1964), "Daddy Sang Bass" (1968), "A Boy Named Sue" (1969), "Sunday Mornin' Comin' Down" (1970), "Flesh and Blood" (1970), and "One Piece at a Time" (1976). From 1969 to 1971, Cash starred in his own national **television** show, *The Johnny Cash Show*.

Bob Dylan has hailed Cash as a major influence. Cash sang a duet with Dylan on Dylan's country album *Nashville Skyline* (1969) and also wrote the album's **Grammy**-winning liner notes. In the 1980s, Cash was part of the **Highwaymen**, with **Waylon Jennings**, **Willie Nelson**, and **Kris Kristofferson**. In the 1990s, he found a new artistic life recording with **rap** and **hard rock** producer Rick Rubin on the label American Recordings. In 1993, Cash recorded a song with **U2**, the

haunting, apocalyptic “The Wanderer” on the album *Zooropa*. And he was back on the charts with the 2002 album *American IV: The Man Comes Around*. During the last stage of his career, Cash covered songs by several late 20th-century rock artists, most notably “Hurt” by Nine Inch Nails.

Cash won 11 Grammys—the last in in 2003, when “Give My Love to Rose” earned him honors as Best Male Country Vocal Performance—and numerous Country Music Association awards. He was elected to the Country Music Hall of Fame in 1980, and inducted into the Rock and Roll Hall of Fame in 1992. Singer Rosanne Cash (1955–) is Cash’s daughter from his first marriage.

CASH BOX

Cash Box was a weekly music industry publication in the **United States**, founded in 1942, that tracked song popularity through measuring **jukebox** rotation, record sales, and **radio** airplay, and from the data published on the **hit parade** charts. It ceased publication in 1996, but was revived in an online version in 2006.

See also BILLBOARD; *NEW MUSICAL EXPRESS*; *RECORD WORLD*.

CAVE, NICHOLAS EDWARD “NICK” (1957–)

Nick Cave is an Australian **alternative rock**/**gothic** musician born in Warracknabeal, Victoria, and known chiefly as the front man for the enduring and highly experimental band the Bad Seeds, formed in 1983. Cave left **Australia** in 1980, with his group the Birthday Party, then a **post-punk** band, which gained a cult following in Britain and later Europe. A writer and actor, as well as a songwriter and performer, he has continued to work with his band and as a solo artist, as well as on a side project, the group Grinderman, which he started in 2006. With the Bad Seeds, he has released 16 studio albums, the most successful being *Push the Sky Away* (2013), which topped the album charts in several countries.

CELTIC ROCK

Celtic rock is a genre of **folk rock** drawing on traditional musical forms from **Ireland**, Scotland, Wales, and Brittany in **France**, and fusing them with elements of **rock** music. It grew out of the English electric **folk** scene at the beginning of the 1970s and peaked in popularity later in the decade. The use of such traditional instruments as the Celtic harp,

popularized by **Alan Stivell**; fiddle; accordion; and bagpipes is a major characteristic of the genre. After initial enthusiasm, much of the creative groundswell of Celtic rock melded into the mainstream, especially **progressive rock**, but its advent paved the way for a number of Irish bands, for example, the **Pogues**, who were heavily influenced by it, and **U2**, who were not. Subgenre spinoffs include Celtic **punk** and Celtic metal.

See also FOLK REVIVAL; GREAT BRITAIN; MORRISON, VAN (1968–).

CHA-CHA-CHA

Often shortened to cha-cha, cha-cha-cha is a genre of Cuban music that became highly popular in the **United States** and elsewhere as **dance music** in the 1950s, uniquely attributable to a single composer, Enrique Jorrin (1926–1987). It has the distinction of being one of the most dominant **pop** rhythms of the last 40 to 50 years and is characterized as having an upbeat, infectious rhythm, which creates a sense of playfulness and flirtation. The cha-cha rhythm has been incorporated into many **rhythm-and-blues** and **rock** songs, notably the **Kingsmen's** landmark and much copied 1963 hit "Louie, Louie." Its influence can be heard in performers as diverse as **Ricky Martin** and **Santana**.

See also LATIN AMERICAN MUSIC.

CHACKSFIELD, FRANCIS CHARLES "FRANK" (1914–1995)

Frank Chacksfield was a British orchestra leader, arranger, and composer whose **light music** recordings in the 1950s found an international audience, eventually selling about 20 million records. After the war, he led a group, the Tunesmiths, later establishing a larger orchestra, which featured a prominent string section, turning out popular **ballads**, as well as **film** and **television** themes. In 1953, he scored a hit in both **Great Britain** and the **United States** with "The Theme from Limelight" (also known as "Terry's Theme") from the Charlie Chaplin film *Limelight* (1953), and also "Ebb Tide" (1954).

Chacksfield might well have had the first **electronic** hit in Britain with "Little Red Monkey" (1953), featuring Jack Jordan's clavioline in place of the usual lush strings. For the rest of the 1950s, Frank Chacksfield and His Orchestra released a series of popular

instrumental singles, as well as accompanying albums. In the 1960s, Chacksfield had a weekly program on British **radio**. He continued to record into the 1990s. His last album was *Thanks for the Memories* (1991).

CHAD AND JEREMY

The British **folk rock** duo of Chad Stuart (1941–) and Jeremy Clyde (1941–) were an unusual part of the **British Invasion** of the 1960s, proving more popular in the **United States** than in their own country. Their first hit, the wistful "Yesterday's Gone" (1964), was their only song to chart on both sides of the Atlantic, but frequent **television** appearances in the United States boosted their appeal there, scoring seven **Top 40** hits between 1964 and 1966, including "A Summer Song" (1964), "Willow Weep for Me" (1964), "If I Loved You" (1965), "Before and After" (1965), and "Distant Shores" (1966).

CHAMPS, THE

The Champs were an American **instrumental** group who worked primarily as **session musicians**, best known for the 1958 Latin-tinged hit "Tequila," which sold 6 million copies worldwide and won a **Grammy Award**. The song was written by saxophonist Danny Flores (1929–2006), whose gritty sax and low-voiced recitation of the title gives the song its character. For contractual reasons, he was credited as "Chuck Rio" on the track. Subsequent releases, including "El Rancho Rock" (1958), "Too Much Tequila" (1960), "Limbo Rock" (1962), and "Tequila Twist" (1962), failed to match the group's initial success. After many personnel changes, the Champs disbanded in 1965.

See CHICANO ROCK; SEALS AND CROFTS.

CHANDLER, GENE (1937–)

Born Eugene Dixon, in Chicago, Illinois, Gene Chandler is an American singer and songwriter best known for his huge **doo-wop** hit "Duke of Earl" (1962), which sold 1 million copies within a month of its release. The song, with its catchy, repetitive "do-do-do," originated from a vocal warm-up exercise by his former group, the Dukays. Apart from its musical appeal, "Duke of Earl" also reflects the rising black consciousness at the time in the **United States** and the wave of optimism that accompanied it. In the wake of the song's success,

Chandler adopted the moniker the "Duke," dressing in a top hat and tails, and carrying a cane during his performances.

Chandler had a further hit with "Groovy Situation" (1970), released an album with **Jerry Butler**, and worked as a producer, forming his own production company. He also continued to record, finding new success in the late 1970s with **disco**-style music. "Duke of Earl" continues to be among the most famous songs of the doo-wop genre.

CHANNEL, BRUCE (1940–)

Born Bruce McMeans, in Jacksonville, Texas, Bruce Channel is an American **country** singer—a **one-hit wonder**, selling 1 million copies in 1962, with "Hey! Baby," a song he had cowritten three years earlier. A feature of the song is the harmonica accompaniment by Delbert McClinton (1940–), which later influenced **John Lennon** of the **Beatles**, who had performed with Channel and McClinton in **Germany**. It can be heard on such early songs as "Love Me Do" and "I Should Have Known Better." Channel had four subsequent minor hits on the ***Billboard*** **Hot 100**, but none approached the success of "Hey! Baby."

CHANTAYS, THE

The Chantays were a pioneering American **surf music** band, but also a **one-hit wonder**, their fame resting on a single track, "Pipeline," from 1963, even though the band continued to record and perform long after. The song, originally entitled "Liberty's Whip" but renamed when the band members saw a surf movie, was an **instrumental** that set the tone for the surf genre, with its innovative use by bassist Warren Waters of Alberti bass arpeggios—essentially a broken chord accompaniment, with the notes presented in a repeated pattern of lowest, highest, middle, highest. It was named after the piano technique attributed to classical composer Domenico Alberti (1710–1740). The track also broke new ground in achieving a distinctive sound from the studio mix being inverted—that is, the bass **guitar**, electric piano, and rhythm guitar were to the fore, while the lead guitar and drums were subordinated, a device subsequently emulated by many bands and producers. "Pipeline" has been covered by a

myriad of artists and has frequently been featured as a **soundtrack** for **film** and **television**.

CHAPMAN, TRACY (1964–)

Tracy Chapman is an American **folk** singer and songwriter who won instant fame for her self-titled debut album in 1988, and its socially conscious songs, particularly the hit "Fast Car" (1988). With her rich alto voice and sparse acoustic **guitar** accompaniment, Chapman stood out as a distinctive figure in the late 1980s. In 1989, she collected three **Grammy Awards**: Best New Artist, Best Female Pop Vocal, and Best Contemporary Folk Album. In 1997, she won another Grammy (Best Rock Song) for the bluesy "Give Me One Reason" (1996), from the album *New Beginning* (1995), which sold more than 5 million copies.

CHARLES, RAY (1930–2004)

Born Raymond Charles Robinson, in Albany, Georgia, Ray Charles was an American **soul** singer, musician, and songwriter known variously as the "Genius" and the "High Priest of Soul." He has been widely credited with having invented soul music, combining the intensity of **gospel**, the narratives of **blues** and **country**, and the **big band** arrangements of **jazz**.

Charles started playing piano as a child, later contracting glaucoma, which left him blind. He studied composition and learned to play several instruments, finding work playing in **dance** bands throughout Florida. In 1947, he moved to Seattle, where he sang in clubs, later going to Los Angeles, where he made his first recordings. He had a **rhythm-and-blues** hit with "Baby Let Me Hold Your Hand" (1951). "I've Got a Woman" (1955) became his first national hit. The song is seen as the beginning of soul music, with his secular adaptation of an old gospel song.

In 1958, he recorded an album with Milt Jackson of the **Modern Jazz Quartet** and appeared at the Newport Jazz Festival. In 1959, a late-night jam session produced the electrifying "What'd I Say," a hard-driving, blues-shouting number with more than a nod to a fervid revivalist meeting. It features an electric-piano **riff**, a quasi-Latin beat, and a raunchy series of wordless call-and-response moans. It became a top 10 **pop** hit and sold 1 million copies.

Displaying both his stylistic versatility and dazzling virtuosity (not to mention his deft skill as an arranger), his next album, *The Genius of Ray Charles* (1959), used variously a lush string orchestra and a **big band**, picking up two **Grammy Awards**. He also recorded his first country song, a version of Hank Snow's "I'm Movin' On." His reputation established, Charles produced an array of hits during the next few years, including the wistful "Georgia on My Mind" (1960), which won two Grammy Awards, one of which was Best Male Vocal. Then came the rollicking "Hit the Road Jack" (1960), "One Mint Julep" (1961), "Unchain My Heart" (1962), the monumental "I Can't Stop Loving You" (1962), "You Don't Know Me" (1962), and "You Are My Sunshine" (1962). His acclaimed album *Modern Sounds in Country and Western Music* (1962) introduced a new swinging style to country music with his remaking of country songs as big band ballads.

Charles's popularity waned in the late 1960s, and he turned more toward country music. His appearance as himself in the cult **film** *The Blues Brothers* (1980) saw a renewed interest in his music, and he had a 1984 hit in a duet with **Willie Nelson**, "Seven Spanish Angels." In 1979, his version of "Georgia on My Mind" was named the official state song of Georgia.

His final album, *Genius Loves Company* (2004), was released two months after his death, and comprises duets with various admirers and contemporaries, including **B. B. King**, **Van Morrison**, Willie Nelson, **James Taylor**, **Gladys Knight**, and **Johnny Mathis**. The album won five Grammy Awards, including Best Pop Vocal Album, Album of the Year, Record of the Year, and Best Pop Collaboration with Vocals. In 2004, ***Rolling Stone*** ranked Charles at number 10 on its list of the 100 greatest artists of all time. Charles won a career-total 11 Grammy Awards.

CHECKER, CHUBBY (1941–)

Born Ernest Evans, in Spring Gully, North Carolina, American **pop** singer Chubby Checker's initial time in the limelight was brief but far from uneventful. His name (a play on **Fats Domino**) will forever be associated with the early 1960s **dance** craze sparked by the vocalist—the twist. His recording of the **Hank Ballard** song "The Twist" became a number-one hit in 1960, and again in 1961. The first time around it

was a teen hit, but the second time it spread to adults, who bought the record and flocked to the dance floor—a cultural **crossover**. In 2008, ***Billboard*** magazine named "The Twist" the biggest hit of all time. Checker also appeared in the **films** *Twist Around the Clock* (1961) and *Don't Knock the Twist* (1962). A sequel to "The Twist," "Let's Twist Again" (1961), was also a hit, as were a succession of dance-titled numbers, including "The Huckleback" (1960), "Pony Time" (1961), "The Fly" (1961), "Limbo Rock" (1962), and "Let's Do the Freddie" (1965). In 2008, Checker returned to the charts with a single at number one on *Billboard*'s dance chart with "Knock Down the Walls."

CHENIER, CLIFTON (1925–1987)

Dubbed the "King of **Zydeco**," Clifton Chenier was arguably the major figure in the development of zydeco, drawing on the Creole party music of his hometown, Lafayette, Louisiana, and taking on influences of **blues**, **Cajun music**, French **folk** music, **country** music, **rock**, and **rhythm-and-blues**. Principally an accordion player and vocalist (in Creole French), he also excelled at playing the harmonica, piano, and organ.

Chenier made his recording debut in 1954, with *Clifton's Blues*, a regional success, and followed it with a hit version of "Ay 'Tite Fille (Hey, Little Girl)," a **cover** of **Professor Longhair's** song, which received mainstream success. With the Zydeco Ramblers, Chenier toured extensively, and in 1966, he appeared at the Berkeley Blues Festival on the University of California campus, which began a period of wider exposure, including touring overseas. Chenier's popularity peaked in the 1980s, and he was recognized with a **Grammy Award** in 1983 for his album *I'm Here*.

Chenier is credited with redesigning the traditional wood and crimped tin washboard into the *vest frottoir*, an instrument that would hang from the shoulders, and he devised a way to manipulate the distinctive sound of the *frottoir* by rubbing several bottle openers along its ridges. He is featured in the 1974 documentary **film** *Hot Peppers*.

See also BUCKWHEAT ZYDECO (1947–).

CHER

See SONNY & CHER.

CHESS RECORDS

Chess Records was an American record company founded in Chicago, by brothers Leonard (1917–1969) and Phil (1921–2017) Chess. From the outset, the label specialized in **blues**, **rhythm-and-blues**, **soul music**, **gospel** music, early **rock-and-roll**, and occasional **jazz**, much of which was overlooked by major labels. Chess was instrumental in recording and promoting **Muddy Waters**, **Howlin' Wolf**, **Willie Dixon**, **Little Walter**, **John Lee Hooker**, and later **Koko Taylor**, among others. The brothers sold Chess in 1969.

CHEVALIER, MAURICE AUGUSTE (1888–1972)

French actor and singer Maurice Chevalier was the best-known French entertainer of the 20th century, as popular in the **United States** and **Great Britain** as he was in **France**. He is best remembered for his signature songs, including "Valentine" (1924), "Louise" (1929), and "Mimi" (1932), but the song most associated with him is "Thank Heaven for Little Girls" (1957), written by **Lerner and Loewe**, which opens and closes the **film** *Gigi* (1958).

See also EUROPEAN MUSIC.

CHICAGO

Known at first as the Big Thing and then Chicago Transit Authority, Chicago is an American **rock** band, formed in Chicago, Illinois, in 1967. Blending **jazz** and rock, Chicago forged a distinctive **big band** sound, grafting a powerful horn section onto a basic rock band. Their first album, the two-disc *Chicago Transit Authority* (1969), sold more than 1 million copies. Singles later released from the album included "Does Anyone Really Know What Time It Is?" Subsequent albums through the 1970s and 1980s continued to sell in the millions, and number-one hit singles followed on both the **Hot 100** and **adult contemporary** charts, including "Beginnings" (1971), "Call on Me" (1974), "Wishing You Were Here" (1974), "If You Leave Me Now" (1976), "Hard to Say I'm Sorry" (1982), "You're the Inspiration" (1984), "Look Away" (1988), and "Here in my Heart" (1997).

CHICAGO BLUES

The mass transmigration of American blacks from the south to Chicago in search of work sparked a major shift in the development of

the **blues**. The larger venues there brought a need for greater amplification, hence the popularization of the electric **guitar** and use of drums. The growth of electric blues spawned a galaxy of major players, including **Muddy Waters**, **B. B. King**, **John Lee Hooker**, and **Willie Dixon**, all of whom were influential in the rise of blues-inflected **rock** in the 1960s.

CHICANO ROCK

Chicano rock denotes not so much a genre as a broad cultural umbrella embracing both music performed by Mexican Americans (Chicanos) and music deriving from, or articulating, themes from the Chicano experience. Like early **rock-and-roll**, Chicano rock adopted the **rhythm-and-blues**-based style of African American music and incorporated influences from **Latin American music**, as well as themes of the Chicano culture of the American Southwest. The use of brass instruments, the Farfisa organ, and dominant **funk**-style basslines are characteristic of Chicano rock. A figurehead of Chicano rock is **Ritchie Valens**, the first Mexican American singer to achieve stardom. He recorded numerous hits during his short career, most notably the 1958 hit "La Bamba." The **Champs**, with the 1958 hit "Tequila," gave a boost to Chicano rock and the "Tex-Mex" sound, as did "Wooly Bully" (1964), by **Sam the Sham and the Pharaohs**.

See also CANNIBAL AND THE HEADHUNTERS; LOS LOBOS; SANTANA.

CHIEFTAINS, THE

Formed in Dublin, in 1962, the Chieftains are a traditional Irish **folk** band credited with popularizing Irish and Celtic music throughout the world. Having built up a cult following in **Great Britain** in the late 1960s, the Chieftains broke through in the **United States** with their **soundtrack** for the Stanley Kubrick **film** *Barry Lyndon* (1975). In 1992, the Chieftains won the first of their six **Grammy Awards** for the album *Irish Evening* (Best Traditional Folk Album).

See also IRELAND.

CHILL-OUT MUSIC

Also known as chill, as the label derives from a slang term meaning "to relax," chill-out is a genre of **electronic music** that originated in the early 1990s, at dance clubs in Britain, in so-called chill rooms,

where relaxing music was played to allow dancers a chance to "chill out" from the more emphatic and fast-tempo music played on the main dance floor.

See also EASY LISTENING.

CHINA

Modern Chinese **popular music** is generally regarded as beginning part of the *shidaiqu* genre, which arose in Shanghai in the 1920s, reaching its peak in pre-Communist China in the 1940s. *Shidaiqu*, a form of **fusion** music, incorporated the use of **jazz** instruments, like castanets and maracas, and represented a decisive break from traditional music in both form and instrumentation.

Shidaiqu's origin is attributed to Li Jinhui (1891–1967), a composer and songwriter born in Xiangtan who has been called the "Father of Chinese Popular Music." Among the formative influences was American jazz trumpeter Buck Clayton (1911–1991), who had played with **Duke Ellington** and would later join **Count Basie**. Clayton had developed a devoted following in Shanghai during a visit there from 1934 to 1937, and he collaborated with Li. Although Li's music was hugely popular, the ruling Chinese Nationalist Party sought to ban it after it was labeled a form of pornography by critics because of its sexual associations. The music was eventually outlawed after the Communist takeover in 1949, and Li was later hounded to his death, a victim of political persecution in 1967, during the height of the Cultural Revolution. His music, although banned on the mainland, continued to flourish after 1949, in Hong Kong and Taiwan. Recording artists from Shanghai, however, continued to record songs in Hong Kong, and Shanghai-style music remained popular in Hong Kong until the mid-1960s.

Taiwan's **Teresa Teng** took Chinese **pop music** by storm in the late 1970s and was by far the most popular singer in China. The generally acknowledged pioneer of Chinese **rock** is Cui Jian (1961–), who, in the late 1980s, was credited with the first Chinese rock song, "Nothing to My Name" ("Yi wu suo you"). It was the first time an electric **guitar** was used in China. By 1988, his fame had become global when he performed at a concert broadcast worldwide in conjunction with the Seoul Summer Olympic Games. Beginning in the mid-1990s, **punk**

rock began to develop a big following, and Mandarin **rap** started to gain a toehold on the popular-music scene.

Since the end of the 20th century, pop music in mainland China has grown rapidly in popularity. Many popular mainland Chinese, Hong Kong, and Taiwanese music artists were included in promotions for the 2008 Beijing Olympics.

See also ASIAN MUSIC; C-POP.

CHIPMUNKS, THE

See ALVIN AND THE CHIPMUNKS.

CHORDETTES, THE

The Chordettes were an American female singing quartet usually singing a cappella, formed in Sheboygan, Wisconsin, in 1946, and winning a **radio** talent program in 1949. Originally they sang **folk music** in the style of the **Weavers**, but they later changed to a harmonizing style of the type known as barbershop harmony or close harmony. They had a string of hits in the 1950s, their biggest being "Mr. Sandman" (1954) and "Lolliop" (1958). Other hits for the Chordettes included "Eddie My Love," "Born to Be with You," and "Lay Down Your Arms" (all in 1956), and "Just Between You and Me" (1957). The Chordettes appeared on ***American Bandstand*** on August 5, 1957, the first episode of that show to be broadcast nationally on the ABC **television** network.

See also GIRL GROUPS.

CHRISTIAN, CHARLES HENRY "CHARLIE" (1916–1942)

Charlie Christian was an American **swing** and **jazz** guitarist noted for his pioneering use of the electric **guitar** and a key figure in the development of **bebop** and **modern jazz**. Born in Bonham, Texas, but moving with his family to Oklahoma City as a child, he busked on the streets to help support his family, later learning guitar. Christian was soon performing both locally and on the road throughout the Midwest, as far away as North Dakota and Minnesota. By 1936, he was playing electric guitar, then still a novelty, and had become a regional attraction. He jammed with many of the big-name performers traveling through Oklahoma City. He gained national exposure as a member of the **Benny Goodman** sextet and orchestra from 1939 to 1941, developing a single-string technique, combined

with amplification, which helped lift the guitar out of the rhythm section and into the forefront as a solo instrument.

Christian's exposure in the Goodman band opened up possibilities for other musicians. This included not only guitarists who sensed a new sound in the making that was to have a profound effect on jazz, but also those playing other instruments. Among those who fell under his spell were **Dizzy Gillespie**, **Thelonious Monk**, **Charlie Parker**, and **Miles Davis**.

Christian died from tuberculosis at the young age of 25, his influence reaching beyond jazz and swing. In 1990, he was inducted into the Rock and Roll Hall of Fame.

See also MONTGOMERY, JOHN LESLIE "WES" (1925–1968).

CHURCH, CHARLOTTE (1986–)

Born Charlotte Maria Reed, in Cardiff, Wales, Charlotte Church is a classically trained soprano who became a child star with the release of her debut album of sacred songs, traditional songs, and arias, *Voice of an Angel* (1998), when she was just 12. The album was a **crossover** hit, selling in the millions worldwide, and it was followed by *Charlotte Church* (1999), which was equally popular. *Dream a Dream* (2000) was released on Christmas, becoming the biggest-selling holiday album in the **United States**. *Enchantment* (2001) includes **folk** tunes ("The Water Is Wide") and music from Broadway ("Can't Help Lovin' Dat Man"), while *Tissues and Lies* (2006) ventures into **pop** territory with its **dance** and **rhythm-and-blues** inflections.

See also GREAT BRITAIN.

CLANCY BROTHERS, THE

The Clancy Brothers were a traditional Irish **folk** group formed in **Ireland** in the mid-1950s. The group relocated to the **United States**, where they played a part in the American **folk revival**. They were best known for their work with Tommy Makem (1932–2007), billed as the Clancy Brothers and Tommy Makem. The group was influential in the rise of **Bob Dylan**, who admired their music and has acknowledged his debt. They were also influential in the revitalization of Irish folk music.

CLAPTON, ERIC (1945–)

Born Eric Clapp, in Ripley, England, Eric Clapton has, along with **Jimi Hendrix**, redefined the role of the **guitar** in **rock** and **blues** music. He

started playing guitar at the age of 15, playing in a series of bands before joining the **Yardbirds** in 1963, and later **John Mayall's** Bluesbreakers. It was with the power trio **Cream** in the late 1960s that Clapton began to perfect his virtuoso technique and trademark extended solo excursions. After Cream came a stint with the short-lived **supergroup Blind Faith**.

Clapton's debut solo album, *Eric Clapton* (1971), contains the mellow hit "After Midnight." He had another big hit in 1970, with the acclaimed "Layla," recorded by his band, Derek and the Dominoes, and in 1973, he played a key role in popularizing **reggae** with his recording of **Bob Marley's** "I Shot the Sheriff."

Of the more than 60 albums he has recorded, the biggest-selling has been *Unplugged* (1981), which has sold 26 million copies worldwide, including 10 million in the **United States** alone. Clapton has won 18 **Grammy Awards**.

CLARK, PETULA SALLY OLWEN (1932–)

Petula Clark is a British **pop** singer who scored a string of international hits in the 1960s. Her success in the **United States** saw her dubbed the "First Lady of the **British Invasion**." Her biggest hits included "Downtown," "I Know a Place," "My Love," "A Sign of the Times," "I Couldn't Live Without Your Love," "Colour My World," "This Is My Song," and "Don't Sleep in the Subway." Clark began singing on **radio** during World War II, and in the 1950s, she began recording in French, as well as English, scoring hits in Europe with songs like "Prends Mon Coeur" (1960). Her first number-one hit in **Great Britain** was "Sailor" (1961), followed that same year by her first million seller, "Romeo." She has sold more than 68 million records in a career spanning seven decades.

CLARK, RICHARD AUGUSTUS WAGSTAFF "DICK," JR. (1929–2012)

Dick Clark was instrumental in introducing **rock-and-roll** to American audiences, largely through his hosting of **television's *American Bandstand*** from 1957 to 1989. The popular show provided many new music artists with their first national exposure. Together with his prime-time program *The Dick Clark Show*, he helped generate countless hits, becoming an important arbiter of **popular music** fashion.

Born in Mount Vernon, New York, Clark began working in **radio** in the 1940s, later moving into television. His first big break came in 1956, hosting what was called *Bob Horn's Bandstand*, later renamed *American Bandstand*. During the 1950s, Clark began investing in the music publishing and recording business, including record companies, music publishing houses, and artist management groups. When the record industry's **payola** scandal—involving payment in return for airplay—erupted in 1959, Clark told a congressional committee he was unaware performers in whom he had interests had received disproportionate play on his programs. He sold his shares upon his network's suggestion that his participation might be considered a conflict of interest. Clark emerged from the investigation largely unscathed, as did *American Bandstand*, unlike **disc jockey Alan Freed**, whose career was destroyed.

CLARKE, KENNETH SPEARMAN "KENNY" (1914–1985)

Born in Pittsburgh, Pennsylvania, Kenny Clarke was a **jazz** drummer, highly influential in the emergence and development of **bebop**. He was a major innovator of the bebop style of drumming, essentially a dynamic combination of improvised accents on the snare and bass drum, and the ringing ride cymbal, carrying the time that revolutionized the sound of the jazz combo. As the house drummer at Minton's Playhouse in New York City in the early 1940s, he joined late-night jam sessions that gave rise to bebop and, in turn, led to **modern jazz**. While in New York, he played with the major innovators of the emerging bop style, namely **Charlie Parker**, **Dizzy Gillespie**, **Thelonious Monk**, Curly Russell, and others, as well as musicians of the earlier generation, including **Sidney Bechet**.

When the musicians from the Minton's band parted ways, Clarke began working with a young pianist and composer named John Lewis and a vibraphonist named Milt Jackson, who, with the addition of bassist Ray Brown, formed the **Modern Jazz Quartet**, or MJQ. The group pioneered what would later be called chamber jazz or third stream, referring to its incorporation of classical and baroque aesthetics as an alternative to hard bop, the bluesier successor to the bebop combo sound that emerged in the mid-1950s. Clarke stayed with the MJQ until 1955. He spent his later life in Paris.

CLARKSON, KELLY (1982–)

Kelly Clarkson became an instant **pop music** star when she won the first *American Idol* **television** quest in 2002. Her double-sided debut single, "Before You Love"/"A Moment Like This" (2002), topped the ***Billboard*** **Hot 100** and was the biggest-selling single of 2002, in the **United States**. Her debut studio album, *Thankful* (2003), sold more than 4.5 million copies. *Breakaway* (2004) sold more than 8 million, including 1.5 million in **Great Britain**.

CLASH, THE

The Clash was a seminal English **punk** band formed in London, in 1976, in punk rock's initial wave, gaining attention with their self-titled debut album in 1977. They differed from other early punk bands with their incorporation of such exotic and diverse elements as **reggae**, **ska**, **funk**, **dub**, and **rockabilly**. Their third album, *London Calling* (1979), won a following in the **United States**. "Rock the Casbah" (1982), from the *Combat Rock* album, was a U.S. hit. For most of their career, the Clash consisted of vocalist and rhythm guitarist Joe Strummer (born John Mellor, 1952–2002); lead guitarist and vocalist Mick Jones (1952–); bassist and vocalist Paul Simonon (1955–); and drummer Nicky "Topper" Headon (1955–). The Clash were politically committed, and this, along with their bold musical experimentation, made them influential, especially with regard to **alternative** rock, even long after disbanding in 1986.

CLAYDERMAN, RICHARD (1953–)

French pianist Richard Clayderman has been called the "most successful pianist in the world" because of the widespread popularity of his **easy listening** arrangements of works ranging from movie **themes** to classical pieces. Born Philippe Pagès, in Paris, **France**, he initially studied classical piano at the Conservatoire de Paris, but financial difficulties curtailed his studies and he had to find work. Apart from working in a bank, he worked in bands and performed with singers like Johnny Halliday. He auditioned to record a song written by composer Paul de Senneville. He was successful, and the gentle **ballad** he recorded, "Ballade Pour Adeline" (1976), became an international hit, selling 22 million copies in 38 countries. Since then,

Clayderman has made more than 1,300 recordings, with record sales exceeding 150 million.

CLIFF, JIMMY (1948–)

Jimmy Cliff (born James Chambers) is a Jamaican-born **reggae** singer, musician, and actor; one of the first reggae stars to be heard outside Jamaica; and star of the **film** *The Harder They Fall* (1972), which introduced reggae to the world. He is best known to mainstream audiences for such hit songs as "Wonderful World, Beautiful People" (1969), "Many Rivers to Cross" (1969), "You Can Get It If You Really Want" (1970), "Reggae Night" (1983), and his **covers** of Cat Stevens's "Wild World" (1970) and **Johnny Nash's** "I Can See Clearly Now" (1993) from the film *Cool Runnings* (1993).

CLINE, PATSY (1932–1963)

Born Virginia Patterson Hensley, in Gore, Virginia, Patsy Cline was an American **country music** singer and the first female solo artist to be inducted into the Country Music Hall of Fame. She was a major **crossover** artist, credited with bridging the gap between country music and more mainstream **pop** audiences.

Cline began singing with local bands as a teenager, later gaining **radio** and **television** exposure. In 1957, singing "Walkin' After Midnight," she took first prize on the CBS television show *Arthur Godfrey's Talent Scouts*, gaining national exposure. The song charted on both the country and pop **hit parades**, making Cline one of the first country singers to have a crossover pop hit. Three years later, she became a regular performer on the **Grand Ole Opry** radio broadcasts from **Nashville**. Her biggest hit was "I Fall to Pieces" (1961).

Cline was very much a pioneer, becoming the first female country music star to headline her own show. Her influence continued long after her death in an airplane crash, and her songs have been covered by scores of artists. By 1996, Cline's enduring posthumous fame saw her rated by *New York Times* magazine as among a pantheon of women celebrities who transcended any single cultural genre.

CLINTON, GEORGE (1941–)

George Clinton is an American singer, songwriter, bandleader, and producer, notable for his innovation in **funk** music, especially the subgenre of **P-Funk**, a term coined for the repertoire of his work with

the bands **Parliament** and **Funkadelic**. Born in Kannapolis, North Carolina, Clinton formed a **doo-wop** group as a teenager and later worked for **Motown** as a songwriter and arranger. His original group became Parliament (originally the Parliaments), finding success with its sister band, Funkadelic, in the 1970s, with an eclectic mix of influences, including **Jimi Hendrix**, **Cream**, and **James Brown**. Between them, Parliament and Funkadelic scored more than 40 **rhythm-and-blues** hit singles and three big-selling albums. Clinton launched a solo career in 1982. In 1985, he produced the *Freaky Styly* album for the **Red Hot Chili Peppers**, now regarded as a cult classic. During the mid- to late 1980s, many **hip-hop** and **rap** artists cited Clinton's earlier music as a formative influence.

CLOONEY, ROSEMARY (1928–2002)

Rosemary Clooney, born in Maysville, Kentucky, became one of America's best-known and most versatile **pop** singers in the early 1950s, with a string of hits beginning with "You're Just in Love" (with **Guy Mitchell**) and "Come on-a My House" (1951)—an unusual arrangement by **Mitch Miller** based on an Armenian **folk** tune that features a harpsichord. They were followed by "Botch-a-Me" (1952), "Tenderly" (1952), "Half as Much" (1952), "Mambo Italiano" (1954), "Hey There" (1954), and "This Ole House" (1954). But critics noted that Clooney's warm, radiant voice was put to best use in singing standards from the work of such composers as **Cole Porter**, **Harold Arlen**, and **George Gershwin**. She also had success as a **jazz** vocalist, recording with **Duke Ellington** and **Benny Goodman**.

Clooney began her career singing with her sister Betty on a Cincinnati **radio** show, with both later joining Tony Pastor's **big band** in 1946, touring constantly. The experience in fronting a large band trained Clooney's already supple voice in diction, delivery, and volume. She went solo in 1949. In 1954, at the peak of her popularity, she starred, along with **Bing Crosby**, Danny Kaye, and Vera-Ellen, in the movie *White Christmas*. In 1956, she had her own syndicated **television** musical-variety show, *The Rosemary Clooney Show*.

Her career declined due to health and personal issues, but her fortunes revived in 1974, when Bing Crosby asked her to appear with him in a show marking his 50th anniversary in show business. She was

well received. In the 1980s, Clooney recorded for the Concord Jazz label, to wide acclaim, notably *Rosemary Clooney Sings the Lyrics of Johnny Mercer* (1987), *Girl Singer* (1992), *Do You Miss New York?* (1993), and *Still on the Road* (1993).

COASTERS, THE

Formed in Los Angeles, California, in 1955, the Coasters were an American **doo-wop** vocal group of the 1950s, known for blending upbeat **dance music** and teen-focused humorous lyrics. They had several hits, including "Yakety Yak" (1957), "Charlie Brown" (1959), "Along Came Jones" (1959), and "Poison Ivy" (1959). The Coasters were a spin-off from an earlier band, the Robins, and the group underwent several lineup changes. At the peak of their charting popularity, they featured Carl Gardner (1928–2011), lead vocals; Billy Guy (1936–2002), baritone; Will "Dub" Jones (1928–2000), bass; and Cornell Gunter (1936–1990), tenor.

COCHRAN, EDWARD RAYMOND "EDDIE" (1938–1960)

Born in Albert Lea, Minnesota, Eddie Cochran was an American **rock** singer and songwriter. He is best remembered for his lighthearted anthem about teenage angst, "Summertime Blues" (1958). Cochran taught himself **guitar** and formed a band as a teenager, initially playing **country music**, but after hearing **Elvis Presley** and other early rock singers, he changed direction. He had further hits with "C'mon Everybody" (1958) and "Somethin' Else" (1959). He also had several **film** roles, including *The Girl Can't Help It* (1956), *Untamed Youth* (1957), and *Go, Johnny Go!* (1959). Cochran influenced many rising musicians, among them the future **Beatles**. He died in an automobile crash in England, at just 21 years of age.

COCKER, JOHN ROBERT "JOE" (1944–2014)

Joe Cocker was a gritty-voiced, **blues**-inflected **rock**-**soul** singer from the north of England who burst onto the charts in 1968, with his audacious **hard rock** remake of the **Beatles'** "With a Little Help from My Friends." He performed the song at **Woodstock** in 1969, and was also a major attraction at the **Isle of Wight** festival in 1970. He also had hits with another Beatles number, "She Came in Through the Bathroom Window" (1969), and "Cry Me a River" (1970). Cocker's live album *Mad Dogs and Englishmen* (1970) climbed to number two on

the American ***Billboard*** album chart. After a lull in his career, he had a hit with a duet with Jennifer Warnes, "Up Where We Belong" (1982), for which they shared a **Grammy Award**.

COGAN, ALMA (1932–1966)

Born Alma Angela Cohen, in London, England, Alma Cogan was a British **pop** singer of the 1950s, known as the "girl with a giggle in her voice." In 1953, during the recording of "If I Had a Golden Umbrella," she broke into a giggle, a trait she would copy on later recordings. Many of her hits in **Great Britain** were **cover versions** of songs by American artists, including **Rosemary Clooney** ("Half as Much," 1952) and **Teresa Brewer** ("Bell Bottom Blues," 1954). Cogan was one of the first British recording artists to appear frequently on **television**.

COHEN, LEONARD NORMAN (1934–2016)

Leonard Cohen, a Canadian singer and songwriter, was a published poet and novelist before making his name as a songwriter of note and singer of complex, literate songs that have invited comparison with **Jacques Brel** and **Bob Dylan**. His songs have been recorded by many artists.

Cohen began playing **guitar** as a teenager, later moving to New York City and the Greenwich Village **folk** scene, making his musical debut in 1967, at the Newport Folk Festival. In 1966, folk singer **Judy Collins** released her album *In My Life*, which includes two songs of Cohen's—"Suzanne" and "Dress Rehearsal Rag." In 1967, Cohen released his first album, *The Songs of Leonard Cohen*, which includes "Suzanne," "Hey, That's No Way to Say Goodbye," and "Master Song," among others. *Songs from a Room* (1969) features the now-famous "Bird on a Wire." *Songs of Love and Hate* (1971) includes the singles "Avalanche" and "Famous Blue Raincoat."

Various Positions (1984) contains one of Cohen's most popular songs, "Hallelujah," which has been covered numerous times, most notably by **John Cale** and **Jeff Buckley**. He continued to perform and record throughout his life, producing *I'm Your Man* (1988), *The Future* (1992), *Ten New Songs* (2001), and *Dear Heather* (2004). *Songs from the Road* (2010) contains songs that were performed live by Cohen in 2008 and 2009. In 2010, he was honored with a **Grammy** Lifetime Achievement Award. Leonard Cohen released three albums in the

final four years of his life: *Old Ideas* (2012), *Popular Problems* (2014), and *You Want It Darker* (2016).

COLDPLAY

Coldplay is an English **alternative** rock band formed in London, in 1996. The band had its first hit with "Yellow" (2000), which received heavy **radio** airplay, and the debut album *Parachutes* (2000) was an immediate best seller throughout the world, winning a **Grammy Award** for Best Alternative Music Album. Coldplay repeated the accolade with their follow-up album, *A Rush of Blood to the Head* (2002), which also won Grammys for Best Rock Vocal ("In My Place") and Record of the Year ("Clocks"). In 2009, Coldplay won two more Grammys for the song "Viva la Vida" (2008) and another Grammy for Album of the Year for *Viva la Vida or Death and All His Friends* (2008).

COLE, NAT "KING" (1919–1965)

Born Nathaniel Adams Coles, in Montgomery, Alabama, American singer, pianist, and composer Nat "King" Cole was a prominent figure in **popular music** for more than three decades, making his name as a **jazz** vocalist and later moving into **pop** music. At the height of his popularity in the 1950s, he became one of the first African Americans to host a national **television** variety show in the **United States**, *The Nat King Cole Show* (1956–1957).

Moving to Chicago, where his father had become a Baptist minister, Cole first learned to play the piano and organ from his mother, a church organist, and he later took classical lessons. But, entranced by the piano of **Earl Hines**, he turned to playing professionally in his teens, making his first recordings in 1936, and joining a musical revue, *Shuffle Along*. The following year, he formed the King Cole Trio, touring extensively, appearing on **radio**, and coming up with the hit "That Ain't Right" (1943), followed by "Straighten Up and Fly Right" (1944), both of which he wrote.

With the musical wind shifting away from **swing** and **big bands**, Cole, who had cemented his reputation as a jazz pianist, began recording and performing more pop-oriented material, often with a string orchestra, for mainstream audiences. He was successful with "The Christmas Song" (1946, 1953); "(Get Your Kicks on) Route 66"

(1946); “Nature Boy” (1948); “Mona Lisa” (1950); “Too Young” (1951); and his signature tune, “Unforgettable” (1951).

Throughout the 1950s, Cole continued to score hits, selling millions of albums throughout the world, but he returned to his jazz roots with the album *After Midnight* (1956). He had his final successes on the 1960s pop charts with the **country**-flavored “Ramblin’ Rose” (1962) and the lighthearted “Those Lazy-Hazy-Crazy Days of Summer” (1963). Cole’s 1951 song “Unforgettable” was made famous again in 1991, by his daughter, Natalie Cole (1950–2015), when recording technology was used to reunite father and daughter in a duet that became a major hit.

COLEMAN, [RANDOLPH DENARD] ORNETTE (1930–2015)

Few musicians have impacted a genre like American saxophonist, composer, and theorist Ornette Coleman did **jazz**, creating a ripple effect that spread his influence across a wide spectrum of **popular music**, including **rock**, **punk**, and **post-punk**. During his career, he recorded with not only jazz greats, but also musicians as diverse as Yoko Ono (*Plastic Ono Band*, 1970), **Jerry Garcia** of the **Grateful Dead** (*Virgin Beauty*, 1988), and **Lou Reed** (*The Raven*, 2003).

Born in Fort Worth, Texas, Coleman learned to play saxophone by ear, playing alto and then tenor saxophone in **rhythm-and-blues** and club bands throughout Texas. But he became entranced by the playing of **Charlie Parker** and a new kind of jazz known as **bebop**. He later formed his own quartet.

Coleman started to part company with bebop conventions in the late 1950s, abandoning traditional harmonic and rhythmic structures in favor of a more unstructured approach featuring unorthodox solos and melodic patterns. The elaborate chord changes of bebop were gone; it was a music startlingly devoid of conventional chord changes. Coleman’s experimentation found an outlet in his debut studio album, *Something Else!!!!* (1958). The following year, he released the intense *The Shape of Jazz to Come*—a breakthrough in the development of free and avant-garde jazz. One critic hailed Coleman as the “man who freed jazz.”

Coleman coined the term *harmolodic* to describe his music, meaning that harmony, movement (rhythm), and melody are

accorded equal weight, the focus being on the relationship between the musicians rather than what they are playing, with the emphasis on creating interacting lines. It is free music in a very real sense. Coleman was always controversial, but his impact on jazz and elsewhere cannot be denied. His innovations were felt in the music of such seminal bands of the rock genre as **MC5**, **Cream**, **Velvet Underground**, and **Pink Floyd**.

COLLINS, ALBERT (1932–1993)

Born in Leona, Texas, Albert Collins was an American **blues** guitarist whose own distinctive playing style came to be seen as the embodiment of the hard-driving, Texas blues **guitar** style. Known as the "Master of the Telecaster," for the **Fender** Telecaster he used, the consummate showman would combine hard-hitting, sharp-edged improvisations with an immediately identifiable tone, cold and pure.

Blues rock band **Canned Heat** was an admirer of Collins, helping to secure him a recording contract. His first important album was *Truckin' with Albert Collins* (1965). *Ice Pickin'* (1978) won much critical acclaim. His reputation continued to grow among rock and blues performers alike with *Don't Lose Your Cool* (1983), which won the **W. C. Handy** Award for best blues album of the year. Among the many guitarists who have hailed him as a major influence have been **Jimi Hendrix** and **Robert Cray**. A 1985 album, *Showdown*, recorded with Cray and Johnny Copeland (1937–1997), won a **Grammy Award** for Best Traditional Blues Recording.

COLLINS, JUDITH MARJORIE "JUDY" (1939–)

Born in Seattle, Washington, Judy Collins is an American **folk** singer whose work in the 1960s made her a key figure in the development of **folk rock**. From her acclaimed debut album *Maid of Constant Sorrow* (1962), she moved toward more socially conscious material. Her popular breakthrough came with her **cover** of the **Joni Mitchell** song "Both Sides Now" (1968), for which she won a **Grammy Award** for Best Folk Performance. Other hits included "Someday Soon" (1969) and "Chelsea Morning" (1969). Her best-selling album, *Judith* (1975), which sold more than 1 million copies, contains her hit, **Stephen Sondheim's** "Send in the Clowns," for which Sondheim won a Grammy.

COLLINS, PHILIP DAVID CHARLES "PHIL" (1951–)

Born in Chiswick, England, Phil Collins was the drummer and lead singer for the **rock** band **Genesis** before going solo in the early 1980s. His debut album, *Face Value* (1981), was a big seller, containing the moody and dramatic hit single "In the Air Tonight" (1981). The song "Against All Odds (Take a Look at Me Now)" (1984), written for the **film** *Against All Odds* (1984), won a **Grammy Award** for Best Male Pop Vocal. *No Jacket Required* (1985) sold more than 25 million copies worldwide and contains one of his best-known songs, "Sussudio." It won Grammys for Album of the Year, Best Pop Vocal, and Producer of the Year. Other Grammys followed for "Two Hearts" (Best Song Written for a Motion Picture, 1989), "Another Day in Paradise" (Song of the Year, 1991), and *Tarzan Soundtrack* (Best Soundtrack Album, 2000). Collins has been recognized as one of the most influential drummers in rock.

COLTRANE, JOHN WILLIAM (1926–1967)

John Coltrane, known as "Trane," was an American **jazz** musician and composer known for his artistry on the saxophone and musical innovation. Three of his albums—*Blue Trane* (1958), *My Favorite Things* (1961), and *A Love Supreme* (1965)—are among the 50 best-selling jazz records of all time.

Born in Hamlet, North Carolina, Coltrane took up the alto sax in high school, later playing professionally in a trio. After serving in the military, where he played in a U.S. Navy **swing** band, he began playing tenor saxophone in Philadelphia with the Eddie "Clean Head" Vinson Band, while also studying jazz theory and composition. Coltrane was a member of several groups in the 1950s, including one led by **Dizzy Gillespie** and another fronted by **Thelonious Monk**. But it was his work with the **Miles Davis** Quintet in 1958 that gave him his big break. It was while working with Davis that he developed the so-called "sheets of sound," a method of playing multiple notes at one time, delivering a full-frontal aural assault.

By 1960, Coltrane had formed his own quartet, which went on to create a series of memorable albums, including *Giant Steps* (1960), *My Favorite Things* (1961), *Africa Brass* (1961), *Impressions* (1963), and *A Love Supreme* (1965). He continued to experiment until his

premature death in 1967, introducing Eastern elements and spiritual themes into his work and pioneering what became known as free jazz—an attempt to return jazz to its roots though collective improvisation, often at the expense of fixed chord changes and tempos. His influence has continued to reverberate long after his death. In 1995, Coltrane was honored by the U.S. Postal Service with a commemorative postage stamp.

COMMODORES, THE

Formed in Tuskegee, Alabama, in 1968, the Commodores are an American **funk**-**soul** band who were at their peak from the mid-1970s to the mid-1980s. Initially influenced by **Sly and the Family Stone**, the band brought together members from two earlier groups, the Mystics and the Jays. Their early funk sound delivered a series of hits, including "Slippery When Wet" (1975), "Just to Be Close to You" (1976), "Easy" (1977), "Too Hot ta Trot" (1977), "Three Times a Lady" (1978), and "Still" (1979). Founding member **Lionel Ritchie** left in 1982, to pursue a solo career, signaling a change of direction apparent in *Nightshift* (1985), a more **pop**-oriented album whose title track won a **Grammy Award**.

COMO, PIERINO RONALD "PERRY" (1912–2001)

Perry Como, an American **crooner**, was one of the most successful **pop** singers of the 1950s. Born in Canonsburg, Pennsylvania, he started his working life at the age of 13 as a barber, joined a band in 1933, and cut his first recordings in 1936. In 1943, on the verge of returning to hairdressing, he won a **radio** show engagement and a recording contract, making "Goodbye, Sue," the first of many recordings for RCA. Nightclub and theater performances quickly followed, and **Frank Sinatra** even asked Como to fill in for him on occasion. The crooning fad was at its height during this time, and the "bobby soxer" and "swooner" teenage girls quickly added Como to their list of favorites, voting him Crooner of the Year in 1943.

Como was an early **television** personality in the **United States**, maintaining a constant presence in the medium from 1948 to 1967, which did his recording career no harm. His later shows were broadcast in many countries outside the United States. Como had 14 songs that reached number one on either the ***Billboard*** charts,

surveying sales, **disc jockeys**, or **jukeboxes**: "Till the End of Time" (1945), "Prisoner of Love" (1946), "Surrender" (1946), "Chi-Baba, Chi-Baba" (1947), "'A' You're Adorable" (1949), "Some Enchanted Evening" (1949), "Hoop-De-Doo" (1950), "If" (1951), "Don't Let the Stars Get in Your Eyes" (1952), "No Other Love" (1953), "Wanted" (1954), "Hot Diggity (Dog Ziggity Boom)" (1956), "Round and Round" (1957), and "Catch a Falling Star" (1957).

The advent of **rock-and-roll** did not dent his appeal, even to younger people. In 1958, a nationwide poll of U.S. teenagers found Como to be the most popular male singer, beating out **Elvis Presley**, who had been the winner of the previous year's poll. Como credited **Bing Crosby** with influencing his voice and style, characterized by an almost laconic, relaxed delivery, yet unerringly precise in diction and mood.

CONCEPT ALBUM

A concept album is a **popular music** album that conveys a story through a thematically linked work rather than a collection of discrete numbers. The idea of the modern concept album generally dates from the **Beatles'** 1967 work ***Sgt. Pepper's Lonely Hearts Club Band***. That same year, the **Moody Blues** released a concept album of their own, *Days of Future Passed*. Although there were earlier examples of thematically linked long-playing records, the idea of a continuous narrative was mostly lacking. Other acclaimed concept albums that followed include *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* (**David Bowie**, 1972); *Thick as a Brick* (**Jethro Tull**, 1972); *Dark Side of the Moon* (**Pink Floyd**, 1973); *The Wall* (Pink Floyd, 1979); and, in **jazz**, *Aura* (**Miles Davis**, 1989).

CONNICK, [JOSEPH] HARRY [FOWLER], JR. (1967–)

Harry Connick Jr., born in New Orleans, Louisiana, is an American **crooner**, songwriter, and actor whose **crossover** blend of **jazz**, **funk**, traditional **pop**, and **swing** has earned him 11 number-one albums on the ***Billboard*** jazz chart, the most of any artist. He has sold more than 25 million records worldwide. His best-selling album is *When My Heart Finds Christmas* (1993).

CONNIFF, JOSEPH RAYMOND "RAY" (1916–2002)

Ray Conniff was an American composer, arranger, trombone player, and bandleader whose deft **pop** arrangements and clever vocal and **instrumental** orchestrations made him, along with the Ray Conniff Orchestra and Singers, a staple of **light music** from the 1950s to the 1970s. Born in Attleboro, Massachusetts, he played trombone in the **big band** era with **Artie Shaw**, Bunny Berigan, and Bob Crosby, before joining Columbia Records in 1951, as house arranger. There he worked with such notable performers as **Johnnie Ray**, **Johnny Mathis**, **Frankie Laine**, and **Guy Mitchell**.

In the mid-1950s, Conniff began experimenting with wordless vocal arrangements, first heard on his debut album, *S'Wonderful* (1956), using a chorus of four men and four women in a big band setting. In 1959, he formed the Ray Conniff Singers, releasing the album *It's the Talk of the Town*. The group later provided the biggest hit of Conniff's career with "Somewhere My Love" (1966), written to the music of "Lara's Theme" from the film *Doctor Zhivago* (1965). It won him a **Grammy**. His popularity continued into the 1970s with recordings that included "Laughter in the Rain," "I Write the Songs," and "I'd Like to Teach the World to Sing."

CONTEMPORARY FOLK MUSIC

Contemporary folk music is the term applied to a wide variety of genres and subgenres that emerged in the 20th century that were associated with traditional **folk music** and formed part of the **folk revival**. While definitions of contemporary folk music are generally imprecise, the term is usually applied to music that is broadly classified as folk but is not traditional music. Rather, it is a set of genres that began with and then evolved from the second wave of the folk revival of the mid-20th century. The seminal figure in its evolution is **Bob Dylan**.

Contemporary folk refers to post-Dylan folk singers/songwriters of the 1970s and beyond. Prior to Dylan, most folk performers interpreted traditional folk songs or wrote broad-based, topical songs. But Dylan would change their approach by not only opening up the music and its scope and possibilities, but also adopting certain production and instrumentation techniques from the fields of **pop** and **rock**. Dylan's use of electric instruments, for example, helped

inaugurate the genres of **folk rock** and **country rock**, especially his 1965 appearance at the Newport Folk Festival with an electric backing band. Of major influence was his 1967 album *John Wesley Harding*. The material, too, changed; it was now becoming increasingly introspective, with a refocus on the personal instead of the social. In the following decades, contemporary folk singers sometimes crossed over into the pop mainstream, while still retaining a sound faithful to folk traditions.

During this period, the term ***protest** music* was often used to characterize folk music with topical political themes. Folk singers and songwriters like **Phil Ochs**, Buffy Sainte-Marie (1942–), Arlo Guthrie (1947–), and Tom Paxton (1937–) followed in **Woody Guthrie's** footsteps, writing protest music and songs about topical issues and various causes, including the Civil Rights Movement and antiwar causes associated with the Vietnam War.

In Britain, in particular, the late 1960s also saw the emergence of electric folk. Important here was **Fairport Convention** and the band's 1969 album *Liege and Lief*. Exponents of electric folk included **Steeleye Span**, **Pentangle**, and **France's Alan Stivell**, all of whom regarded electrification of traditional musical forms as a means to reach a far wider audience.

See also CROSSOVER.

COODER, RYLAND PETER "RY" (1947–)

Ry Cooder is an American musician and songwriter—a virtuoso guitarist and multi-intrumentalist whose solo work has frequently crossed genres. Born in Los Angeles, California, he began playing **guitar** when he was three. In 1967, he performed with **Captain Beefheart**, notably on the album *Safe as Milk* (1967), and later worked as a **session musician** for various artists, including the **Rolling Stones**, appearing on *Let It Bleed* (1969) and *Sticky Fingers* (1971). He has scored several **film soundtracks**, including Wim Winders' acclaimed *Paris, Texas* (1984).

In the 1990s, Cooder collaborated on two **world music crossover** albums—*A Meeting by the River* (with Vishwa Mohan Bhatt, 1993) and *Talking Timbuktu* (with **Ali Farka Touré**, 1993), blending traditional American musical genres with contemporary improvised

music of **India** and Africa, respectively. Each contributed a **Grammy Award** to Cooder's total of six. In 2003, Cooder was ranked eighth on ***Rolling Stone*** magazine's list of 100 greatest guitarists of all time.

COOKE, SAM (1931–1964)

The mellow-voiced Sam Cooke, a former **gospel** singer gone secular, left a big legacy from a short career, shaping the trajectory of **soul music** for years to come. No one sang like Cooke, although many tried. Born in Chicago, Illinois, the son of a Baptist minister, he was already a top gospel artist while still in his teens, becoming lead singer of the Soul Stirrers.

In 1957, Cooke scored a hit with the romantic **ballad** "You Send Me," followed by "Only Sixteen" (1959) and "Everybody Likes to Cha Cha" (1959). A change of label saw him writing and recording more **blues**-infused numbers, for example, "Chain Gang" (1960) and "Bring It on Home to Me" (1962). Other hits included the teen-oriented "Cupid" (1961), the upbeat "Twistin' the Night Away" (1962), and the wistful "Another Saturday Night" (1964).

Cooke was shot dead in mysterious circumstances in Los Angeles in December, 1964. In just seven years, he had achieved 30 **Top 40** hits, plus three more posthumously. One of those was "A Change Is Gonna Come" (1964), his take on the struggle of black people and the Civil Rights Movement in the **United States** and a song that soon became an anthem for the movement. Although not a big hit, the song has been hailed by critics as Cooke's best composition. Cooke has influenced many later artists, most notably **Aretha Franklin** and **Otis Redding**.

COOLIDGE, RITA (1945–)

Born in Lafayette, Tennessee, Rita Coolidge is an American **crossover** singer and songwriter best known for her 1977 album *Anytime . . . Anywhere* and the number-one **country** album *Full Moon* (1973), recorded with then-husband **Kris Kristofferson**. The song "From the Bottle to the Bottom," from the album, won a **Grammy Award** for Best Country Vocal by a Duo or Group. The follow-up album *Breakaway* (1974) contains the song "Lover Please," which also won a Grammy.

A former background **session** singer, Coolidge's versatility is demonstrated in her range of recordings, ranging from **country** to **jazz**

to **adult contemporary**. In the late 1970s, she had **pop** hits with **covers** of **Jackie Wilson's** "(Your Love Keeps Lifting Me) Higher and Higher" (1977), **Boz Scaggs's** "We're All Alone" (1977), the **Temptations'** "The Way You Do the Things You Do" (1978), and Marcia Hines's "You" (1978). "All Time High" (1983), the theme for the James Bond movie *Octopussy*, was a number-one hit.

In 1997, Coolidge, who is part Cherokee, was one of the founding members of Walela, a Native American music trio that also included her sister Priscilla and Priscilla's daughter Laura Satterfield.

COOPER, ALICE

See ALICE COOPER.

COREA, CHICK

See RETURN TO FOREVER

COSTELLO, ELVIS (1954–)

Born Declan Patrick MacManus, in London, England, Elvis Costello was one of the most influential artists to emerge in the **new wave** of the late 1970s, bringing both eclectic musical elements and unusually literate songwriting to the fore in the **post-punk** era. He released his first album, *My Aim Is True*, in 1977, after which he formed his backing band, the Attractions, going on to make *This Year's Model* (1978) and *Armed Forces* (1979), containing the U.K. hit "Oliver's Army." Costello scored his first American **Top 40** single in 1983, with "Everyday I Write the Book," from the album *Punch the Clock* (1983). In the 1990s, he wrote and recorded with **Paul McCartney**, among his many collaborative projects. In 1999, Costello won a **Grammy Award** for "I Still Have That Other Girl" for Best Pop Collaboration (with **Burt Bacharach**) with Vocals.

COUNT FIVE

A pioneering American **garage rock** band, Count Five was formed in San Jose, California, in 1964. The band is best remembered for the seminal garage rock song "Psychotic Reaction" (1966), a frenzied, almost hypnotically pulsing song influenced by the **Yardbirds**—an early example of the **British Invasion** effect. Count Five also released an album of the same name as their hit but had no further success.

See also ONE-HIT WONDER.

COUNTRY AND WESTERN

See COUNTRY MUSIC; WESTERN MUSIC.

COUNTRY JOE AND THE FISH

Country Joe and the Fish were an American **psychedelic rock** band from the 1960s, best known for their **protest song** "I Feel Like I'm Fixin' to Die Rag" (1969), performed at **Woodstock**. The song became a key part of the antiwar movement, with its lyrics blaming American politicians, the military, and big business for starting the Vietnam War. The band, formed in Berkeley, California, in 1965, by Joseph Allen "Country Joe" McDonald (1942–) and Barry "the Fish" Melton (1965–), was influential in the rise of **acid rock**.

COUNTRY MUSIC

Like the **blues** and **jazz**, country music is a homegrown American art form. It has been called the music of America's heartland, the **popular music** of mostly white, working-class people. Nostalgia has always been a prominent theme in country music, and a hankering for a receding or vanished past helps explain its continuing popularity. Country became a commercial music in the 1920s, during a time when the **United States**, with its rapid industrialization and urban growth, seemed to be leaving behind the familiar certainties of an older, agrarian world.

Its origins can be traced back to immigrants from various parts of **Great Britain** who brought with them a tradition of storytelling, **ballads**, and string instruments, especially the fiddle. It survived in isolated rural communities, where it often acquired local characteristics in terms of theme and style, and even instrumentation. As it evolved, country music mostly consisted of ballads and **dance** tunes with generally simple forms and harmonies. Accompaniment was mostly by string instruments, for instance, banjos, **guitars**, and fiddles, with the harmonica being introduced in the late 19th century. The genre adapted to embrace such cultural phenomena as square dancing and the **hoedown**, demonstrating both its highly syncretic tendencies and remarkable resilience as a genre.

By the start of the 20th century, the musical tradition we now know as country (although the label had not yet been attached) was dividing into a string-band stream (the precursor to **bluegrass**) and a vocal-harmony style that drew on church singing. In the early 1920s,

the traditional string-band music of the Southern mountain regions found a wider (and enthusiastic) audience when it began to be commercially recorded, with **Fiddlin' John Carson** scoring a hit record in 1923, and it was picked up on **radio** as stations were established in the South and Midwest.

But it took the genius of **Jimmie Rodgers**, blending blues influences picked up from black railroad workers with traditional **folk** and **hillbilly** country, to establish the genre. Along with the spread of radio, the rise of western movies in the 1930s, with music specially written for **film**, further boosted its popularity. Like jazz and **swing**, country music was big before World War II and then had to meet the challenge of the **rock-and-roll** revolution from mid-century onward. It has since demonstrated both a remarkable resilience and a dynamic syncretism. From the **honky-tonk** bars of rural Texas and mountains of Appalachia, country sounds not only constantly assimilated new **pop** influences, but also permeated later developments, for example, rock music.

There is little doubt, however, that the rise of rock hurt country music and dented record sales, factors that drove a major shift in country, largely as initiatives of the major record companies. The result was the **Nashville sound**, which originated during the mid-1950s, becoming a new subgenre of American country music, hitherto dominated by the rough honky-tonk music from the 1940s and early 1950s. Country music had a makeover in Nashville, quietly eclipsing the fiddle and steel guitar, and embracing such **pop** elements as background strings and choruses, sophisticated background vocals, and increasingly smooth tempos. Early examples of the Nashville sound include **Ferlin Husky's** "Gone" (1956), **Jim Reeves's** "Four Walls" (1957), and **Don Gibson's** "Oh Lonesome Me" (1957). Guitarist and producer **Chet Atkins**, when asked to define the Nashville sound, famously retorted that it was the sound of money.

Nashville's attempt at dominance did not go unchallenged. The influence of rock-and-roll was more apparent in the guitar-driven sound rapidly gaining ground in Bakersfield, California, as a reaction to the slickness of Nashville. Bakersfield, known mainly for agriculture and oil production, was the destination for many Dust Bowl migrants

and others from Oklahoma, Texas, Arkansas, and other parts of the South. This mass migration also meant that their music would follow and thrive in the local honky-tonk joints and bars. It was soon dubbed the **Bakersfield sound**.

Artists like Wynn Stewart (1934–1985) gave prominence to electric instruments and added a backbeat, as well as other stylistic elements from rock. In the early 1960s, such artists such **Merle Haggard** and **Buck Owens** and the Buckaroos brought the Bakersfield sound to mainstream audiences, establishing it as one of the most popular kinds of country music. It would influence later country stars like **Dwight Yoakam**, Marty Stuart (1958–), the Mavericks, and the Derailers. Women were also prominent figures in Bakersfield country, including Jean Shepard (1933–2016), one of country music's first significant female artists, who began her recording career on the West Coast in the 1950s. **Susan Raye** was also a major figure, particularly in the 1970s, with such hits as "L.A. International Airport."

The Bakersfield sound influence also found its way into rock, notably through such admirers as the **Grateful Dead**, **Creedence Clearwater Revival**, and Chris Hillman (1944–) and **Gram Parsons** of the **Byrds** in the 1960s and 1970s. Elsewhere, independent performers like **Waylon Jennings** spawned a movement that became known as **outlaw country**.

In 2009, country music in the United States was the most listened to rush-hour radio genre during the evening commute and the second most popular in the morning commute.

See also COUNTRY ROCK; GRAND OLE OPRY.

COUNTRY ROCK

Country rock is a subgenre of **popular music**, applied to the **fusion** of **country music** and **rock** that began in the **United States** in the late 1960s, with performers like **Bob Dylan**, **Gram Parsons**, the **Band**, and the **Byrds** adopting traditional country themes, vocal styles, and instrumentation, for example, pedal steel **guitars**.

See also BAKERSFIELD SOUND; FLYING BURRITO BROTHERS, THE.

COVER VERSION

A cover version, or simply cover, is a new performance or recording of a previously recorded, commercially released song by someone other

than the original artist or composer. Before the mid-1950s, when **rock-and-roll** became prominent, songs were published and several records of a song might be brought out by singers of the day, each giving it their own treatment. Cover versions were also released to revive the song's popularity among younger generations of listeners after the popularity of the original version had declined. And in an era when the racial divide was still in existence in music in the **United States**, it was common for white artists to record toned-down versions of **rhythm-and-blues** material. For example, many of **Pat Boone's** hit singles in the 1950s were covers of hits from black artists, including "Ain't That a Shame" (**Fats Domino**), "Tutti Frutti" and "Long Tall Sally" (**Little Richard**), and "At My Front Door, Crazy Little Mama" (the El Dorados).

COWSILLS, THE

The Cowsills were an American **pop** group from Newport, Rhode Island, comprising father, mother, and six children, who provided the real-life inspiration for the **television** series ***The Partridge Family***. The Cowsills had a series of hits in the late 1960s, including "The Rain, the Park, and Other Things" (1968), "Indian Lake" (1968), and the **theme** from the **rock musical** ***Hair*** (1969).

C-POP

A shorthand term for Chinese **popular music**, C-pop is used to designate a musical genre of artists from mainland **China**, Hong Kong, and Taiwan, as well as those from the Chinese-speaking communities in Singapore, Malaysia, Indonesia, and Thailand. It is applied to not only **pop music**, but also Chinese **rhythm-and-blues**, **rock**, **hip-hop**, **punk**, **ballads**, and **ambient music**. It comprises three main subgenres: Cantopop, Mandopop, and Taiwanese pop.

Cantopop (an abbreviation of Cantonese popular music), also known as HK-pop (Hong Kong popular music), is a genre made primarily in Hong Kong and aimed both commercially and culturally at the Southeast Asian market. Sung in the Cantonese language, it is influenced by diverse international styles, including rock, **jazz**, rhythm-and-blues, **electronic music**, and Western pop. Cantopop originated in the 1970s, reaching the height its popularity in the 1980s and 1990s, before a slow decline in the 2000s. Such was its popularity that

Cantopop songs were used in **television** dramas and movies, with some of the biggest **soundtracks** coming from **films** like the Hong Kong production *A Better Tomorrow* (1986). Among the best-known Cantopop artists are Samuel Hui (1948–), Alan Tam (1950–), Anita Mui (1963–2003), Leslie Cheung (1956–2003), Jacky Cheung (1961–), Sammi Cheng (1972–), Faye Wong (1969–), and Eason Chan (1974–).

Contemporary commercialized Mandopop (Mandarin popular music) is generally recognized as beginning in about 1980. Mandopop was the English term coined after the advent of Cantopop to describe Mandarin-language popular songs of that time, some of which were versions of Cantopop songs sung by the same singers with different lyrics to suit the different rhyme and tonal patterns of Mandarin. Mandopop is generally regarded as having derived from the 1920s-devised *shidaiqu*. It is now used as a general term to describe popular songs performed in Mandarin.

With economic liberalization beginning in 1978, there also came a cultural thaw, and commercial recording companies once again operated, but while mainland China became increasingly important in generating sales revenue, the pop music industry itself in mainland China was still relatively small at the beginning of the 21st century compared to Taiwan and Hong Kong, with artists from Taiwan and other overseas Chinese communities still popular in mainland China. Mandopop singers like Jay Chou (1979–) were popular, performing in the rhythm-and-blues and **rap** genres, with other successful singers including Stefanie Sun (1978–) and Jolin Tsai (1980–), who has been called the "Asian **Madonna**." Many Cantopop singers also turned to Mandopop as a result of disputes among entertainment and record companies in Hong Kong and also to increase their fan base. Mandopop has become influential, with some musicians—notably Lin Jun Jie (known as JJ Lin, 1981–), David Ta (1969–), and Leehom Wang (1976–)—innovating by fusing traditional Chinese instruments with Western styles (for example, hip-hop beats), influencing Asian singers worldwide.

Taiwanese pop (also called Tai-pop or T-pop) is sung in the Taiwanese Hokkien and produced mainly in Taiwan. Historically, Taiwanese pop derives from a Japanese *enka* base rather than a

Chinese *shidaiqu* base, from which it derives a number of stylistic characteristics. Heavily restricted during martial law, it underwent a resurgence with the lifting of martial law in 1987. Tai-pop, although cultivated in Taiwan, is also popular among Hoklo people in Amoy, the Philippines, Malaysia, Singapore, Brunei, Thailand, and Indonesia, where it is often referred to as Hokkien/Fukienese pop music. In the mid-1990s, Taiwan became the center of one of the largest music industries in Asia. Contemporary Taiwanese pop music has tended to become more influenced by Mandopop, incorporating a wide variety of styles, including rock, hip-hop, and rap. Among the most prominent artists are Jody Chiang (1961–) and Chen Ying-Git (1953–).

See also ASIAN MUSIC; TENG, TERESA (1953–1995).

CRAMER, FLOYD (1933–1997)

Born in Shreveport, Louisiana, Floyd Cramer was an American pianist, influential **session musician**, and one of the architects of **country music's Nashville sound**. He played with many recording stars, including **Roy Orbison**, **Jim Reeves**, **Patsy Cline**, and **Elvis Presley**, on his first hit, "**Heartbreak Hotel**," and released records under his own name. Cramer pioneered a distinctive and immediately recognizable style known as "slip note," involving hitting a note and almost instantly sliding into the next. He had **instrumental** hits with "Last Date" (1960), "On the Rebound" (1961), and "San Antonio Rose" (1961).

CRANBERRIES, THE

Formed in Limerick, **Ireland**, in 1989, the **alternative rock** band the Cranberries burst onto the international scene with their debut album *Everybody Else Is Doing It, So Why Can't We?* (1993), which became a big seller, especially in the **United States**, where it sold 5 million copies. A focal point of the band, which blended Irish **folk** with **pop**, rock, and **post-punk** elements, was lead singer, guitarist, and songwriter Dolores O'Riordan (1971–), whose raw lyrics and powerful vocals lent an immediately recognizable sound. The Cranberries' next album, *No Need to Argue* (1994), was their most successful, selling 18 million copies worldwide and featuring the song "Zombie," about sectarian violence in Ireland, which topped the charts in several countries.

CRAY, ROBERT (1953–)

Born in Columbus, Georgia, Robert Cray is a highly regarded American **blues** singer and guitarist whose work in the 1980s did much to create a resurgence of interest in the genre. He has led his own band and appeared as a featured soloist, fusing an eclectic mix of blues, **funk**, **soul**, **rhythm-and-blues**, and **jazz.** Cray has won five **Grammy Awards**.

CREAM

Formed in England, in 1966, Cream was one of the first **supergroups**, a **blues-rock** trio comprising **Eric Clapton** (formerly of the **Yardbirds** and **John Mayall's** Bluesbreakers) on **guitar**; Jack Bruce (1943–2014) (formerly of **Manfred Mann** and Graham Bond's Organisation) on bass; and Peter "Ginger" Baker (1939–) (formerly of Graham Bond's Organisation). In just three years together, Cream redefined the musical landscape, with Clapton showcasing the virtuoso guitar, Bruce bringing bass to the fore, and Baker, with his **jazz** background, pioneering a powerful, pulsating percussion.

Cream broke new ground with each of the band's four albums: *Fresh Cream* (1966); *Disraeli Gears* (1967); *Wheels of Fire* (1968); and the farewell album, *Goodbye Cream* (1969). *Wheels of Fire*, with half of the album recorded live and half in the studio, was the first double album to sell 1 million copies, reaching the top of the ***Billboard*** chart.

Cream's top singles include "I Feel Free" (1966), "Strange Brew" (1967), "Spoonful" (1967), "Sunshine of Your Love" (1968), "White Room" (1968), and "Badge" (1969). Their final performance, *Farewell Concert*, was released as a video. Cream reunited briefly in 2005, for sellout concerts in London and New York City.

CREEDENCE CLEARWATER REVIVAL (CCR)

At a time when **psychedelia** and **bubblegum** were popular in the late 1960s and **progressive rock** was just developing, along came Creedence Clearwater Revival, a power-packed **roots rock** band that took rock music back to the basics. Consisting of John Fogerty (1945–) on **guitar**, piano, sax, and vocals; Tom Fogerty (1941–1990) on guitar; Stu Cook (1945–) on bass; and Doug "Cosmo" Clifford (1945–) on drums CCR was the preeminent singles band of the late 1960s and early 1970s.

With Fogerty's raw, grainy vocals and classic guitar **riffs**, CCR blended modified **rockabilly**, **country** themes, "swamp rock," and **hard rock** to forge a distinctive sound that resulted in such hits as "Proud Mary" (1969), "Bad Moon Rising" (1969), "Green River" (1969), "Down on the Corner" (1969), "Fortunate Son" (1969), "Travellin' Band" (1970), "Who'll Stop the Rain" (1970), "Up Around the Bend" (1970), "Lookin' Out My Back Door" (1970), and "Have You Ever Seen the Rain?" (1971). The album *Cosmo's Factory* (1970) sold more than 4 million copies. CCR broke up in 1972.

CREW CUTS, THE

The Crew Cuts were a Canadian **pop** vocal quartet formed in 1952, in Toronto, who had a series of **crossover** hits in the 1950s with **covers** of such black **rhythm-and-blues** and **doo-wop** songs as "Sh-Boom" (the Chords, 1954), "Earth Angel" (the Penguins, 1955), and "Ko-Ko-Mo (I Love You So)" (Gene & Eunice, 1955). Other hits include "Seven Days" (1956) and "Young Love" (1957). They broke up in 1964.

CRICKETS, THE

See HOLLY, BUDDY (1936–1959).

CROCE, JAMES JOSEPH "JIM" (1943–1973)

Born in Philadelphia, Pennsylvania, Jim Croce was an American **folk** and **pop** singer-songwriter best known for two number-one hits in the early 1970s, "Bad, Bad Leroy Brown" (1973) and "Time in a Bottle" (1973). His album *You Don't Mess Around with Jim* (1972), from which "Time in a Bottle" was taken, went to the top of the album chart. His death in a plane crash at age 30 was followed by the posthumous release of the album *I Got a Name* (1973), another big seller that yielded the hit singles "Workin' at the Car Wash Blues" (1974), "I'll Have to Say I Love You in a Song" (1974), and the title track "I Got a Name" (1973), which was used in the **film** *The Last American Hero* (1973).

CROONER

Crooner is an American term applied to (mostly) male singers of **jazz** standards, either backed by a full orchestra, **big band**, or piano. It was originally used in an ironic sense to denote an emphatically sentimental, often emotional singing style made possible by the use of **microphones**, **radio** broadcasting, and recording technology.

Beginning in the late 1920s, crooning quickly became the dominant popular vocal style.

Before the advent of the microphone, popular vocalists like **Al Jolson** had to project to the rear seats of a theater, as did opera singers, which made for a loud vocal style. The microphone and its amplification, however, made possible a far more personal, intimate style. It was even denounced as "decadent" by a Catholic Church figure. **Al Bowlly**, Gene Austin, and Art Gillham are often credited as originators of the crooning style, but **Rudy Vallée** became the most popular performer to employ it. Female crooners, although rare, were not unknown; they included Annette Hanshaw (1901–1985), the early **Mildred Bailey**, and Helen Rowland (1875–1950). Although the style was in decline by the mid-1950s with the advent of **rock**, crooning retained a place in **country music**, largely as a result of songs made popular by **Bing Crosby**.

CROSBY, HARRY LILLIS "BING" (1903–1977)

An American singer and actor, born in Tacoma, Washington, Bing (derived from a childhood nickname) Crosby was the biggest-selling recording artist of the 20th century, accounting for more than 1 billion records, tapes, compact discs, and digital downloads. He began singing in 1923, later joining the vocal trio the Rhythm Boys, making some recordings with the **Paul Whiteman** Orchestra. Rising to prominence as a solo performer in the early 1930s, the advent of the **microphone** enabled him to develop an intimate, relaxed vocal style with his smooth baritone voice that was to influence a generation of singers who followed him. He was also an innovator in the field of broadcasting and recording, becoming the first to prerecord his **radio** shows and master his commercial recordings onto magnetic tape. In 1931, he made his national radio solo debut, and 10 of the top 50 songs for that year featured Crosby either solo or with others.

Crosby brought a fresh approach to American **popular music**—a fine sense of rhythmic excitement and a studied languor matched with emotional candor—and he quickly became the best-known American entertainer for his music, **film** roles, and radio shows. He recorded with **Bix Beiderbecke** and **Duke Ellington**. Soon, every major

American songwriter, among them **Irving Berlin**, **Cole Porter**, **Hoagy Carmichael**, and **Johnny Mercer**, was writing songs for him.

During World War II, his touring at home and abroad, selling a record number of war bonds, and personally answering thousands of letters from servicemen and their families raised his profile even more. Crosby's radio show regularly attracted an audience of 50 million listeners—an unprecedented number. In 1944, he won an Academy Award for his performance as Father O'Malley in Leo McCarey's *Going My Way*. At the end of the war, an army poll declared him the individual who had done the most to boost wartime morale. On June 18, 1945, *Life* magazine stated, "America's number-one star, Bing Crosby, has won more fans, made more money than any entertainer in history. Today he is a kind of national institution."

The biggest hit song of Crosby's career, and the one with which he is most closely identified, was his recording of **"White Christmas"** by Irving Berlin, first introduced on a Christmas Day radio broadcast in 1941. The song appeared soon thereafter in his 1942 movie *Holiday Inn*. Crosby's recording topped the charts in 1942, topping the charts again in 1945, and for a third time in 1947. The song remains the best-selling single of all time, having sold more than 100 million copies.

See also CROONER.

CROSBY, STILLS & NASH (CSN)

Crosby, Stills & Nash (CSN) is an American **folk rock** band comprising David Crosby (1941–), Stephen Stills (1945–), and Graham Nash (1942–), noted for their intricate vocal harmonies. They are known as Crosby, Stills, Nash & Young (CSNY) when joined by occasional fourth member **Neil Young**.

CSN was one of the first **supergroups**—established musicians from other bands joining forces. Prior to the formation of CSN in 1968, David Crosby had played **guitar**, sang, and written songs with the **Byrds**. Stephen Stills had been a guitarist, keyboardist, vocalist, and songwriter in the band **Buffalo Springfield** (which also featured Canadian Neil Young). And Graham Nash had been a guitarist, singer, and songwriter with the English band the **Hollies**. The resulting trio sounded like none of its predecessors, characterized by an instantly recognizable trademark vocal blend and a musical approach that

ranged across the spectrum from acoustic **folk** to melodic **pop** to **hard rock**. Their eponymous *Crosby, Stills & Nash* album, released in 1969, created a sensation. By the time of their first tour (which included the **Woodstock Festival**), they had added Young, who continued to maintain a separate solo career. The trio's appearance at Woodstock, and in the subsequent movie, lifted their profile even higher.

Their 1970 *Déjà Vu*, with Young and an expanded lineup, was a major success. In the early 1970s, the members continued to release their own albums, with notable success, but tensions within the band, as well an individual problems, caused it to break up, only to reform again—a sequence of events that would be repeated.

A hallmark of their work is their overt political activism and an emblematic representation of the counterculture of the late 1960s and early 1970s. With protest against the Vietnam War gearing up in 1970, the group (Crosby, in particular) made no secret of their political leanings, made clear in such songs as "Chicago" and "Ohio." "Chicago," written by Nash, refers to both the riots at the 1968 Democratic National Convention in Chicago and the subsequent trial of the protesters at the convention, who were charged with intent to incite a riot. "Ohio," written by Young, is about the killing in 1970, of four students at Kent State University by national guardsmen. The eclectic musical approach of the band, their distinctive talents, and their longevity have combined to leave a substantial legacy, not only in their music, but also in their influence.

CROSSOVER

A broad and somewhat amorphous term used to designate either music or performers that span genres or styles, or, alternatively, become popular outside of their own genre. A good example of a crossover artist is classical tenor and actor **Mario Lanza**, whose recordings in the 1950s made their way onto the **pop music** charts. British soprano **Sarah Brightman** is considered a crossover classical artist, having released classical, **folk**, pop, and **musical theater** albums, while Italian pop tenor **Andrea Bocelli's** crossover appeal has made him the biggest-selling singer in the history of classical music. Particular works of classical music sometimes become popular among audiences who mostly listen to **popular music** in **film music** and on

television commercials or while it is being played at major sporting events.

Perhaps the most important area of crossover, in terms of audience reach and record sales, is that involving **country music** performers who have made an impact in mainstream pop. In the early 1950s, in the **United States**, country and western music was both a minority genre and regionally based, but **rockabilly** artists like **Carl Perkins**, **Elvis Presley**, and **Johnny Cash** took their music onto both the country and rock charts. Country music took aim at the mainstream pop audience with the rise of **Nashville** as a music center, and **Patsy Cline** was successful in spanning both genres. Others who followed a similar path included **Glenn Campbell**, **Lynn Anderson**, **Dolly Parton**, and **Kenny Rogers**.

See also FUSION.

CROW, SHERYL SUZANNE (1961–)

Sheryl Crow is an American singer, songwriter, and actor who has found success in multiple genres, including **pop**, **rock**, **folk**, **blues**, and **country**, selling more than 50 million records worldwide. Her debut solo album, *Tuesday Night Music Club* (1993), contains the hit "All I Wanna Do" (1994), which won Crow **Grammy Awards** for Best Female Pop Vocal Performance, Record of the Year, and Best New Artist in 1995. The album sold more than 10 million copies worldwide.

Crow's next album, *Sheryl Crow* (1996), which is more stylistically diverse, features the hit "If It Makes You Happy." It netted two more Grammys: Best Rock Album for the album and Best Female Vocal for the single. The album sold 5 million copies. *The Globe Sessions* (1998) collected two more Grammys. Crow gained yet another Grammy in 2000, for Best Female Rock Vocal for "Sweet Child o'Mine," a **cover** of the **Guns N' Roses** song, and also one for "There Goes the Neighborhood" (2000). "Steve McQueen" (2002), a song from *C'mon C'mon* (2002), received a Grammy for Best Rock Vocal. Crow crossed over to the country charts in 2003, with the hit "Picture," a duet with rapper **Kid Rock**.

CRUDUP, ARTHUR "BIG BOY" (1905–1974)

Arthur "Big Boy" Crudup, an American Delta **blues** singer and songwriter, is best known for the song "That's All Right, Mama," the

first single recorded by **Elvis Presley** in 1954. Crudup had originally recorded the song as "That's All Right" in 1946. He also wrote "My Baby Left Me," also covered by Presley and many others, including **John Lennon**. Born in Forrest, Mississippi, Crudup sang **gospel**, later moving into blues. He quit music in the 1950s, in a dispute concerning royalties, before being enticed back in the mid-1960s. He toured **Great Britain** in 1970. A compilation of Crudup's music, released in 1971, is entitled *The Father of Rock and Roll*.

CRYSTALS, THE

Formed in Brooklyn, New York, in 1961, the Crystals were an American vocal group that helped define the **girl group** era of the early 1960s. Hits included "He's a Rebel" (1962), "Da Doo Ron Ron (When He Walked Me Home)" (1963), and "Then He Kissed Me" (1963)." The songs mixed a strong **rhythm-and-blues** feel with teen-oriented lyrics. They were produced by **Phil Spector**, who was influenced by the **Bobbettes**, the Chantals, and the **Shirelles**. He worked to reshape the Crystals' sound to redefine the girl-group style as he simultaneously developed his trademark **Wall of Sound**.

Spector's work with the group heralded the later development of "studio groups"—**session musicians** hired for a specific song. The **Gene Pitney** composition "He's a Rebel," the Crystals' biggest hit, was actually recorded by the Blossoms and the powerful lead vocal of session singer Darlene Love (1941–). "Then He Kissed Me" was later reworked as "Then I Kissed Her" and released by the **Beach Boys** on their 1965 album *Summer Days (and Summer Nights!!*). The Crystals disbanded in 1966. Original member Dolores "Dee Dee" Kenniebrew (1945–) formed a new Crystals with two new singers in the 1980s.

CUBA

Since the 19th century, music from the **Caribbean** island of Cuba has been hugely popular and profoundly influential throughout the world, contributing to the development of a wide variety of global genres and musical styles, including **rumba**, **mambo**, Afro-Cuban **jazz**, **salsa**, Spanish **fusion** genres (notably with flamenco), and a wide variety of genres in Latin America.

Large numbers of African slaves and European—mostly Spanish—immigrants came to Cuba, bringing their own forms of music to the

island. The fact that slave transportation to work the sugar plantations began earliest in Cuba (16th century) and lasted until almost the end of the 19th century meant that the African influences absorbed spanned a far greater time than elsewhere in the region. While Cuban music has its principal roots in Spain and West Africa, throughout time it has been influenced by many diverse cross-currents from different countries, most significantly **France**, the **United States**, and Jamaica. Reciprocally, Cuban music has been immensely influential in other countries, contributing to the development of not only jazz and salsa, but also Argentinian **tango**, Ghanaian **highlife**, West African **Afrobeat**, and Spanish "nuevo flamenco."

The *son* remains the basis of most popular forms of modern Cuban music—the *son* being to Cuba what the tango is to Argentina or the **samba** to Brazil. The *son* originated in Oriente, the eastern part of Cuba, combining the Spanish **guitar** and lyrical traditions with African percussion and rhythms. It is, in many ways, central to the great musical melting pot that is Cuba, marrying two diverse traditions. Typical instruments are the Cuban guitar, known as the *tres*; the double-headed bongo; percussive claves; the Spanish guitar; the double bass (replacing the early *botija* or *marímbula*); the cornet or trumpet (earlier on); and the piano.

The European influence on Cuba's later musical development may be seen in the *danzón*, an elegant musical form that accompanied a popular **dance**, deriving from the *contradanza*, which itself had English roots and was probably brought to Cuba by the Spanish, who ruled the island for almost four centuries, until 1898. Throughout, however, the *danzón* acquired African rhythmic influences in its musical structure and dance style. The *danzón* was exported, to popular acclaim, throughout Latin America, especially Mexico.

Cuba enjoys a long jazz tradition that has influenced jazz in the United States, where musicians like **Dizzy Gillespie** incorporated Cuban forms in the years immediately after World War II. Modern Cuban music continues the relentless mixing of genres. In the 1970s and onward, *son* was melded with other Latin musical forms, for example, the mambo and the rumba, to form contemporary salsa

music. Recent developments include the mozambique, a mix of conga and mambo, and batá-rumba, which mixes rumba and batá drum music. Other fusions include elements of **hip-hop**, jazz, and **rock-and-roll**.

See also AFRO-POP; CHA-CHA-CHA; PRADO, [DÁMASO] PÉREZ (1916–1989).

CUGAT, XAVIER (1900–1990)

Spanish-born Xavier Cugat was a Spanish American musician and bandleader who did much to introduce **Latin American music** to the **United States**. His family moved to **Cuba** when he was an infant, later migrating to the United States in 1915. Trained as a classical violinist, Cugat became one of the first violinists to be heard on **radio** when, in 1917, he broadcast a recital on station WDY from the Victor Talking Machine Company in Camden, New Jersey. He later accompanied legendary Italian tenor **Enrico Caruso** on a tour of the United States.

Cugat went on to play in a **tango** band during the tango fad in the 1920s, later going to Hollywood as sound was starting to be used in **films**. By the early 1930s, he had begun appearing with his group in feature films, first in *You Were Never Lovelier* (1942), with Rita Hayworth, **Fred Astaire**, and Adolphe Menjou. He helped popularize the **rumba** in the 1930s and 1940s, earning the nickname the "Rumba King."

In 1931, Cugat played with his band in New York for the opening of the Waldorf Astoria Hotel. He eventually replaced Jack Denny as leader of the hotel's resident band, a post he held for 16 years. In 1934, Cugat's band played a three-hour network radio program on Saturday nights called *Let's Dance*, which also featured a band formed earlier that year by **Benny Goodman**. In 1939, vocalist **Dinah Shore** made her first recordings with the Cugat orchestra, and in 1941, Cugat scored a hit with "Perfidia." He later made records to match new dance crazes, notably the **mambo** and the **cha-cha-cha**.

CULTURE CLUB

Culture Club was one of the more prominent bands to emerge from the British **new wave** movement of the early 1980s, combining **synthpop** with elements of American **soul** and **reggae**. Fronted by the deliberately androgynous Boy George (born George O'Dowd, 1961–),

the band scored several international hits, notably “Do You Really Want to Hurt Me?” (1982). *Colour by Numbers* (1983) sold more than 16 million copies. The band won a **Grammy Award** for Best New Act in 1984.

CURE, THE

Formed in Crawley, England, in 1976, by guitarist and vocalist Robert Smith (1959–), **alternative rock** band the Cure is identified with the start of **gothic rock**, although Smith rejects the label. The group first came to prominence in **Great Britain** with the single, “Killing an Arab” (1979), based on the Albert Camus novel *The Outsider*, but it was the Cure’s eighth studio album, *Disintegration* (1989), that cemented their international reputation, producing several hit singles, including “Lovesong” (1989) and “Fascination Street” (1989). The Cure has sold more than 27 million records.

CURVED AIR

Formed in 1970, Curved Air was an English **progressive rock** band that established a cult following in **Great Britain** in the early 1970s, releasing six studio albums during that time and scoring a hit with “Back Street Luv” (1971). Drawing on musicians with diverse backgrounds, including classical, **electronic**, and **folk**, Curved Air was one of the first groups to feature a violin. After first breaking up in 1976, the group reformed sporadically in various incarnations.

CYRUS, WILLIAM “BILLY” RAY (1961–)

Born in Flatwoods, Kentucky, Billy Ray Cyrus is an American **country music** singer best known for his hit “Achy Breaky Heart” (1992) and his debut album *Some Gave All* (1992), which has sold more than 20 million copies worldwide. It was the biggest-selling album of the year in the **United States**, selling 4.8 million copies. *Some Gave All* was the first debut album to enter at number one on the ***Billboard*** country chart. He is the father of **pop** singer Miley Cyrus (1992–).

D

DALE, DICK (1937–)

Dick Dale, an influential guitarist who is known as “King of the Surf Guitar,” was born Richard Anthony Monsour in Boston, Massachusetts. He is credited as being one of the first electric guitarists to employ fast scales in his playing, which he adapted from **Middle Eastern music** (his father was born in Lebanon), especially from the stringed oud and the pulsating rhythm of the drum known as a *tarabaki*.

Dale himself was a surfer and wanted his music to reflect the sounds he heard in his mind while surfing, using heavy reverb and a unique staccato picking technique. His lively performances at the Rendezvous Ballroom in Balboa, California, during the latter half of 1961 are credited with creating of the **surf music** phenomenon. “Let’s Go Trippin’” (1961), recorded with the Del-Tones, is often regarded as the first surf **rock** song. Dale’s innovations were later incorporated into **heavy metal** music, and he has influenced such guitarists as **Jimi Hendrix** and Eddie **Van Halen**.

See also BEACH BOYS, THE; CHANTAYS, THE.

DAMNED, THE

The Damned are an English **punk rock** band formed in London, in 1976, and the first U.K. punk band to release an album (*Damned*, *Damned*, *Damned*, 1977) and tour the **United States**. After several lineup changes, the Damned reemerged in the 1980s, in the vanguard of the **gothic rock** movement, scoring a hit with a revival of Barry Ryan’s 1960s **pop** song “Eloise” (1985).

DAMONE, VIC (1928–)

Born Vito Rocco Farinola, in Brooklyn, New York, Vic Damone is an American **pop** singer, entertainer, and actor who scored a number-one hit with “You’re Breaking My Heart” (1949). Later hits included “My Heart Cries for You” (1950), “April in Portugal” (1953), “On the Street Where You Live” (1956), and “An Affair to Remember” (1957).

DANCE MUSIC

Dance music is music composed specifically to accompany dancing. Modern popular dance music emerged in the late 19th century, and in the early 20th century, ballroom dancing began to gain popularity in both the **United States** and **Great Britain**, among members of the working class who attended public dance halls as a major recreation activity. Dance music achieved tremendous popularity during the 1920s, and in the 1930s, **swing** was the popular dance music, but after World War II, swing was in decline and was soon overtaken by **rock-and-roll**, which became the popular dance music. The 1970s saw the rise of **disco**, which led to a revival of dance music, and by the late 1970s, new forms were developing with **electronic dance music** and its many variations and subgenres. Since 1974, ***Billboard*** has surveyed dance music in a separate hit chart, the Disco Action chart, from playlists submitted by nightclub **disc jockeys**.

See also HI-NRG.

DANGDUT

Dangdut is a **popular music** form in Indonesia, derived in part from Hindustani, Malay, and Arabic music. It is also popular throughout the Malay-speaking lands of Malaysia, Singapore, and Brunei. Deeply influenced by Indian music, dangdut is characterized by the use of vocal harmony and such instruments as the tabla, the gendang, the flute, the mandolin, the **guitar**, the sitar, and sometimes drum machines and **synthesizers**. Modern dangdut incorporates influences from Middle Eastern **pop** music, Western **rock**, **house music**, **hip-hop**, **rhythm-and-blues**, and **reggae**. One of the most popular dangdut musicians and singers is Rhoma Irama (born Raden Haji Oma Irama, 1946–), known as the "King of Dangdut."

See also ASIAN MUSIC.

DANNY AND THE JUNIORS

Danny and the Juniors were an American **doo-wop** vocal quartet from Philadelphia, Pennsylvania, who scored an international number-one hit in 1958, with "At the Hop." The group (originally the Juvenairs), comprising Danny Rapp, Joe Terranova, Frank Maffei, and Dave White, had another hit with "Rock 'n' Roll Is Here to Stay" (1958), but they were unable to repeat their early success. Danny and the Juniors

broke up and regrouped several times throughout the years, with a final split in 1978. Rapp, the lead singer, took his own life in 1983.

DARIN, BOBBY (1936–1973)

Born Walden Robert Cassotto, in New York City, Bobby Darin was one of the most versatile figures in 20th-century **popular music**. An American singer, songwriter, musician, and actor, he performed in a range of music genres, including **jazz**, **pop**, **rock**, **folk**, **swing**, and **country**. He started as a songwriter, part of the **Brill Building** scene, before recording his own first million-selling hit, "Splish Splash" (1958), a song he wrote in just 12 minutes. This was followed by "Queen of the Hop" (1958); "Dream Lover" (1959); and the enormous hit "Mack the Knife" (1959), which spent nine weeks at the top of the ***Billboard*** chart and sold 2 million copies. It also won a **Grammy Award** for Record of the Year, while Darin won the Grammy for Best New Artist.

Having left behind his teen idol rock image, Darin recorded "Beyond the Sea" (1959), a reworking of the 1945 French hit "La Mer." It brought him worldwide fame. Darin moved into **big band** swing, appearing on the nightclub circuit with a string of 1960 hits: "Clementine," "Won't You Come Home Bill Bailey," and "Artificial Flowers." In 1962, he won a Golden Globe for his first **film**, *Come September*. Also in 1962, Darin began to write and sing country music, with hit songs including "Things," "You're the Reason I'm Living," and "18 Yellow Roses."

In 1964, Darin wrote the score and music for the film *The Lively Set*. Yet another phase in his career was opened with his shift into folk-country music, with his recording of **Tim Hardin's** "If I Were a Carpenter" (1966). He died at the age of 37, following a heart operation in Los Angeles.

DAVE BRUBECK QUARTET

See BRUBECK, DAVID WARREN "DAVE" (1920–2012).

DAVE CLARK FIVE

The Dave Clark Five was the first band of the **British Invasion** of the early 1960s to tour the **United States** and the second British band, after the **Beatles**, to appear on *The **Ed Sullivan** Show* in 1964, the first of 18 appearances. They scored hits with "Glad All Over" (1964), "Bits

and Pieces" (1964), "Because" (1964), and "Over and Over" (1965). Led by drummer Dave Clark (1942–), who also managed the band and produced its recordings, the group had 17 records in the ***Billboard*** **Top 40** and 12 top 40 hits in **Great Britain** between 1964 and 1967. The Dave Clark Five starred in their own **film**, *Catch Us If You Can* (1965), released in the United States as *Having a Wild Weekend*.

DAVE DEE, DOZY, BEAKY, MICK & TICH

Dave Dee, Dozy, Beaky, Mick & Tich were a British **pop-rock** group of the 1960s whose records were immensely popular in **Great Britain**, as well as **Australia and New Zealand**, but made little impact in the U.S. market, apart from some regional **radio** airplay in the northeast. "Zabadak" (1967) was the only song to chart on the ***Billboard*** **Hot 100**. Their sole number one in Britain was "The Legend of Xanadu" (1968), but they enjoyed success with other hits, including "Bend It" (1966) and "Hold Tight" (1966).

DAVID, HAROLD LANE "HAL" (1921–2012)

Hal David was an American lyricist best known for his collaboration with composer **Burt Bacharach** and association with 1960s singer **Dionne Warwick**. Warwick's David–Bacharach hits included "Anyone Who Had a Heart" (1963), "Walk on By" (1964), "Message to Michael" (1966), "I Say a Little Prayer" (1967), "Do You Know the Way to San Jose" (1968), "This Girl's in Love with You" (1969), and "I'll Never Fall in Love Again" (1969).

Born in New York City, David first teamed up with Bacharach while working at the **Brill Building** in 1957, writing "The Story of My Life," a hit for **Marty Robbins**. Their later hits included "Only Love Can Break a Heart" and "24 Hours from Tulsa" (**Gene Pitney**), "Raindrops Keep Fallin' on My Head" (B. J. Thomas), "One Less Bell to Answer" (Keely Smith, the **Fifth Dimension**), and "Close to You" (the **Carpenters**). David wrote the lyrics for a number of **film theme** songs, including three James Bond films.

Late in his career, David, writing about his work, explained that he strove for "believability, simplicity, and emotional impact" in his lyrics. David and Bacharach were awarded the 2011 Gershwin Prize for Popular Song, bestowed by the Library of Congress, the first time a songwriting team has been given the honor.

DAVIS, MILES DEWEY III (1926–1991)

Widely regarded as one of the most significant and innovative musicians of the 20th century, Miles Davis was an American **jazz** trumpeter, bandleader, and composer. Together with his highly influential groups, he stands at the forefront of several major developments in jazz, including **bebop** and its various forms, cool jazz, and jazz **fusion** and the use of electronics. Although his career spanned several distinct stages, Davis's early recordings on distinctive muted trumpet and without vibrato helped him create an identifiable signature sound that broke through to mainstream recognition.

Raised in St. Louis, Missouri, Davis developed an interest in music from attending church. He began taking music lessons at the age of 13, when his father gave him a trumpet, and later attended New York's famed Juilliard School of Music in 1944, from where joined the band of his idol, bebop pioneer **Charlie Parker**, replacing **Dizzy Gillespie** in the quintet. Between 1945 and 1948, Davis and Parker recorded continuously, with Davis perfecting the improvisational style that would define his trumpet playing. He made his first recording as a bandleader in 1946, with the Miles Davis Sextet.

In 1949, Davis formed the start of what was to be a long and fruitful association with composer and arranger **Gil Evans** in putting together a nine-piece band (nonet) that included French horn, trombone, and tuba. The project led to the seminal compilation album *Birth of the Cool* (1957), which defined the subgenre of cool jazz.

Davis released the influential hard bop-style *'Round About Midnight* in 1957, featuring **John Coltrane** on saxophone, followed in 1959, by the album *Kind of Blue*, regarded as his masterpiece. With sales of more than 2 million copies, it is one of the best-selling jazz albums of all time. The follow-up album in 1960, *Sketches of Spain*, also sold in the hundreds of thousands.

Davis continued to evolve and play with an ever-changing group of musicians, and he was at the forefront of the development of jazz–rock fusion, influenced by such artists as **Jimi Hendrix** and **Sly and the Family Stone.** The album *Bitches Brew*, recorded just after the 1969 **Woodstock Festival**, set the stage for the jazz fusion movement, and it

quickly became a best-selling album. As a result, Davis was featured on the cover of ***Rolling Stone*** magazine—becoming the first jazz artist to be so recognized.

Davis refused to be pigeonholed, and his later recordings combined jazz with various **popular music** genres, for instance, **funk**, as he turned more toward the mainstream. Davis spent the 1980s continuing to experiment with different styles. For example, for his album *You're Under Arrest* (1985), he interpreted songs made popular by **pop** artists as diverse as **Michael Jackson** ("Human Nature") and **Cyndi Lauper** ("Time After Time"). He finished his music career with *Doo-Bop* (1992), released posthumously, for which he combined jazz with **hip-hop**. Davis received nine **Grammy Awards** and, in 1990, was honored with a Grammy Lifetime Achievement Award.

See also EVANS, WILLIAM JOHN "BILL" (1929–1980).

DAVIS, SAMUEL GEORGE "SAMMY," JR. (1925–1990)

Born in Harlem, New York, Sammy Davis Jr. was a versatile American showman: singer, dancer, and actor. He won acclaim for his roles in several Broadway **musicals**, including *Mr. Wonderful* (1956), *Golden Boy* (1964), and a revival of *Stop the World*, *I Want to Get Off* (1978). He had hit recordings with such signature songs as "What Kind of Fool Am I?" "Candy Man," "Mr. Bojangles," and "I've Gotta Be Me." His best-known movie role was as Sportin' Life in *Porgy and Bess* (1959).

DAVIS, SKEETER (1931–2004)

Born Mary Frances Penick, in Dry Ridge, Kentucky, Skeeter Davis was an American **country music** singer whose 1962 **crossover** hit "The End of the World" sold in the millions internationally. Other hits included "I'm Saving My Love" (1963), "I Can't Stay Mad at You" (1963), and "I'm a Lover (Not a Fighter)" (1969). She became a regular performer on the **Grand Ole Opry** in 1959, and continued to perform until just before her death. Davis was one of the first women to achieve major stardom in the country music field as a solo vocalist and has been cited as a major influence by many artists, including **Dolly Parton** and **Tammy Wynette**.

DAY, DORIS (c. 1923–)

Born Doris Mary Ann Kappelhoff, in Cincinnati, Ohio, Doris Day is an American **film** actress and **pop** singer who originally intended to be a

dancer. She studied singing and, influenced by **Ella Fitzgerald**, began her career in 1939, with the **big band Les Brown** and His Band of Renown. It was while working with Brown in 1945, that Day scored her first hit recording, "Sentimental Journey," which became a perennial favorite. Six more top 10 hits followed in quick succession: "My Dreams Are Getting Better All the Time," "'Tain't Me," "Till the End of Time," "The Whole World Is Singing My Song," and "I Got the Sun in the Mornin'."

A weekly **radio** spot and constant touring brought Day an ever-widening audience, and by the time she left the Brown band in August 1946, she was reported to be the highest-paid female band vocalist in the world. In 1950, U.S. servicemen stationed in Korea voted her their favorite star. In her solo career, Day made more than 650 recordings from 1947 to 1967, while also making movies. Her biggest hits in the 1950s included "Bewitched" (1950), "A Guy Is a Guy" (1952), "Secret Love" (1954), "Whatever Will Be, Will Be (Que Sera, Sera)" (1956), and "Everybody Loves a Lover" (1958).

DE LA SOUL

De La Soul is an innovative and influential **hip-hop** trio founded in Long Island, New York, in 1987. The band's debut album, *3 Feet High and Rising* (1989), is credited with pioneering a new wave in hip-hop, with its eclectic **sampling** and imaginative lyrics. The album contains the hit singles "Me, Myself, and I," "The Magic Number," "Buddy," and "Eye Know." The landmark album opened the door to a number of subgenres, for instance, **jazz** rap and **alternative** rap.

DE LOS RÍOS, WALDO (1934–1977)

Waldo de los Ríos was an Argentine conductor, arranger, and composer best known for his **pop** arrangements of European classical music. His 1971 arrangement of Mozart's Symphony No. 40 was a hit in many European countries. De los Ríos conducted and arranged for Spanish singer **Miguel Ríos** the 1970 hit "An Ode to Joy," adapted from Beethoven. He also wrote and arranged several **film** scores.

See also LIGHT MUSIC.

DEAD KENNEDYS

Formed in San Francisco, in 1978, the Dead Kennedys were an American **punk** band, credited with pioneering hardcore **punk rock**.

With political lyrics, eerily quavering vocals by Jello Biafra (born Eric Reed Boucher, 1958–), and thunderous **instrumental** accompaniment, the band's anarchic attitude quickly established a cult following in the **United States**, **Great Britain**, and elsewhere. The group often lashed out at multiple targets with biting lyrics. For example, the song "Holiday in Cambodia," from the album *Fresh Fruit for Rotting Vegetables* (1980), satirically targets both yuppies and Cambodia's recently deposed murderous Khmer Rouge regime.

DEEP PURPLE

Founded in Hertford, England, in 1968, as a **progressive rock** band, Deep Purple went on to become a pioneer in **heavy metal** and **hard rock**, filling concert stadiums throughout the world and selling more than 100 million records. In 1969, the group collaborated with the Royal Philharmonic Symphony Orchestra in London to record *The Concerto for Group and Orchestra*, a work composed by keyboardist Jon Lord (1941–2014), with lyrics by vocalist Ian Gillan (1945–). It was one of the first recorded works by a rock band and a full symphony orchestra.

Deep Purple scored their first hit single with "Black Night" (1970), with a lineup consisting of Jon Lord on keyboard, Ian Gillan on vocals, Ritchie Blackmore (1945–) on **guitar**, Roger Glover (1945–) on bass, and Ian Paice (1948–) on drums. The album *Machine Head* (1972) was the band's most successful, containing the song "Smoke on the Water," which features one of the most famous **riffs** in rock.

Deep Purple underwent lineup changes in the early 1970s, disbanding in 1976. A reformed Deep Purple arose in 1984, and continues to perform. Paice is the only original member.

DEF LEPPARD

Formed in Sheffield, England, in 1977, Def Leppard rose with the resurgence of the second wave of British **heavy metal**, winning acclaim with *On Through the Night* (1980). *Pyromania* (1983) and the single "Rock of Ages" brought them prominence on **MTV**. They had hit singles with "Animal" (1987); "Pour Some Sugar on Me" (1987); and "Love Bites" (1988), from the album *Hysteria* (1987), which sold 20 million copies.

DEKKER, DESMOND (1941–2006)

Born Desmond Adolphus Dacres, in Jamaica, Desmond Dekker was a **reggae** singer and songwriter, scoring some of the first reggae hits, notably “Israelites” (1968) and “It Mek” (1969), both of which feature Jamaican patois, as well as “You Can Get It If You Really Want” (1970). In 1975, “Israelites” was rereleased and became a top 10 hit in the United Kingdom for a second time.

DELANEY AND BONNIE

Delaney (1939–2008) and Bonnie (1944–) Bramlett were an American **rock** duo best known for their work with Delaney & Bonnie and Friends in 1970–1971, which involved collaborations with **Eric Clapton**, **George Harrison**, **Leon Russell**, and others. They toured with Clapton and **Blind Faith** in 1969, leading to the successful album, *On Tour with Eric Clapton* (1970).

DELMORE BROTHERS, THE

Two brothers from Elkmont, Alabama, Alton (1908–1964) and Rabon (1916–1952) Delmore, were among the biggest names in American **country music** in the 1930s, and mainstays of the **Grand Ole Opry**. The Delmores married **gospel**-derived close harmonies with the lively **guitar** work of traditional **folk music** and **blues**, an innovation that did much to shape the still-developing genre of country. Their first recordings, “I’ve Got the Kansas City Blues” and “Alabama Lullaby,” were made in 1931, and became their signature songs. “Freight Train Boogie” (1946) has become a classic, and their best-known song, “Blues Stay Away from Me” (1949), has been covered by a host of performers, including **Gene Vincent** and the **Everly Brothers**. **Bob Dylan** is one of many later performers to hail the Delmore Brothers as a major influence,

DENVER, JOHN (1943–1997)

Born Henry John Deutschendorf, in Roswell, New Mexico, John Denver was an American singer and songwriter whose popularity spanned the **folk**, **country**, and **pop** genres. Beginning his career in folk groups in the late 1960s, he attracted attention when folk-pop group **Peter, Paul and Mary** recorded “Leaving on a Jet Plane” (1967), a song he had written.

A dedicated environmentalist, Denver often sang about nature, mostly with just an acoustic **guitar**. Going solo, he rose to stardom in

the 1970s, with songs like “Take Me Home, Country Roads” (1971), “Rocky Mountain High” (1972), “Sunshine on My Shoulders” (1973), “Back Home Again” (1974), “Thank God I’m a Country Boy” (1975), and “I’m Sorry” (1975). Several of his albums reached number one, including *Back Home Again* (1974), *Windsong* (1975). and *An Evening with John Denver* (1975).

Denver received the Top Male Recording Artist Award from ***Record World*** magazine for 1974–1975. He was named the Country Music Association’s Entertainer of the Year in 1975, and later went on to win two **Grammy Awards**. He died in an airplane crash.

DEPECHE MODE

Formed in Basildon, England, in 1980, Depeche Mode was one of the most successful **electropop** bands of the 1980s and early 1990s, charting almost 50 songs on the British singles chart and topping the album charts in both **Great Britain** and the **United States** with *Songs of Faith and Devotion* (1993). Depeche Mode, noted for catchy melodies and sometimes dark lyrics, have sold more than 100 million records.

DESHANNON, JACKIE (1941–)

Born Sharon Lee Myers, in Hazel, Kentucky, Jackie DeShannon is a versatile American singer and songwriter who has had hits with her own songs, as well as those of other songwriters, and she has also written hits for a diverse range of performers. Her own hits include “Needles and Pins” (1963); “When You Walk in the Room” (1963), which she wrote and was covered by the **Searchers**; the **Hal David**–**Burt Bacharach** number “What the World Needs Now” (1964); and another song she wrote, “Put a Little Love in Your Heart” (1967), which sold 1 million copies. Among her many songs recorded by other artists are “Dum Dum” (**Brenda Lee**, 1961), “Come and Stay with Me” (**Marianne Faithfull**, 1965), “Don’t Doubt Yourself Babe” (the **Byrds**, 1965), and “Bette Davis Eyes” (**Kim Carnes**, 1981).

DESTINY’S CHILD

Formed in Houston, Texas, in 1990, Destiny’s Child was an American **rhythm-and-blues girl group** that sold more than 60 million records worldwide before breaking up in 2006. Originally calling themselves Girl’s Tyme and running under a series of names before settling on

Destiny's Child, the group's best-known lineup featured **Beyoncé Knowles**, Kelly Rowland (1981–), and Michelle Williams (1980–).

The group's origin in 1990, when Knowles was just nine, came about when she was auditioning for a girl group with LaTavia Robertson (1981–), later appearing on a **television** talent show. Under the direction of Knowles's father, who acted as manager, they added Beyoncé's cousin, Kelly Rowland, in 1992, and LeToya Luckett (1981–) in 1993, working the Houston club scene until gaining a recording contract. Luckett and Robertson left the group in 2000, following some conflict, with Farrah Franklin (1981–) briefly becoming a member.

The group's recording debut was in 1997, with "Killing Time," a song featured on the **soundtrack** for the **film** *Men in Black*. Their best-selling second album, *The Writing's on the Wall* (1999), yielded the hits "Bills, Bills, Bills" and "Say My Name." The album sold more than 11 million copies worldwide and was one of the top-selling albums of 2000.

Destiny's Child's strong rhythm-and-blues material, with its stylized **dance**-**pop** focus, proved popular into the 2000s, with *Survivor* (2001), *8 Days of Christmas* (2001), *Destiny Fulfilled* (2004), and their compilation album, *#1's* (2005), selling well and several singles continuing to chart. The former members have gone on to record extensively as solo artists.

DI MEOLA, AL LAURENCE (1954–)

Born in Jersey City, New Jersey, Al Di Meola is an American **jazz fusion** guitarist noted for his Latin-infused music. He briefly studied at the Berklee School of Music in Boston in the early 1970s, before accepting a job replacing guitarist Bill Connors (1949–) in pioneering fusion band **Return to Forever**, whose lineup included keyboardist Chick Corea (1941–) and bassist Stanley Clarke (1951–). Going solo, Di Meola's first album, *Land of the Midnight Sun* (1976), displayed his technical mastery and fast, complex **guitar** solos and compositions. He built on this with the big-selling *Elegant Gypsy* (1977). Di Meola was acclaimed, both commercially and critically, for his 1981 live acoustic album *Friday Night in San Francisco*, also featuring **John McLaughlin** and Paco de Lucia (1947–2014). It became one of the most popular

live albums for acoustic guitar ever recorded, selling more than 2 million copies worldwide.

DIAMOND, NEIL LESLIE (1941–)

In the space of a decade, Neil Diamond made his way from backroom **Brill Building** songwriter to **pop** star to Broadway attraction and a staple of **adult contemporary radio**. Born in Brooklyn, New York, his musical career began as an employed songwriter, finding initial success in writing for the **Monkees** their hit "I'm a Believer" (1967), followed by "A Little Bit Me, a Little Bit You" (1967) and "Look Out (Here Comes Tomorrow)" (1967).

In the meantime, his own recordings were making waves, notably "Cherry, Cherry" (1966) and the lilting and wistful "Solitary Man" (1966). "Kentucky Woman" (1968) was a hit later covered by **Deep Purple**. Further hits, including "Sweet Caroline" (1969), "Holly Holy" (1969), "Cracklin' Rosie" (1969), and "Song Sung Blue" consolidated Diamond's reputation. But it was his acclaimed live double album *Hot August Night* (1972), recorded in Los Angeles' Greek Theatre, that made him a superstar.

Diamond played a 20-night, one-man show on Broadway in 1972. He also composed the music for the **film** *Jonathan Livingstone Seagull* (1973), the **soundtrack** earning him a **Grammy Award**. He scored another hit with "You Don't Bring Me Flowers" (1978), a duet with **Barbra Streisand**. Diamond later released two live "sequel" albums, *Hot August Night II* (1987) and *Hot August Night/NYC* (2009).

See also CANADA.

DIAMONDS, THE

The Diamonds were a Canadian **pop** vocal quartet formed in Toronto, in 1953, who scored a series of **crossover** hits between 1956 and 1961, mostly with joyous, almost parodic **covers** of songs by black **rhythm-and-blues** artists. Their biggest hit, the Latin-inflected **doo-wop** "Little Darlin'" (1957), was originally by the Gladiolas. The slinky "The Stroll" (1957) became a brief **dance** fad after an appearance on ***American Bandstand***. Original members were lead singer Dave Somerville (1933–2015), tenor Ted Kowalski (1931–2010), baritone Phil Levitt (1935–), and bassist Bill Reid (1936–2004).

DIANA ROSS AND THE SUPREMES

See SUPREMES, THE.

DIDO (1971–)

Born Florian Cloud de Bounevialle Armstrong in London, England, Dido is an English **pop** singer and songwriter whose debut album *No Angel* (1999) was an international hit, selling more than 21 million copies and winning awards in several countries. The album yielded the hit single "Thank You" (2000), which reached the top 5 in the **United States** on the ***Billboard* adult contemporary** chart. *Life for Rent* (2003), her next studio album, which contains the hit "White Flag," also sold several million copies. Dido's point of departure from the pop mainstream has been her **fusion** of smooth, adult-oriented pop with **electronic** elements and sweeping sonic textures.

See also GREAT BRITAIN.

DIETRICH, MARIE MAGDALENE "MARLENE" (1901–1992)

Although known primarily as a **film** actress, German-born Marlene Dietrich (later a U.S. citizen) had an extensive career in music, recording and performing for more than half a century. Her first recordings, for the German movie *Es liegt in der Luft* ("There's Something in the Air"), were made in 1928, and the **soundtrack** for her final film, *Just a Gigolo*, was released in 1978. Her best-known songs included "Falling in Love Again" (1930), "See What the Boys in the Back Room Will Have" (1939), and "Lili Marlene" (1945).

Although Dietrich had limited vocal range, her deep, accented, smoky voice and sultry style were used to her advantage, as she carefully avoided sustained notes and added her own distinctive phrasing. Her interpretative abilities are displayed in **Cole Porter's** "The Laziest Gal in Town" and **Edith Piaf's** "La Vie an Rose," both from the Alfred Hitchcock film *Stage Fright* (1950).

After World War II, with fewer acting roles, Dietrich turned more to performing and touring. In the early 1950s, she recorded several duets with **Rosemary Clooney**, which tapped into a younger market. Many of her shows and recordings were directed by a young American composer named **Burt Bacharach**, who helped Dietrich assemble her repertoire and arranged her songs. She was also a consummate performer, often surprising audiences with her ability to play various songs on a saw with a violin bow.

See also EUROPEAN MUSIC; GERMANY.

DION, CELINE MARIE CLAUDETTE (1968–)

Canadian-born **pop** singer Celine Dion is one of the most commercially successful recording artists of all time, having sold more than 220 million records. After singing as a child in her parents' piano bar in her hometown, Charlemagne, Québec, at age 14 she entered the 1982 Yamaha World Popular Song Festival in Tokyo, **Japan**, winning the musician's award for Top Performer, as well as the gold medal for Best Song with "Tellement j'ai d'amour pour toi" ("I Have So Much Love for You"). Her second single, "D'amour ou d'amitié" ("Of Love or Friendship," 1983), became a hit in **Canada** and **France**.

In 1988, Dion won the **Eurovision Song Contest**, representing Switzerland, with the song "Ne partez pas sans moi" ("Don't Leave Without Me"). Held in in Dublin, **Ireland**, her performance was broadcast live in countries throughout Europe, the Middle East, **Australia**, and Japan, launching her international career. Her breakthrough in the English-speaking world (after she learned English) came with the album *Unison* (1990), her 15th studio album. A number of singles were released (varying in different countries), finding airplay on **radio** in the **adult contemporary** market. *Unison* sold more than 4 million copies worldwide, including 1.2 million in the **United States**. The self-titled *Celine Dion* (1992) was an even bigger success, selling more than 5 million copies worldwide, including 2.3 million in the United States. The song "Beauty and the Beast," from the **film** of the same name, was a major hit.

Dion went on to record several hits, including nine U.S. number ones: "The Power of Love" (1993), "To Love You More" (1995), "Because You Loved Me" (1995), "It's All Coming Back to Me Now" (1996), "All By Myself" (1996), "My Heart Will Go On" (1997), "I'm Your Angel" (1998), "That's the Way It Is" (1999), and "A New Day Has Come" (2000).

With her popularity established and her album sales continuing to escalate, *The Colour of My Love* (1993) topped the charts in several countries, including **Great Britain**, Canada, and Australia, selling more than 20 million copies worldwide. *D'eux* (1995) became the best-selling French-language album in history, with global sales exceeding

10 million copies. In France alone, *D'eux* spent 44 weeks at the top of the chart. *Falling into You* (1996) sold 32 million copies, while *Let's Talk About Love* (1997) sold 31 million.

Dion has won five **Grammy Awards**, for "Beauty and the Beast" (duet with Peabo Bryson, Best Pop Duo, 1993), *Falling into You* (Album of the Year, Best Pop Album, 1997), and "My Heart Will Go On" (Record of the Year, Best Female Vocal Pop Performance, 1999). Her music and **soft rock**/power-**ballad** vocal style have been influential, alongside that of **Mariah Carey** and **Whitney Houston**, in shaping contemporary female pop vocals.

See also CANADA.

DION AND THE BELMONTS

A New York City–based white vocal group, Dion and the Belmonts had a string of hits between 1957 and 1960, including the iconic "A Teenager in Love" (1959), now regarded as an early **rock** classic. Their biggest hit, however, came later that year with "Where or When." Dion DiMucci (1939–), after unsuccessfully recording two earlier singles, teamed with the Belmonts—bass Carlo Mastrangelo (1939–2016), tenor Fred Milano (1939–2012), and tenor Angelo D'Aleo (1940–)—in late 1957. In early 1957, they scored a hit with "I Wonder Why," gaining an appearance on the nationally televised ***American Bandstand***, hosted by **Dick Clark**.

They failed to match the success of their two 1959 hits, and soon thereafter DiMucci was hospitalized to treat his heroin addiction and the group broke up. Both DiMucci (known simply as Dion) and the Belmonts continued to record separately. Dion had solo hits, all upbeat rock songs, with "Runaround Sue," "The Wanderer," and "Ruby Baby," while the Belmonts, although less successful, managed a string of minor hits that got significant **radio** airplay in New York, including "Such a Long Way," "Tell Me Why," "I Need Someone," "I Confess," and "Come on Little Angel."

Dion and the Belmonts reunited briefly in late 1966, for the album *Together Again*. Dion scored a solo hit in 1968, with the reflective "Abraham, Martin, and John." The original group reunited once again in 1972, for a show at Madison Square Garden, which was recorded and released as a live album, *Reunion: Live at Madison*

Square Garden (1973). In 1973, DiMucci, Mastrangelo, Milano, and D'Aleo performed once more in a sold-out concert at the Nassau Coliseum on Long Island, New York.

DIRE STRAITS

An English roots **rock** band, Dire Straits, formed in London, in 1977, was one of the most successful groups of the 1980s. Originally comprising guitarist and vocalist Mark Knopfler (1949–), guitarist David Knopfler (1952–), bassist John Illsley (1949), and drummer Pick Withers (1948–), Dire Straits burst onto the scene in 1978, with their self-titled debut album, containing the hit "Sultans of Swing." Succeeding albums, including *Communiqué* (1979), *Making Movies* (1980), and *Love Over Gold* (1982), sold well, but their greatest success came with *Brothers in Arms* (1985), which sold more than 30 million copies worldwide. The song "Money for Nothing" won a **Grammy Award** for Best Rock Performance by a Duo or Group, while the album took home the Grammy for Best Engineered Album. Another Grammy came their way for Best Music Video in 1987.

After some lineup changes, Dire Straits disbanded in 1988, later reforming briefly in the 1990s. Knopfler, a highly regarded guitarist, released several solo albums, wrote **film** scores, and collaborated with many artists, including **Emmylou Harris**, **Elton John**, **Eric Clapton**, and **Bob Dylan**, for whom he had produced the album *Infidels* in 1983.

See also GREAT BRITAIN.

DISC JOCKEY

A disc jockey (also disk jockey, DJ, deejay) is a person who plays recorded music for an audience, either broadcast to a **radio** audience or presented to a live audience in a venue like a bar or nightclub. The disc jockey as radio presenter became a powerful arbiter of **popular music** in the years immediately after World War II.

The term, coined by journalist Walter Winchell, was originally used in 1941, in a pejorative sense by *Variety* magazine, in reference to radio presenters who played recordings that were increasingly replacing live, on-air music. The original disc jockey was American broadcaster Martin Block (1903–1967), who, in 1935, launched a program called *Make Believe Ballroom* on WNEW in New York. Block's

innovative ad-libbed style also shaped a new wave of commercial broadcasting.

Radio disc jockeys soon became personalities in their own right, and in the days before station-controlled playlists, disc jockeys often followed their personal tastes in music selection. In the 1950s, American radio DJs would appear live at “sock hops” and “platter parties,” playing records while talking between songs. In some cases, a live drummer was hired to play beats between songs to maintain the dance floor. In 1955, Bob Casey, a well-known “sock hop” DJ, introduced the two-turntable system in the **United States**. Dancing to recorded music, hosted by a DJ, became popular in nightclubs, dance clubs, and discothèques—the last of which originated in occupied **France**—where people met in hidden basements and danced to **jazz** and **swing** music, banned by the Nazis as “decadent.” The music was played on a single turntable when a **jukebox** was not available.

DJs played a role in exposing emerging **rock-and-roll** artists to large, national audiences. For example, Bill Randle (1923–2004), at WERE in Cleveland, was among the first to introduce **Elvis Presley** to radio audiences in the northeastern United States. Other notable disc jockeys of the period included **Alan Freed**, **Dick Clark**, Wolfman Jack, **Murray the K**, and **Casey Kasem**. In the 1960s, Britain’s **John Peel** was similarly influential.

In the mid-1960s, nightclubs and discothèques continued to grow, and specialized DJ equipment, for example, mixers, were developed. In 1969, American club DJ Francis Grasso (1949–2001) popularized “beatmatching”—the technique of creating seamless transitions between records with matching beats, or tempos—at New York’s Sanctuary nightclub. By 1968, dance clubs were in decline, and neighborhood block parties began to appear in Europe and urban areas of the United States, especially in New York.

In 1973, Jamaican-born **DJ Kool Herc** (1955–), widely regarded as the “Father of **Hip-Hop** Culture,” performed at block parties in his Bronx neighborhood, where he developed a technique of mixing back and forth between two identical records to extend the rhythmic instrumental segment, or break. Thus was born turntablism, the art of

using turntables to not only play music, but also manipulate sound and create original music.

The rise of **disco** and the flourishing of hip-hop, along with technical innovations, resulted in the disc jockey being established as an important figure in popular-music culture.

See also PAYOLA; RAP; SAMPLING.

DISCO

Disco is a genre of **dance music** that was the most popular dance music of the late 1970s, disco's brief heyday. Drawing on elements of **funk**, **soul**, **pop**, and **salsa**, its primary function is to get people dancing. It is characterized by complex electronic instrumentation and simple, repetitive lyrics subordinated to a heavy, pulsating, rhythmic beat. Many nondisco artists, for instance, **Rod Stewart**, recorded disco songs at the height of the disco boom, and such **films** as ***Saturday Night Fever*** (1977) and *Thank God It's Friday* (1978) contributed to disco's rise in mainstream popularity. Well-known 1970s disco performers included **Donna Summer**, the **Village People**, the **Bee Gees**, Boney M, **KC and the Sunshine Band**, the Trammps, Gloria Gaynor, and Chic. By the early 1980s, disco was already in decline.

DISTEL, ALEXANDRE "SACHA" (1933–2004)

Sacha Distel was a French **pop** singer, guitarist, and songwriter whose fame spread outside of **France** in the 1970s. He scored a hit in **Great Britain** with "Raindrops Falling on My Head" (1970) and made frequent appearances on British **television**. In the 1960s, he composed "La Belle Vie," later recorded as "The Good Life" by **Tony Bennett**. Distel was famous in his own country for his French versions of English-language hits, including "Vite, Cherie, Vite" ("Beach Baby"), "Chanson Bleue" ("Song Sung Blue"), and "Je T'Appelle Pour Dire Que Je T'Aime" ("I Just Called to Say I Love You"). He also recorded in German, Spanish, and Italian.

See also EUROPEAN MUSIC.

DIXIE CHICKS, THE

An American **country music** band, the Dixie Chicks came together in Dallas, Texas, in 1989. Originally comprising four women performing **bluegrass** and country, they toured for several years before cracking the charts in 1998, with two hit songs, "There's Your Trouble" and

"Wide Open Spaces," which won a **Grammy Award**. Settling into a three-piece combo, the lineup comprised Martie (Martha) Maguire (1969–) on fiddle, mandolin, and backing vocals, and her sister, Emily Robison (1972–), on banjo, **guitar**, Dobro, and backing vocals, along with Natalie Maines (1974–) on lead vocals, guitar, and omnichord.

After their 1998 breakthrough, their popularity soared, with the albums *Wide Open Spaces* (1998), *Fly* (1999), *Home* (2002), and *Taking the Long Way* (2006) winning Grammy Awards, reaching number one, and generating several hit singles. The Dixie Chicks, with a feisty image, reached beyond the traditional country audiences and country's macho-sob themes, singing songs that are often about freedom from a woman's point of view. They have not shied away from taking a progressive stand on social issues, which cost them some traditional country audiences and had their music banned on some **radio** stations. They have won 13 Grammy Awards, making them one of the most honored country bands of all time.

DIXON, WILLIAM JAMES "WILLIE" (1915–1992)

Willie Dixon, by his own account, *was* the **blues**; his autobiography bears the title *I Am the Blues*. For this American singer, musician, and songwriter, the claim has some justification in that his impressive body of work, along with his considerable influence on other performers, embodies the progress, development, and spread of the blues genre. Dixon was a key figure in the rise of **Chicago blues**, which, in turn, shaped the emergent **rock-and-roll**.

Born in Vicksburg, Mississippi, Dixon began singing in church, and by the early 1930s, he was writing songs for a local country band. He also joined a **gospel** group, the Jubilee Singers, but his first choice as a career was boxing, which took him to Chicago. He enjoyed some success in the ring but returned to music, making his first recordings in 1940, playing bass and singing as a member of the Five Breezes. After being jailed for refusing induction into the army, he formed a band, the Four Jumps of Jive, and after that, the Big Three Trio, a **rhythm-and-blues** vocal group that scored a hit in 1946, with "Wee Wee Baby, You Sure Look Good to Me." In 1948, he started working at **Chess Records** as a studio musician.

While Dixon recorded for Chess as a singer in his own right, he was far more successful as a songwriter, beginning with **Muddy Waters'** 1954 hit "Hoochie Koochie Man." He later wrote songs for and worked with Little Walter, Lowell Fulson, Buddy Guy, Otis Rush, Magic Sam, and, most importantly, **Howlin' Wolf**, for whom he wrote "Back Door Man," "Wang Dang Doodle," "Spoonful," "Little Red Rooster," and "You Can't Judge a Book by Its Cover."

Dixon was a major promoter of Chicago blues in Europe, working as bandleader for the traveling American Folk Blues festival from 1962 to 1964, inspiring the **Yardbirds**, **Cream**, and the **Rolling Stones**, among others.

DJ KOOL HERC

DJ Kool Herc is the stage name of Clive Campbell (1955–), the Jamaican-born **disc jockey** credited with originating **hip-hop** music. In 1973, he ran neighborhood parties in the Bronx, New York, using two turntables and a sound system, emphasizing the breakbeat, to which people began dancing.

DOMINO, ANTOINE "FATS" (1928–)

Fats Domino is an American Creole **rhythm-and-blues** pianist, singer, and songwriter who sold more records in the **United States** in the 1950s than any other **rock-and-roll** artist except **Elvis Presley**. Domino's rollicking piano style, derived from **honky-tonk** and Dixieland **jazz**, brought to the emerging **rock** genre a distinctive "New Orleans sound."

Born into a musical family in New Orleans, Louisiana, Domino began playing piano at the age of nine, and within a year he was playing for tips in honky-tonks, later teaming up with Dave Bartholomew (1918–), first as a sideman in his band, but later recording with Bartholomew as producer and collaborating on songwriting. Their first effort, "The Fat Man" (1949), went on to sell 1 million copies.

Domino made it onto the **pop** charts with "Ain't That a Shame" (1955), which made the top 10. His biggest hit was a **cover** of the 1940 song "Blueberry Hill" (1956), which sold more than 5 million copies worldwide, demonstrating the **crossover** appeal of rhythm-and-blues. In 1957, Domino appeared in the **film** *The Girl Can't Help*

It, singing his hit “Blue Monday.” He had his final top 10 hit in 1960, with “Walking to New Orleans.”

While Domino’s chart influence waned in the 1960s, he remained an important figure in the music of the 1960s and 1970s. **Billy Joel** credited him with establishing the piano as a rock-and-roll instrument. Both **John Lennon** and **Paul McCartney** recorded Domino songs. The **Beatles** song “Lady Madonna,” is reportedly a tribute to Fats Domino’s style. Domino himself recorded a cover of it.

DONEGAN, ANTHONY JAMES “LONNIE” (1931–2002)

Lonnie Donegan was a Scottish-born musician, singer, and songwriter who was known as the “King of **Skiffle**” and had a big influence on **pop music** in **Great Britain**. He began as a **jazz** musician, later playing with **Chris Barber’s** band. Donegan’s fast-tempo take on the traditional **blues** song “Rock Island Line” (1955) was a hit in both **Great Britain** and the **United States**, selling 3 million copies. It also ignited the short-lived skiffle boom in Britain, influencing a generation of young musicians, for example, the **Beatles**. From 1956 to 1962, Donegan enjoyed a string of 34 British hits, two of which were “Puttin’ on the Style” (1957) and “Cumberland Gap” (1957), which reached number one. He also scored hits with two **novelty songs**, “Does Your Chewing Gum Lose Its Flavor?” (1959) and “My Old Man’s a Dustman” (1960).

DONOVAN (1946–)

Born Donovan Philips Leitch, in Glasgow, Scotland, Donovan is a **folk rock** singer and songwriter best known for his 1960s hits “Catch the Wind” (1965), “Sunshine Superman” (1966), “Mellow Yellow” (1966), “Jennifer Juniper” (1968), and “Hurdy Gurdy Man” (1968). Initially influenced by **Bob Dylan** and the **folk revival**, Donovan went on to develop a distinctive style of his own, taking elements from **jazz**, **psychedelia**, **world music**, and **calypso**.

DOOBIE BROTHERS, THE

The Doobie Brothers are an American **rock** band formed in San Jose, California, in 1970, reaching their peak popularity in the 1970s. The band moved from a **country**-**boogie** sound to a more **soul**-inflected **pop** style, scoring such **radio** hits as “Listen to the Music” (1972), “China Grove” (1973), and “Black Water” (1974). Their biggest-selling

albums included *The Captain and Me* (1973) and *What Were Once Vices Are Now Habits* (1974).

DOONICAN, MICHAEL VALENTINE "VAL" (1927–2015)

Val Doonican was an Irish **crooner** who had five consecutive top 10 albums on the charts in **Great Britain** in the 1960s, as well as several charting singles. Born in Waterford, **Ireland**, he had his first hit with a **cover** of the **country** song "Walk Tall" (1964), followed by a cover of Bob Lind's "Elusive Butterfly" (1965) and "What Would I Be" (1966). Doonican's popularity was boosted by his appearances on **radio** and later **television**, *The Val Doonican Show* running from 1965 to 1986.

DOORS, THE

The Doors were a highly influential American **rock** band of the 1960s, regarded as a significant part of the counterculture. Formed in Los Angeles, California, in 1965, the Doors comprised vocalist Jim Morrison (1943–1971), guitarist Robbie Krieger (1946–), keyboardist Ray Manzarek (1936–2013), and drummer John Densmore (1944–). They played a hard-driving rock, influenced by **blues**, and their lyrics were often dark and apocalyptic. Between 1966 and 1971, they released eight albums, of which seven made the top 10 of the ***Billboard*** album chart. Their self-titled debut album sold 8 million copies.

The Doors were never far from controversy. Gaining a booking on *The **Ed Sullivan** Show* in 1967, Sullivan asked the band not to sing the line, "girl, we couldn't get much higher," from their hit "Light My Fire" (1967), claiming it was a drug reference and inappropriate for family **television**. The band reluctantly agreed, but Morrison went on to sing it anyway, much to Sullivan's fury.

Apart from "Light My Fire," the Doors had only one other number-one hit single, "Hello I Love You" (1968). Morrison died in 1971, at the age of 27, but he continued to be a cult figure with posthumous musical releases and collections of his quasi-mystical writings. The song "The End" was used in the **film** *Apocalypse Now* (1979), igniting a resurgence of interest in the band, whose records have continued to sell. The film *The Doors* (1991) is based on the band's story.

DOO-WOP

With its roots in the early recordings of the **Ink Spots** and the **Mills Brothers**, doo-wop is the onomatopoeic term used to describe a form of **rhythm-and-blues**-based harmony singing using phonetic or nonsense syllables (as in a repeated "doo-wop"). The syllables "doo-wop" first appeared in the backing vocals of a song called "Never" (1954) by Carlyle Dundee and the Dundees. The style became popular in the mid-1950s among black urban vocal groups in the **United States** and was soon being copied by white artists, most notably in New York and Philadelphia. Early examples include "Sh-Boom (Life Could Be a Dream)" (1954, the Chords; the **Crew Cuts**); "In the Still of the Night" (1956, the **Five Satins**); and "The Book of Love" (1958, the **Monotones**).

Stylistically, doo-wop is a form of vocal group close harmony characterized by a wide range of vocal parts, use of nonsense syllables, a simple beat, light or muted instrumentation, and uncomplicated music and lyrics. Doo-wop vocal harmonies generally run underneath (and occasionally echo) the melody lines of the lead vocalist.

Even with songs not strictly of the genre, doo-wop emerged in the backing vocals, as in numbers by **Frankie Lymon** and the Teenagers and **Dion and the Belmonts**. In another variation, doo-wop sometimes used progressive entrances by different voices where, most commonly, the bass would begin, with others following in sequence until full harmony was achieved. An example is **Danny and the Juniors'** "At the Hop" (1958).

See also SCAT SINGING.

DORSEY, JAMES "JIMMY" (1904–1957)

Jimmy Dorsey was an American musician, composer, and **big band** leader. Born in Shenandoah, Pennsylvania, he played clarinet, and with his brother **Tommy Dorsey** playing trombone, he formed Dorsey's Novelty Six, one of the first **jazz** bands to broadcast on **radio**. In 1924, he joined the California Raiders, based in New York City, and did considerable freelance radio and recording work throughout the 1920s. The Dorsey brothers also appeared as **session musicians** on many jazz recordings, and in 1930, Jimmy joined Ted Lewis's band and went on tour in Europe.

After returning to the **United States**, he worked briefly with **Rudy Vallée** and several other bandleaders, in addition to the Dorsey Brothers Orchestra with Tommy, and appeared on at least 75 radio broadcasts (many with his brother). The Dorsey Brothers Orchestra became the Jimmy Dorsey Orchestra, which Jimmy continued to lead into the early 1950s. Jimmy had 11 number-one hits with his orchestra in the 1930s and 1940s: "Is It True What They Say About Dixie?"; "Change Partners"; "The Breeze and I"; "Amapola"; "My Sister and I"; "Maria Elena"; "Green Eyes"; "Blue Champagne"; "Tangerine"; "Besame Mucho"; and "Pennies from Heaven," with **Bing Crosby**. In 1953, he rejoined his brother, billed as "Tommy Dorsey and His Orchestra, featuring Jimmy Dorsey."

Jimmy Dorsey, who later switched to alto saxophone, is regarded as one of the most influential alto saxophone players of the **big band** and **swing** era, and he was acknowledged by **Lester Young** and **Charlie Parker** as being a major influence on their styles.

DORSEY, THOMAS FRANCIS "TOMMY," JR. (1905–1956)

Tommy Dorsey was an American musician, composer, and bandleader of the **big band** era, dubbed the "Sentimental Gentleman of **Swing**" for his hallmark smooth-toned trombone playing. Born in Shenandoah, Pennsylvania, the younger brother of bandleader **Jimmy Dorsey**, Tommy broke in with his brother in the mid-1930s, to lead an extremely popular and highly successful band from the late 1930s, when he had a national **radio** spot, into the 1950s. He is best remembered for such standards as "Song of **India**," "Marie," "On Treasure Island," "The Music Goes 'Round and Around," and "You."

DR. DRE (1965–)

Born Andre Romelle Young, in Compton, California, Dr. Dre is an American **rap** artist, record producer, and entrepreneur credited with developing a West Coast subgenre of rap, sometimes called "West Coast G-funk," characterized by **synthesizer**-based heavy, slow beats. He has been a significant factor in promoting and managing many other rap artists, as well as producing music with his own production company and record label.

Originally performing with the World Class Wreckin' Cru and later the **gangsta rap** outfit **N.W.A.**, he released his first solo album, *The*

Chronic, in 1993, selling almost 6 million copies in the **United States** alone. *The Chronic* contains the single "Let Me Ride," which won him a **Grammy Award** for Best Rap Soloist. He went on to win further Grammy Awards for his work with **Eminem**, including Best Rap Performance by a Duo or Group (2000), Best Rap Album (as engineer, 2001), Producer of the Year (2002), Best Rap Performance by a Duo or Group (with Eminem and **50 Cent**, 2006), and Best Rap Album (as engineer, 2010). Dre's album *2001* (1999) went on to sell more than 10 million copies worldwide.

DR. JOHN (1940–)

Born Malcolm John Rebennack, in New Orleans, Louisiana, Dr. John is an American singer, pianist, guitarist, and songwriter, and a major figure in shaping the distinctive hybrid **rhythm-and-blues/funk** of New Orleans. In the 1960s, having moved to Los Angeles, he was a highly regarded **session musician**, playing on records by **Sonny & Cher**, **Van Morrison**, **Aretha Franklin**, and the **Rolling Stones** (*Exile on Main Street* [1972]).

He recorded his debut album, the swampy, rhythmically experimental *Gris-Gris*, in 1968, blending New Orleans rhythm-and-blues, Creole chants, and voodoo with Californian **psychedelia**. The song titles give a hint of the exotic flavor—"Gris-Gris Gumbo Ya Ya" and "Croker Courtbuillion," for example. One critic dubbed the style "voodoo funk." Dr. John's 1973 album *In the Right Place* contains the hit single "Right Place, Wrong Time."

Dr. John has continued to record in a variety of styles, collecting six **Grammy Awards** along the way: Best **Jazz** Vocal Performance, Duo or Group ("Makin' Whoopee," a duet with Rikki Lee Jones [1954–], 1989); Best Traditional **Blues** Album (*Goin' Back to New Orleans*, 1992); Best Rock **Instrumental** Performance ("SRV Shuffle," 1996); Best **Pop** Collaboration with Vocals ("Is You Is, Or Is You Ain't (My Baby)?" 2000); Best Contemporary Blues Album (*City That Care Forgot*, 2008); and Best Blues Album (*Locked Down*, 2013).

See also PROFESSOR LONGHAIR (1918–1980).

DRAKE, NICHOLAS RODNEY "NICK" (1948–1974)

Nick Drake, born in Burma, to British parents, was an English **folk rock** singer who struggled to find an audience during his short life. But his

three albums of fragile, wistful songs, *Five Leaves Left* (1969), *Bryter Later* (1971), and *Pink Moon* (1972), were rediscovered after Drake's suicide in 1974, and he has since been hailed as a major artist and songwriter, influencing later acts as diverse as **R.E.M.** and the **Cure**.

DRAPER, FARRELL "RUSTY" (1923–2003)

In the early 1950s, American singer and actor Rusty Draper became one of the first **crossover country**-**pop** artists, scoring a million seller with his **cover** of "Gambler's Guitar" (1952). Born in Kirksville, Missouri, he worked in **radio** before moving to San Francisco, where he began singing in clubs, later appearing on national **television** on *The **Ed Sullivan** Show*. He had further hits with "Seventeen" (1955), the soulful **ballad** "Shifting, Whispering Sands" (1955), "Are You Satisfied?" (1955), "Middle of the House" (1956), and "Freight Train" (1956). His cover of "Mule Skinner Blues" (1960) made the singles chart in **Great Britain**. Draper later had several minor country hits. His last chart appearance was in 1980, with a country version of "Harbor Lights," an earlier hit for the **Platters** in 1960. His performing career also included acting appearances in the television westerns *Rawhide* and *Laramie*, and the stage **musicals** *Oklahoma!* and *Annie Get Your Gun*.

DRIFTERS, THE

Formed in New York City, in 1953, the Drifters were an American **rhythm-and-blues** vocal group credited with helping create 1960s **soul music** with their innovative use of **gospel**-styled vocals. With early lead singer **Clyde McPhatter**, the Drifters put together a string of hits, including "Money Honey" (1953), "Such a Night" (1954), "Honey Love" (1954), the **doo-wop** "White Christmas" (1954), and "Whatcha Gonna Do" (1955). Both "Honey Love" and "White Christmas" were **crossover** hits, appearing on both **pop** and rhythm-and-blues charts. **Elvis Presley** recorded a **cover** of "Money Honey."

With **Ben E. King** as lead singer, the Drifters scored with "There Goes My Baby" (1959), "Save the Last Dance for Me" (1960), and "This Magic Moment" (1960). With Rudy Lewis (1936–1964) in the lead, the group came up big with "Up on the Roof" (1962), "Under the Boardwalk" (1963), and "On Broadway" (1964). A reconstituted Drifters relocated to **Great Britain** in the 1970s, recording such hits as

"Like Sister and Brother" (1973), "Kissin' in the Back Row of the Movies" (1974), and "There Goes My First Love" (1974). Several spin-off groups led by former members continued to use the Drifters name.

DRONE MUSIC

Drone music is a minimalist musical genre characterized by the use of sustained or repeated sounds, notes, or tone clusters—called drones. It typically involves a sustained tone, usually rather low in pitch, that provides a sonorous foundation for a melody or melodies sounding at a higher pitch level. The composer most often associated with its incorporation into modern music, **La Monte Young**, once defined it as the "sustained tone branch of minimalism."

Music containing drones has existed for centuries in many cultures; the didgeridoo of the Australian Aborigines is a prime example, as is the South Indian tambura, a plucked string instrument. As for its use in **popular music**, **Velvet Underground** experimented with drone music as early as 1966, with a track called "Loop," devised by **John Cale**, who continued to experiment after he left the band. Another member, **Lou Reed**, was also influenced by drone music, as were Yoko Ono, **Captain Beefheart**, and a number of German **Krautrock** bands. **Canned Heat** used the tambura to impart a distinctive **psychedelic** drone to their 1967 hit "On the Road Again."

See also AMBIENT MUSIC.

DUB

Dub is a genre of **electronic music**, growing out of **reggae** in the 1960s; it is often regarded as a subgenre even though it has since developed in its own right. It consists predominantly of **instrumental** remixes of existing recordings (that is, removing the vocals), thereby manipulating and reshaping the recording through the use of sound effects and audio technology.

The origins of dub can be traced back to Jamaica in the late 1960s, and the pioneering work of Osbourne Ruddock (aka King Tubby, 1941–1989), who effectively transformed the studio mixing desk into an instrument, with the deejay or mixer playing the role of the artist or performer. These early dub examples can be seen as prefiguring many **dance** and **pop** music genres.

Since its inception, dub's history has been intertwined with that of the **punk rock** scene in **Great Britain**. The **Clash**, for example, worked on collaborations involving Jamaican dub reggae creators like Lee "Scratch" Perry (1936–). Dub has influenced many genres of music, including rock (most significantly the subgenre **post-punk** and other kinds of punk), **rap**, pop, **hip-hop**, and **disco**, and later **house music**, **techno**, and **ambient music**.

See also DUBSTEP; .

DUBSTEP

Dubstep is a genre of **electronic dance music** originating in South London, England, in the late 1990s, and deriving from Jamaican influences, notably the **reggae**-derived dub. It generally features syncopated drum and percussion patterns with bass lines containing prominent sub-bass frequencies. Dubstep subsequently gained significant traction in the U.S. market by way of a post-dubstep style known as "brostep," popularized by the work of the American producer Skrillex (Sonny Moore, 1988–).

See also CARIBBEAN; SKA.

DUDLEY, DAVE (1928–2003)

Born David Darwin Pedruska, in Spencer, Wisconsin, Dave Dudley was an American **country music** singer best known for his truck-driving songs of the 1960s and 1970s. He had a hit in 1963, with "Six Days on the Road," a cult song that celebrates the American trucker. Dudley followed it with more truck-driving songs, including "Last Day in the Mines" (1964), "Truck Drivin' Son-of-a-Gun" (1965), "Trucker's Prayer" (1967), and "Keep on Truckin'" (1973).

DYLAN, BOB (1941–)

Emerging from the vibrant New York **folk** scene of the early 1960s, Bob Dylan (born Robert Allan Zimmerman in Duluth, Minnesota) was by far the most distinctive and influential figure. Although an average **guitar** player and possessing a nasal voice of limited range, it was his songwriting that stood out: emphatically political songs that descended on a wary Cold War **United States** like hailstones on a tin roof, chronicling social unrest and feeding the growing counterculture. He quickly moved beyond the stylistic limitations of folk (to the chagrin of some purists), but in doing so he defined not only a musical

genre, but also an entire era. ***Rolling Stone*** credits him with enlarging **pop music's** range and vocabulary, while creating a widely imitated sound.

From playing in a teenage band, the Golden Chords, to singing in clubs and working as a **session musician** (even playing in pop singer **Bobby Vee's** band), Dylan made a pilgrimage to New York to meet his idol, **Woody Guthrie**. His first album, a self-titled work released in 1962, contains only two original songs, but one song he covered, the traditional "House of the Risin' Sun," set in motion a musical chain reaction. Across the Atlantic, the newly formed **Animals** heard the song and reworked it with an atmospheric churchy organ by Alan Price and the raw, **blues**-infused vocals of **Eric Burdon**, creating an international hit and helping spearhead the **British Invasion**. When Dylan heard it, it inspired him to adopt electric guitars and shift gear from acoustic folk to **folk rock**.

But before Dylan became a star, **Peter, Paul and Mary** took his sublime antiwar **protest song** "Blowin' in the Wind" to the top of charts, selling 300,000 copies in the first week of its release in 1963. The song is featured on Dylan's second album, *The Freewheelin' Bob Dylan* (1963), along with other hard-edged political numbers, including "Masters of War" and "A Hard Rain's a-Gonna Fall." The album marked the emergence of one of the most singularly original and poetic voices in the history of American **popular music**. It also led to Dylan being hailed (reluctantly on his part) as the spokesman for a generation.

His next album, *The Times They Are A-Changin'* (1964), firmly established Dylan as the definitive songwriter of the 1960s protest movement, but he was not content to stand still, soon releasing *Another Side of Bob Dylan* (1964), a more personal, introspective collection. The **Byrds'** melodic cover of Dylan's "Mr. Tambourine Man" (1965) marked the beginning of folk rock.

For *Bringing It All Back Home* (1965), Dylan was backed for the first time by an electric band, followed by his controversial appearance at the Newport Folk Festival, when the audience booed, allegedly in protest of the use of electric guitars (although a contending version argues it was in protest to the poor sound system).

That same year, he released the brilliant, bitter, enigmatic “Like a Rolling Stone,” which broke new pop ground with its duration of six-plus minutes.

Dylan’s *Highway 61 Revisited* (1965) is his clearest statement as to where he saw himself at that time: connecting with America’s musical roots, with Highway 61 having been the main thoroughfare along which blacks from the south migrated north, bringing their country blues with them. He reportedly had to battle his record company to use the title. The double album *Blonde on Blonde* (1966) was a worldwide hit, containing some of his best-known songs, including “Just Like a Woman” and the epic “Sad Eyed Lady of the Lowlands.”

Following a serious motorcycle accident in July 1966, Dylan spent almost a year recovering. He adopted a different tone for *John Wesley Harding* (1968), which includes “All Along the Watchtower,” famously covered by **Jimi Hendrix**, and the **country**-tinged *Nashville Skyline* (1969). His collection of covers, *Self-Portrait* (1970), was widely criticized; however, *Planet Waves* (1974), *Blood on the Tracks* (1975), and *Desire* (1976) topped the U.S. album charts, as did later albums *Modern Times* (2006) and *Together Through Life* (2009). As of 2016, Dylan has recorded 37 studio albums.

Continually reinventing himself, he continued touring and recording, picking up 11 **Grammy Awards** along the way. His influence on popular music—and popular culture in general—remains incalculable. Dylan was awarded the Nobel Prize in Literature in 2016, for creating “new poetic expressions within the great American song tradition.”

See also BAEZ, JOAN CHANDOS (1941–); LOMAX, ALAN (1915–2002).

E

EAGLES, THE

An American **rock** band, the Eagles were one of the most successful bands in the world in the 1970s. With their well-crafted songs, catchy melodies, **country**-tinged vocals, and prominent **hard-rock guitars**, they came to epitomize the polished, slickly produced sound characteristic of the U.S. West Coast at the time, loosely defined as "California rock." It was an eclectic mix of influences, drawing on 1960s **rhythm-and-blues**, country, **soul**, **bluegrass**, and, of course, rock.

The Eagles have sold more than 150 million records, with their *Greatest Hits (1971–1975)* (1976) accounting for 42 million copies and *Hotel California* (1976) 32 million. During the 1970s, they dominated the charts with a string of number-one hits, beginning with "Best of My Love" (1974) and followed in quick succession by "One of These Nights" (1975), "New Kid in Town" (1976), "Hotel California" (1977), and "Heartache Tonight" (1979). Their album *One of These Nights* (1975), in addition to the title track, contains the hits "Lyin' Eyes" and "Take It to the Limit." "Lyin' Eyes" won a **Grammy Award** for Best Pop Vocal by a Group.

The Eagles first came together in 1970, as part of a backing band for **Linda Ronstadt**. The band originally featured Glenn Frey (1948–2016) on vocals, piano, and guitar; Bernie Leadon (1947–) on vocals, guitar, and banjo; Randy Meisner (1948–) on vocals, bass, and guitar; and Don Henley (1947–) on vocals and drums. Guitarist and vocalist Don Felder (1947–) later joined the band; Leadon was replaced by Joe Walsh (1947–). Tim Schmit (1947–) replaced Meisner in 1977.

The Eagles disbanded in July 1980, reuniting in 1994, for the album *Hell Freezes Over*, a mixture of live and new studio tracks. They continued to tour and perform until Frey's death in 2016. They have won a total of six Grammy Awards, the last being in 2009, for Best Pop Instrumental for "I Dreamed There Was No War."

EARLE, STEPHEN FAIN "STEVE" (1955–)

Born in Fort Monroe, Virginia, Steve Earle is an American **country-rock** singer, guitarist, and songwriter whose debut album, *Guitar Town* (1986), won wide acclaim and scored a country-chart hit with "Goodbye All We Got Left." Known for his political activism, Earle has recorded 16 studio albums, effectively bridging the **rock–country** music gap. His songs have been recorded by many artists, including **Johnny Cash**, **Emmylou Harris**, and **Waylon Jennings**.

EARTH, WIND & FIRE (EWF)

Earth, Wind & Fire (also known as EWF and Elements of the Universe) is an American **rhythm-and-blues**-based, mixed-genre **fusion** band that has sold more than 100 million records, scoring such hits as "Shining Star" (1975), "September" (1978), "Boogie Wonderland" (1978), and "After the Love Has Gone" (1979). The band is said to have changed the sound of American black pop in the 1970s. Formed in Chicago, Illinois, in 1969, the band has forged a distinctive horn-heavy sound, synthesizing **African music**, Latin rhythms, **funk**, **soul**, **pop**, **jazz**, and **rock**. A feature of EWF is the use of the *kalimba*, the African thumb piano, mastered by the band's founder, Maurice White (1941–2016).

The band's albums sold throughout the world in the 1970s, most notably *That's the Way of the World* (1975), *Spirit* (1976), *All 'n' All* (1977), and *I Am* (1979). Between 1975 and 1980, EWF collected six **Grammy Awards**. EWF was one of the early acts to break the color barrier in American pop music, winning a white fan base while remaining a favorite among the African American community. In 1979, the band became the first African American act to sell out New York's Madison Square Garden.

See also LATIN AMERICAN MUSIC.

EASY LISTENING

Easy listening, also known as orchestral **pop**, is a **popular music** genre. The term is also used to describe a **radio** format that was at its peak from the 1950s to the 1970s. Closely related to **middle-of-the-road** music, it generally embraces largely **instrumental** recordings of standards, hit songs, and popular nonrock vocals. It is differentiated from the mostly instrumental **beautiful music** format by its variety of

styles, including a proportion of vocals, arrangements, and tempos designed to fit various parts of the day.

Among notable easy-listening orchestras and artists are **Leroy Anderson**, **Percy Faith**, **André Kostelanetz**, the Melachrino Strings, the 101 Strings, **Henry Mancini**, **Herb Alpert**, **Stan Getz**, **Antônio Carlos Jobim**, and **Paul Mauriat**. Vocals were mostly supplied by such popular artists of the day as **Frank Sinatra**, **Tony Bennett**, **Matt Monro**, Jack Jones, **Barbra Streisand**, Vikki Carr, **Dionne Warwick**, Nancy Wilson, and others, as well as vocal groups or duos like **Simon & Garfunkel**, the **Fifth Dimension**, Harpers Bizarre, the **Lettermen**, and the Sandpipers.

EASYBEATS, THE

The Easybeats were an Australian **rock** band of the 1960s, formed in Sydney, in 1964, under the influence of the **Beatles**. The group scored the first international hit for an Australian band with "Friday on My Mind" (1966), later covered by **David Bowie**. The five original band members, who met at a migrant hostel, coming from immigrant families, symbolized the influence of postwar migration on Australian society and culture. The five original members included the following: vocalist Steve Wright (1948–2015); drummer Gordon "Snowy" Fleet (1945–) from England; rhythm guitarist George Young (1947–) from Scotland; lead guitarist Harry Vanda (1947–); and bassist Dick Diamonde (1947–) from the Netherlands. The band had limited success in **Great Britain** before disbanding in 1970.

See also AUSTRALIA AND NEW ZEALAND; BRITISH INVASION.

ECKSTINE, WILLIAM CLARENCE "BILLY" (1914–1993)

Billy Eckstine was an American **jazz** singer, musician, and bandleader. Although best known as a singer with a rich baritone voice and a distinctive vibrato, his willingness as a bandleader to experiment made him a strong influence on **modern jazz**, particularly the rise of **bebop**, employing many of the musicians who founded the style, most notably **Dizzy Gillespie**, **Miles Davis**, and **Charlie Parker**.

Born in Pittsburgh, Pennsylvania, Eckstine worked in various cities before teaming up with **Earl "Fatha" Hines** in 1939, making his name as a **ballad** singer but also scoring **hits** with the slinky **blues**, with "Jelly, Jelly," and the moody **rhythm-and-blues**, with "Stormy Monday

Blues" (1942). After singing with the Earl Hines Band from 1939 to 1943, he led his own band from 1944 to 1947, considered to be the first bop **big band**.

Eckstine recorded solo to help support his band, scoring hits in 1945, with "Cottage for Sale" and "Prisoner of Love." He became a full-time solo performer in 1947, as big band interest waned, and immediately hit the charts with "Everything I Have Is Yours" (1947), followed by "Blue Moon" (1948) and "Caravan" (1949). Eckstine continued to record during the 1950s, notching his last hit in 1957, a duet with **Sarah Vaughan** entitled "Passing Strangers." Among the many who held the singer and musician in high regard was **Duke Ellington**, who called his blues singing the "essence of cool."

EDDY, DUANE (1938–)

Duane Eddy, born in Coming, New York, is an American guitarist famous for his "twangy" sound, which brought him a string of **country-rock instrumental** hits in the late 1950s and early 1960s. His first and best-known hit, "Rebel Rouser" (1958), has become a classic. A favorite on ***American Bandstand***, Eddy inspired many youngsters to take up the **guitar**. His work did a lot to shape guitar-based music, and he was especially influential with such instrumental groups as the **Ventures** and the **Shadows**, and with **George Harrison** of the **Beatles**.

EDDY, NELSON ACKERMAN (1901–1967)

A classically trained baritone, Nelson Eddy was an American singer and actor, and one of the first **crossover** performers, with an opera as well as a **popular music** audience. Although he performed in opera, on the stage, in nightclubs, and on **radio** and **television**, he was best known for his **musical films**, in which he appeared with **Jeanette MacDonald**, and recordings, with almost 300 between 1935 and 1964.

Born in Providence, Rhode Island, Eddy had an interest in music from an early age but worked a series of menial jobs before getting a break with the Philadelphia Opera Society and briefly studying singing in **Germany**, before returning to the **United States** for opera and concert performances. He began his more than 600 radio appearances in the mid-1920s, before making his way to Hollywood. His best-known film is *Rose Marie* (1936), in which Eddy sings "Song of the

Mounties" and "Indian Love Call." It was followed by *Maytime* (1937), in which he sings "Will You Remember," one of his best-selling records. At the peak of his career in the 1930s and 1940s, Eddy was reputed to be the highest-paid singer in the world.

EINSTÜRZENDE NEUBAUTEN

Einstürzende Neubauten is a pioneering German **industrial** band formed in Berlin, in 1980, whose name translates as "collapsing new buildings." A defining characteristic is their use of custom-built instruments, predominantly made out of scrap metal and building tools, in addition to conventional musical instruments. Their early music features an avant-garde mix of white-noise **guitar drones**; screaming vocals; and a clanging, rhythmic din produced by a percussion section consisting of construction materials, power tools, and various metal objects. Their later work, while retaining many of these features, is more structured in form.

The band was founded by vocalist/guitarist Blixa Bargeld (aka Christian Emmerich, 1959–) and New York–born percussionist N. U. Unruh (aka Andrew Chudy, 1957–), as a performance art collective. Their early activities included a seemingly inexplicable half-naked appearance on the Berlin Autobahn, where the duo spent some time beating on the sides of a hole in an overpass. Bargeld was, for a time (1983–2003), also a guitarist and backing vocalist with **Nick Cave** and the Bad Seeds. The band has recorded prolifically and toured widely in the **United States**, **Canada**, **Australia**, and Europe.

See also EUROPEAN MUSIC; GERMANY.

ELECTRIC LIGHT ORCHESTRA, THE (ELO)

The Electric Light Orchestra (ELO), formed in London, in 1970, was a **progressive rock** band that sought to fuse 1960s-style **pop** with classical arrangements. Formed by Roy Wood (1946–), who had been with the **Move**; Jeff Lynne (1947–); and Bev Bevan (1944–) the ELO proved more popular in the **United States** than in **Great Britain**, scoring 20 **Top 40** hits there between 1970 and the mid-1980s. The album *A New World Record* (1976) went on to sell 5 million copies worldwide.

ELECTRO

Electro (an abbreviation for either electro-**funk** or electro-**boogie**) is a genre of **electronic dance music** built around the drum machine and heavy electronic sounds, usually without vocals. In contrast to earlier genres like **disco**, the electronic sound is the main element rather than a subsidiary feature. Following the decline of disco music in the **United States** in the late 1970s, electro emerged as a **fusion** of funk and New York boogie, combined with German and Japanese **electropop**, with **Kraftwerk** and **Yellow Magic Orchestra** among the key influences.

ELECTROACOUSTIC MUSIC

Electroacoustic music is composed, performed, or reproduced using electronic technology, specifically excluding **instrumental** and vocal music. The term includes tape, **electronic**, and computer music. Electroacoustic music has its origins in Western **art music** in the mid-20th century, with the incorporation of electric sound production into compositional practice. Electroacoustic music is now in the mainstream of music, pervading all styles, from the avant-garde to **pop**.

See also CAGE, JOHN (1912–1992); MUSIQUE CONCRÈTE.

ELECTRONIC DANCE MUSIC (EDM)

Also known as EDM, **dance music**, club music, or simply dance, electronic dance music is an umbrella term that refers to a broad range of **electronic music** genres rather than a genre in itself. EDM is generally used in the context of mixes in which a **disc jockey** creates and plays back a seamless selection of tracks by seguing from one recording to the next. The term was used in the **United States** as early as 1985, although the term *dance music* did not catch on as a blanket term until the late 1990s, when the U.S. music industry created music charts for “dance.” Among EDM genres in their own right are, for example, **house**, **acid house**, breakbeat, **dubstep**, **techno**, **trance**, and **trap**. Most, although not all, share a basic percussive character and feature predominantly in nightclubs, raves, and **music festivals**.

ELECTRONIC MUSIC

Electronic music is music that employs electronic musical instruments and electronic music technology in its production. Electronically produced music became prevalent in the popular domain by the

1990s, with the advent of affordable music technology, for example, the mass-produced **synthesizer**. Contemporary electronic music includes many varieties and ranges from experimental **art music** to popular forms like **electronic dance music**.

See also BODE, HARALD (1909–1987); MOOG, ROBERT ARTHUR "BOB" (1934–2005); STOCKHAUSEN, KARLHEINZ (1928–2007).

ELECTRONICA

Electronica is a broad category of electronic-based styles of music, including, among others, **techno**, **house**, **ambient**, **electronic dance**, and **industrial** dance. It can relate to both **dance** and nondance music, and also experimental music.

ELECTROPOP

Electropop is a **pop**-oriented form of **electronic music** primarily consisting of the use of **synthesizers** and various electronic musical instruments. The term originated in the 1980s, to describe a form of **synthpop** characterized by an emphasized electronic sound. Electropop songs are essentially pop songs, often with simple, catchy hooks and dance beats, but they differentiated from those of **electronic dance music** genres in that songwriting takes precedence over danceability. Electropop is characterized by a distinctive low-frequency synthesizer sound, which has been variously described as crisp, crunchy, crackly, fuzzy, warm, distorted, or dirty. The style enjoyed a revival in the 2000s, with **Lady Gaga** and Kesha as major exponents.

ELEGANTS, THE

The Elegants, an American vocal quintet from Staten Island, New York, scored a million-selling hit with their first record, "Little Star" (1958), combining adolescent lyrics with **doo-wop** harmonies. The song, based on the nursery rhyme "Twinkle, Twinkle, Little Star," was written by the group, then still in their teens. It remains one of the most popular doo-wop songs.

See ONE-HIT WONDER.

ELEVATOR MUSIC

Also known as **Muzak**, piped music, weather music, or lift music, elevator music is a type of **popular music**, mostly **instrumental**, that is commonly played through speakers at shopping malls, department

stores, hotels, business offices, and hospitals, as well as on telephone systems while callers are on hold, cruise ships, airliners during takeoff and flight, and elevators. The term is frequently applied as a generic term for any form of **easy listening**, smooth **jazz**, or **middle-of-the-road** music, or to the type of recordings commonly heard on **beautiful music radio** stations. Elevator music is typically set to a simple melody and is deliberately nonintrusive, with the dynamic range normally reduced so that the highs and lows do not distract listeners.

ELLINGTON, EDWARD KENNEDY "DUKE" (1899–1974)

One of the giants of 20th-century **popular music**, Duke Ellington was an American **jazz** musician, composer, and bandleader. Although widely recognized as a seminal figure in the history of jazz, Ellington preferred to think of his music as part of the broader "American Music" category. And in a very real sense, he came to define American music, synthesizing many of its diverse elements, for example, **minstrel** songs, **ragtime**, **Tin Pan Alley** tunes, the **blues**, and American adaptions of European idioms, into a coherent style.

Born in Washington, D.C., Ellington made his home in New York City beginning in the mid-1920s, gaining a national profile through his orchestra's appearances at the famous Cotton Club in Harlem. In the 1930s, his orchestra toured Europe. Often collaborating with others, Ellington wrote more than 1,000 compositions, with many of his works becoming standards of the jazz repertoire.

Both his parents were pianists, and he began taking lessons at the age of seven and was already writing music in his teens. Ellington began listening to, watching, and imitating ragtime pianists, not only in Washington, but also in Philadelphia and Atlantic City, and he started playing in cafés and clubs. In 1917, he began assembling other musicians to play at dances and, later that year, formed his first group, the Duke's Serenaders. He left the group to follow his drummer, Sonny Greer (c. 1895–1982), to New York.

In 1923, Ellington was playing in Atlantic City, which led to a booking at the Exclusive Club in Harlem and then a four-year engagement at the Hollywood Club on Broadway. The group was initially called Elmer Snowden and His Black Sox Orchestra and had seven members, later renaming themselves the Washingtonians.

When Snowden (1900–1973) left the band in early 1924, Ellington took over as bandleader. Ellington made eight records in 1924, with composing credits on three, including “Choo Choo.”

Duke Ellington and His Kentucky Club Orchestra grew to a group of 10 players, gradually developing their own sound with Ellington’s innovative arrangements. For a short time, soprano saxophonist **Sidney Bechet** played with the band. In late 1927, Ellington took the band to the Cotton Club in Harlem, where their residency, which lasted more than three years, made Ellington nationally known from **radio** broadcasts from the popular venue. While the Great Depression hit the music industry hard, radio exposure helped maintain the band’s popularity while it toured, both in the **United States** and Europe. Records of this era include “Mood Indigo” (1930), “Sophisticated Lady” (1933), “Solitude” (1934), and “In a Sentimental Mood” (1935).

Ellington went from strength to strength as a colossus in the **swing** era, with some of the musicians who were members of his orchestra, for instance, saxophonist **Johnny Hodges**, considered to be among the best players in jazz. Ellington’s great feat, apart from his writing and arranging, was melding his musicians into the best-known orchestral unit in the history of jazz, while retaining their individuality as soloists. Some members stayed with the orchestra for several decades. Ellington proved adept at writing miniatures for the three-minute recording format, often composing specifically to feature the style and skills of his individual musicians.

After 1941, Ellington collaborated with composer-arranger-pianist **Billy Strayhorn**, whom he called his “writing and arranging companion,” composing many extended works, or “suites,” as well as additional short pieces. Following an appearance at the Newport Jazz Festival in July 1956, Ellington and his orchestra enjoyed a major career revival and embarked on world tours. He also wrote **film** scores and stage **musicals**, and performed in several films. Several of his **instrumental** works were adapted into songs that became standards.

Ellington’s legacy is both rich and diverse. His inventive use of the orchestra, or **big band**, played a key role in elevating the perception of jazz to an art form on a par with other traditional musical genres. His

reputation continued to rise after his death, and he was awarded a special Pulitzer Prize for music in 1999.

EMERSON, LAKE & PALMER

Formed in England, in 1970, Emerson, Lake & Palmer became a major force in **progressive rock**, adapting **jazz** rhythms and classical melodies in what became a trademark synthesis, characterized by the dazzling, often flamboyant technique of keyboardist Keith Emerson (1944–2016). With vocalist and bassist Greg Lake (1948–2016) and percussionist Carl Palmer (1947–), the trio carved out an influential and successful niche after performing in 1970, at the **Isle of Wight** festival. Their best-known albums included *Emerson, Lake & Palmer* (1970), *Tarkus* (1971), *Pictures at an Exhibition* (1971), *Trilogy* (1972), and *Brain Salad Surgery* (1973).

EMINEM (1972–)

Born Michael Bruce Mathers III, in St. Joseph, Missouri, Eminem is the most commercially successful **rap** artist in the world, dubbed the "King of **Hip-Hop**" by ***Rolling Stone***. Eminem is also a successful actor and record producer. He has sold more than 170 million albums worldwide. His first album, *Infinite* (1996), attracted almost no attention, but with *The Slim Shady LP* (1999), heavy on lyrical violence and profanity, he struck a popular vein, selling 18 million copies. His next album, *The Marshall Mathers LP* (2000), sold 1.7 million copies in the **United States** in its first week of release, going on to sell 25 million worldwide. Subsequent studio albums also sold in the millions: *The Eminem Show* (2002), *Encore* (2004), *Relapse* (2009), *Recovery* (2010), and *The Marshall Mathers LP2* (2013). In 2009, the song "Crack a Bottle," a collaboration with **Dr. Dre** and **50 Cent**, became Eminem's second number one on the ***Billboard*** **Hot 100**. As of 2016, he has collected 15 **Grammy Awards**.

ENO, BRIAN (1948–)

Brian Eno is an English musician, composer, and record producer whose studio production, writing, and theoretical work have been influential in shaping **ambient** and **electronic** music, as well as developments in several other genres. Briefly a member of **Roxy Music** in the early 1970s, Eno has worked with many major artists, including **David Bowie**, **John Cale**, and David Byrne of **Talking Heads**.

Eno's first collaboration with Byrne, *My Life in the Bush of Ghosts* (1981), pioneered **sampling** techniques that would prove to be influential in **hip-hop**. Eno has also been instrumental in incorporating **world music** into popular Western music forms.

ENYA (1961–)

Born Eithne Pádraigín Ní Bhraonáin (anglicized as Enya Patricia Brennan), in County Donegal, **Ireland**, Enya became immensely popular in the 1980s, with her lilting voice and dreamy **folk**-based ethereal melodies. A classically trained pianist and multi-instrumentalist, she played with her family band, Clannad, before going solo in 1982. Beginning with *Enya* (1987), she won a large international audience, with her albums consistently selling in the millions, most notably *A Day Without Rain* (2000). Enya has won four **Grammy Awards** for Best New Age Album for the albums *Shepherd Moons* (1993), *The Memory of Trees* (1997), *A Day Without Rain* (2002), and *Amarantine* (2007). She has also won seven **World Music** Awards.

ERTEGUN, AHMET (1923–2006)

Ahmet Ertegun, born in Istanbul, Turkey, came to the **United States** with his family as a child, later becoming one of the most significant figures in the **popular music** recording industry. He is best known as founder of Atlantic Records and his role in championing many **jazz**, **soul**, **rhythm-and-blues**, and **rock** musicians. Ertegun's impact was decisive in helping to position rhythm-and-blues in the popular-music mainstream. His team at Atlantic married **blues** and jazz with the **mambo** of New Orleans; the urban blues of **Chicago**; the **swing** of Kansas City; and the suave, smooth rhythms and arrangements of New York.

Ertegun founded Atlantic with Herb Abramson (1916–1999) in 1947. It grew from a small, independent label into a major national music company, becoming a bastion of jazz (**John Coltrane**), soul (**Aretha Franklin**, **Otis Redding**, **Ray Charles**), and rock (**Rolling Stones**, **Led Zeppelin**). He sold Atlantic to Warner Brothers in 1967, for $17 million. Ertegun was also a songwriter, his songs recorded by many artists, including Ray Charles ("Mess Around," 1953), **Pat Boone**

("Chains of Love," 1956), and Aretha Franklin ("Don't Play That Song," 1967).

ESTEFAN, GLORIA (1957–)

Born Gloria Fajardo, in Havana, **Cuba**, Gloria Estefan grew up in Miami, Florida, where she became lead singer of the band the Miami Latin Boys, led by her future husband, Emilio Estefan (1953–). Renamed the Miami Sound Machine, the band broke through with the hit single "Conga" (1985), which won the grand prize at the Tokyo Music Festival. It was followed by "Anything for You" (1988), a number-one hit from the album *Let It Loose* (1987), which also contains the singles "Rhythm Is Gonna Get You," "Betcha Say That," and "1–2–3," which all made it to ***Billboard***'s top 10.

Releasing songs under her own name from 1989, Estefan scored a string of hits, including "Don't Wanna Lose You" (1989), "Here We Are" (1990), "Cuts Both Ways" (1990), and "Coming Out of the Dark" (1991). Estefan has also recorded extensively in Spanish, with *Mi Tierra* (1993) selling more than 8 million copies. She has won seven **Grammy Awards** and sold more than 100 million records worldwide.

ETHERIDGE, MELISSA (1961–)

Melissa Etheridge is an American **rock** singer, songwriter, and guitarist known for her raw, bluesy voice and percussive **guitar**. Born in Leavenworth, Kansas, she began playing guitar and writing songs as a child. She performed in a **country** group at age 12. After struggling to make an impact, Etheridge released her self-titled first album in 1988, which contains the hit single "Bring Me Some Water." Her third album, *Never Enough* (1992), features the hit "Ain't It Heavy," which won her a **Grammy Award** for Best Female Rock Vocal. The confessional album *Yes I Am* (1993) consolidated her reputation, yielding three big hits —"Come to My Window," "I'm the Only One," and "If I Wanted To." "Come to My Window" gave Etheridge her second consecutive Grammy for Best Female Rock Vocal.

EUROBEAT

Eurobeat is a broad and often imprecise term denoting a style of **dance music** derived from the **Italo disco** style, originating mostly in **Italy** and **Germany** and achieving immense popularity in **Japan**. Originating in the late 1980s, it is characterized by catchy, frenzied

beats and rhythmic dance voices, often referencing Japan, cars, love, and dancing all night long. Eurobeat singers usually perform under many different names. In the **United States**, Eurobeat was sometimes marketed as **hi-NRG**, while Italo disco was often referred to as Eurobeat to avoid the negative connotations of the word ***disco*** in the 1980s. Eurobeat is also directly related to the Japanese **Para Para** dance culture.

EUROPEAN MUSIC

Much of the Western tradition of classical music derives from Europe, which also has a diverse range of indigenous and **folk music**, sharing common features in rural, traveling, or maritime communities. The two traditions became intermixed as many classical composers employed and adapted folk melodies, while the folk tradition has influenced and informed **popular music** in Europe.

However, while American **jazz** became popular in many parts of Europe beginning in the 1920s, it was not until after World War II ended in 1945, and the spread of broadcasting, that the broad streams of Anglo-American popular music began to find a mass audience in Europe and, to a lesser degree, European popular music began to penetrate the Anglo-American and other non-European markets. (An exception, however, was the existence of French-speaking and Spanish-speaking countries in the former colonial empires.)

With the first, tentative steps toward European unity in the early 1950s, music, along with other forms of cultural expression, began to cross borders, with the **Eurovision Song Contest**, inaugurated in 1956, being a prime example. In the 1960s, a style called *yéyé* (derived from the **Beatles** refrain, “yeah yeah”) became popular among many countries of Western Europe. A broad style, dubbed Europop, arose in the 1970s, generally more **dance**-oriented than the prevailing Anglo-American music. Its performers were popular mostly only in Europe, with some key exceptions, notably Sweden’s **ABBA**. *Schlager* emerged in **Germany** after the war, partly in reaction to American **rock-and-roll**, using simple patterns of music. It soon spread to other parts of Europe.

In the Netherlands, the Dutch Swing College Band, formed in 1945, became popular in many countries with the postwar jazz revival, and it continues to tour. Contemporary Dutch popular music, known as *Nederpop*, is a mixture of local music and the heavy influence since the 1950s of American and British rock and **pop** music. The multiple genres deriving from it are present in the Netherlands, with Dutch-language **hip-hop** (*Nederhop*) highly popular in both the Netherlands and the Dutch-speaking region of Belgium. A number of Dutch bands, beginning in the late 1960s, have won international fame. Among them are the George Baker Selection (“Little Green Bag,” “Una Paloma Blanca”), Shocking Blue (“Venus”), Golden Earring (“Radar Love”), Tee Set (“Ma Belle Amie”), Focus (“Hocus Pocus”), and **Pussycat** (“Mississippi”). A Dutch pop band, Teach-In, won the Eurovision Song Contest in 1975, with “Ding-a-Dong.” **André Rieu**, a Dutch violinist and orchestra leader, became known as the “Waltz King of Europe” for his efforts in popularizing light classical music, performing throughout the world.

Several local and regional styles of European music have become popular outside their places of origin, for example, Portugal’s **fado** and Greece’s **rebetiko**. Greek music has been further popularized by such artists as singers **Nana Mouskouri** and **Demis Roussos**, and composer **Mikis Theodorakis**, with his “Zorba the Greek.”

In the former Communist countries of Eastern Europe, access to Western music was often restricted, and since the fall of communism in the late 1980s, many Western genres, for instance, **hard rock**, **heavy metal**, and hip-hop, have developed locally; however, many old traces remain, with elements of folk and gypsy culture, along with such traditional styles as Bohemian polka, in several countries of the region. The Czech Republic, for example, has been influenced by French chanson but has also taken to American **bluegrass** and hard rock, while the traditional Roma music still is very much alive in Romania and Bulgaria. Hungary and Poland have well-developed **progressive rock** scenes.

Originating among the Ashkenazi Jews of Eastern Europe was the music known as klezmer, a genre involving the adaptation of dance tunes and **instrumental** display pieces for weddings and other

celebrations. In the **United States**, the genre evolved as Yiddish-speaking immigrants from Eastern Europe, who arrived in the late 19th and early 20th centuries, assimilated American jazz into the music. Klezmer underwent a revival in the 1970s.

In the countries of the Balkans, a distinctive style dubbed “Balkan beats” is evolving, based on traditional folk music, with its asymmetric meters and varying fast and slow beats, but with the addition of modern pop, rock, and dance music elements, and also occasional Arab and Latin features. The music has been popularized in Western Europe by artists like Serbian composer and performer Goran Bregović (1950–) and the German Shantel (born Stefan Hantel, 1968–). A Balkan Beats Festival began in Berlin in 1993, and the music has since developed a following in many other cities.

Music has played a prominent role in the recent history of the Baltic states (Latvia, Estonia, Lithuania), where there was a so-called singing revolution from 1987 to 1990, with people defying the Soviet authorities by singing traditional folk songs during peaceful demonstrations, which emphasized the common cultural past, but they were banned by the Soviet regime. While there are considerable national and regional differences between and within the three countries, they share a cultural tradition of folk song–poetry of the runo-song type and the use of traditional instruments, notably Baltic zithers. Under Soviet rule, the three countries saw the creation of Soviet-supervised folklore troupes and separate folklore revivals. Some folk musicians are attempting to create traditional musical forms and textures that connect with the present.

In Soviet Russia, while rock music was officially regarded as a form of Western decadence, rock bands began to arise in the early 1960s, in Moscow, influenced by the Beatles. By the 1980s, Russian rock had developed local characteristics, and with political liberalization, the hitherto underground bands, mostly singing in Russian, were able to release their records officially. **Punk rock** also made an appearance at about this time, often as a form of political protest. Poet and activist Yegor Letov (1964–2008) became the best-known exemplar of punk culture with his **post-punk** band *Grazhdanskaya Oborona* (Civil Defense), whose members were

harassed and arrested. But in 1991, with official attitudes softening, Moscow's Tushino Airfield became the venue for one of the world's biggest rock concerts, featuring a number of foreign bands, including **AC/DC** and **Pantera**. Official estimates place the crowd at between 800,000 and 1 million. Even in the post-Soviet era, bands can fall foul of officialdom, as was the case with **Pussy Riot**, whose members were sent to prison for singing a **protest song** against President Vladimir Putin.

See also FRANCE; GREAT BRITAIN; IRELAND; ITALY; REDŽEPOVA, ESMA (1943–2016); SCANDINAVIA; SPAIN.

EUROVISION SONG CONTEST

Founded in 1956, the Eurovision Song Contest is the world's best-known song competition, attracting a worldwide **television** and **radio** audience each year in the hundreds of millions. It was conceived as a project of the European Broadcasting Union, whereby countries, represented by their respective public broadcasters, would participate in a single television show, to be transmitted simultaneously in the represented nations. The first contest took place in Lugano, Switzerland, at the Teatro Kursaal, on May 24, 1956.

Initially, only solo artists were allowed to enter the contest, a rule that was relaxed in the 1970s, to allow groups to compete. Appearing in the contest has helped launch many a career, with notable winners including **ABBA** (1974), **Bucks Fizz** (1981), and **Celine Dion** (1988). Eurovision is also broadcast outside of Europe to several countries that do not compete, for example, the **United States**, **Canada**, and **China**. Since 2000, the contest has also been streamed on the Internet.

EURYTHMICS, THE

The Eurythmics were an English **synthpop** duo formed in London, in 1980, and comprising Dave Stewart (1952–) on keyboards and **guitar**, and Annie Lennox (1954–) on vocals and flute. Both Stewart and Lennox are former members of the Tourists. Their second studio album, *Sweet Dreams (Are Made of This)* (1983), sold more than 1 million copies, and the title track single was a number-one hit in the **United States**. Other hits included "Love Is a Stranger" (1983), "Who's That Girl?" (1983), and "There Must Be an Angel (Playing with My

Heart)" (1985). In 1986, the Eurythmics won a **Grammy Award** for Best Rock Performance by a Duo or Group for "Missionary Man."

EVANS, IAN ERNEST GILMORE GREEN "GIL" (1912–1988)

Canadian-born Gil Evans, composer, arranger, and bandleader, is best known for his collaborations with trumpeter **Miles Davis**, most notably on the albums *Miles Ahead* (1957), *Porgy and Bess* (1958), and *Sketches of Spain* (1959–1960). They have been hailed as among the finest orchestral music of the 20th century. *Miles Ahead*, recorded with the 19-piece Gil Evans Orchestra, was their first large-scale collaboration.

Evans was self-taught, leading his own band in Stockton, California, and later arranging with the Claude Thornhill Orchestra. In 1947, he was a leading figure in a series of meetings with such musicians as Davis, Gerry Mulligan (1927–1996), and John Lewis (1920–2001), about how to achieve a full orchestral sound by using as few musicians as possible. The resulting nonet, under Davis's leadership, saw Capitol Records release the arrangements as singles between 1949 and 1950. The recordings were reissued in 1954, and again in a compilation as the now-classic album *Birth of the Cool* (1957), which defined the subgenre of cool **jazz**.

In 1957, Evans recorded his first album as a leader, *Gil Evans Plus Ten*, featuring soprano saxophonist Steve Lacy (1934–2004). In 1966, he recorded an album with Brazilian singer **Astrud Gilberto**, *Look to the Rainbow*. In 1974, the Evans orchestra gave a concert tribute to **rock** guitarist **Jimi Hendrix**, followed by an album, *The Gil Evans Orchestra Plays the Music of Jimi Hendrix*. In 1976, Evans toured Europe. He continued to perform in New York City through the 1980s. In 1987, he recorded a live album with Sting, featuring **big band** arrangements of songs by and with the **Police**.

Evans's contributions to arranging, composition, and orchestration have been immense, his influence in pushing the boundaries and exploring possibilities evident in multiple genres of **popular music**.

EVANS, WILLIAM JOHN "BILL" (1929–1980)

Born in Plainfield, New Jersey, Bill Evans was an American **jazz** pianist and composer best known for not only his solo and combo work, but

also his work with (and influence on) **Miles Davis**, most notably on the album *Kind of Blue* (1959). He brought a subtle sensitivity to his harmonic variations, creating a distinctive sound that had an enormous influence on European jazz and especially later American pianists, notably **Herbie Hancock** and **Keith Jarrett**.

EVERLY BROTHERS, THE

The Everly Brothers have been called the most important vocal duo in **rock**, influencing groups like the **Beatles**, the **Hollies**, and **Simon & Garfunkel**. Their precise, close harmony singing and deft blend of **country** and **pop** opened up a new dimension in **popular music** in the late 1950s.

Born into a professional musical family in Brownie, Kentucky, and Chicago, Illinois, respectively, Isaac Donald "Don" (1937–) and Phillip "Phil" (1939–2014) Everly sang on the **radio** with their parents in the 1940s, billed as the Everly Family. An early recording in 1956, written by Don, "Keep a Lovin' Me," failed to make an impact, but with "Bye, Bye Love" (1957) they had a hit, charting on the country, **rhythm-and-blues**, and pop lists, and selling more than 1 million copies.

Working with songwriters **Felice and Boudleaux Bryant**, who had given them their first hit, the brothers continued with "Wake Up Little Susie" (1957), "All I Have to Do Is Dream" (1958), "Bird Dog" (1958), and "Problems" (1958). The Everlys also succeeded as songwriters, especially with Don's "(Till) I Kissed You" (1958).

Their run of hits continued into the 1960s, with their own song, "Cathy's Clown" (1960), which sold 8 million copies worldwide. This was followed by "So Sad (to Watch Good Love Go Bad)" (1960), "When Will I Be Loved" (1960), "Walk Right Back" (1961), "Crying in the Rain" (1962), and "The Price of Love" (1965).

By the end of the 1960s, the Everly Brothers had returned to **country rock**, and their 1968 album *Roots* was met with critical acclaim. Each pursued a solo career until a reunion concert in London, in 1983, which led to the album *EB '84*. A single from the album, "On the Wings of a Nightingale," written by **Paul McCartney**, was a minor hit. The Everly Brothers had 35 ***Billboard*** top 100 singles, 26 in the **Top 40**. They hold the record for the most top 100 singles by any duo.

EXCITERS, THE

Formed in New York City, in 1961, the Exciters were an American **pop music doo-wop** vocal group, scoring two big hits: “Tell Him” (1962) and “He’s Got the Power” (1963). They had a minor hit in 1964, with “Doo-Wah-Diddy,” later a hit for **Manfred Mann**. The Exciters were originally a **girl group** called the Masterettes, with one male member, Herb Rooney (1941–c. 1991) being added later. At the peak of their popularity, the group consisted of lead singer Brenda Reid (1945–), Carolyn Johnson (1945–2007), and Lillian Walker (1945–).

While their popularity waned in the **United States**, the Exciters remained popular in **Great Britain**, performing live and hitting the charts with “Reaching for the Best” (1975), although now reduced to a duo of Reid and Rooney, who were married (Johnson and Walker had left in 1971). In 1978, the two, billed as Brenda & Herb, scored a hit with “Tonight I’m Gonna Make You a Star.” The powerful vocals of Brenda Reid, in a chance hearing in a record store in the early 1960s, inspired a young **Dusty Springfield** to switch her musical direction from **folk** to the pop/**rhythm-and-blues** genre that would define her career.

The Exciters have been featured on the **soundtracks** for a number of **films**, including *Bikini Beach* (1964), *The Big Chill* (1983), *My Best Friend’s Wedding* (1997), and *Monsters vs. Aliens* (2009).

F

50 CENT (1975–)

Born Curtis James Jackson III, in Queens, New York, 50 Cent is an American rapper, record producer, and entrepreneur, becoming one of the world's best-selling **hip-hop** artists after rising to prominence with the group G-unit. He has sold more than 30 million records worldwide. His debut studio album, *Get Rich or Die Tryin'* (2003), was an instant success, generating four singles, including the number-one hits "In da Club" and "21 Questions," along with the international hit "P.I.M.P." His second album, *The Massacre* (2005), sold more than 1 million copies in the **United States** in its first week alone and went on to sell more than 15 million copies worldwide. He became the first solo artist to have three singles in the ***Billboard*** top five in the same week with "Candy Shop," "Disco Inferno," and "How We Do." In 2010, 50 Cent won a **Grammy Award** for Best Rap Performance by a Duo or Group for "Crack a Bottle" (with **Eminem** and **Dr. Dre**).

See also RAP.

FABIAN (1943–)

Born Fabiano Anthony Forte, in Philadelphia, Pennsylvania, Fabian is an American **rock** singer and actor noted for being among the first of the "manufactured" **pop** stars, his appeal based on a slight facial resemblance to both **Elvis Presley** and **Ricky Nelson**. He was heavily promoted on ***American Bandstand*** and appeared in several movies. For a short time, Fabian's records were popular, the hits including "I'm a Man" (1959), "Turn Me Loose" (1959), "Tiger" (1959), and "Hound Dog Man" (1959). Eleven of his records made the ***Billboard*** **Hot 100**.

FADO

From the Portuguese word meaning "fate" or "destiny," fado is a distinctively haunting urban **popular music** song of Portugal, usually of melancholy or fatalistic character and typically accompanied by a **guitar**. More broadly, it is a performance genre, as fado is also applied to a dance to the music of such a song. Its origins date to the early 19th century. Fado falls into two distinct styles, an older one

associated with the city of Lisbon and a more recent style identified with the northcentral city of Coimbra.

Songs are usually performed by a solo singer, male or female, traditionally accompanied by a wire-strung acoustic guitar and the Portuguese *guitarra*—a pear-shaped cittern with 12 wire strings, unique to Portugal. In recent years, **instrumental** accompaniment has expanded to two Portuguese guitars, a guitar and a bass guitar. Fado is performed professionally on the concert circuit and in small "fado houses."

Amália Rodrigues (1920–1999), dubbed the "Queen of Fado," became an international star and remains Portugal's most famous artist and singer. The dissemination of fado through emigration and the **world music** circuit has reinforced its image as a cultural symbol of Portuguese identity, leading to cross-fertilization with other musical traditions. For example, in the 1970s, a fado-based **fusion** music emerged in which fado was combined with **rock** music, as well as with various **folk music** traditions, most notably *nueva canción* ("new song"), a type of political **protest** music popular throughout Latin America at the time.

See also EUROPEAN MUSIC.

FAIRPORT CONVENTION

Founded in London, England, in 1967, Fairport Convention was at the forefront of **Great Britain's folk rock** movement. Fairport Convention's fourth album, *Liege and Leaf* (1969), was a seminal album in popularizing electric folk and brought to the fore the vocals of Sandy Denny (1947–1978). The album is credited with arousing interest in folk among a new, nontraditional audience. Despite a hiatus from 1979 to 1985, the band, with an ever-changing lineup, has continued to perform, releasing more than 50 albums.

See also FOLK REVIVAL.

FAITH, ADAM (1940–2003)

Singer Adam Faith (born Terrence Nelhams-Wright, in London, England) was one of the earliest **rock** stars in **Great Britain**. Beginning in a **skiffle** band in 1957, he quickly gained a fan following after his "What Do You Want?" (1959) reached number one. Other hits followed, including "Poor Me" (1960), "Someone Else's Baby" (1960)

and “Lonely Pup” (1960). Faith scored 11 top 10 hits in Britain, his last chart entry being “The First Time” (1963). Already a **television** actor, he appeared in the **film** *Beat Girl* (1962).

FAITH, PERCY (1908–1976)

Percy Faith was a Canadian-born bandleader, orchestrator, composer, and conductor who became one of the most popular **easy listening** recording artists of the 1950 and 1960s. Known for his lush string arrangements of **pop** and Christmas standards, he is often credited with popularizing the easy listening or “mood music” format. In addition to a number of hit albums and singles under his own name, Percy Faith was responsible for arranging hits by **Tony Bennett**, **Doris Day**, **Johnny Mathis**, and **Burl Ives**, among others, as musical director for Columbia Records in the 1950s. His recording of Max Steiner’s “The Theme from ‘A Summer Place’” was a number-one hit in 1960, earning Faith a **Grammy Award**. A second Grammy came in 1969, for his album *Love Theme from Romeo and Juliet*.

See also CANADA.

FAITH NO MORE

Faith No More is an American **hard rock** band formed in San Francisco, California, in 1979. They are credited with creating an **alternative** metal style, fusing **heavy metal** with other genres, for example, **funk**, **hip-hop**, and **progressive rock**. Their best-selling album was *The Real Thing* (1989). Faith No More broke up in 1998, but in 2009, the band announced a reunion amid lineup changes.

FAITHFULL, MARIANNE EVELYN GABRIEL (1946–)

Marianne Faithful is an English **pop** singer and songwriter who first came to prominence as part of the early 1960s **British Invasion**, with the wistful hit “As Tears Go By” (1964). Later hits included “Come and Stay with Me” (1965), “Is This What I Get for Loving You?” (1967), “The Ballad of Lucy Jordan” (1979), and “Broken English” (1980). Her album *Broken English* (1979), with its hard-edged songs and bluesy vocals, was highly acclaimed and appeared after a long break in her career.

FALL, THE

The Fall are one of the most long-lived and prolific of the English **post-punk** bands, having released more than 31 studio albums, as well as

many more live and compilation albums, since being formed in Manchester, in 1976. *Grotesque* (1980), *Totale's Turns* (1980), *Perverted by Language* (1983), and *Palace of Swords Reversed* (1987) each topped the U.K. **indie** chart. Formed by vocalist and keyboardist Mark E. Smith (1957–), the band has gone through many personnel changes, with Smith the only constant member. Despite variation in style, the Fall's characteristic repetitive rhythms and often cryptic lyrics have influenced many later bands.

FAME, GEORGIE (1943–)

Born Clive Powell, in Leigh, Lancashire, England, Georgie Fame is best known for his 1968 hit "The Ballad of Bonnie and Clyde." A keyboard player who backed **Eddie Cochran** on his British tour, Fame joined a **jazz**-influenced **rhythm-and-blues** band, the Blue Flames, which at various times included guitarist **John McLaughlin** and future **Cream** drummer Ginger Baker. He had a number-one hit in **Great Britain** with "Yeh Yeh" (1965), which also made the charts in the **United States**. Fame followed up with "Get Away" (1966), another U.K. number one.

FELICIANO, JOSÉ (1945–)

Born José Montserrate Feliciano Garcia, in Lares, Puerto Rico, guitarist and singer José Feliciano, blind from birth, grew up in New York's Spanish Harlem. At first playing in Greenwich Village clubs and recording in Spanish for the Hispanic market, he switched to such flamenco-infused versions of **pop** and **rock** hits as "Hi Heel Sneakers" (1968) and his **cover** of the **Doors'** "Light My Fire" (1968). The latter was a big hit for him, as was the succeeding album, *Feliciano!* (1968). Feliciano continued to perform and record into the 1970s and beyond, but mainly for the Hispanic market. He performed the **theme** song "Behind the Mask" for the **television** series *Queen of Swords* in 2000. In 2007, he released an album called *Soundtrax of My Life*, the first English-language album composed and written by Feliciano.

See also LATIN AMERICAN MUSIC.

FENDER, CLARENCE LEONIDAS "LEO" (1909–1991)

Leo Fender was an American inventor and manufacturer of electronic musical instruments. His iconic products revolutionized **popular music** in general and **rock-and-roll** in particular. In 1948, working with George Fullerton (1923–2009), Fender developed the first mass-

produced solid-body electric **guitar**, first known as the Fender Broadcaster. It was renamed the Telecaster in 1950, and quickly adopted by **country** and early rock musicians. It was produced by the Fender Electric Instruments Company, which Fender had formed in 1946. In 1951, the Fender Precision Bass, the world's first electric bass guitar, was unveiled, and in 1954, the Fender Stratocaster was released. The Stratocaster was the first guitar to feature three electric pickups (instead of two) and the tremolo arm, used for vibrato effects. Fender instruments helped establish the image of the rock guitar, characterized by their distinctive diagonally cut heads, with tuning pegs all in one row, and their asymmetrical bodies. CBS bought the Fender business in 1965, for $13 million.

See also PAUL, LES (1915–2009); RICKENBACHER, ADOLPH (1886–1976).

FERRANTE AND TEICHER

American classically trained pianists Arthur Ferrante (1921–2009) and Louis Teicher (1924–2008) had a number of **pop** hits in the 1960s, featuring their trademark simple but catchy **instrumental** arrangements of classical pieces, **film** scores, and show tunes. "Theme from The Apartment" (1960) and "Exodus" (1960) first brought them to prominence on the charts. Later hits included "Tonight" (1963), from **Leonard Bernstein's** *West Side Story*, and "Midnight Cowboy" (1969), from the film of the same name. The duo became a mainstay of **easy listening radio**.

FIEDLER, ARTHUR (1894–1979)

Born in Boston, Massachusetts, Arthur Fiedler was an American musician and conductor best known for his **light music** work with the Boston Pops Orchestra. Moving to Austria and later **Germany** as a child, he studied at the Royal Academy of Music in Berlin, before returning to the **United States** and joining the Boston Symphony Orchestra, initially as a violinist, but also a pianist, organist, and percussionist. He later formed a chamber orchestra before his appointment in 1930, as conductor of the Boston Pops, a position he held until his death.

Fiedler was a showman and drew criticism for overpopularizing music, particularly when adapting popular songs or edited portions of

the classical repertoire for a mass audience. The Boston Pops were said to have made more recordings than any other orchestra in the world, with sales exceeding 50 million. Aside from recording light classics, Fiedler recorded music from Broadway **musicals** and Hollywood **film** scores, as well as arrangements of **popular music**, especially the music of the **Beatles**.

FIFTH DIMENSION, THE

Formed in 1965, in Los Angeles, California, the Fifth Dimension (also known as the 5th Dimension) is an American vocal group that had a string of **pop**-**soul** hits in the late 1960s and early 1970s. Fronted by lead singer Marilyn McCoo (1943–), with her four-octave vocal range, the Fifth Dimension found success in a wide range of genres, including pop, **rhythm-and-blues**, soul, and **jazz**, later becoming mainstays of **adult contemporary** radio. The group's best-known hits include "Up, Up, and Away" (1967), "Stoned Soul Picnic" (1968), "Sweet Blindness" (1968), "Medley: Aquarius/Let the Sunshine In (the Flesh Failures)" (1969), "Wedding Bell Blues" (1969), "One Less Bell to Answer" (1970), and "(Last Night) I Didn't Get to Sleep at All" (1972).

FILM MUSIC

Music has been an integral part of cinema ever since pianists played to accompany screenings of the early silent films. The first "talkie" movie was *The Jazz Singer* (1927), starring **Al Jolson,** which features a **soundtrack** consisting of songs and some fragments of speech. As the talkie industry developed, the role of film composer emerged, with scores written for the opening titles to set a mood and closing titles to reinforce the mood of the film's conclusion and restate the main themes. In between, appropriate music was used to accompany action among the dialogue. The importance of the music to the finished product was soon recognized, and industry accolades, for example, the Academy Award for Best Score, were introduced in the late 1930s.

While film music encompasses a wide range of styles and genres, most scores are generally orchestral works derived from Western classical music; however, depending on the film, scores may also incorporate elements of **jazz**, **rock**, **pop**, **blues**, **new age**, and **ambient music**, and a wide range of ethnic and **world music** styles. Since the

1950s, a growing number of films have also included **electronic** elements as part of the score, and many scores now feature a hybrid of orchestral and electronic instruments.

The association of the film medium and **popular music** extends beyond just film scores. During the 20th century, film increasingly became an important vehicle for popular music, with entertainers like **Bing Crosby**, **Marlene Dietrich**, and **Frank Sinatra** enjoying **crossover** success. Film later became important in promoting pop entertainers, for instance, the **Elvis Presley** films, movies by the **Beatles** (*Hard Day's Night*, 1964; *Help!* 1965) and the **Monkees** (*Head*, 1968), and the phenomenal success of the **disco** film ***Saturday Night Fever*** (1977). It was the film *Blackboard Jungle* (1955) that popularized **Bill Haley's** rock anthem **"Rock Around the Clock"** (1955), giving impetus to the emerging rock-and-roll genre and, in turn, inspiring a series of rock films.

See also BARRY, JOHN (1933–2011); KORNGOLD, ERICH WOLFGANG (1897–1957); MONTENEGRO, HUGO MARIO (1925–1981); MORRICONE, ENNIO (1928–); NYMAN, MICHAEL (1944–); ROTA, GIOVANNI "NINO" (1911–1979); THEODORAKIS, MIKIS (1925–); VANGELIS (1943–); WILLIAMS, JOHN TOWNER (1932–).

FISHER, EDWIN JACK "EDDIE" (1928–2010)

Crooner Eddie Fisher, born in Philadelphia, was the most successful American **pop** singer of the early 1950s, selling millions of records and hosting his own **television** show. He dropped out of school to pursue a singing career, first with **big bands** and then as a soloist after getting **radio** exposure. Although drafted into the U.S. Army from 1951 to 1953, he continued to perform. With a powerful and melodious tenor voice, Fisher was one of the last big pop stars of the pre-**rock-and-roll** era, with 17 songs in the top 10 on the **hit parade** charts between 1955 and 1956, and 35 in the **Top 40**.

FITZGERALD, ELLA JANE (1917–1996)

Ella Fitzgerald was an American **jazz** singer, often referred to as the "First Lady of Song," the "Queen of Jazz," and "Lady Ella." She was the most popular female jazz singer in the **United States** for half a century. Born in Newport News, Virginia, Fitzgerald launched her career after appearing in an amateur show in 1934, in New York, after

which she met bandleader Chick Webb (1905–1939), who hired her as a vocalist.

Together, Fitzgerald and Webb, and Webb's band, toured the country and recorded and collaborated on songs, including her million-seller version of the nursery rhyme "A-Tisket, A-Tasket." Fitzgerald took over the leadership of the band after Webb died in 1939, but the outbreak of World War II and the draft brought the group to an end, and she set out on a solo career. Fitzgerald met impresario Norman Granz (1918–2001), who became her personal manager, and she worked closely with Granz and sang on international tours with his band, Jazz at the Philharmonic.

She recorded an acclaimed "songbook" series with Granz, singing the songs of such American greats as **Duke Ellington**, **Cole Porter**, and **George** and **Ira Gershwin**. Arranged by **Nelson Riddle**, **Billy Strayhorn**, and Ellington, among others, the "songbooks" won popularity with both jazz and nonjazz listeners, and are considered classic interpretations of the material. Fitzgerald also worked with such legendary jazz artists as Ellington, **Frank Sinatra**, **Sarah Vaughan, Dizzy Gillespie**, and **Benny Goodman**, and even performed in a few movies.

Fitzgerald's voice was instantly recognizable, and she employed her vocal range of 2.5 octaves to great effect, always aided by an exceptional clarity of diction and a special sense of rhythm and pitch. She did much to popularize **scat singing**. Fitzgerald's style of singing heavily influenced ensuing generations of singers.

FIVE SATINS, THE

The Five Satins were an early American **doo-wop** group formed in New Haven, Connecticut, best known for their 1956 hit "In the Still of the Night," which made the charts again in 1960 and also 1961. With its smooth vocals, tight harmonies, and a soaring falsetto, "In the Still of the Night" is regarded as a doo-wop classic. The group had only two other hits of note, "To the Aisle" (1957) and "I'll Be Seeing You" (1960).

FLACK, ROBERTA (1937–)

Born in Asheville, North Carolina, Roberta Flack is an American **soul/rhythm-and-blues** singer. She is best known for her early 1970s songs "The First Time Ever I Saw Your Face" (1972), which won a

Grammy Award for Record of the Year; “Where Is the Love” (1972), a duet with **Donny Hathaway** and a Grammy winner for Best Pop Performance by a Duo; “Killing Me Softly with His Song” (1973), awarded two Grammys, for Best Female Pop Vocal and Record of the Year; and “Feel Like Makin’ Love” (1974). She was the first artist to be awarded a Grammy for Record of the Year in successive years.

FLATT, LESTER RAYMOND (1914–1979)

Lester Flatt was an American **bluegrass** guitarist, mandolinist, and vocalist, as well as a prolific composer. He is best known for his collaboration with banjo player **Earl Scruggs** as part of the **Foggy Mountain Boys**. Flatt first came to prominence in the 1940s, playing with **Bill Monroe**. His work reached a mainstream audience through his performance on “The Ballad of Jed Clampett,” the theme for the network **television** hit *The Beverly Hillbillies*, in the early 1960s. After parting company with Scruggs, Flatt and several of the Foggy Mountain Boys’ ensemble musicians created a new act known as the Nashville Grass.

FLEETWOOD MAC

Formed in London, England, in 1967, Fleetwood Mac, in the space of a decade, journeyed from being a traditional British **blues** band to one of the slickest, biggest-selling **pop** acts of all time. The band’s album *Rumours* (1977) continues to sell throughout the world, with sales exceeding 40 million copies. *Rumours* remained at the top of the U.S. album charts for 31 weeks, generating four hit singles: “Go Your Own Way,” “Dreams,” “Don’t Stop,” and “You Make Loving Fun.” It won a **Grammy Award** for Album of the Year.

Originally led by revered guitarist and blues purist Peter Green (1946–), along with drummer Mick Fleetwood (1947–) and bassist John McVie (1945–), all from **John Mayall’s** Bluesbreakers, as well as two others, the early incarnation had an **instrumental** hit with the ethereal “Albatross” (1968), and also with “Black Magic Woman” (1968), which became the standard bearer for **progressive** blues.

Amid many lineup changes, including Green’s departure, the band shifted direction, with its members, by 1975, comprising Fleetwood, McVie, keyboardist and singer Christine McVie (1943–), guitarist Lindsey Buckingham (1949–), and vocalist Stevie Nicks

(1948–). *Fleetwood Mac* (1975) confirmed the **radio**-friendly pop shift already apparent in earlier albums, with three tracks becoming hit singles: “Rhiannon,” “Over My Head,” and “Say You Love Me.” Even with the changes to the lineup after *Rumours*, the band produced more chart-topping albums, including *Tusk* (1979), *Tango in the Night* (1987), and *Behind the Mask* (1990).

FLEETWOODS, THE

The Fleetwoods were an American vocal trio formed in Olympia, Washington, in 1958, comprising Gary Troxel (1939–), Barbara Ellis (1940–), and Gretchen Christopher (1940–). They combined **soft rock**, teen-oriented lyrics, and a touch of **doo-wop**, scoring huge hits with the whimsically romantic “Come Softly to Me” (1959), which they wrote, and “Mr. Blue” (1959). From 1959 to 1963, the Fleetwoods charted 12 songs on the ***Billboard*** **Hot 100**.

FLUXUS

A Latin word meaning “flowing” or “fluid,” Fluxus was the name adopted by a loose international network of artists, composers, musicians, and designers that arose in the 1960s and set about breaking down disciplinary barriers and blending different artistic media and approaches to art. It has had a lasting effect on **popular music**, beginning in 1960, with Yoko Ono (1933–) and minimalist composer **La Monte Young** arranging music performances, which later inspired and influenced **rock** musicians as diverse as the **Beatles** and **Velvet Underground**. A feature in the performances of the **Who** and **Jimi Hendrix** in destroying a musical instrument onstage was derived from early Fluxus events, notably the Destruction in Art symposium in Vienna in 1966.

See also ANDERSON, LAURA PHILLIPS “LAURIE” (1947–); CALE, JOHN DAVIES (1942–); ENO, BRIAN (1948–); LENNON, JOHN WINSTON (1940–1980); NOISE MUSIC; PUNK ROCK; REED, [LEWIS ALLAN] “LOU” (1942–2013).

FLYING BURRITO BROTHERS, THE

The Flying Burrito Brothers were a seminal American **country rock** band formed in Los Angeles, in 1968, by former **Byrds** members **Gram Parsons** and Chris Hillman (1944–). Although the first incarnation of the band was short, lasting only until 1972, the album *The Gilded*

Palace of Sin (1969) proved very influential and is seen as a landmark **fusion** of **country** and **rock**, and also as a progenitor of the later **alternative** country subgenre.

FOGGY MOUNTAIN BOYS

A seminal American **bluegrass** band, the Foggy Mountain Boys were founded in 1948, by guitarist and vocalist **Lester Flatt**, later joined by banjo prodigy **Earl Scruggs**, both of whom had been members of **Bill Monroe's** acclaimed Blue Grass Boys. The Foggy Mountain Boys joined the **Grand Ole Opry** in 1955. The band, which played together with various lineups until 1969, did much to take bluegrass to a wider audience, playing the university **folk** circuit in 1961, and appearing at Carnegie Hall the following year.

FOLEY, CLYDE JULIAN "RED" (1910–1968)

Red Foley was one of the biggest stars of American **country music** and **gospel** in the 1950s, with his song "Peace in the Valley" (1951), one of the first gospel songs to sell 1 million copies. Between 1944 and 1954, he had five songs reach the top of the country charts, with his total sales exceeding 25 million. Foley also hosted the first popular country music series on U.S. network **television**, *Ozark Jubilee*, from 1955 to 1960. His distinctive country **boogie** style influenced the emerging **rock-and-roll**, and such early rock singers as **Elvis Presley** and **Jerry Lee Lewis** recorded his songs.

FOLIES BERGÈRE

The Folies Bergère is a cabaret **music hall** in Paris, **France**, established in 1869, as the Folies Trévise, offering a range of light entertainment, including operettas, ***opéra comique*** (comic opera), popular songs, and gymnastics. It adopted the name Folies Bergère in 1872, taken from a nearby street, the Rue Bergère. American impresario Florenz Ziegfeld Jr. named his extravagant Broadway revues the **Ziegfeld Follies** (1907–1931), after the Parisian venue. It was at the height of its fame and popularity from the 1890s through the 1920s. In 1886, it was the birthplace of a new genre of light entertainment, the music hall revue, devised by Édouard Marchand. The institution is still in business and remains a symbol of French and Parisian life.

FOLK MUSIC

Folk music is a type of traditional and generally rural music originally transmitted through families, places of work, and other small social groups. It typically lives in oral tradition, learned through hearing rather than reading. The concept varies widely from culture to culture, but it is most convenient as a designation of a type of music of Europe and the Americas. Folk music includes both traditional music and the **popular music** genre that evolved from it during the 20th-century **folk revival**, when folk music began to reach mass audiences. The term originated in the 19th century but is often applied to music that is older than that. Some types of folk music are also called **world music.**

In the mid-20th century, a new form of popular folk music evolved from traditional folk music, often called **contemporary folk music**. This type of folk music also includes **fusion** genres like folk **rock** and electric folk, among others. While contemporary folk music is a genre generally distinct from traditional folk music, it often shares the same English name, performers, and venues as traditional folk music; even individual songs may be a blend of the two. It has spawned multiple subgenres.

FOLK REVIVAL

The revival of **folk music** in the 20th century came in two waves, the first beginning in the **United States** in the 1930s and the second beginning there in the late 1950s and rapidly spreading elsewhere as **contemporary folk music** was born. The Great Depression in the United States and the resulting rise of political activism saw fresh interest in the medium of folk music as a means of political and social communication.

The most prominent and influential figure was **Woody Guthrie**, who wrote and sang about his experiences during the Dust Bowl era in the United States, when he traveled with displaced farmers from Oklahoma to California and learned their traditional folk and **blues** songs, earning him the nickname the “Dust Bowl Troubadour.” He later went to New York, where he was dubbed the “Oklahoma Cowboy” and embraced by the folk music community.

The folk revival in New York City was closely tied to the resurgent interest in square dancing and folk dancing there in the 1940s, which

gave musicians like **Pete Seeger** popular exposure. The group he subsequently formed in 1948, the Weavers, with Lee Hays (1914–1981), Fred Hellerman (1927–), and Ronnie Gilbert (1926–2015), soon found both popular and commercial success. Their rise, however, was soon blocked by the Cold War "red scare" hysteria, when their left-wing sympathies aroused suspicion and subsequent blacklisting. For much of the 1950s, folk music carried a political stigma. It was largely confined to an underground scene of college campuses, bars, and coffee houses, blending in, to some extent, with the emerging "beatnik" counterculture.

But this would all change in 1958. A clean-cut, college-looking outfit called the **Kingston Trio** emerged on the West Coast, and while directly inspired by the Weavers in style and presentation, and even covering some of the Weavers' material, which was predominantly traditional, they avoided including overtly political or **protest songs** in their repertoire. Their first hit was a catchy rendition of an old-time folk murder **ballad**, "Tom Dooley," which had been sung at **Lead Belly's** funeral concert. It sold more than 3 million copies, and this and a subsequent album earned the Kingston Trio a **Grammy Award** for Best Country and Western Performance at the inaugural ceremony in 1959, as at the time no folk category existed in the Grammy scheme. The next year, largely as a result of *The Kingston Trio* album and "Tom Dooley," the **National Academy of Recording Arts and Sciences** instituted a folk category, and the group won the first Grammy Award for Best Ethnic or Traditional Folk Recording for its second studio album, *At Large*.

The commercial success of the Kingston Trio spawned a host of groups and performers working with similar material. Examples include the Brothers Four; **Peter, Paul and Mary**; the Limeliters; the Chad Mitchell Trio; and the **New Christy Minstrels**. With the rise of the Civil Rights Movement, political themes returned to the folk scene, most notably in the work of **Joan Baez**. Emerging artists like **Bob Dylan** also drew heavily on the folk tradition and would take it in a radical new direction.

The folk revival in Britain took a different path with the beginning in the early 1950s of small folk-music clubs that introduced American

folk music to an already rich British music tradition. Prominent among them was the Ballads and Blues Club, established in London, in 1953, by Ewan MacColl, and quickly emulated elsewhere, mostly in urban areas, but the songs sung in them harked back to a rural, preindustrial past. In many ways, this was the adoption of abandoned **popular music** by the middle classes. The short-lived **skiffle** phenomenon, often associated with **Lonnie Donegan**, grew out of this and influenced an entire generation of musicians, as diverse as the **Beatles**, **Donovan**, and the **Incredible String Band**.

The folk revival generated many offshoots and subgenres of folk, among them **folk rock**, pioneered in the United States by the **Byrds** and in Britain beginning in the late 1960s by the band **Fairport Convention**. It was later followed by medieval folk **rock**, Celtic rock, and the **fusion** genres of folk **punk** and folk metal. A more recent variant is nu-folk, epitomized in the work of Mumford & Sons.

See also BELAFONTE, HAROLD GEORGE "HARRY" (1927–); MCTELL, RALPH (1944–); ODETTA (1930–2008).

FOLK ROCK

Folk rock is a term applied to a genre that combines elements of **folk music** and **rock** music. It traces back to the mid-1960s and the music of a Los Angeles band, the **Byrds**, who began playing traditional folk music and **Bob Dylan**-penned material with rock instrumentation, in a style heavily influenced by the **Beatles** and other British bands. English band **Fairport Convention** was a major innovator in the genre.

See also CONTEMPORARY FOLK MUSIC; FOLK REVIVAL.

FONTANA, WAYNE (1945–)

Born Glyn Geoffrey Ellis, in Manchester, England, **rock**-**pop** singer Wayne Fontana and his band the Mindbenders were part of the **British Invasion** in the 1960s, scoring a number-one hit in the **United States** with "Game of Love" (1965). The Mindbenders, minus Fontana, scored a number-two hit with "A Groovy Kind of Love" (1966). Fontana had solo hits with "Come on Home" (1966) and "Pamela, Pamela" (1966).

FOO FIGHTERS

Foo Fighters are an American **alternative rock** band formed in Seattle, Washington, in 1994, by former **Nirvana** drummer Dave Grohl (1969–

). The band's third studio album, *There Is Nothing Left to Lose* (1999), won a **Grammy Award** for Best Rock Album, while the song "Learn to Fly" from the album won Grammys for Best Rock Performance and Best Short Video. *Echoes*, *Silence*, *Patience*, *and Grace* (2007) won a Grammy for Best Rock Album, with the song "The Pretender" winning another for Best Rock Performance. *Wasting Light* (2011) scored four Grammy Awards, taking home Best Rock Album, and for the song "Walk," Best Rock Performance and Best Rock Song, while the song "White Limo" won Best Hard Rock/Metal Performance.

FORD, EMILE (1937–2016)

Born Michael Emile Telford Miller, in St Lucia, West Indies, Emile Ford was a British **pop** singer best known for the 1959 **doo-wop** hit (recorded and self-produced with his group, the Checkmates) "What Do You Want to Make Those Eyes at Me For?" A remake of a 1916 song, it went to the top of the charts in **Great Britain**, making Ford the first black British artist to sell 1 million records. In a poll in the music magazine ***New Musical Express***, readers voted Ford and the Checkmates the Best New Act of 1960. Ford had several minor hits in Britain before moving to Sweden to live.

FORD, ERNEST JENNINGS "TENNESSEE ERNIE" (1919–1991)

Tennessee Ernie Ford was an American singer, **radio** presenter, and **television** host best known for his fatalistic **country**-**pop crossover** hit "Sixteen Tons" (1955). With a sparse arrangement and featuring Ford's rich bass-baritone voice and his finger snapping, it was a huge hit, topping the country chart for 10 weeks and the pop chart for six. It sold 4 million copies. He had two earlier number-one hits with "Mule Train" (1949) and "The Shotgun Boogie" (1950).

Ford was also a **gospel** singer, his album *Hymns* (1956) remaining on the ***Billboard*** album chart for 277 consecutive weeks. A later album, *Great Gospel Songs*, won a **Grammy Award** in 1964. Ford hosted the syndicated television show *The Ford Show* from 1956 to 1961. He later hosted a daytime talk/variety show, *The Tennessee Ernie Ford Show*, from 1962 to 1965.

FOREIGNER

Foreigner is a British-American **rock** band whose innovative keyboard infusion into **heavy metal** propelled it into prominence in 1977, with

the self-titled debut album containing the hits “Feels Like the First Time,” “Cold as Ice,” and “Long, Long Way from Home.” The band was formed in New York City, in 1976, by English-born guitarist and vocalist Mick Jones (1944–), vocalist Lou Gramm (1951–), bassist Ed Gagliardi (1952–2014), keyboardist and multi-instrumentalist Ian McDonald (1946–); keyboardist and synthesizer player Al Greenwood (1951–), and drummer Dennis Elliott (1950–). Foreigner, with several lineup changes throughout the years, has released 10 multimillion-selling albums and some of the most enduring rock anthems, including “Hot Blooded” (1978), “Head Games” (1979), “Juke Box Hero” (1981), “Urgent” (1981), “Waiting for a Girl Like You” (1981), and their worldwide number-one hit “I Want to Know What Love Is” (1984).

FORMBY, GEORGE (1904–1961)

Born George Hoy Booth, in Wigan, Lancashire, George Formby was an English comedian, actor, and singer best known for his comic songs and popularization of the ukulele and banjolele. At the peak of his career, he was reputed to be **Great Britain’s** highest-paid entertainer. In 2004, Formby was inducted into the Ukulele Hall of Fame, a nonprofit organization for the preservation of ukulele history, which noted that Formby was “singularly responsible for the ukulele’s recognition and popularity within the British Commonwealth during the 1930s and 1940s.” **George Harrison**, an advocate of the ukulele, was a fan of Formby, as were the other member of the **Beatles**, who paid tribute to him by improvising with ukuleles during the recording breaks on *Let It Be* (1969).

FOSTER, STEPHEN COLLINS (1826–1864)

Often referred to as the “Father of American Music,” Stephen Foster was an American songwriter chiefly known for his parlor and **minstrel** music. He was the first American to make a living by writing songs. He wrote more than 200 songs, with many of his compositions still popular more than a century and a half after his death. Among his best-known songs are “Oh! Susanna,” “Camptown Races,” “Old Folks at Home,” “My Old Kentucky Home,” “Jeanie with the Light Brown Hair,” “Old Black Joe,” and “Beautiful Dreamer.” Foster’s songs have been recorded by many artists, most notably **Nelson Eddy**, who recorded 35 of them. Composers and arrangers have also embellished

his work, among them **André Kostelanetz** and classical composer Charles Ives (1874–1954).

FOUR ACES, THE

Formed in Philadelphia, Pennsylvania, in 1950, the Four Aces were an American **pop music** vocal quartet renowned for their smooth, well-honed close harmonies and lush, showy orchestrations. They notched a string of hits in the early 1950s, including 25 chart hits and 10 top 10s, selling more than 100 million copies. They included "It's No Sin" (1950), "Tell Me Why" (1950), "Perfidia" (1952), "Stranger in Paradise" (1953), "Three Coins in the Fountain" (1954), "Love Is a Many-Splendored Thing" (1955), and "A Woman in Love" (1955). The original members were Al Alberts (1922–2009), Dave Mahoney (1926–2012), Lou Silvestri (1926–2013), and Rosario "Sod" Vaccaro (1922–2013). They reunited in the 1970s, performing as the Original Four Aces.

FOUR FRESHMEN, THE

An American **jazz**-influenced vocal quartet founded in 1948, the Four Freshmen reached their peak popularity in the mid-1950s, notably with the hit single "Graduation Day" (1956). The Four Freshmen's album *Four Freshmen and 5 Trombones* (1955) was seen as a benchmark for jazz vocal groups, having come after a readers' poll in *Down Beat* rated them best jazz vocal group of 1953. Their style of harmony has been influential, especially with the **Beach Boys** and the **Manhattan Transfer**. The Four Freshmen continue to perform, although the last original member left in 1993.

FOUR LADS, THE

Formed in Toronto, **Canada**, in 1950, the Four Lads were a **pop** singing quartet with a series of big-selling hit records in the prerock 1950s. With sales in excess of 50 million records, they were one of **popular music's** most successful acts of the era. Their hit songs included the catchy "Istanbul (Not Constantinople)" (1953), "Moments to Remember" (1955), "No, Not Much" (1955), "Standin' on the Corner" (1956), and "Who Needs You?" (1956).

The original quartet grew up together in Toronto and were members of their school choir. The founding members were Corrado "Connie" Codarini (1930–2010), bass; John Bernard "Bernie" Toorish

(1931–), tenor; James F. “Jimmy” Arnold (1932–2004), lead; and Frank Busseri (1931–), baritone and group manager. They got their first big break when **Mitch Miller** at Columbia Records hired them as background singers for **Johnnie Ray** on “Cry” and “The Little White Cloud That Cried.” The Four Lads, with personnel changes, but still including Busseri, continued performing into the 2000s.

FOUR PREPS, THE

Formed in 1956, in Los Angeles, California, the Four Preps were an all-male American **popular music** quartet that added a touch of **rock**-**pop** and youth appeal to the usual quartet fare of the 1950s. Original members were Bruce Belland (1936–), lead vocals; Ed Cobb (1938–1999), bass; Marv Ingram (1938–1999), high tenor; and Glen Larson (1937–2014), baritone.

The Four Preps scored some big hits, including “26 Miles (Santa Catalina)” (1958), “Big Man” (1958), “Lazy Summer Night” (1958), and “Down by the Station” (1959). Their popularity was bolstered by numerous **television** and **film** appearances, including four years on the popular *Ozzie and Harriet* series, backing teen idol **Ricky Nelson**, and with Sandra Dee in the *Gidget* movie. In 1960, they also recorded a spoof single, “More Money for You and Me,” which included parody verses of several popular contemporary songs. The band broke up in 1969, but in the 1980s, former lead singer Bruce Belland and bass Jim Cobb formed a new Four Preps, which continued to perform into the 2000s.

FOUR SEASONS, THE

The Four Seasons are an American **pop** group and one of the most successful bands of all time, with worldwide record sales topping 100 million. Formed in Newark, New Jersey, in the late 1950s, the group (originally the Four Lovers) scored big hits with back-to-back number ones “Sherry” (1962) and “Big Girls Don’t Cry” (1962). “Walk Like a Man” (1963) also went to the top, as did “Rag Doll” (1964) and “December 1963 (Oh, What a Night)” (1975). The original members were Frankie Valli (born Francis Casteluccio, 1937), lead singer; Robert John “Bob” Gaudio (1937–), tenor vocals and keyboards; Tommy DeVito (1928–), baritone vocals and lead **guitar**; and Nick Massi (Nicholas Maciosi, 1927–2000), bass vocals and bass guitar.

The Four Season were seldom absent from the charts in the 1960s and 1970s, with their polished harmonies, Valli's soaring falsetto, and a skillful combination of **rock**, pop, and **doo-wop**. Two other factors contributed to the success of the Four Seasons: the quality of the material, much of it written by Gaudio and Robert Stanley "Bob" Crewe (1930–2014), and Crewe's highly professional production work, which gave the band a decisive edge in the pop market. They were also unafraid of musical experimentation. Their "Opus 17 (Don't You Worry 'Bout Me)" (1966) is one of the most unusual pop songs ever, featuring five key modulations in its brief two minutes and 34 seconds duration.

The band was known for a time as Frankie Valli and the Four Seasons, while Valli also pursued a parallel solo career, scoring such hits as "Can't Take My Eyes off You" (1967), "My Eyes Adored You" (1974), and "Swearin' to God" (1975). He had another number one with the **theme** song for the **film** version of the stage play *Grease* (1978). In 2005, *Jersey Boys*, a **musical** based on the lives of the Four Seasons band members, opened in San Diego, California, later moving to Broadway and touring internationally.

FOUR TOPS, THE

Formed in Detroit, Michigan, in 1953, the Four Tops went on to become one of the most versatile and consistently charting vocal groups in the 1960s, helping to define (along with the **Supremes** and the **Temptations**) the **Motown** sound of their home city. The Four Tops became the main male vocal group for the songwriting and production team **Holland–Dozier–Holland**. The group has produced **soul music**, **rhythm-and-blues**, **disco**, **doo-wop**, and **jazz**.

Beginning with "Baby, I Need Your Loving" (1964), the Four Tops had a string of hits, including "Ask the Lonely" (1965), "Same Old Song" (1965), "I Can't Help Myself" (1965), "Reach Out I'll Be There" (1966),"Standing in the Shadows of Love" (1967), "Ain't No Woman" (1972), "Are You Man Enough?" (1973), and "When She Was My Girl" (1981). Their distinctive sound was based on the powerful baritone lead vocals of Levi Stubbs (1936–2008). Remarkably, the Four Tops retained the same lineup until 1997, when tenor Lawrence Peyton

(1938–1997) died. The other original members were first tenor Abdul "Duke" Fakir (1935–) and bass Renaldo "Obie" Benson (1936–2005).

FRAMPTON, PETER (1950–)

An English **rock** guitarist, singer, and songwriter, Peter Frampton played in a succession of bands beginning in the late 1960s, including the Herd, Humble Pie, and his own Frampton's Camel, before going solo in the 1970s, achieving immense success with his live double album *Frampton Comes Alive!* (1976). Released on the back of extensive touring in the **United States**, the album sold 6 million copies in just 10 weeks and spawned the hit singles "Show Me the Way," "Baby I Love Your Way," and "Do You Feel Like We Do." *I'm in You* (1977) was his only other big-selling album.

FRANCE

French popular music had an international audience before World War II, owing in part to the fame of **Maurice Chevalier**. After the war, singers like **Edith Piaf** and **Barbara** took *Chanson Française* ("French song") to the world, and they were followed by many celebrated artists, including Juliette Greco (1927–), **Mireille Mathieu**, **Jacques Brel**, **Georges Brassens**, **Gilbert Bécaud**, Léo Ferré (1916–1993), **Charles Aznavour**, Salvatore Adamo (1943–), and Dalida (born Yolanda Cristina Gigliotti, 1933–1987). Performers like Brigitte Fontaine (1939–) have fused traditional chanson with other styles, notably **rock** and **jazz**.

Jazz violinist **Stéphane Grappelli** founded one of the first all-string jazz bands, the Quintette du Hot Club de France ("Hot Club Quintet of France"), with guitarist **Django Reinhardt** in 1934. He has been called the "Grandfather of Jazz Violinists," and his fame underpinned a robust local jazz scene.

France also had its rock idol, **Johnny Hallyday**, and in the 1960s, the *yéyé* style of pop produced international artists like Francoise Hardy (1944–), who, unusually at the time, wrote her own songs. Such artists as **Paul Mauriat**, **Sacha Distel**, and **Serge Gainsbourg** became known in the pop world both in France and beyond. In the 1970s, **Alan Stivell** was prominent in developing French-Celtic **folk rock**. **Jean-Michel Jarre** is a notable pioneer in the **electronic**, **ambient**, and **new age** genres, while Jean-Luc Ponty (1942–)

established a reputation as a jazz-rock **fusion** violinist, working with such experimental foreign artists as **Frank Zappa**. Pianist **Richard Clayderman** became one of the biggest **easy listening** names in the 1970s. Patrick Hernandez (1949–) had an international **disco** hit with "Born to Be Alive" in 1989.

Nouvelle Chanson is a musical genre that emerged in France in the 1990s, drawing inspiration from key figures in French chanson, especially Brel, Brassens, and Barbara, although its influences are more modern and eclectic, for example, rock and **electronica**.

France's immigrant population has brought new influences to bear, for instance, Tunisia's **Anouar Brahem** blending Arabic classical music with Parisian café music and Mali's Oxmo Puccino (1974–) adapting American **hip-hop** to a narrative of urban Paris life.

See also EUROPEAN MUSIC.

FRANCIS, CONNIE (1938–)

Born Concetta Rosa Maria Franconero, in Newark, New Jersey, American **pop** singer Connie Francis was the top-charting female vocalist of the late 1950s and early 1960s. At age 12, she won a **television** talent quest, but early attempts to break into the charts were unsuccessful. In 1958, on the verge of quitting music, she appeared on ***American Bandstand***, singing "Who's Sorry Now," which became an immediate hit. For the next four years, Francis was voted "Best Female Vocalist" by *American Bandstand* viewers.

She followed this with "Stupid Cupid," and a string of hits saw her reach the U.S. **Top 40** an additional seven times during the remainder of the 1950s. Francis covered several older songs, for example, "My Happiness" and "Among My Souvenirs," as well as performed her own original songs. In 1959, she gained two gold records for a double-sided hit with "Lipstick on Your Collar" and "Frankie." She sought to widen her appeal with an Italian album, *Connie Francis Sings Italian Favorites*, in late 1959, later recording collections of Spanish and Jewish songs, making her one of the first American artists to regularly record in other languages. Francis had her final top-10 hit, "Vacation," in 1962. Although she was unable to repeat her earlier chart success in the second half of the 1960s, Francis remained a top concert draw.

FRANKIE GOES TO HOLLYWOOD

Frankie Goes to Hollywood, an English **dance**-**pop** band of the 1980s, might have been just another group but for the sexually explicit **disco**-beat debut single "Relax" (1983). It was banned by the British Broadcasting Corporation (BBC) but still reached the top of the charts and, with U.K. sales of more than 4 million copies, became one of the biggest-selling British singles of all time. The song also made the top 10 in the **United States**. On the strength of the notoriety, the group's next two singles, "Two Tribes" (1984) and "The Power of Love" (1984), also made it to the top in the United Kingdom.

FRANKLIN, ARETHA LOUISE (1942–)

American singer and songwriter Aretha Franklin is known as the "Queen of **Soul**" for good reason: She shaped the genre in a way that no one else has done, bringing the fervid intensity of **gospel** to a deft mix of heady **rhythm-and-blues**, the complexity of **jazz** rhythms, and the sensibility and precision of joyous **pop**.

Born in Memphis, Tennessee, Franklin was steeped in gospel music by her preacher father and singer mother, showing prowess as a child as both a pianist and singer. Her early career was slow in developing. She recorded gospel music in the mid-1950s, including the album *Songs of Faith* (1956). Going secular after being inspired by **Sam Cooke**, Franklin began recording rhythm-and-blues, scoring minor hits with "Today I Sing the Blues" (1960), "It Won't Be Long" (1961), and "Operation Heartbreak" (1961). But in 1967, the tide turned abruptly with her heartfelt cover of **Otis Redding's** "Respect," "(You Make Me Feel Like) a Natural Woman," and "Think." That same year, the album *I Never Loved a Man (the Way I Love You)* was released. "Respect" won her two **Grammy Awards**. She also had top 10 hits with "Baby I Love You," "Chain of Fools," and "I Say a Little Prayer."

Franklin built on this during the 1970s, notching such top 10 singles as "Spanish Harlem" (1971), "Rock Steady" (1972), and "Day Dreaming" (1972), and also the acclaimed albums *Spirit in the Dark* (1970), *Young*, *Gifted*, *and Black* (1972), and her gospel album, *Amazing Grace* (1972), which sold more than 2 million copies. Franklin eventually scored a total of 112 charted singles on ***Billboard***, including 20 number-one rhythm-and-blues singles, making her the most

charted female artist in the chart's history. Franklin has amassed a total of 18 Grammy Awards and is one of the best-selling artists of all time, having sold more than 75 million records worldwide. In 1987, she was inducted into the Rock and Roll Hall of Fame, the first female performer to be so honored.

FREE

Formed in London, England, in 1968, Free was a pioneering British **blues-rock/hard-rock** band best remembered for the rock classic "All Right Now" (1970). Fronted by the big-voiced Paul Rodgers (1949–) and distinguished by the power **riffs** of guitarist Paul Kossof (1950–1976), Free distilled British blues to a tight core of noise, pauses, and anguished vocal drama, showcased in their third album, *Fire and Water* (1970), an international best seller. By the time Free disbanded in 1973, they had sold more than 20 million records.

See also BAD COMPANY.

FREED, ALBERT JAMES "ALAN" (1921–1965)

Born in Johnstown, Pennsylvania, Alan Freed was a controversial American **disc jockey** generally credited with popularizing the term ***rock-and-roll*** to describe the fast-paced black **rhythm-and-blues** records he played as early as 1951, on Cleveland **radio** station WJW. Freed's show was called *Moondog's Rock 'n' Roll Party*. In 1952, Freed helped organize the Moondog Coronation Ball, a Cleveland concert that is now considered the first-ever rock concert.

In 1954, Freed took his show to WINS New York, from where it was syndicated and relayed to most major U.S. cities. ***Billboard*** magazine hailed Freed as the "Undisputed King of Radio Programming." In 1957, ABC-TV signed Freed to his own nationally televised rock-and-roll show, but an episode on which black singer **Frankie Lymon** was seen dancing with a white girl enraged the network's Southern affiliates and the show was cancelled. In 1958, Freed was embroiled in further controversy when violence erupted outside the Boston Arena after Freed told the audience, "The police don't want you to have fun." Local authorities indicted him for incitement to riot. The charges were eventually dropped, but WINS failed to renew Freed's contract after the incident.

In 1960, Freed was arrested, along with seven other people, on suspicion of commercial bribery, having refused to sign an affidavit denying that he had accepted **payola**, which was not illegal at that time. He was charged with 26 counts of commercial bribery but got off with a fine and a suspended sentence. It effectively ended his career.

See also CLARK, RICHARD AUGUSTUS WAGSTAFF "DICK," JR. (1929–2012).

FUGEES, THE

The Fugees (also known as the Rap Translators and Tranzlator Crew) changed the face of **hip-hop** after they formed in South Orange, New Jersey, in the early 1990s. Comprising rapper, singer, and producer Wyclef Jean (1969–); rapper, singer, and producer **Lauryn Hill**; and rapper and producer Pras Michel (1972–) the Fugees developed a **fusion** hip-hop with their incorporation of **soul**, **reggae**, and various other **Caribbean** elements. Their groundbreaking second album, *The Score* (1996), sold more than 14 million copies worldwide and contains the hit singles "Killing Me Softly," "Fu-Gee-La," and "Ready or Not." It won two **Grammy Awards**: Best Rap Album and Best Rap Vocal ("Killing Me Softly"). All three members went on to successful solo careers after the Fugees disbanded in 1997. They continued to reunite for performances.

See also RAP.

FUNK

Funk is a music genre that combines elements of **rhythm-and-blues**, **jazz**, and **soul**. It is characterized by a percussive vocal style; static harmonies; and an emphatic, insistent bass line with heavy downbeats. It originated in the mid- to late 1960s, when African American musicians developed a rhythmic, danceable new form of music that deemphasizes melody and harmony, and brings a strong rhythmic **groove** of electric bass and drums to the foreground.

One of the most distinctive features of funk is the prominence accorded to the bass **guitar**. Before soul, bass was rarely prominent in **popular music**. The strong bassline is primarily what distinguishes funk from rhythm-and-blues, soul, and other forms of music, with melodic basslines often being the centerpiece of songs. Bassist Larry

Graham (1946–) of **Sly and the Family Stone** is often credited with inventing the percussive "slap bass technique," which was further developed by later bassists and became a distinctive element of funk. Another key innovator was guitarist Jimmy Nolen (1934–1983), in **James Brown's** band, whose 16-note strumming style helped define funk.

The basic idea of funk was to create as intense a groove as possible, and funk godfather James Brown pioneered a signature groove that emphasized the downbeat. Other musical groups picked up on the rhythms and vocal style Brown developed, and the funk style quickly began to grow. Brown's 1969 hit "Get Up (I Feel Like Being a) Sex Machine" is generally regarded as the beginning of the funk era, and its stylized character was highly influential. The arrangement was spare and the groove hard-hitting, while Brown's vocals switched between stream-of-consciousness slogans and wordless noises. Along with Brown and Sly and the Family Stone, **George Clinton** was another major figure in the development of funk with his bands **Parliament** and **Funkadelic**.

Funk gradually took on a smoother tone as **disco** rose to prominence in the mid- to late 1970s, losing much of its early distinguishing earthiness; however, it had a major impact on jazz (both **fusion** and soul-jazz), and became the musical foundation of **hip-hop**. By the 1990s, the funk genre had lost most of its popularity, although a mini-revival came about with the **sampling** of funk songs by hip-hop artists. Examples of popular contemporary funk artists include Soulive and George Clinton, who continues to record new material. Moreover, many **rock** bands use a strong funk element in their music, including Primus and the **Red Hot Chili Peppers**. Funk has spawned a number of derivatives. These include funk rock; **boogie** (or electro-funk), an **electronic music**; **electro** music, a hybrid of **electronic music** and funk; and funk metal.

See also GO-GO.

FUNKADELIC

Funkadelic was an influential American **funk** band that was at the forefront of the funk-music culture in the 1970s. The band and its sister act, **Parliament**, were both led by **George Clinton**. Parliament

had evolved from a **doo-wop** group formed in the late 1950s, and with a hit single in 1967, with "(I Wanna) Testify," Clinton put together a backing band for a tour. Having temporarily lost the rights to the Parliament name in a contractual dispute with a record label, Clinton signed the expanded group to another label under the name **Funkadelic**.

Funkadelic, although having an interchangeable lineup, formed a sort of alter ego to Parliament. While Parliament was essentially a horn-based **soul** group, Funkadelic was more a **guitar**-based **rock** group, in its earlier days drawing on elements of **psychedelic rock**. Funkadelic is credited with one of the finest funk albums ever produced, *One Nation Under a Groove* (1978), which marked the peak of its success.

In the early 1980s, legal and contractual difficulties forced Clinton to dissolve Parliament and Funkadelic as recording and touring entities, although many of the musicians in later versions of the two groups remained employed by Clinton. Clinton continued to release new albums regularly, sometimes under his own name and sometimes under the name George Clinton & the P-Funk All-Stars.

FURTADO, NELLY KIM (1978–)

Born in Victoria, British Columbia, Nelly Furtado is a Canadian **pop** singer and songwriter whose debut album, *Whoa, Nelly!* (2000), yielded two big hits: "I'm Like a Bird," which won a **Grammy Award** for Best Female Pop Vocal, and "Turn Off the Light." *Loose* (2006) contains the hit singles "Promiscuous" and "Maneater." Known for her experimentation with different instruments, genres, and vocal styles, Furtado has sold more than 40 million copies worldwide.

See also CANADA.

FUSION

The technical definition of fusion music is one that combines two or more genres, but it is mostly used to refer to **jazz** fusion that developed in the late 1960s from mixing **funk** and **rhythm-and-blues** rhythms and the amplification and electronic effects of **rock** music. The term *jazz-rock* is sometimes used as a synonym. It is a style rather than a genre.

Jazz trumpeter **Miles Davis** was at the forefront in fusion with his introduction of electrical instruments on his 1968 album *Miles in the Sky* and the 1969 album *In a Silent Way*, while *Bitches Brew* (1970) explicitly rejects traditional jazz rhythms in favor of a looser, rock-influenced improvisational style. At the same time, such rock bands as **Cream** and **Blood, Sweat & Tears** were incorporating elements of jazz into their music, freely borrowing harmonic, melodic, rhythmic, and instrumentational features from the jazz tradition. Other notable fusion innovators from the early 1970s included the **Mahavishnu Orchestra**, with its heavy use of the **synthesizer** and influences of **psychedelic rock** and classical Indian sounds, and the experimental jazz outfit **Weather Report**, which drew on a range of eclectic styles, including **world music**. Fusion had a major impact on **progressive rock**.

See also CROSSOVER.

G

GABRIEL, PETER (1950–)

Peter Gabriel is an English singer, songwriter, and record producer who first came to notice as the lead singer and flautist with the **progressive rock** band **Genesis**. Born in Chobham, Surrey, he started playing drums before founding Genesis in 1967. After quitting Genesis in 1975, he went on to a successful solo career, marked by his political activism and championing of **world music**, notably his founding in 1980, of WOMAD (World of Music, Art, and Dance). His most successful album was *So* (1986), containing the international number-one hit "Sledgehammer." The video for the song became one of the most played in **MTV** history. Gabriel won a **Grammy Award** in 1996, for Best Music Video (long form) for *Secret World Live* and another in 2009, for the **soundtrack** song "Down to Earth," for the animated **film** *Wall-E* (2008)

GAINSBOURG, SERGE (1928–1991)

Born Lucien Ginzburg, in Paris, **France**, Serge Ginsbourg was a French singer, songwriter, and actor best known to the English-speaking world for his explicitly erotic **pop** song "Je t'Aime . . . moi non plus" (1969), performed with Jane Birkin (1946–). Gainsbourg was an influential figure in French **popular music**, his work embracing a wide range of genres, including **rock**, **reggae**, **disco**, **new wave**, and **funk**. He was instrumental in the spread of *yé-yé*, a style of pop music in the early 1960s that was popular in France, **Italy**, and **Spain**. He wrote more than 500 songs, which have been recorded by hundreds of artists.

GANGSTA RAP

Gangsta rap (also gangster rap) is a subgenre of **hip-hop**, evolving from **hardcore hip-hop**, that references and (mostly) glorifies the gangsta lifestyle. It was pioneered in the 1980s, by such rappers as Schoolly D (born Jesse Bonds Weaver, 1962–) and Ice-T (born Tracy Lauren Marrow, 1958–), and later popularized, amid controversy, by **N.W.A.** and others. Musically, gangsta rap is characterized by

aggressive lyrics and hard-hitting beats. While it has been widely criticized for its focus on violence, criminality, drugs, misogyny, and homophobia, it has nevertheless emerged as the most commercially lucrative subgenre of hip-hop, although it has declined since the late 1990s.

GARAGE ROCK

Garage rock is the name given to a style rather than a genre of **rock** music that developed in the 1960s, in the **United States**, **Canada**, and **Australia**, characterized by a raw and unsophisticated lyrical content, aggressive delivery, and deliberately simplified musical structures. The name derived from an assumption that the avowedly amateurish approach was developed and honed by young musicians rehearsing, and even recording, in the family garage. Early examples of the garage sound are **Count Five's** 1966 hit "Psychotic Reaction" and **? and the Mysterians'** "96 Tears" (1966). The movement is now seen as a precursor to **punk**.

GARCIA, JEROME JOHN "JERRY" (1942–1995)

Born in San Francisco, Jerry Garcia was best known as the guitarist and principal songwriter of the American **rock** band the **Grateful Dead**. Often working with lyricist Robert Hunter, he was responsible for such songs as "Ripple," "Touch of Grey," "China Cat Sunflower," and "Uncle John's Band." Garcia was also in demand as a **session musician** and producer, working with, among others, **Jefferson Airplane** and **Crosby, Stills & Nash**. He also produced for and worked with the **country rock** band New Riders of the Purple Sage, adding parts on an instrument he was just learning, the pedal steel **guitar**. He continued to tour with the Grateful Dead, as well as with his own band, while also collaborating with a wide range of musicians.

GARLAND, JUDY (1922–1969)

Born Frances Ethel Gumm, in Grand Rapids, Minnesota, Judy Garland was an American singer, actress, and **vaudeville** performer. The daughter of two vaudeville performers, she started in show business as a child in a singing group with her two sisters. Moving to California, the sisters studied acting and dancing, and adopted the name the Garland Sisters at the World's Fair in Chicago in 1934.

By 1935, Garland had signed a movie contract and appeared on **radio** singing one of the songs most closely associated with her, “Zing, Went the Strings of My Heart.” In 1939, she appeared in the **film** that made her name, *The Wizard of Oz*, which showcases her singing talents. Still only 17, Garland received a special Academy Award for her portrayal of Dorothy, the girl from Kansas transported to Oz. In this film, she sings the song that would become her signature number, “Over the Rainbow.” She soon made several more **musicals**. These included *Strike Up the Band* (1940); *Babes of Broadway* (1942), with Mickey Rooney; and *For Me and My Gal* (1943), with Gene Kelly.

Garland continued to record and perform, including a highly paid season in Las Vegas in 1956, and an acclaimed performance at Carnegie Hall in 1961. From 1963 to 1964, she starred in *The Judy Garland Show* on U.S. **television**. Her two daughters, Lorna Luft and **Liza Minnelli**, made appearances on the show, as did Mickey Rooney. **Jazz** and **pop** vocalist **Mel Tormé** served as the program’s musical advisor. For her work on the show, Garland earned an Emmy Award nomination for Outstanding Performance in a Variety or Musical Program in 1964.

Garland’s career, however, was erratic in her later years, as she battled drug and alcohol addiction, and was beset by health issues, contract disputes, financial problems, and a turbulent personal life. She was posthumously awarded the **Grammy** Lifetime Achievement Award in 1997. Several of her recordings have been inducted into the Grammy Hall of Fame.

GARNER, ERROLL LOUIS (1921–1977)

Erroll Garner was an American **jazz** pianist and composer, much admired by fellow musicians for his musicianship and highly distinctive **swing** style—marking the beat with his left hand, while his right played chords slightly behind the beat. His best-known composition is the jazz standard “Misty” (1954). Born in Pittsburgh, Pennsylvania, Garner began playing piano when he was three, and four years later he was playing on the **radio**. He moved to New York in 1944, and later played with **Charlie Parker** on his landmark “Cool Blues” session in 1947. Garner’s 1955 live album *Concert by the Sea* was a best-selling jazz album in its day.

GAYE, MARVIN PENTZ (1939–1984)

In that fruitful confluence zone where **rhythm-and-blues**, **soul**, and **gospel** cohabit, no one in the 1960s was as edgy as Marvin Gaye, who was moody, creative, and always unpredictable. If there is one musical moment that defines him, it is at the opening of "I Heard It Through the Grapevine" (1968), which fellow **Motown** act **Gladys Knight** & the Pips had recorded earlier as a danceable, upbeat rhythm-and-blues number. But Gaye's version is qualitatively different. It is at once arresting and unsettling, with the snap of a stray snare, a mini-second of ominous silence, and the building of a dark, brooding, tension-laden atmosphere before Gaye's anguished, wailing vocal, crying, "Ooh, I bet you wonder how I knew/About your plans to make me blue." It remains one of the great songs in contemporary music of any genre.

Born in Washington, D.C., Gaye sang in his father's church, later singing in street corner **doo-wop** groups and then with a top local group, the Rainbows, before forming his own group, the Marquees (later absorbed into the Moonglows), who cut the record "Wyatt Earp" in 1957. Signing with Motown in 1961, Gaye worked as a **session musician**, as a drummer, before scoring a hit with his fourth release, "Stubborn Kind of Fellow" (1962). In the ensuing decade, he scored more than 20 hits, using his three-octave voice to sing in a variety of styles, from falsetto to gritty rasp. His hits included "Hitch Hike" (1963), "Pride and Joy" (1963), "How Sweet It Is to Be Loved by You" (1964), and "I'll Be Doggone" (1965). The gospel-derived "Can I Get a Witness?" (1963) was a hit in **Great Britain**, memorably covered by the **Rolling Stones**. "I Heard It Through the Grapevine" was his first number one.

Gaye also had hits with two duets with **Mary Wells**, "Once Upon a Time" (1964) and "What's the Matter with You, Baby" (1964); a duet with Kim Weston (1939–), "It Takes Two" (1967); and duets with Tammi Terrell (1945–1970), "Ain't No Mountain High Enough" (1967), "Your Precious Love" (1967), "If I Could Build My Whole World Around You" (1967), "Ain't Nothing Like the Real Thing" (1968), and "You're All I Need to Get By" (1968). He recorded an album of duets with Diana Ross, *Diana & Marvin* (1973).

In 1970, inspired by escalating violence and political unrest concerning the Vietnam War, Gaye recorded the landmark song "What's Going On," which he cowrote. It opened a new stage in his career with the album of the same name, a **concept album**, which he also produced, addressing themes of drug abuse, poverty, and the Vietnam War. ***Rolling Stone*** nominated it as album of the year. Further number-one hits included "Mercy Mercy Me (the Ecology)" (1971), "Inner City Blues (Makes Me Wanna Holler)" (1971), "Let's Get It On" (1973), "I Want You" (1976), "Got to Give It Up (Pt. 1)" (1977), and "Sexual Healing" (1983). Gaye was shot dead in 1984, during an argument with his father.

GELDOF, ROBERT FREDERICK ZENON "BOB" (1951–)

Bob Geldof, born in Dún Laoghaire, **Ireland**, is a singer, songwriter, and political activist, originally known as lead singer of the **Boomtown Rats** in the late 1970s. He later organized the **supergroup** Band Aid to raise money for famine relief in Ethiopia in 1984, and the following year he organized the televised dual-venue charity concert Live Aid, with performances in both the **United States** and **Great Britain**. In 2005, Geldof organized the Live 8 concerts.

GENESIS

Genesis, formed in 1966, in Godalming, England, is a **progressive rock** band that graduated from cult status to popularity and has sold more than 100 million records worldwide. Originally known as the Garden Wall, the band consisted of lead singer and flautist **Peter Gabriel**, keyboardist Tony Banks (1950–), bassist and guitarist Mike Rutherford (1950–), and guitarist Anthony Phillips (1951–). Steve Hackett (1950–) replaced Phillips and drummer **Phil Collins** was added, with the band becoming Genesis.

Several early albums established a cult following in **Great Britain** before *Selling England by the Pound* (1973) gained a foothold in the **United States**. *The Lamb Lies Down on Broadway* (1974), an ambitious double **concept album**, and extensive touring consolidated the band's progressive reputation, but Gabriel left in 1975. Collins took over the vocals. After *Seconds Out* (1977), a double live album, Genesis was reduced to a trio when Hackett left.

A change of direction saw this hitherto album-focused band making an impact on the **pop** charts with a series of singles from their albums, notably “Follow You Follow Me” (1978), “Turn It on Again” (1980), “Abacab” (1981), “Mama” (1983), “That’s All” (1983), and “Invisible Touch” (1986), which made it to the top of the U.S. ***Billboard*** chart. Collins, meanwhile, had launched a successful solo career, recording a final album with Genesis in 1991, *We Can’t Dance*.

GENTRY, BOBBIE (1944–)

Born Roberta Lee Streeter, in Chickasaw County, Mississippi, Bobbie Gentry is an American **country-pop** singer and songwriter best known for the enigmatic Southern gothic **ballad** “Ode to Billie Joe” (1967), a **crossover** hit that sold 3 million copies. The song collected **Grammy Awards** for Best New Artist, Best Vocal (Female), and Best Contemporary Group Performance. Gentry’s later efforts failed to match her initial success. She had a minor hit in a duet with **Glenn Campbell** with the **Every Brothers** song “All I Have to Do Is Dream” (1970) and later hosted a **television** show in **Great Britain**, *The Bobbie Gentry Show*. Gentry stopped performing in the late 1970s.

GERMANY

The beginning of modern German **popular music** came with cabaret, which arose during the Weimar Republic in the 1920s, as the sensual music of late-night clubs. **Marlene Dietrich** and Margo Lion (born Marguerite Hélène Barbe Elisabeth Constantine Lion, 1899–1989) were among the most famous performers of the period and became associated with both humorous satire and liberal ideas. Germany had a thriving cabaret scene in the 1920s; however, it was the post–World War II presence of the U.S. military **radio** stations that furthered exposure to **jazz**, **blues**, **pop**, and later **rock-and-roll**. The upshot was that Germany (West Germany until unification in 1990) had a flourishing English-language pop scene, alongside the German-language pop vocal *schlager* and its multiple styles.

Schlager emerged after the war, partly in reaction to American rock-and-roll, using simple patterns of music. It soon spread to other parts of Europe. Germany’s best-known *schlager* artists include Heino (born Heinz Georg Kramm, 1938–), Katja Ebstein (born Karin Witkiewicz, 1945–), Wolfgang Petry (1951–), Guildo Horn (born Horst

Köhler, 1963–), Roland Kaiser (born Ronald Keiler, 1952–), and Helene Fischer (1984–).

The rock band the Rattles formed in Hamburg in 1960, and had a hit in the United Kingdom in 1968, with "Zip-a-Dee-Doo-Dah," but they had even bigger success internationally with the **psychedelic** song "The Witch" (1970), which became the first German record to reach the ***Billboard*** **Hot 100** in the **United States**.

By the late 1960s, German bands had begun to develop a distinctive sound, part of what became known as **Krautrock**, a catchall term for the music of various white German rock groups of the 1970s that blended influences of African American and Anglo-American music with the experimental and **electronic music** of European composers. By the 1970s, bands like **Kraftwerk**, **Tangerine Dream**, and **Scorpions** had established themselves internationally. Since then, such American and British popular genres as **indie**, post-rock, **techno**, and **hip-hop** have drawn heavily on Krautrock.

German **big band** leader **James Last**, specializing in what he called "happy music," became an international celebrity in the 1970s, eventually selling more than 100 million records worldwide. Neue Deutsche Welle (NDW), influenced by British **punk rock** and **new wave**, appeared in the late 1970s, as a distinctively German form of pop music, with artists like Nena (born Gabriele Susanne Kerner, 1960–) the Austrian, Falco (born Johann Hölzel, 1957–1998), and Joachim Witt (1949–) becoming known internationally. Falco had a hit with "Rock Me Amadeus" (1986).

By the turn of the century, German artists like Sarah Connor (born Sarah Marianne Corina Lewe, 1980–), the all-female No Angels, and, later, Monrose, another all-female group, were popular throughout Europe and Asia. Various forms of rock, **heavy metal**, **industrial music**, **dance music**, and hip-hop were established by the 2000s. Turkish hip-hop was actually created in Germany, by the Turkish migrant worker community there, and exported to Turkey.

See also EINSTÜRZENDE NEUBAUTEN; EUROPEAN MUSIC.

GERRY AND THE PACEMAKERS

The short-lived English **pop** band Gerry and the Pacemakers, formed in Liverpool, in 1959, made an immediate impact when their first

three singles went to the top of the charts in **Great Britain**: "How Do You Do It?" (1963), "I Like It" (1963), and "You'll Never Walk Alone" (1963). Their first charting hit in the **United States** was "I'm the One" (1964), which was followed by "Don't Let the Sun Catch You Crying" (1964) and two U.S. top 10 hits, "Ferry Cross the Mersey" (1965) and "I'll Be There" (1965). Gerry and the Pacemakers starred in the **film** *Ferry Cross the Mersey* (1965). They disbanded in 1966.

See also BRITISH INVASION.

GERSHWIN, GEORGE (1898–1937)

Widely regarded as one of the finest composers of both **popular music** and classical music in the 20th century, George Gershwin was born Jacob Gershowitz in Brooklyn, New York, beginning his association with music at the age of 11, when his family bought a secondhand piano for George's older brother, **Ira Gershwin**. He later studied piano, began playing in nightclubs, and worked as a "song plugger" in **Tin Pan Alley**. Gershwin's big break came when bandleader **Paul Whiteman** asked him to create a **jazz** number that would heighten the genre's respectability—and the result was arguably his best-known work, the orchestral *Rhapsody in Blue* (1924).

Gershwin teamed up with his brother Ira for many works, beginning with their 1924 musical *Lady, Be Good*, which gained widespread familiarity largely due to its hit song, "Fascinating Rhythm." Together they wrote the music for more than 12 shows and four **films**. George would later write *An American in Paris* (1928), as well as the opera *Porgy and Bess* (1935), with Ira contributing to the libretto.

In the late 1920s and early 1930s, Gershwin experimented with some new ideas in Broadway **musicals**. *Strike Up the Band*, *Let 'Em Eat Cake*, and *Of Thee I Sing* are innovative works dealing with social issues of the time. *Of Thee I Sing* was a major hit and the first comedy to win the Pulitzer Prize. Gershwin moved to Hollywood and composed numerous film scores until his death in 1937, from a brain tumor.

While he wrote primarily for Broadway musical theater, his orchestral and piano compositions constitute prominent historical landmarks in which Gershwin incorporated, in varying degrees,

techniques and forms of classical music with the stylistic nuances and techniques of popular music and jazz. Gershwin's compositions have been adapted for use in many films and for **television**, and several became jazz standards recorded in many versions. Many celebrated singers and musicians have covered his songs.

See also GREAT AMERICAN SONGBOOK.

GERSHWIN, IRA (1896–1983)

Born Israel Gershowitz in New York City, Ira Gershwin was an American lyricist and the older brother of **George Gershwin**, with whom he collaborated in a fertile musical partnership. In 1924, the two Gershwins teamed up to write the **musical** *Lady, Be Good*, which features the hit song "Fascinating Rhythm." Together they wrote the music for more than 12 shows and four **films**. Ira was also responsible, along with DuBose Heyward, for the libretto to George's 1935 opera *Porgy and Bess*. After George's early death in 1937, Ira's songwriting continued with a series of hit songs with composers **Jerome Kern**, Kurt Weill, and **Harold Arlen**. Although often overshadowed by his brother in popular recognition, Ira Gershwin was adept at implementing new lyrical styles, playing with timing and unusual word combinations.

GETZ, STANLEY "STAN" (1927–1991)

Born in Philadelphia, Pennsylvania, Stan Getz was an American **jazz** musician known for a trademark lyrical mellow tone on the tenor saxophone and famous for popularizing the **bossa nova** in "The Girl from Ipanema" (1964), featuring his playing and vocals from **Astrud Gilberto**. Growing up in New York City, he took music lessons as a child and, at the age of 16, got a job in **Jack Teagarden's** band. After playing with **Nat "King" Cole** and in the bands of **Stan Kenton**, **Jimmy Dorsey**, and **Benny Goodman**, Getz became a featured soloist with **Woody Herman** from 1947 to 1949, before going solo.

Getz spent much of the 1950s in Europe, returning to the **United States** in 1961. Joining guitarist Charlie Byrd (1925–1999), who had just returned from a tour of Brazil, Getz recorded the album, *Jazz Samba* (1962), which quickly became a hit, winning Getz the **Grammy Award** for Best Jazz Performance of 1963, for "Desafinado," from the album. It sold more than 1 million copies.

The album *Getz/Gilberto* (1963), recorded with **Antônio Carlos Jobim**, **João Gilberto**, and his then-wife, Astrud Gilberto, introduced "The Girl from Ipanema," which also won a Grammy Award. The piece became one of the best-known Latin American jazz tracks. A live album, *Getz/Gilberto Vol. 2*, followed, as did *Getz Au Go Go* (1964).

GIBBS, GEORGIA (1919–2006)

Born Frieda Lipschitz, in Worcester, Massachusetts, Georgia Gibbs was an American **pop music** singer of the 1950s, with a background in **jazz**. She had a hit with "If I Knew You Were Comin' I'd've Baked a Cake" (1950) but was best known for her covers of black **rhythm-and-blues** songs. "The Wallflower" (1955), also known as "Dance with Me Henry," was originally recorded by **Etta James**, but a "whitewashed" version by Gibbs was an even bigger hit. A similar story attached to the earlier "Tweedle Dee" (1954), originally recorded by LaVern Baker (1929–1997). Gibbs later had a hit with the **novelty song** "The Hula Hoop Song" (1958).

GIBSON, DONALD EUGENE "DON" (1928–2003)

Don Gibson was an American **country** musician and songwriter whose work exerted a strong influence in the 1950s and 1960s on both country music and **pop**. Born in Shelby, North Carolina, he began playing **guitar** and bass as a teenager, winning a **radio** spot on station WHOS as part of a duo when he was just 16. Several bands followed, as well as a few recordings, but it was not until he began writing songs that he had his first **hit**, "Sweet Dreams" (1955, and again in 1960)—an even bigger hit for **Faron Young**.

In 1957, Gibson recorded "Oh Lonesome Me" and "I Can't Stop Loving You," which became a double-sided hit on both the country and pop charts. "I Can't Stop Loving You" was later immortalized in 1962, by **Ray Charles**. "Blue Blue Day," although recorded earlier, was a number-one hit in 1958, followed by "Look Who's Blue" (1958), "Don't Tell Me Your Troubles" (1959), "Sea of Heartbreak" (1961), "Lonesome No. 1" (1963), "I Can Mend Your Broken Heart" (1962), and "Woman (Sensuous Woman)" (1972).

"I Can't Stop Loving You" is one of the most covered country songs of all time, having been recorded by more than 700 artists. The many artists who have recorded Gibson's songs include **Elvis Presley**,

Frank Sinatra, **Patsy Cline**, **Emmylou Harris**, **Van Morrison**, **Ike Turner** and **Tina Turner**, **Neil Young**, **Elvis Costello**, **Reba McEntire**, and Marilyn Manson. **Roy Orbison** recorded an album of Gibson's songs, *Roy Orbison Sings Don Gibson* (1967).

GILBERT AND SULLIVAN

Since the late 19th century, the names Gilbert and Sullivan—librettist William Schwenk Gilbert (1836–1911) and composer Arthur Sullivan (1842–1900)—have been synonymous with light opera in the English-speaking world, building on the foundations of ***opéra comique***. The pair collaborated on 14 comic operas between 1871 and 1896, the best known of which are *H.M. S. Pinafore* (1878), *The Pirates of Penzance* (1879), and *The Mikado* (1885) Their work greatly influenced the development of **musical theater** in the 20th century, in both form and content. Gilbert's witty lyrics served as a model for such 20th-century Broadway lyricists as **Cole Porter**, **Ira Gershwin**, and Lorenz Hart. Their works continue to be performed regularly and have been translated into numerous languages.

GILBERTO, ASTRUD (1940–)

Brazilian vocalist in the **samba** and **bossa nova** genres, Astrud Gilberto is best known for her performance of the **Grammy**-winning song "The Girl from Ipanema." Born Astrud Evangelina Weinert, the daughter of a Brazilian mother and a German father, in the state of Bahia, Brazil, she grew up in Rio de Janeiro, marrying musician **João Gilberto** in 1959. She immigrated to the **United States** in 1963, and divorced Gilberto in the mid-1960s. She sang on two tracks on the influential album *Getz/Gilberto* (1963), featuring João Gilberto, **Stan Getz**, and **Antônio Carlos Jobim**, despite having never sung professionally before. The 1964 single version of "The Girl from Ipanema," taken from the 1963 album, omits the Portuguese lyrics sung by Joao Gilberto and established Astrud Gilberto as a bossa nova singer. After moving to the United States, she went on tour with Getz, singing bossa nova and American **jazz** standards. Gilberto started to record her own compositions in the 1970s, singing in several languages.

See also LATIN AMERICAN MUSIC.

GILBERTO, JOÃO (1931–)

João Gilberto is a Brazilian singer, composer, and guitarist who was instrumental, along with **Antônio Carlos Jobim**, in developing and establishing the **bossa nova** genre. Drawing on the musical forms of **samba**, he brought a minimalist **guitar** technique that used the instrument to both percussive and harmonic effect, while also creating a unique seductive vocal delivery that verged on a whisper, with pronounced tempo tensions from singing just ahead or behind the beat. It had the effect of the voice subtly pulling in one direction and the beat in another.

Gilberto's music was picked up by **jazz** guitarist Charlie Byrd, who visited Brazil on a U.S. State Department tour, and in 1962, Byrd and saxophonist **Stan Getz** released the album *Jazz Samba*, featuring some of Gilberto's compositions and igniting the bossa nova trend. In 1963, Gilberto and Getz released the album *Getz/Gilberto*. Gilberto moved to the **United States** himself, remaining there, apart from a short stay in Mexico, until 1980. Returning to Brazil, where he came to be known as "O Mito" ("The Legend"), he released several more albums and also experimented with other musical forms, for example, **reggae**. He continued to record but performed only occasionally.

See also GILBERTO, ASTRUD (1940–); LATIN AMERICAN MUSIC.

GILLESPIE, JOHN BIRKS "DIZZY" (1917–1993)

Dizzy Gillespie was an American **jazz** trumpeter, composer, and bandleader, closely identified with the rise of **bebop** in the 1940s. Born in Cheraw, South Carolina, he was largely self-taught, starting to play trombone at the age of 12, followed by trumpet. At 16, he won a scholarship for sports and music to Laurinburg Institute in North Carolina, later moving to Philadelphia, where he found work in small groups and also in a **big band**.

In 1937, Gillespie made his first recording, "King Porter Stomp," with Teddy Hill's band, later working, at various times, with **Cab Calloway**, **Earl "Fatha" Hines**, **Billy Eckstine**, and **Ella Fitzgerald**. Gillespie quickly established himself as a trumpet virtuoso, adding layers of harmonic complexity that had not been heard before. In the 1940s, with **Charlie Parker**, **Thelonious Monk**, **Kenny Clarke**, and others, he emerged as a driving force in the development of bebop and **modern jazz**.

In 1945, recording under his own name for the first time, Gillespie made “I Can’t Get Started,” “Good Bait,” “Salt Peanuts,” and “Bebop” during a single session in January, followed by a recording session with Charlie Parker that included “Groovin’ High,” “Dizzy Atmosphere,” and “All the Things You Are.” Jazz would never be quite the same again.

Gillespie put together the first of his big bands and then formed a quintet with Parker, **Bud Powell** on piano, Ray Brown (1926–2002) on bass, and Max Roach (1924–2007) on drums. Later that year, Gillespie reformed the big band, called the Hepsations of 1945. Later, with the Dizzy Gillespie Orchestra, numbers like “Things to Come,” with their exhilarating precision, would become bebop and orchestral landmarks, characterized by dense harmonies and flashy rhythms. He also pioneered the use of Afro-Cuban elements in his music, notable in such numbers as “Manteca,” “A Night in Tunisia,” and “Guachi Guaro.”

Beginning in 1954, Gillespie’s trademark trumpet featured a bell that bent upward at a 45-degree angle rather than pointing straight ahead, as in the conventional design, thus altering the tone. In 1956, he organized a band to go on a U.S. State Department tour of the Middle East, which was extremely well received internationally, earning him the nickname the “Ambassador of Jazz.” In the late 1950s, Gillespie performed with **Duke Ellington** on Ellington’s *Jazz Party* (1959), and the following year he released *A Portrait of Duke Ellington*, dedicated to the Duke.

GILLILAND, HENRY CLAY (1845–1924)

Henry C. Gilliland, born in Jasper County, Missouri, was an American traditional fiddler who, with **Eck Robertson**, made the first known **country music** commercial recording in June 1922. They recorded “Arkansas Traveler” and “Turkey in the Straw,” with Gilliland playing the lead and Robertson playing a second part. A Confederate Army veteran, Gilliland won fame for his playing in fiddling contests, with contemporary accounts describing his playing as fast, precise, loud, and flawless.

GIRL GROUPS

In a general **popular music** sense, a girl group is a music act featuring several female singers who usually, although not always, harmonize together. In a more specific sense, the term is applied to the wave of American female **pop** singing groups that flourished in the late 1950s and early 1960s, mainly influenced by the **doo-wop** style. They were in their heyday in the brief period between the end of the early **rock** era and the **British Invasion** of the mid-1960s. Some 750 girl groups released songs that reached U.S. and British music charts from 1960 to 1966. The **Supremes**, the most successful, held 12 number-one singles on the ***Billboard*** **Hot 100** during the height of the wave and, throughout most of the British Invasion, even rivaled the **Beatles** in popularity.

All-female groups had been around since at least the 1920s. The **Boswell Sisters** rose to prominence in the early 1930s, followed by the **Andrews Sisters**, who started off as a Boswell tribute band. They continued performing and recording through the 1940s and into the late 1960s, notching more million sellers than any other female group. In the early rock years, close-harmony acts like the **Chordettes**, the Fontane Sisters, the McGuire Sisters, the DeCastro Sisters, and the Lennon Sisters featured on the hit charts. In 1958, the **Bobbettes**, with "Mr. Lee," paved the way for all-black groups. The Chantels, with "Maybe" in 1958, helped define the girl-group sound, later developed by, among others, the **Shirelles**, the Cookies, the Chiffons, the Dixie Cups, the **Shangri-las**, the **Ronettes**, the **Crystals**, the **Marvelettes**, **Martha & the Vandellas**, and the Supremes.

The girl-group phenomenon declined quickly after the mid-1960s, with only the Supremes continuing to make any sustained significant impact, although such acts as Dutch group **Pussycat**, with "Mississippi" (1976), were a reminder of girl-group power, as were later acts like **TLC** and **Destiny's Child**. The girl-group template was applied with success to **disco**, contemporary **rhythm-and-blues**, and **country**-based formats, as well as pop.

Revived interest in the wake of more **dance**-oriented pop music saw a reemergence of popularity, with eight girl groups debuting after 1990, selling more than 15 million records. Britain's **Spice Girls** were at the forefront of the resurgence in the 1990s, as was the American

group **Pussycat Dolls**, who achieved worldwide success with a string of hits, including “Don’t Cha,” “Buttons,” and “When I Grow Up,” selling more than 55 million records worldwide by 2015, making them one of the best-selling girl groups of all time.

GLADYS KNIGHT AND THE PIPS

See KNIGHT, GLADYS (1944–).

GLAM ROCK

Glam rock (also known as glitter rock) was a movement that originated in **Great Britain** in the early 1970s, making **rock** music as much a visual spectacle as a listening experience. Male musicians took to wearing women’s make-up and sometimes donning female attire to project an androgynous image. Musically, glam rock tended toward a **guitar**-based **hard rock** sound, although elements of **heavy metal**, **punk**, and **pop** were often present. Among its leading lights initially were **David Bowie**, the **Sweet**, and **T. Rex**, and later **Elton John**, **Queen**, and **Culture Club**. In the **United States**, glam was evident in **Kiss**, the **New York Dolls**, **Iggy Pop**, **Suzi Quatro**, and **Alice Cooper**. Its peak influence was in the early to mid-1970s, but its influence carried over into the 1980s and the **new wave**, **new romantics**, and **synthpop**. Other glam rock acts included Chicory Tip, David Essex, Gary Glitter, Hush, Mott the Hoople, Racey, Sailor, the Rubettes, and Alvin Stardust.

GLASS, PHILIP MORRIS (1937–)

An American composer noted for his minimalist works and innovative use of repetition, Philip Glass has found an audience outside of **art music** circles with his **film music**, especially the acclaimed 1982 documentary *Koyaanisqatsi* and its two sequels, *Powaqqatsi* (1988) and *Naqoyqatsi* (2002), but also many others, including *Mishima: A Life in Four Chapters* (1985), *Hamburger Hill* (1987), and *Dracula: The Hours* (1999). His early opera *Einstein on the Beach* (1975) was influential in taking his conceptual minimalism into the imagery and idiom of the contemporary theater. Glass has had a strong influence on other genres of music and has worked and collaborated with a diverse range of **popular music** figures, including **Ravi Shankar**, **Leonard Cohen**, **Laurie Anderson**, **Paul Simon**, **Linda Ronstadt**, **Patti Smith**, **Brian Eno**, **David Bowie**, and David Byrne.

GO-GO

Go-go is a **popular music** subgenre related to **funk** that originated in the Washington, D.C., area during the mid-1960s to late 1970s. Primarily a dance-hall music, go-go is a blend of funk, **rhythm-and-blues**, and early **hip-hop**. While many performers are associated with the early evolution of go-go, the Young Senators, Black Heat, and singer-guitarist Chuck Brown and the Soul Searchers are credited with having developed most of the hallmarks of the style, an essential feature of which is the call-and-response vocals with the audience in concert.

The genre has persisted, especially in the D.C. region, and has evolved, with a discernible hip-hop influence becoming apparent. At the same time, musicians from other genres of music have incorporated elements of the go-go aesthetic into their compositions and stage acts. For example, jazz-rock musician Mike Dillon formed a band called Go-Go Jungle, often playing long, nonstop sets incorporating go-go beats and **raps** interspersed with other subgenres of funk, **jazz**, and **rock**. As the hip-hop influence in go-go grew, the complexity of the musical arrangements was pared back, and where bands once featured horn sections and multiple guitarists, in addition to several percussionists, many contemporary go-go bands have stripped down to just keyboards and percussion.

The term derives from the mid-1960s, with go-go being the word for a music club in the local African American community, as in the common phrase at the time “going to a go-go,” popularized by a million-selling hit of the same name by the Miracles.

GO-GO’S, THE

Formed in Los Angeles, California, in 1978, the Go-Go’s were an American all-female band, originally a **punk** band that became a key part of the **new wave** movement in the **United States** in the early 1980s. Their debut album, *Beauty and the Beat* (1981), went to the top of the album chart, eventually selling 3 million copies and yielding the hits “Our Lips Are Sealed” and “We Got the Beat.” The Go-Go’s disbanded in 1985, with lead singer Belinda Carlisle (1958–) going on to a successful solo career, her best-selling album *Heaven on Earth* (1987) selling more than 2 million copies and yielding the hit “Heaven

Is a Place on Earth" (1987). The Go-Go's had several reunions before finally disbanding in 2016.

GOODMAN, BENJAMIN DAVID "BENNY" (1909–1986)

Benny Goodman was an American **jazz** clarinet virtuoso and bandleader, dubbed the "King of **Swing**." In the mid-1930s, he led one of the most popular **big bands** in the **United States**. A celebrated concert he gave at New York's Carnegie Hall in 1938 has been hailed as an important milestone in jazz earning its place in **popular music**. Under his tutelage, some of the major names in jazz launched their careers. During an era of strict racial segregation, Goodman led one of the first well-known integrated jazz groups.

Born in Chicago, Goodman began taking music lessons at the age of 10, quickly showing his talent and making his professional debut at just 12. When he was 16, he joined one of Chicago's top bands, the Ben Pollack Orchestra, with which he made his first recordings in 1926. Goodman left for New York City and became a successful **session musician** during the late 1920s and early 1930s. A notable 1928 recording session found Goodman alongside **Glenn Miller**, **Tommy Dorsey**, and **Joe Venuti** in the All-Star Orchestra, directed by Nat Shilkret. He soon had a popular **radio** spot and began a fruitful collaboration with arranger and bandleader **Fletcher Henderson**.

Largely as a result of his radio audience, Goodman began to attract a big following, and his performance at the Palomar Ballroom, near Los Angeles, on August 21, 1935, is generally hailed as the date on which the swing era began. Goodman scored 15 top 10 hits in 1936, including the chart-toppers "It's Been So Long," "Goody-Goody," "The Glory of Love," "These Foolish Things Remind Me of You," and "You Turned the Tables on Me."

After the big band era faded, Goodman experimented with **bebop** briefly before turning to classical music in his later career. He also appeared in **films**, and in 1955, Hollywood filmed *The Benny Goodman Story*. In 1962, Goodman toured the Soviet Union for the U.S. State Department as a cultural ambassador.

GORDY, BERRY, JR. (1929–)

Berry Gordy Jr. is an American songwriter and record producer who founded the **Motown** recording and production empire in Detroit, in

1959. He started in the music business as a songwriter, scoring a modest hit for **Jackie Wilson** in 1957, with "Reet Petite." Gordy then turned to producing and, with the Miracles (originally known as the Matadors), began building a stable of successful artists. In 1959, at Miracles leader **Smokey Robinson's** encouragement, Gordy established the **rhythm-and-blues** label Tamla Records (later part of the Motown conglomerate), which quickly became a force in the industry.

Gordy was adept at spotting talent. Although he signed various white acts to the label, he largely promoted African American artists, paying careful attention to the management of his artists' public image in a way that made Motown not only a readily identifiable sound on the **radio**, but also a corporate brand in its own right. Throughout the 1960s, he signed such artists as the **Supremes**, **Marvin Gaye**, the **Temptations**, the **Four Tops**, **Gladys Knight** and the Pips, **Martha & the Vandellas**, **Stevie Wonder**, and the **Jackson 5**. And running Motown did not put an end to his songwriting, which he usually did in collaboration. He penned a number of hits, including "ABC" for the Jackson 5 in 1970. Gordy sold Motown in 1988.

GORE, LESLEY (1946–2015)

Born Lesley Sue Goldstein, in Brooklyn, New York, American pop singer Lesley Gore had a string of hits in the early 1960s, while still a teenager, beginning with the million seller "It's My Party" (1963). Other hits included "It's Judy's Turn to Cry" (1963) and the proto-feminist "You Don't Own Me" (1964).

GORMÉ, EYDIE (1928–2013)

Eydie Gormé was an American **pop** singer best known for her 1963 international hit "Blame It on the Bossa Nova," capitalizing on the then-current **dance** craze. In 1967, she won a **Grammy Award** for Best Female Vocal Performance for her version of "If He Walked into My Life," from the **musical** *Mame*. Gormé also recorded with her husband, Steve Lawrence (1935–), scoring minor hits with "I Want to Stay Here" (1963) and "I Can't Stop Talking About You" (1963). Both her solo work and duets became mainstays of the **easy listening radio** format in the 1970s and beyond.

See also BOSSA NOVA; LATIN AMERICAN MUSIC.

GOSPEL

Gospel music, broadly speaking, is a genre of Christian music, but in the context of **popular music** it is generally understood to refer to a particular type of African American music that developed in the southern **United States** in the 1920s. Stylistically, it has its roots in the highly ornate vocals of the old **Negro spiritual** songs of salvation and deliverance from the slavery era, embellished with the ardent "testifying" declamation of Baptist preachers. Gospel has influenced several genres of popular music, including **rhythm-and-blues**, **rock-and-roll**, **funk**, and **soul**. Among the many artists who have adopted elements of gospel are **Elvis Presley**, **Ray Charles**, and **James Brown**.

The origin of the black gospel genre dates back to the 1920s and the pioneering work of Thomas A. Dorsey (1899–1993) (not to be confused with bandleader **Tommy Dorsey**). Recognized as the "Father of Black Gospel Music," Dorsey began his musical career as a **blues** pianist, under the name Georgia Tom, turning his attention to gospel music, in which he combined the Christian hymns of praise with the rhythms of **jazz** and the blues.

Dorsey, who was born in Villa Rica, Georgia, was the music director at Pilgrim Baptist Church in Chicago, Illinois, from 1932 until the late 1970s. His best-known composition, "Take My Hand, Precious Lord," was performed by **Mahalia Jackson** and was a favorite of the Rev. Martin Luther King Jr. Another composition, "Peace in the Valley," was a hit for **Red Foley** in 1951, and has been performed by dozens of other artists, including **Elvis Presley** and **Johnny Cash**. Dorsey died in Chicago, at the age of 93. In 2002, the Library of Congress honored his album *Precious Lord: New Recordings of the Great Songs of Thomas A. Dorsey* (1973) by adding it to the U.S. National Recording Registry.

Among the best-known and most influential gospel singers are Sister Rosetta Tharpe (1915–1973), the first gospel recording star, famous for her 1944 song "Down by the Riverside," and Albertina Walker (1929–2010), dubbed the "Queen of Gospel Music."

GOTHIC ROCK

Gothic rock is a musical subgenre that grew out of the **post-punk** movement that formed in the late 1970s, characterized by a prevailing dark musical mood with introspective lyrics. Early bands associated

with gothic include **Joy Division**, **Siouxsie and the Banshees**, **Bauhaus**, the **Damned**, and the **Cure**, although as early as 1967, a critic had referred to the music of the **Doors** as "gothic." Gothic rock gave rise to a broader youth subculture that included clubs, fashion, and publications in the 1980s, and contributed to a brief revival of interest in 19th-century gothic literature.

GOTYE (1980–)

Born Wouter Andre De Backer, in Bruges, Belgium, but growing up in **Australia**, Gotye is an **indie music** multi-instrumentalist, singer, and songwriter whose 2011 single "Somebody That I Used to Know" reached the top of the ***Billboard*** **Hot 100** in the **United States**. In 2013, he won three **Grammy Awards**: Record of the Year and Best Pop Duo Performance (with Kimbra) for "Somebody That I Used to Know" and Best Alternative Music Album for *Making Mirrors*.

GRAMMY AWARDS

A Grammy Award, or Grammy, is an accolade given by the **National Academy of Recording Arts and Sciences** of the **United States** to recognize outstanding achievement in the music industry. The annual presentation ceremony features performances by prominent artists and the presentation of those awards that have a more popular interest. Originating in 1959, the annual ceremony, while recognizing scores of genres, has four main awards in the general field that are not restricted by genre: Album of the Year (to the performer and the production team of a full album), Record of the Year (to the performer and the production team of a single song), Song of the Year (to the writer[s]/composer[s] of a single song), and Best New Artist (to a promising breakthrough performer).

See also APPENDIX B.

GRAND FUNK RAILROAD

Grand Funk Railroad (often shortened to Grand Funk) is an American **rock** band whose peak popularity came in the 1970s. Formed in Flint, Michigan, in 1969, the band's debut album, *On Time* (1969), sold 1 million copies, despite receiving limited **radio** airplay. A popular live band that toured constantly, a series of succeeding albums sold in the millions, including *Grand Funk* (1969), *Closer to Home* (1970), *Survival* (1971), *E Pluribus Funk* (1971), and the acclaimed *We're an American*

Band (1973). Grand Funk's only number-one singles were "We're an American Band" (1973) and "The Loco-motion" (1974), a **cover** of the **Little Eva** dance song. Grand Funk first broke up in 1976, but the group has periodically reunited to perform and record.

GRAND OLE OPRY

The symbolic headquarters of traditional American **country music**, the Grand Ole Opry is a weekly stage concert in **Nashville**, Tennessee, that originated in 1925, as a weekly **radio** show. Because of its powerful 50,000-watt transmitter, station WSM had an enormous reach over much of the **United States**, quickly establishing the Opry as a mecca for showcasing country music and preserving its history. Nashville, as a result, became the country music capital of the United States. The hugely popular live broadcast "barn dance"-style programs, for which the Opry was famous, had the effect of bringing regional stars to national audiences and decisively shaping the evolution of the music, drawing on a wider cultural base.

The Grand Ole Opry has long sought to preserve traditions, even seeking at various times to prohibit the use of electric instruments and, much later, drums, but the bans were gradually relaxed. With the rise of **rock** music, the management tried to ban performers with long hair. The Opry remains a major tourist attraction, as well as a music center.

See also OUTLAW COUNTRY.

GRANDMASTER FLASH (1958–)

Born Joseph Saddler, in Barbados, West Indies, Grandmaster Flash is a **hip-hop** recording artist, the first of the genre to be inducted into the Rock and Roll **Hall of Fame** (with his group, the Furious Five), in 2007. He is regarded as a pioneer in the rise of the hip-hop **disc jockey**, developing a series of mixing techniques and **sampling** that enabled a DJ to create music rather than just replay it. The Furious Five rose to prominence with the 1980 single "Freedom," which sampled "Get Up and Dance," by the **rock** band Freedom. "The Adventures of Grandmaster Flash on the Wheels of Steel" (1981) showcases his "cutting" technique (seguing between tracks on the beat) and was highly influential in inspiring what became known as "turntablism." "The Message" (1982) was the first prominent hip-hop song to

provide a lyrical social commentary, starkly depicting the harsh realities of urban ghetto life.

GRAPPELLI, STÉPHANE (1908–1997)

Stéphane Grappelli was a French **jazz** violinist who founded the famous Quintette du Hot Club de France (Hot Club Quintet of **France**) with guitarist **Django Reinhardt** in 1934. It was one of the first all-string jazz bands. He has been called the "Grandfather of Jazz Violinists." Born in Paris, he learned the harmonium as a child, and soon after acquiring his first violin at the age of 12 he began studying at the Paris Conservatoire. At 16, he was playing in silent cinemas and in the streets before joining a **big band**, first playing piano and then violin.

During the late 1920s, Grappelli was introduced to the work of the jazz innovators of the era via American recordings by **Louis Armstrong**, **Bix Beiderbecke**, **Joe Venuti**, and **Eddie Lang**. Armstrong's singing and Beiderbecke's piano composition "In a Mist" especially influenced him. When the Depression came, Grappelli was playing piano with a jazz-like band called Gregor and His Gregorians, whose leader persuaded Grappelli to start playing violin again.

Joining forces with Reinhardt, the pair put together an unusual jazz assemblage of three **guitars**, bass, and violin. This French ensemble proceeded to influence the development of hot jazz into **swing**, making the recordings between 1934 and 1939 of American **pop** songs and original compositions that would constitute the Hot Club Quintet's stylistic legacy and make it known internationally. The quintet continued playing until the outbreak of war in 1939, later to reunite briefly in 1945.

Grappelli's career went into slow decline with the advent of **bebop**, but a resurgence of interest in the 1970s saw him again achieve popularity, appealing to a new and younger audience. He appeared on British **television**, performing duets with classical violinist Yehudi Menuhin, and also recorded with him. Again in **Great Britain**, Grappelli appeared at the 1973 Cambridge Folk Festival, to great acclaim. For the rest of the 1970s, throughout the 1980s, and into the early 1990s he was constantly touring, playing in Britain, Europe, the **United States**, and Asia.

Grappelli crafted a distinctive style that was instantly recognizable—a trademark fast, tight vibrato used deliberately but sparingly and a soft, intimate tone, almost a whisper, on ballads. His improvisational style was both elegant and melodic, peppered with phrases from the major **blues** scale, and drawing on a vast store of highly idiosyncratic **riffs** and motifs.

See also EUROPEAN MUSIC.

GRATEFUL DEAD, THE

Formed in San Francisco, California, in 1965, the American **rock** band the Grateful Dead was one of the most influential and long-lived bands to come out of the **psychedelic** scene of the 1960s. It originally consisted of **Jerry Garcia** on vocals and **guitar**; Bob Weir (1947–) on guitar and vocals; Ron "Pigpen" McKernan (1945–1973) on keyboards, harmonica, and vocals; Phil Lesh (1940–) on bass and vocals; and Bill Kreutzmann (1946–) on drums. Lyricist Robert Hunter (1941–) joined the group in 1967. Mickey Hart (1943–) joined in 1967, as an additional percussionist.

Originally called the Warlocks, the Grateful Dead built a cult following from their live performances, becoming better known for their appearances at the **Monterey Pop Festival** and **Woodstock Festival**. They refused to have their music categorized, drawing on an eclectic array of genres, including rock, **blues**, **jazz**, **pop**, **country**, and **folk rock**. They became known for their spontaneity and long, unrehearsed, improvised solos.

The band recorded extensively, releasing more than 140 albums, many of them live performances. Their best-known albums include *Workingman's Dead* (1970), *American Beauty* (1970), *Europe '72* (1972), and *In the Dark* (1987).

GREAT AMERICAN SONGBOOK

The Great American Songbook is an unofficial canon of significant and influential popular American songs and **jazz** standards dating from the early 20th century. Although several collections of music have been published under the title, it does not refer to any actual book or specific list of songs, nor is there a consensus on what constitutes the list or what period it properly covers. What it does set out is a loosely defined set of the most popular and enduring songs from the 1920s to

the 1950s, songs created for Broadway theater, **musical theater**, and Hollywood musical **film**. The Songbook comprises what are also called "American standards," predominantly the work of **George Gershwin**, **Cole Porter**, **Irving Berlin**, **Jerome Kern**, **Harold Arlen**, **Johnny Mercer**, **Richard Rodgers**, and others. In 2007, musician and archivist Michael Feinstein (1956–) set up the charitable Great American Songbook Foundation, dedicated to the preservation and promotion of the music.

GREAT BRITAIN

The musical traditions of the British Isles have been influential throughout the English-speaking world. Overall, Britain has had an impact on **popular music** far disproportionate to its size due to its cultural affinities with many countries, particularly the **United States** and many of its other former colonies, for example, **Australia**, **South Africa**, and **Canada**.

The British influence can be seen, for example, as a source of one of the most popular genres of the 20th century, American **country music**. Immigrants to the United States from various parts of Great Britain came with an oral tradition of storytelling, **ballads**, and string instruments, especially the fiddle. The same is true for several streams of **folk music** that took root elsewhere in the New World.

Cities began to grow in Britain with the first wave of industrialization in the late 18th century, creating a mass audience throughout the succeeding century that came to be entertained by municipal brass bands in public and parlour music at home, and later the rise of the **music hall**, adapting existing forms of music to produce popular songs and acts.

Jazz from the United States found a ready audience in Britain in the 20th century, spawning a series of highly popular **dance** bands, with the best-known groups including those of Billy Cotton (1899–1969) and Ted Heath (1902–1969). From about 1925 to 1946, they were the most popular form of music. The postwar economic circumstances in Britain saw a number of items in short supply or unobtainable, one being imported musical instruments. This led to people building or adapting their own, and out of that came the do-it-

yourself **skiffle** phenomenon of the mid-1950s, which, in turn, fed into what became the **British Invasion**.

Prior to the advent of the **Beatles**, the **Rolling Stones**, and a host of other bands that would find an audience in the United States and elsewhere in the early 1960s, British **rock** and **pop music**, with few exceptions, consisted of pale **covers** of American hits. Local stars included **Alma Cogan**, **Cliff Richard**, the **Shadows**, **Adam Faith**, and **Tommy Steele**. A state monopoly on broadcasting did not provide the range of cultural options as was available in the United States. Post-Invasion, British musicians proved adept at originating or developing popular music across a range of genres, including **blues rock**, **glam rock**, **heavy metal**, **progressive rock**, and, most spectacularly, **punk**, headed by the very British **Sex Pistols** and the cultural movement that accompanied it.

Jazz had developed a following in the postwar years, and such British jazz musicians as **Chris Barber**, **Acker Bilk**, and **Kenny Ball** became prominent, both abroad and at home. A blues movement, beginning in the 1960s, was especially strong in Britain, evident in the work of **Alexis Korner**, **John Mayall** and the Bluesbreakers, **Cream**, **Led Zeppelin**, and the **Yardbirds**, and spawning bands like Chicken Shack, Climax Blues Band, Foghat, the Keef Hartley Band, Savoy Brown, and Wishbone Ash. A resurgence of interest in folk music in the late 1950s saw American influences, for instance, finger-style **guitar** playing, being applied to traditional music and the subsequent rise of a progressive subgenre with such bands as **Pentangle**, **Fairport Convention**, and **Steeleye Span**. Richard Thompson (1949–), who left Fairport Convention in 1971, went on to become a celebrated solo performer, songwriter, and guitarist.

Singing has always played a prominent part in Welsh culture, and in the 1960s, singers like **Tom Jones**, Mary Hopkin (1950–), and **Shirley Bassey** won international fame, as did **John Cale**, formerly of **Velvet Underground**. Other notable Welsh rock and pop acts included Dave Edmunds (1944–) and Bonnie Tyler (1951–) in the 1970s, and Shakin' Stevens (1948–) in the 1980s. Amen Corner was a successful band of the 1960s, scoring hits with "Gin House Blues" (1968), "Bend Me, Shape Me" (1968), and the U.K. number one "(If Paradise Is) Half

as Nice" (1969). Amen Corner's founder, Andy Fairweather Low (1948–), went on to establish a reputation as a **session musician** and solo performer. Boy soprano Aled Jones (1970–) created a brief sensation in the early 1980s, notably with the song "Walking on Air" (1985). By the time his voice broke at the age of 16, he had recorded 16 albums, selling more than 6 million copies worldwide. The 1990s saw the emergence of a vibrant Welsh pop scene, exemplified by bands like Manic Street Preachers and the Stereophonics, who emphasized their Welshness, and the rise of such bilingual acts as Catatonia, Super Furry Animals, and Gorky's Zygotic Mynci. In the late 1990s, classically trained soprano **Charlotte Church** became an overnight **crossover** sensation.

The most popular band to come out of Scotland (at least in terms of record sales) was the 1970s teen phenomenon the **Bay City Rollers**, but a decade earlier **Donovan** had made his mark in **folk rock** and **psychedelia**, as had the **Incredible String Band**. Folk rocker Al Stewart (1945–) scored a big hit in 1976, with "Year of the Cat." Simple Minds, in the late 1980s, were a successful **synthpop** band, while the Jesus and Mary Chain, from East Kilbride, made a splash with their **alternative** rock sound.

In Northern **Ireland**, **Them** and **Van Morrison** were very much to the fore in the 1960s, and in the late 1970s, the punk band Stiff Little Fingers gained international traction. The pop-rock dance band D:Ream scored a number-one hit in the United Kingdom with "Things Can Only Get Better" (1994), as well as eight more **Top 40** hits.

Britain's large immigrant population has been a source of musical innovation, with **reggae** gaining much of its momentum there in the 1970s. The South Asian **bhangra**, in its contemporary form, was pioneered by the Bhujhangy Group, founded in Birmingham, by combining traditional **Asian music** with modern Western instruments, and scoring several local hits.

In the late 1970s and early 1980s, Britain was at the forefront of the **new wave** genre and pioneered the use of the music video as **MTV** became a major force. The **Pretenders**, with their **hard rock** style, spearheaded what was termed the "Second British Invasion," with a fresh U.K. assault on the U.S. charts. The London-formed

Pogues, although deriving their inspiration from Irish music, gave Celtic punk a boost in the 1980s.

The **Britpop** of the 1990s saw bands writing and singing about their own country, and with great success. Regional variation continued to be a feature, with mixed-genre bands like Portishead and Massive Attack from Bristol, the **Smiths** and Simply Red from Manchester, and reggae-pop band **UB40** from Birmingham. By the end of the 20th century, the United Kingdom had one of the world's largest music industries, with many British musicians from multiple genres having an impact on modern music.

GREEN, AL (1946–)

Born Albert Leornes Greene, in Dansby, Arkansas, Al Green is an American **soul** and **gospel** singer and songwriter. Music historian Barney Hoskins has described his voice as "mesmerizingly freakish." His first hit as a solo performer, after leaving the Soul Mates, was "Let's Stay Together" (1971), followed by "Tired of Being Alone" (1971), "I'm Still in Love with You" (1972), and "Love and Happiness" (1977). His fifth studio album, *I'm Still in Love with You* (1972), sold more than 1 million copies.

Green quit recording in the 1970s to pursue a religious vocation, later returning to record gospel music, often billed as the "Reverend Al Green." His gospel records won eight **Grammy Awards** between 1981 and 1989. In yet another phase in his career, Green moved toward **roots** and **rhythm-and-blues**, evident in *I Can't Stop* (2003) and *Lay It Down* (2008). In 2009, he won two Grammy Awards: Best Traditional R&B Vocal for "You've Got the Love I Need" (shared with Anthony Hamilton) and Best R&B Performance by a Duo or Group for "Stay with Me (by the Sea)" (shared with John Legend).

GREEN DAY

Formed in East Bay, California, in 1986, Green Day is a **punk rock** band—the most commercially successful American band in the punk genre, having sold more than 75 million records worldwide. Green Day attracted attention with its second album, *Kerplunk* (1992), selling more than 1 million copies in the **United States**, making it one of the biggest-selling independently released albums. Signing with a major label, the band released *Dookie* (1994), which sold more than 20

million copies worldwide, yielding the hits “Longview” (1994), “When I Come Around” (1994), “Basket Case” (1994), “Welcome to Paradise” (1995), and “She” (1995). *Dookie* won a **Grammy Award** for Best Alternative Music Album.

After a lull, Green Day bounced back with the politically charged *American Idiot* (2004), a radical **concept album** that won a Grammy for Best Rock Album and also Record of the Year for “Boulevard of Broken Dreams.” *American Idiot* went on to sell more than 14 million copies. Green Day had further success with *21st Century Breakdown* (2009), winning a Grammy for Best Rock Album and another Grammy in 2011, for the **musical theater** album of *American Idiot*.

GROOVE

The term *groove* is taken from the sound groove containing the recorded impulses cut into a vinyl disc. It is used to describe the elements of certain **popular music** that make the listener want to move, dance, or “groove.” According to musicologist Richard Middleton, a sense of groove marks an understanding of rhythmic patterning that underlies its role in producing the characteristic rhythmic “feel” of a piece. Groove is an important feature in such genres as **salsa**, **funk**, **rock**, **fusion**, and **soul**. It is also prevalent in other genres, akin to what in **jazz** is called “**swing**” and in **hip-hop** “flow.”

GRUNGE

Grunge is a hybrid subgenre of **alternative rock**, drawing on both **punk** and **heavy metal** for its distinctive textures of heavily distorted **guitars**, moody vocals, and angst-ridden lyrics. Originating in Seattle, Washington (and sometimes called the Seattle sound), it was a decidedly stripped down style of music, both in its performance and presentation, and it consciously eschewed the flashiness, for instance, elaborate lightshows, that frequently accompanied **rock** in the late 1980s. Although hailing from Boston, the **Pixies** were seen as a major influence on bands like Seattle’s **Nirvana**, which, along with Soundgarden and **Pearl Jam**, were the bands most often associated with it. Grunge faded in prominence by the end of the 1990s, although its influence lingered.

GUESS WHO, THE

The Guess Who, a Canadian **rock** band, formed in Winnipeg, Manitoba, in 1962, working under a variety of names before settling on the Guess Who. The group scored a Canadian hit with “Shakin’ All Over” (1965). The band’s big international breakthrough came with the album *American Woman* (1970) and the single of the same name, a number-one hit in the **United States** and elsewhere, as was “No Sugar Tonight” (1970). The much-acclaimed album was the last to feature guitarist Randy Bachman (1943–), who left to found **Bachman-Turner Overdrive**.

See also CANADA.

GUITAR

Descended from antiquity via the lute and the oud, the guitar has become the dominant instrument in a range of **popular music** genres worldwide, including **rock-and roll**, **rhythm-and-blues**, **blues**, **bluegrass**, **country**, flamenco, **folk**, mariachi, jota, metal, **punk**, **ska**, **calypso**, **reggae**, **funk**, **soul**, and many forms of **pop**. Having anywhere from four strings to 18, but usually six, the guitar can be either acoustic or electric. The modern guitar owes its present form to Spanish maker Antonio Torres (1817–1992), who increased the size of the body, among other changes, in about 1850, significantly improving the volume, tone, and projection. Most acoustic guitars in use today are derivatives of his designs. Steel strings, as an alternative to gut strings, were introduced in about 1900.

The electric guitar came about when pickups were added to Hawaiian and “**jazz**” guitars in the late 1920s, but it did not become popular until 1936, when Gibson introduced the ES150 model (ES standing for Electric Spanish, 150 the price), made famous by **Charlie Christian**. In 1932, **Adolph Rickenbacker** produced the first cast-aluminum versions of the electric lap steel guitar, also known as the “frying pan.” In 1948, **Leo Fender** developed the first mass-produced solid-body electric guitar, first known as the Fender Broadcaster but renamed the Telecaster in 1950, and it was quickly adopted by country and early rock musicians.

Guitarist **Les Paul** was most influential in pioneering the solid-body electric guitar, which, more than anything else, would define the sound of **rock-and-roll**. **T-Bone Walker** introduced the electric guitar

to blues, as **Bob Dylan** would later do to folk. Since the 1960s, the electric bass guitar has largely replaced the double bass as the bass instrument in the rhythm section.

The pedal steel guitar is a type of electric steel guitar built on legs or a stand and fitted with foot pedals and knee levers to change the pitch of certain strings. Resonator guitars were designed to be louder than regular acoustic guitars and became prized for their distinctive sound. They have become popular in bluegrass and blues music.

GUNS N' ROSES

Guns N' Roses are an American **hard rock** band formed in Los Angeles, in 1985. The band, which has sold more than 100 million records worldwide, is credited with heading the revival of mainstream **rock** music after the dominance of **glam**, metal, **disco**, and **dance music** in the late 1970s and early 1980s. The band made an immediate impact, being signed to a major record label within eight months of its inception. It topped U.S. national sales charts just weeks after receiving late-hours airplay on **MTV**. The 1987 debut album *Appetite for Destruction* is the highest-selling debut album of all time. The music of Guns N' Roses blends elements of **punk rock**, **blues rock**, **heavy metal**, and hard rock. After a hiatus, the band reemerged in 1999, with a foray into **industrial** and **electronic** genres. The band was heavily influenced by the Finnish band Hanoi Rocks, while Guns N' Roses itself has been an influence on other bands in the rock revival beginning in the late 1980s.

GUTHRIE, WOODROW WILSON "WOODY" (1912–1967)

Born in Okemah, Oklahoma, Woody Guthrie was an American **folk** singer and songwriter whose influence on **popular music** has been profound, inspiring such diverse artists as **Bob Dylan**, **Phil Ochs**, **Jerry Garcia**, and **Bruce Springsteen**, among many others. He wrote more than 1,000 songs, his best known being "This Land Is Your Land."

Guthrie became the unofficial chronicler of America's poor, writing songs about his experiences in the Dust Bowl era during the Great Depression, when he traveled with displaced farmers from Oklahoma to California, sharing their hardships and learning their traditional folk and **blues** songs. He was called the "Dust Bowl Troubadour." He later went to New York, where he was dubbed the

“Oklahoma Cowboy,” and was embraced by the folk-music community.

A self-taught musician, Guthrie picked up songs and busked throughout his hometown, and later in Pampa, Texas. He started to earn money from singing **hillbilly** songs on **radio**, but what he saw and experienced led him to write semiautobiographical songs with a social message, winning him a following. These were collected on *Dust Bowl Ballads* (1940), recorded in Camden, New Jersey. It was Guthrie’s first commercial recording and the most commercially successful album he made, featuring such tracks as “Tom Joad,” “I Ain’t Got No Home in This World Any More,” and “Vigilante Man.” It is considered to be one of the first **concept albums**. Guthrie’s autobiography, *Bound for Glory* (1943), was filmed in 1976. His son, folk singer Arlo Guthrie (1947–), also achieved success as a musician.

H

HAGGARD, MERLE (1937–2016)

Merle Haggard was an American **country music** singer, songwriter, and multi-instrumentalist. Born in Oildale, California, he grew up in poverty and had constant brushes with the law. His early musical experience was with a country music band while in prison. He had his first hit in 1965, with "(My Friends Are Gonna Be) Strangers," followed by "Swinging Doors" (1966) and "The Bottle Let Me Down" (1966). Also in 1966, Haggard scored his first number-one hit, "I'm a Lonesome Fugitive." It was followed throughout the rest of the 1960s and into the 1980s and beyond by a total of 38 number-one country hits, with songs like "Mama Tried" (1968) and "Okie from Muskogee" (1969) confirming his reputation as a major influence in country music. "That's the Way Love Goes" (1983) won his first of three **Grammy Awards**.

Along with **Buck Owens** and others, Merle Haggard and his backing band, the Strangers, helped create the **Bakersfield sound**, which, along with **outlaw country**, represented a reaction against the more polished **Nashville sound** recordings of the same era. In 2010, Haggard received an award for lifetime achievement and "outstanding contribution to American culture" from the John F. Kennedy Center for the Performing Arts.

HAINO, KEIJI (1952–)

Keiji Haino is a Japanese musician whose vast output of experimental work has spanned multiple genres, including **rock**, free improvisation, **noise music**, percussion, **psychedelic** music, minimalism, and **drone music**. He has been active since the 1970s and continues to record regularly in new styles. An iconic figure in the Japanese **underground music** scene, Haino's music was banned from airplay by national broadcaster NHK until 2013. Aside from his solo works and with short-lived groups, he has also collaborated extensively with other experimental artists in **Japan**, among them **Merzbow**. He has cited the **Doors** as one of his early influences.

See also ASIAN MUSIC.

HAIR

Hair was a **rock musical** that opened in late 1967, in New York, effectively defining the rock musical genre. The book and lyrics came from James Rado (1932–) and Gerome Ragni (1935–1991), and the music from Canadian composer Gait MacDermot (1929–). A product of the 1960s counterculture, *Hair* quickly became an international phenomenon, playing in the **United States** and throughout the world. It spawned a number of hit singles, recorded by many artists, including the title track (a hit for the **Cowsills**), along with "Good Morning Starshine" and "Aquarius/Let the Sunshine In." The original Broadway-cast recording sold 3 million copies. A **film** version was made in 1979. Songs from *Hair* have continued to be recorded by major artists. In 2007, the *New York Times* noted that, "*Hair* was one of the last Broadway musicals to saturate the culture as shows from the golden age once regularly did."

HALEY, WILLIAM JOHN CLIFTON "BILL" (1925–1981)

Bill Haley was a most unlikely revolutionary, a former **country music** singer who, with his band, the Comets, suddenly found himself on the front line of the advent of **rock-and-roll**. Born in Highland Park, Michigan, he began playing professionally in his teens, working for a time as music director for **radio** station WPWA in Chester, Pennsylvania, while playing nights with a series of country bands, including the Four Aces of Western Swing, the Down Homers, and the Saddlemen. Little success came his way, and in 1952, changing the band's name to the Comets, Haley changed musical direction, recording a series of uptempo **rhythm-and-blues** numbers (having already released a **cover version** of **"Rocket 88"** as the Saddlemen), including "Rock the Joint," and a song he wrote, "Crazy Man Crazy"—the first rock song to make the ***Billboard*** **pop** chart.

In 1954, Haley had a hit with "Shake, Rattle, and Roll," and he also recorded **"Rock Around the Clock,"** which sold only moderately at first but created a frenzy when it was included on the **soundtrack** for the **film** *Blackboard Jungle* (1955), launching the worldwide rock revolution. The pudgy, balding, 30-ish Haley, with the kiss curl, was suddenly a teen idol.

Hits followed in quick succession, including “See You Later Alligator,” “Burn That Candle,” “Dim, Dim the Lights,” “Razzle-Dazzle,” and “R-O-C-K,” making Bill Haley and His Comets the most popular rock act of 1955–1956, notching 12 **Top 40** hits in the **United States**. “Rock Around the Clock” was the first record to sell more than 1 million copies in both **Great Britain** and **Germany**, and in 1957, Haley became the first major American rock singer to tour Europe.

Bill Haley and His Comets were the first rock-and-roll performers to appear on the influential American musical variety **television** program ***The Ed Sullivan*** *Show*. In 1956, the group appeared in two of the earliest full-length rock movies with **Alan Freed**, *Rock Around the Clock* and *Don’t Knock the Rock*. Soon after the initial wave, Haley and the Comets were eclipsed by such rising young stars as **Elvis Presley** and **Little Richard**, but they continued to tour. Their popularity remained high, especially in Britain.

HALL, ADELAIDE (1901–1993)

Jazz singer Adelaide Hall occupies a unique position among 20th-century **popular music** artists, having made recordings spanning a remarkable eight decades. Along with **Louis Armstrong**, she helped pioneer **scat singing**, which she demonstrated in the wordless vocals of “Creole Love Call” (1927), the beginning of a fruitful partnership with **Duke Ellington**.

Born in Brooklyn, New York, Hall began her career in the chorus line of **musicals**, later starring in *Blackbirds of 1928* (1928). In 1931, she toured the **United States** and then Europe, playing in concert performances to an estimated 2 million people. She toured extensively during the 1930s, playing 30 U.S. locations in 1933 alone. In 1938, after again touring Europe, Hall recorded the popular “I Can’t Give You Anything but Love” and “That Old Feeling” in London, with **Fats Waller** accompanying her on the organ.

Hall made her home in London. During the war, she entertained troops and continued to record, perform, and sing in musicals. In London’s West End, she appeared in *Kiss Me Kate* (1951), *Love from Judy* (1952), *Someone to Talk To (*1956), and *Janie Jackson* (1968). She returned to Broadway in 1957, to appear in the show *Jamaica*. She

returned to tour the United States in 1980. In 1990, Hall starred in the **film** *Sophisticated Lady*, a documentary about her life.

HALL & OATES

From Philadelphia, Daryl Hall (born Daryl Franklin Hohl, 1949–) and John Oates (1949–), American songwriters, singers, and multi-instrumentalists, were the most successful **pop**-**rock** duo of the 1970s and 1980s, scoring a string of hits with a sound they called "rock and **soul**." Their best-known songs included "Rich Girl" (1976), "Kiss on My List" (1981), "Private Eyes" (1981), "I Can't Go for That (No Can Do)" (1981), "Maneater" (1982), and "Out of Touch" (1984). They have sold more than 30 million records.

HALLS OF FAME

Various popular music genres have established halls of fame to honor those who have made significant contributions, usually involving an annual induction of those honored. They are mostly based in the **United States**. Among the most prominent is the Rock and Roll Hall of Fame, established in Cleveland, Ohio, in 1983. Other halls of fame include the *Down Beat* Jazz Hall of Fame (established 1961), Country Music Hall of Fame (1964), Songwriters Hall of Fame (1969), Gospel Hall of Fame (1971), Blues Hall of Fame (1980), International Bluegrass Hall of Fame (1991), Rockabilly Hall of Fame (1997), Vocal Group Hall of Fame (1998), Dance Music Hall of Fame (2003), and Rhythm-and-Blues Hall of Fame (2010). In **Great Britain**, the U.K. Music Hall of Fame was established in 2004. Several U.S. states have also established halls of fame.

HALLYDAY, JOHNNY (1943–)

Born Jean-Philippe Smet, in Paris, **France**, Johnny Hallyday is a French **rock** singer and actor who has been called the "French Elvis." Little known outside the French-speaking world, he is immensely popular within it, having sold more than 110 million records. Influenced by the rise of rock-and-roll in the **United States**, he began recording in 1960. His **cover version** of **Chubby Checker's** "Let's Twist Again" (1961) sold more than 1 million copies, topping **hit parade** charts throughout Europe. He followed up with the album *Johnny Hallyday Sings America's Rockin' Hits* (1962).

American audiences first saw Hallyday when he appeared on *The **Ed Sullivan** Show* with **Connie Francis** in a show taped in Paris. In 1966, the **Jimi Hendrix** Experience opened for him in a concert in Évreux, France. In 2000, a concert in Paris attracted an audience of 500,000 and 9.5 million **television** viewers. Hallyday has recorded multiple albums and continues to record and perform.

See also EUROPEAN MUSIC.

HAMILTON, ROY (1929–1969)

A former **gospel** singer from Leesburg, Georgia, with a classically trained, rich baritone voice, Roy Hamilton achieved major success on the American **rhythm-and-blues** and **pop** charts in the 1950s, with his recordings of "You'll Never Walk Alone," "Unchained Melody," and "You Can Have Her." He was seen at the time as a **crossover** singer, with appeal to both rhythm-and-blues and pop audiences, but his career was hampered by poor health. He was just 40 when he died from a heart attack. Hamilton's style and sound directly influenced such later artists as **Elvis Presley**, **Jackie Wilson**, **Jerry Lee Lewis**, **Charlie Rich**, **Gerry & the Pacemakers**, **Tom Jones**, and the **Righteous Brothers**, all of whom covered his music.

HAMMER, MC

See MC HAMMER (1962–).

HANCOCK, HERBERT JEFFREY "HERBIE" (1940–)

Herbie Hancock is an American pianist, keyboardist, composer, and bandleader whose melodic **jazz**-inflected music has transcended its own genre, making him a highly influential **crossover** figure in **popular music**. He was among the first jazz musicians to embrace the **synthesizer**, and drawing on **funk** (especially syncopated drum beats) and **soul** elements in his eclectic but accessible music, he has reached a wider, nonjazz audience. Born in Chicago, Hancock was prodigy as a child pianist, playing a Mozart concerto with the Chicago Symphony Orchestra at the age of 11, but later gravitating toward jazz and eventually joining the **Miles Davis** Quintet.

Hancock's best-known works include "Watermelon Man" (from the debut album *Takin' Off*, 1962), which has since been covered by dozens of musicians; "Cantaloupe Island" (*Empyrean Isles*, 1964); "Maiden Voyage" (*Maiden Voyage*, 1965); "Chameleon" (*Head*

Hunters, 1973); and the singles "I Thought It Was You" (1978) and "Rockit" (1983). His 2007 album, *River: The Joni Letters*, won the 2008 **Grammy Award** for Album of the Year, only the second jazz album to win the award, after *Getz/Gilberto* in 1965.

See also EVANS, WILLIAM JOHN "BILL" (1929–1980).

HANDY, WILLIAM CHRISTOPHER "W. C." (1873–1958)

American **blues** composer, musician, musicologist, and music publisher W. C. Handy was at the forefront in popularizing blues music in the early 20th century. He ranks among the most influential of American songwriters and has been hailed by some as the "Father of the Blues." Born in Muscle Shoals, Alabama, Handy played cornet with several bands and traveled throughout the Midwest and the South, learning about the African American **folk music** that would become known as the blues. He later composed his own songs, notably "Memphis Blues" (possibly the first blues song ever published). The 1912 publication of the sheet music for "Memphis Blues" introduced his style of 12-bar blues. It was also credited as the inspiration for the foxtrot **dance** step. His subsequent "St. Louis Blues" and "Aunt Hagar's Blues" would help popularize the blues form and become major commercial hits.

Much of Handy's inspiration was drawn from folk tunes and rural blues that he heard during his travels. In 1926, he compiled a book entitled *Blues: An Anthology—Complete Words and Music of 53 Great Songs*, which represents the earliest-known attempt to document the blues as an integral part of the U.S. South and the history of the **United States**. In an obituary, the *New York Times* notes how Handy, the son of emancipated slaves, rose from a log cabin in Alabama to become a Westchester mansion "by capturing in song the melancholia of all loneliness and the sadness of his race."

HARD ROCK

Hard rock is a loose term used to define a driving, **guitar**-dominated, **riff**-laden variant of **rock-and-roll**, generally uptempo with an insistent drum and bass beat, and often with loud vocals and aggressive lyrics. By the late 1960s, the term ***heavy metal*** was being used interchangeably with hard rock, but that term gradually came to be applied to a darker, heavier music played with even more volume and

intensity. The boundaries, however, remained blurred, as many bands continued to straddle both styles. Both stylistically and aesthetically, hard rock strives, often self-consciously, to define itself as the antithesis of **pop**.

See also SOFT ROCK.

HARDCORE HIP-HOP

Hardcore hip-hop, also called hardcore **rap**, is a genre of **hip-hop** music that arose on the East Coast (**United States**) hip-hop scene in the 1980s. Pioneered by such artists as Kool G Rap, **Tupac Shakur**, Schoolly D, Spoonie Gee, Boogie Down Productions, **Public Enemy**, the Earl (Thomas Dent), and Nas, it is generally characterized by anger, aggression, and confrontation. **Run D.M.C.** is credited as the first hardcore hip-hop group.

See also GANGSTA RAP.

HARDIN, JAMES TIMOTHY "TIM" (1941–1980)

Born in Eugene, Oregon, Tim Hardin was an American **folk** musician and highly regarded songwriter, once hailed by **Bob Dylan** as the "greatest songwriter alive." He is best known for the songs "If I Were a Carpenter" and "Reason to Believe," both of which have been recorded by a multitude of artists. Among those who have covered his songs are **Johnny Cash**, Robert Plant, **Rod Stewart**, and **Joan Baez**. Hardin recorded several albums that, while critically acclaimed, were not commercially successful. Even decades after his early death from a drug overdose, his hauntingly poignant songs continue to resonate. In 2013, a tribute album, *Reason to Believe: The Songs of Tim Hardin*, was released, featuring British and American **indie** and **alternative rock** bands, demonstrating Hardin's influence on a new generation of musicians.

HARPER, ROY (1941–)

Roy Harper is a British **folk** singer, songwriter, and guitarist known for his eccentric material featuring deeply personal, poetic lyrics and unique **guitar** work, characterized by a distinctive finger-style playing. His extended, lengthy, lyrical, and often complex compositions derive from his interest in **jazz** and romantic poetry. Born in Manchester, England, Harper has met with little commercial success despite releasing 22 studio albums and 10 live albums in a career spanning 50

years, but he has exerted a strong influence on such musicians as Jimmy Page and Robert Plant (**Led Zeppelin**), Pete Townshend (the **Who**), David Gilmour (**Pink Floyd**), **Kate Bush**, and Ian Anderson (**Jethro Tull**).

Harper is referenced in the song "Hats Off to (Roy) Harper" on Led Zeppelin's album *Led Zeppelin III* (1970). He sang lead vocals on Pink Floyd's "Have a Cigar," a track on *Wish You Were Here* (1975). He has been a major influence among younger musicians in both the **United States** and **Great Britain**.

HARRIS, EMMYLOU (1947–)

Emmylou Harris is an American singer, songwriter, and musician mostly identified with **country music**, although her later music has tended to span genres. Born in Birmingham, Alabama, she studied drama and then began performing **folk** and country music, later meeting **Gram Parsons**, who became her mentor. After his death in 1973, his influence was evident in her solo album, *Pieces of the Sky* (1975). Several other albums followed, including *Elite Hotel* (1976), *Luxury Liner* (1977), *Quarter Moon in a Ten Cent Town* (1978), *Blue Kentucky Girl* (1979), and the **bluegrass** *Roses in the Snow* (1980). In 1980, Harris recorded a duet with **Roy Orbison**, "That Lovin' You Feelin' Again," which won a **Grammy**.

In 1995, Harris released the acclaimed album *Wrecking Ball*, which features a **Neil Young** song (the title track), as well as Young's vocals and several guest musicians, bringing her music to the attention of **alternative rock** listeners, a new audience for her. She has continued to record and, as of 2016, has collected 13 Grammy Awards.

HARRIS, WYNONIE (1915–1969)

An important progenitor of **rock-and-roll**, Wynonie Harris was an American **rhythm-and-blues** singer and onetime drummer whose version of "Good Rockin' Tonight" (1948) was not only a hit, but also a formative influence on **Elvis Presley**, who recorded it himself in 1954, with more than a nod to Harris's energetic style. Harris had a further hit with "All She Wants to Do Is Rock" (1949), which was among his 15 top 10 hits between 1946 and 1952.

HARRISON, GEORGE (1943–2001)

Born in Liverpool, England, George Harrison was the lead guitarist of the **Beatles**, and while **John Lennon** and **Paul McCartney** were the primary songwriters, he wrote several of the band's most enduring songs, including the wistful "While My Guitar Gently Weeps" and "Something." Although often regarded as the "quiet Beatle," his musical influence was nevertheless significant—from the distinctive metallic **guitar**, to the **country**-inflected twang of some of their earlier work, to the **jazz**-chord ripples, to the Indian influences he brought, first heard in his sitar on the Lennon song "Norwegian Wood."

Harrison studied the sitar with **Ravi Shankar**, which led him to write songs in an Indian style, for example, "Love You To," on the album *Revolver* (1966), and "Within You Without You," on *Sgt. Pepper's Lonely Hearts Club Band* (1967). After the Beatles broke up, he embarked on a successful solo career, which included a 1971 concert to aid refugees in Bangladesh, an event that set the pattern for all-star charity rock concerts. Harrison had a hit with "My Sweet Lord" (1970) and two best-selling albums, *All Things Must Pass* (1970) and *Living in the Material World* (1973). In the 1980s, he appeared on two albums with the **supergroup** the **Traveling Wilburys**, scoring a hit with "Handle with Care" (1988).

See also INDIA.

HARRISON, WILBERT HUNTINGTON (1929–1994)

Wilbert Harrison was an American **rhythm-and-blues** singer, songwriter, pianist, guitarist, and harmonica player whose two hit records, unusually, were a decade apart—the classic **Leiber**–Stoller **jump blues** "Kansas City" (1959) and the heartwarming integrationist anthem "Let's Work Together" (1970). The latter song was his second bite at essentially the same number, which he reworked from his earlier "Let's Stick Together" (1962). **Cover versions** of both later became big hits for **Canned Heat** and Bryan Ferry.

Born in Charlotte, North Carolina, Harrison had a long career as a recording artist and performer, working in a variety of genres. Influenced by **country** and **gospel**, he first began playing in a **calypso** style in about 1950, but it was not until "Kansas City" that he had his first hit. In 1970, Harrison had some success with "My Heart Is Yours,"

but little else followed. He toured for many years with a band known as Wilbert Harrison and the Roamers and as a solo act.

HART, BOBBY

See BOYCE, TOMMY (1939–1994), AND BOBBY HART (1939–).

HATHAWAY, DONNY EDWARD (1945–1979)

Donny Hathaway, born in Chicago, was an American **soul** singer, songwriter, producer, and arranger. He was best known for his series of duets in the 1970s with **Roberta Flack**, including "You've Got a Friend" (1971), "Where Is the Love?" (1972), and "The Closer I Get to You" (1978). Hathaway wrote the acclaimed **film** score for *Come Back Charleston Blue* (1972). He also sang the **theme** song for the **television** series *Maude*. Hathaway committed suicide in 1979.

HAWKINS, COLEMAN RANDOLPH (1901–1969)

Coleman Hawkins, known as "Hawk," was a seminal figure in the development of **jazz**, having established his reputation with **big bands** in the **swing** era but producing a formative influence on the development of **bebop** in the mid-1940s. He is also credited with bringing the tenor saxophone into its own as a jazz instrument. Born in Saint Joseph, Missouri, Hawkins later studied music in Topeka, Kansas, going on to play with local bands before moving to New York in the early 1920s. He joined **Fletcher Henderson's** Orchestra, sometimes also playing clarinet and bass sax, where he stayed for a decade, increasingly in featured solos as his style evolved with its robust, even aggressive sonority.

Hawkins spent most of the later 1930s playing in London and touring in Europe, returning to the **United States** in 1939, where he recorded an acclaimed version of the standard "Body and Soul," revealing his developing interest in harmonic structure experimentation. The track, a precursor to the coming bebop wave, represents a notable departure from the prevailing swing style with its highly innovative improvisation over the chord progression. In 1944, Hawkins recorded with **Dizzy Gillespie** in what is regarded as the first bebop session put to disc. Although he continued to play more traditional jazz in the 1950s, he also influenced such emerging figures as **John Coltrane** and **Sonny Rollins**.

HAWKINS, DELMAR ALLEN "DALE" (1936–2010)

Born in Gold Mine, Louisiana, Dale Hawkins was an American **rockabilly** singer, guitarist, and songwriter best known for his 1957 hit "Susie Q." The song, successfully covered by such groups as the **Rolling Stones** and **Creedence Clearwater Revival**, has been called an example of "swamp rock," combining New Orleans-style rhythms, **blues**, **rhythm-and-blues**, **country**, and **pop**. He wrote "Susie Q" with guitarist **James Burton**, whose distinctive licks give the song much of its character. Hawkins was an important **crossover** artist, one of the first white acts to be invited to appear at renowned black venues like the Apollo in New York and the Regal in Chicago. He was a cousin of **Ronnie Hawkins**.

HAWKINS, JALACY "SCREAMIN' JAY" (1929–2000)

Screamin' Jay Hawkins was an American **rhythm-and-blues** singer, remembered mainly for one song—the much-covered "I Put a Spell on You" (1956). He wrote the song, intended as a **blues ballad**, but an alcohol-fueled recording session had him deliver one of **rock** music's wildest and most unrestrained numbers; it resulted in Hawkins being henceforth known as "Screamin' Jay." The song became a hit, but it was banned by many radio stations for its suggestive moans and grunts, later removed in a reissued version by the record label. The song has long been a classic, covered by **Nina Simone**, **Creedence Clearwater Revival**, and Marilyn Manson, among many others. Hawkins is the subject of the documentary *Screamin' Jay Hawkins: I Put a Spell on Me* (2001), by Greek **film** director and writer Nicholas Triandafyllidis.

HAWKINS, RONALD "RONNIE" (1935–)

Just when **rock-and-roll** had all but chased **country music** off the **pop** charts, Ronnie Hawkins came up with "Mary Lou" (1959), an enduring classic that sparked a resurgence in country-flavored rock. Although born in Huntsville, Arkansas, Hawkins moved to **Canada** in 1958, later becoming a Canadian citizen. He is a cousin of **Dale Hawkins**. His backing band, the Hawks, has been a seed bed for emerging talent throughout the years, most notably Richard Manuel (1943–1986), Rick Danko (1943–1999), Levon Helm (1940–2012), Garth Hudson (1937–), and Robbie Robertson (1940–), who found fame as **Bob Dylan's** backing group, which became the **Band**. Hawkins had a hit in 1959,

with a **cover** of **Chuck Berry's** "Thirty Days" (which he renamed "Forty Days"), as well as **Bo Diddley's** "Who Do You Love?" (1963).

HAWKWIND

Hawkwind (later briefly Hawklords) is an English cult band formed in London, in 1969, and seen as a pioneer of "space rock"—**rock** music based on science fiction themes. Their song "Silver Machine" (1972) was a U.K. hit, and Hawkwind made the first of many tours of the **United States** in 1973. The group has undergone many lineup and style changes, and has been seen as a proto-**punk** band.

HAYES, ISAAC LEE (1942–2008)

Born in Memphis, Tennessee, Isaac Hayes was an American **soul** singer, songwriter, actor, and record producer best known for his **film** score for the cult movie *Shaft* (1971) and for cowriting the **Sam and Dave** hit "Soul Man" (1967). The **soundtrack** for *Shaft* won him two **Grammy Awards**: Best Original Score and Best Instrumental Arrangement. Hayes won a third Grammy for his fifth studio album, *Black Moses* (1971).

Hayes was a key figure in developing the "Memphis sound" of soul music and a mainstay of **Stax Records**. His 1969 album *Hot Buttered Soul* is regarded as a classic of the genre. Hayes was influential across a range of genres, with his 2002 induction into the Rock-and-Roll Hall of Fame citing his influence on **disco**, urban-contemporary music, and **rap**. A younger generation came to know him through his voicing of the character Chef on the animated **television** satire *South Park*.

HAZLEWOOD, [BARTON] LEE (1929–2007)

Born in Mannford, Oklahoma, Lee Hazlewood was an American **country-pop** singer, songwriter, and record producer best known for writing and producing the hit "These Boots Are Made for Walkin'" (1966) for Nancy Sinatra (1940–). He also produced her hit duet with her father, **Frank Sinatra**, "Somethin' Stupid" (1967). Among his best-known recordings is the wistful "Summer Wine," originally sung by Hazlewood in a duet with Suzi Jane Hokom in 1966, but made famous by Nancy Sinatra and Hazlewood in 1967. Hazlewood worked with artists as diverse as **Duane Eddy**, **Gram Parsons**, and **Dean Martin**, and as a solo artist, he created a sound often referred to as "cowboy

psychedelia" for its **fusion** of country, symphonic pop orchestration, and trippy decadence.

"HEARTBREAK HOTEL"

"Heartbreak Hotel" is a song recorded in 1956, by **Elvis Presley**, becoming his first million-selling hit record and one of the biggest-selling records of that year. The song, which catapulted Presley into the musical mainstream, had an unprecedented **crossover** impact, simultaneously reaching the top five on the country and western, **pop**, and **rhythm-and blues** charts.

"Heartbreak Hotel" is an eight-bar **blues** progression, featuring heavy reverberation that added dramatic atmosphere to Presley's emotive vocals. The song, based on a newspaper report of a lonely man's suicide, was written by Mae Boren Axton (1914–1997) and Tommy Durden (1919–1999). Presley was given a cowriting credit, having modified the lyrics to suit his style. Several other performers had previously turned down the offer of the song. "Heartbreak Hotel" not only launched the career of Presley, but also proved to be one of the most influential songs in the history of rock music, serving as the musical catalyst for a host of top artists, including **John Lennon** and **George Harrison** of the **Beatles**, Keith Richards of the **Rolling Stones**, and Robert Plant of **Led Zeppelin**.

HEAVY METAL

Sometimes called just metal, heavy metal is a highly stylized genre of **rock** developing in the late 1960s and early 1970s in **Great Britain** and the **United States**. It is characterized by loud, often distorted **guitars**; strong, insistent rhythms; a dense and tangled bass and drum sound; and strident vocals. One of the earliest bands, **Black Sabbath**, drew its inspiration from the repetitive and monotonous thumping of the steel mills that once occupied much of Birmingham in England.

The electric guitar and its sonic projection through amplification is the iconic element in heavy metal. Heavy metal lyrics and performance styles are often associated with overt aggression and machismo, and from the outset performance in front of large audiences in big arenas has been common, a scene established by the first heavy metal bands, for example, **Led Zeppelin**, Black Sabbath, and **Deep Purple**.

The terms *heavy metal* and ***hard rock*** have often been used interchangeably. Heavy metal has given rise to numerous subgenres, the most prominent of which is thrash metal, which has a faster tempo and more frenetic, aggressive style influenced by **punk**. **Megadeth**, **Pantera**, and **Metallica** are bands usually associated with thrash, which, in turn, generated several subgenres, for instance, death metal and **black metal**. Groove metal takes the intensity and sonic qualities of thrash and plays it at a mid-tempo, with most bands making only occasional forays into fast tempo.

Glam metal (also called hair metal, pop metal, or sleaze metal) borrowed stylistic elements from **glam rock** and was pioneered by bands like **Mötley Crüe**. Nu metal (also called aggro metal) is an **alternative** form of heavy metal, often combined with other musical types, for example, **funk**, **hip-hop**, and **grunge**. A discernible new wave of British metal in the late 1970s drew on the heavy metal of the 1970s and infused it with the intensity of punk rock to produce fast and aggressive songs. While metal had declined in popularity by the 1990s, it still retained a niche following, as new bands and subgenres emerged in many countries.

HELMS ROBERT LEE "BOBBY" (1936–1997)

Bobby Helms was an American **country** singer best known for his **crossover pop** hit "Jingle Bell Rock" (1957), a catchy tune based on "Jingle Bells" that has made the **hit parade** charts several times and enjoys periodic seasonal revivals. The song is featured on the **soundtrack** for the **film** *Jingle All the Way* (1996), which sparked yet another revival. Prior to the success of "Jingle Bell Rock," Helms had scored two country chart-toppers, "Fraulein" (1957) and "My Special Angel" (1957).

HENDERSON, [JAMES] FLETCHER [HAMILTON] (1897–1952)

Fletcher Henderson was an American musician, arranger, composer, and bandleader who played a seminal role in the development of **big band jazz** and **swing** music. Born in Cuthbert, Georgia, he studied chemistry but found it hard to obtain work owing to his race and turned instead to music. Henderson worked for a time at a record company in the early and mid-1920s, providing solo piano accompaniment for many **blues** singers.

In 1922, he formed his own band, which was resident first at the Club Alabam and then at the Roseland Ballroom, quickly becoming known as one of the best African American bands in New York. Trumpeter **Louis Armstrong** was a member for a time, and in 1926, Henderson, with Henry Troy, wrote the jazz classic "Gin House Blues," recorded by **Bessie Smith** and **Nina Simone**, among others. Henderson recorded extensively in the late 1920s and 1930s, and many future jazz stars, the likes of Armstrong and **Coleman Hawkins**, were associated with his band. He disbanded it in 1939, and joined **Benny Goodman**, first as a pianist and arranger, and then as full-time arranger.

Henderson's influence was profound, bridging the gap between jazz and swing, and effectively establishing the formula for swing music. He also played a key role in introducing improvisatory jazz styles from New Orleans and other parts of the **United States** to New York, where they merged with a **dance**-band tradition that relied heavily on arrangements written out in musical notation.

HENDRIX, JAMES MARSHALL "JIMI" (1942–1970)

Born Johnny Allen Hendrix, in Seattle, Washington, Jimi Hendrix was an American **rock guitar** virtuoso and songwriter, one of the most innovative figures in contemporary **popular music**. Inspired by earlier rock-and-roll and electric **blues**, he brought pyrotechnics to his revolutionary guitar-playing style and experimented with controlled distortion, feedback, and heavy amplification. His acclaimed performances at the **Monterey Pop Festival** and **Woodstock Festival** inspired a generation of guitarists.

Hendrix began playing guitar as a teenager, later serving in the military before moving to Clarkesville, Tennessee, playing behind such musicians as the **Isley Brothers** and **Little Richard**. Moving to England in 1966, managed by former **Animals** bassist Chas Chandler (1938–1996), he fronted the Jimi Hendrix Experience, scoring immediate hits with "Hey Joe" (1966), "Purple Haze" (1967), the wistful "The Wind Cries Mary" (1967), "Foxy Lady" (1967), and the searing "All Along the Watchtower" (1968). Three studio albums—*Are You Experienced* (1967), *Axis: Bold as Love* (1967), and *Electric Ladyland* (1968)—sold well, as did the live album *Band of Gypsys* (1970). In 1967, a readers'

poll in *Melody Maker* voted him pop musician of the year. In 1968, *Rolling Stone* named him performer of the year. The Experience broke up in 1969.

Hendrix died from a drug overdose in 1970, at the age of 27. Posthumous releases continued for many years, and his influence and fame continued to resonate. In 1992, he was honored with a **Grammy** Lifetime Achievement Award. In 1999, Hendrix received two Grammys for *Are You Experienced* and *Electric Ladyland*. And in 2006, he was given a Grammy for *Axis: Bold as Love*. In 2000, he received a Hall of Fame Grammy for his original composition "Purple Haze," as well as another in 2001, for his recording of **Bob Dylan's** "All Along the Watchtower." Hendrix's rendition of "The Star-Spangled Banner" was honored with a Grammy in 2009. In 2014, the U.S. Postal Service issued a commemorative postage stamp honoring him.

HERMAN, WOODROW CHARLES THOMAS "WOODY" (1913–1987)

Woody Herman, born in Milwaukee, Wisconsin, was an American **jazz** clarinetist, saxophonist, singer, and **big band** leader. Leading various groups called the Herd, Herman achieved widespread popularity in the 1930s and 1940s, often playing in a variety of styles. He was never afraid to experiment, and when **bebop** emerged, he was among the first bandleaders to incorporate its elements into his music.

As a child, Herman worked as a singer in **vaudeville** and then became a professional saxophone player at the age of 15, going on to work in a string of **dance** bands during the late 1920s and early 1930s. In 1936, he formed his own band, the Woody Herman Orchestra, which became known for its orchestrations of the **blues** and was sometimes billed as the "Band That Plays the Blues." In 1939, Herman notched his greatest commercial success with his hit record "The Woodchoppers' Ball."

Despite the end of the big band era, Herman continued to record and perform, and by the 1970s, he had returned to a purer jazz style, abandoning some of the newer, even **rock**-oriented approaches with which he had experimented. A highlight of the 1970s for him was the appearance of his orchestra with **Frank Sinatra** at Madison Square Garden for his "Main Event" **television** special and the subsequent recording. He continued to perform into the 1980s.

HERMAN'S HERMITS

Herman's Hermits are an English **pop** group from Manchester that formed part of the **British Invasion** of the 1960s, scoring international hits with "I'm into Something Good" (1964), "Can't You Hear My Heart Beat" (1965), "Mrs. Brown, You've Got a Lovely Daughter" (1965), "I'm Henry VIII, I Am" (1965), and "There's a Kind of Hush" (1967). The group was more popular in the **United States** than in **Great Britain**, becoming the top-selling pop act in the United States in 1965. Youthful lead singer Peter "Herman" Noone (1947–) established a substantial fan base in the United States. In 1971, Noone left the group, which continued in a variety of incarnations.

HEWITT, JOHN HILL (1801–1890)

Born in New York City, John Hill Hewitt was an American songwriter, poet, and playwright known for his songs about the American South. He was called the "Bard of the Confederacy." In 1825, he wrote "The Minstrels Return from the War," a song that became known internationally, making Hewitt the first American-born composer to become famous on the other side of the Atlantic. He wrote more than 300 songs, including "The Soldier's Farewell" and "Somebody's Darling."

HIGHLIFE

Highlife is West African **dance music** from Ghana and Eastern Nigeria, originating from the popular *kpanlogo* rhythm developed in Ghana in the 1960s. Highlife incorporates traditional harmonies, as well as melodic and rhythmic structures, in traditional music, marrying them with Western instruments and ideas. It was associated with the local African aristocracy during the colonial period. Highlife spread to Sierra Leone, Liberia, Gambia, and Nigeria via Ghanaian workers. The earliest form of highlife was performed chiefly by brass bands. By the early 20th century, they had incorporated a wider range of instruments, mostly of European origin; a vocal component; and stylistic elements of both local music traditions and **jazz**, synthesizing elements of African, African American, and European musical idioms. By the 1960s, however, highlife had lost much of its audience to **guitar**-centered popular styles. Highlife influenced the later development of **Afrobeat**.

See also AFRICAN MUSIC.

HIGHWAYMEN, THE

Not to be confused with the earlier American **folk** group of the same name who had a hit with "Michael (Row the Boat Ashore)" (1961), the Highwaymen were a **country music supergroup** of the 1980s and 1990s, consisting of **Johnny Cash**, **Waylon Jennings**, **Willie Nelson**, and **Kris Kristofferson**. Their first album, *Highwayman* (1985), topped the U.S. country charts, yielding the big-selling **Jimmy Webb**–written single of the same name, also a number one. The song gave the Highwaymen their name. In their version, each of the four verses was sung by a different singer. They recorded two further albums, *Highwayman 2* (1990) and *The Road Goes on Forever* (1995).

HILL, LAURYN (1975–)

American singer Lauryn Hill first came to prominence singing with the influential **hip-hop** group the **Fugees**, before recording her astonishing debut solo album, *The Miseducation of Lauryn Hill* (1988), which sold almost half a million copies in the **United States** in its first week prior to going on to sell almost 20 million copies worldwide. Three hit singles came from the album: "Doo Wop (That Thing)," "Ex-Factor," and "Everything Is Everything." Hill picked up a record five **Grammy Awards** for the album. It has been categorized as neo-**soul**.

HILLBILLY MUSIC

Hillbilly music is a label that attaches to a range of American musical genres, including **bluegrass**, country and western, and **gospel**. It has also been applied to Appalachian **folk** song, a musical form that long predated the coining of the term in about 1925. By the late 1940s, **radio** stations started to use the "hillbilly music" tag to describe fiddlers and string bands, but it also came to be used to describe traditional Appalachian music. Appalachians themselves never used this term to describe their own music. While the term is often used in a derogatory sense, it was once considered an acceptable label for what is now called **country music**. When the Country Music Association was founded in 1958, the term *hillbilly music* gradually fell out of use.

See also WESTERN MUSIC.

HINES, EARL KENNETH "FATHA" (1903–1983)

Earl “Fatha” Hines was an American **jazz** pianist and bandleader whose playing had a major influence on the development of jazz piano, liberating it from being a mere rhythm instrument. He invented a style of playing that became known as “trumpet piano,” incorporating horn-like phrases that cut across the regular patterns that the bass and drum were playing. He enriched his style by introducing classic-inspired, rich chords and piquant dissonances. Bandleader **Count Basie** called him the “greatest piano player in the world.”

Born in Duquesne, Pennsylvania, Hines learned to play the piano as a child, turning to jazz after three years of classical training. By 15, he had his own trio, and at 17, he moved to Pittsburgh to take a job playing piano with Lois Deppe and His Symphonian Serenaders in the Liederhaus, a Pittsburgh nightclub. He made his recording debut with Deppe in 1923.

After moving to Chicago, Hines met **Louis Armstrong**, and they created a formidable partnership, making what are often regarded as some of the most important jazz records ever made. At 25, Hines was leading his own **big band** at Al Capone’s Grand Terrace Café, often appearing on live **radio** broadcasts that were relayed coast to coast, bringing him to a nationwide audience. He earned the nickname “Fatha” from a **disc jockey**.

In 1940, Hines had a major hit with one of his songs, “Boogie Woogie on St. Louis Blues.” In 1948, he again teamed up with Armstrong in what became the Louis Armstrong All-Stars. He later led a series of smaller groups in the 1950s, as Dixieland enjoyed a resurgence, and in 1958, Hines toured Europe with a band that included trombonist **Jack Teagarden**.

See also ECKSTINE, WILLIAM CLARENCE “BILLY” (1914–1993).

HI-NRG

Pronounced “high energy,” hi-NRG is a genre of uptempo **disco** or **electronic dance music** that originated in the **United States** and **Great Britain** in the late 1970s. It is characterized by a fast tempo; energetic, staccato hi-hat percussion; a sequenced synthesizer sound, pulsating octave basslines; and intense vocals. It shares a close association with **Italo disco**. The genre, although in decline by the early 1990s, formed

an essential link in the evolution of **techno** and, to a lesser but important degree, **house music**.

HIP-HOP

Initially a cultural movement that arose among African Americans in the poor urban neighborhoods of New York in the late 1970s, and defined by the politics of exclusion, hip-hop music consists of one or more rappers who chant semiautobiographical tales in an intensely rhythmic lyrical form, making use of such rhetorical techniques as assonance, alliteration, and rhyme. The rapper is accompanied by an **instrumental** track, usually referred to as a "beat" because of the emphasis on rhythm, performed by a **disc jockey** (DJ), a record producer, or one or more instrumentalists. This beat is often created using a sample of the percussion break of another song, usually a **funk**, **rock**, or **soul** recording. In addition to the beat, other sounds are often sampled, synthesized, or performed. Sometimes a track can consist of just the beat, as a showcase of the skills of the DJ or producer.

East Coast hip-hop emerged as a definitive subgenre after artists from other regions of the **United States** (chiefly the West Coast) emerged with different styles of hip-hop. It has since grown into a major subgenre of hip-hop, developing offshoots and local scenes within the Northeastern United States, most of which are primarily located within African American and Hispanic urban centers. West Coast hip-hop, also known as California hip-hop or West Coast **rap**, is a style originating in California in the 1980s. Hip-hop has since spread throughout the world, with multiple subgenres in many languages.

See also BAMBAATAA, AFRIKA (1957–); DJ KOOL HERC.

HIT

See HIT PARADE.

HIT PARADE

A hit parade is a listing of **popular music** songs ranked according to their popularity at a given time. The term and its association with a "hit"—a song that achieves popularity and therefore commercial success—dates back to the 1930s, when the music industry, publishers in particular, sought to measure popularity by record sales, **radio** airplay, and **jukebox** use. ***Billboard*** magazine published its first

music hit parade on January 4, 1936, ranking the popular recordings of the time. Numerous broadcast programs have referenced the concept, most notably *Your Hit Parade*, which aired on radio in the **United States** from 1935 to 1955, and from 1950 to 1959 on **television**.

See also APPENDIX A; *BILLBOARD* HOT 100; TOP 40.

HODGES, JOHN CORNELIUS "JOHNNY" (1906–1970)

Johnny Hodges was an American **jazz** musician whose **big band** work with **Duke Ellington** defined the alto saxophone. Born in Cambridge, Massachusetts, he played drums and piano early on before switching to soprano sax when he was 14, later being taught and inspired by **Sidney Bechet**. Hodges's playing—characterized by a rich tone, flawless technique, and limitless creativity—became one of the trademark voices of the Ellington orchestra from when he joined in 1928, playing lead alto in the sax section, where he contributed his robust melody lines to the band's increasingly distinctive sound. Ellington's practice of writing tunes specifically for members of his orchestra resulted in the Hodges specialties "Confab with Rab," "Jeep's Blues," "Sultry Sunset," and "Hodge Podge." Hodges was the band's most-featured soloist for the next four decades.

Hodges developed a highly idiosyncratic playing style, with a wide vibrato and much sliding between slurred notes, which was frequently imitated by other saxophonists. From 1951 to 1955, he left the Duke to lead his own band, returning shortly before Ellington's triumphant return to prominence at the 1956 Newport Jazz Festival.

HOEDOWN

A hoedown is an American term for a dancing party typically featuring **folk** and square dances, accompanied by lively **hillbilly** or **country** tunes generally played on the fiddle. The term is also applied to the music played at such gatherings. It takes its name from a traditional fast-paced square dance thought to have originated in Appalachia.

HOLIDAY, BILLIE (1915–1959)

Billie Holiday, known as "Lady Day," was an American **jazz** singer and songwriter whose distinctive vocal style, inspired by jazz instrumentalists, had a profound effect on **popular music**, with Holiday singing across multiple genres. Born Eleanora Fagan in

Philadelphia, Pennsylvania, she began singing in clubs after moving to New York with her mother, coming to the attention of **Benny Goodman**, with whom she made her recording debut in November 1933, at the age of 18, singing two songs—"Your Mother's Son-in-Law" and "Riffin' the Scotch," which was her first hit. Other hits soon followed, including "What a Little Moonlight Can Do" and "Miss Brown to You," which helped establish her reputation as a soloist.

Holiday sang briefly with **Count Basie** and then went on tour with **Artie Shaw's** orchestra, an arrangement that made her one of the first black women to work with a white orchestra; however, in the segregated South of the **United States**, this created tensions and she was frequently heckled. Unfortunately, no live recordings survive of Holiday with Shaw's band, and only one studio recording, "Any Old Time," was issued. But Shaw played clarinet in four songs recorded in New York, in July 1936: "Did I Remember?," "No Regrets," "Summertime," and "Billie's Blues." Holiday left her job with Shaw and went back to New York, where, in 1939, she recorded "Strange Fruit," an antiracist song about the lynching of a black man.

"God Bless the Child" became Holiday's most popular and most frequently covered record. It reached number 25 on the charts in 1941, and was third in ***Billboard***'s ranking of songs of the year, selling more than 1 million records. In 1976, the song was added to the Grammy Hall of Fame. In 1942, Holiday recorded "Trav'lin Light," with **Paul Whiteman**, for a new label, Capitol Records. Because she was under contract with Columbia, she used the pseudonym "Lady Day." By now she was an established star, and in 1943, *Life* magazine noted, "She has the most distinct style of any popular vocalist and is imitated by other vocalists."

Drug addiction and alcohol abuse began to take their toll, both personally and professionally; the famous voice began to falter. But at her peak, Holiday's vocals, conveying a sense of vulnerability yet underpinned by a slow, vibrant sensuality, remain immediately recognizable. **Frank Sinatra** was effusive in his tribute to her legacy, saying, "With few exceptions, every major **pop** singer in the United States during her generation has been touched in some way by her genius. It is Billie Holiday who was, and still remains, the greatest

single musical influence on me." In 1972, Diana Ross portrayed Holiday in the **film** *Lady Sings the Blues*.

HOLLAND–DOZIER–HOLLAND

Holland–Dozier–Holland were a prolific American songwriting and production team comprising brothers Brian (1941–) and Eddie (1939–) Holland and Lamont Dozier (1941–). They helped define the Detroit-based **Motown** sound of the 1960s. Their distinctive approach featured a fluid, uptempo style that mixed catchy lyrics with the fervor of **gospel**, the **groove** of **rhythm-and-blues**, and the slick luster of **pop**. They produced hits for nearly every act on the Motown family of labels.

Holland–Dozier–Holland's most notable successes came with the **Supremes**, for whom they wrote and produced 10 U.S. number-one singles, some of which were "Baby Love," "Stop! in the Name of Love," and "You Keep Me Hangin' On." They also wrote big hits for, among others, the **Four Tops**, including "Baby I Need Your Loving," "I Can't Help Myself," "It's the Same Old Song," "Reach Out I'll Be There," and "Standing in the Shadows of Love." The trio left Motown in 1967, later writing under the pseudonym "Edythe Wayne" as a protracted legal battle with Motown played out until 1977, one of the longest in music industry history.

HOLLIES, THE

The Hollies are an English **pop** group whose succession of hit singles in the 1960s, in **Great Britain**, was second only to the **Beatles**. Formed in Manchester, in 1962, by vocalist Allan Clarke (1942–) and vocalist-guitarist Graham Nash (1942–), who performed together as a **guitar** and vocal duo, they became the Deltas with the addition of bassist Eric Haydock (1943–) and drummer Don Rathbone (1942–), before becoming the Hollies with the addition of vocalist-guitarist Tony Hicks (1945–).

Marked by their distinctive, polished harmonies, the Hollies first broke onto the British charts with "Searchin'" (1963) and "Stay" (1963), followed by "Just One Look" (1964), "Here I Go Again" (1965), and "Yes I Will" (1965), before achieving their first number one, "I'm Alive" (1965). The Hollies were one of the last bands of the **British Invasion** to make an impact on the other side of the Atlantic. "Look

Through Any Window" (1965) was a minor hit in the **United States**, but with "Bus Stop" (1966), they scored a U.S. top 10, a feat repeated with "Stop, Stop, Stop" (1966).

Graham Nash left in 1968, to join **Crosby, Stills & Nash**. Later hits included "Jennifer Eccles" (1968); "Sorry Suzanne" (1969); "He Ain't Heavy, He's My Brother" (1969); "Long Cool Woman in a Black Dress" (1972), their biggest U.S. hit; and "The Air That I Breathe" (1974). The Hollies continue to perform with Tony Hicks as the last original member.

HOLLY, BUDDY (1936–1959)

No one left such a lasting impact on **rock-and-roll** music in such a short time as Buddy Holly. Born Charles Hardin Holley, in Lubbock, Texas, Holly was a pioneer in the late 1950s of the emerging singer-songwriter breed of performers. He also established the basic rock band lineup of two **guitars**, bass, and drums. His recording career lasted barely two years, his life cut short in an airplane crash in 1959. Many of his songs, for example, "Peggy Sue," "That'll Be the Day," "Rave On," and "Not Fade Away," just to mention a few, have become rock classics.

Holly's sliding vocal style, with its trademark hiccup, has influenced many performers, including **Bob Dylan** and **Paul McCartney**. Similarly, his unique percussive guitar playing, featuring a rich technical lexicon of solos, stops, bent notes, and **rhythm-and-blues** chord progressions, became a much-copied style, especially influential with Keith Richards of the **Rolling Stones**. The **Beatles** cited Holly as their main influence.

Holly learned piano, fiddle, and guitar as a child, later forming a **country** band, Buddy and Bob, while in high school, gaining a local following and even opening for **Elvis Presley** in 1955. He formed another band that became the Crickets, originally featuring rhythm guitarist Niki Sullivan (1937–2004), bassist Joe Mauldin (1940–2015), and drummer Jerry Allison (1939–). Holly himself sang lead vocals and played lead guitar. Both Holly as solo performer and the Crickets existed concurrently. The solo vocals were released as "Buddy Holly," and the songs, with dubbed backing vocals, were issued as "The Crickets" (later "Buddy Holly and the Crickets").

HONKY-TONK

Honky-tonk was originally a style of piano playing related to **ragtime** but emphasizing rhythm more than melody or harmony, since the style evolved in response to an environment, for instance, bars, where the pianos were often out of tune. Such honky-tonk music was an important influence on the formation of the boogie-woogie piano style, exemplified in **Jelly Roll Morton's** 1938 record "Honky Tonk Music," recalling the music of his youth.

The term *honky-tonk* has since been applied to various styles of 20th-century American music. During the pre–World War II years, the music industry began to refer to honky-tonk music being played from Texas and Oklahoma to the West Coast as **hillbilly music**. In more recent times, the term has come to refer to the primary sound in country music, developing in Nashville. Honky-tonk is also the name given to a type of bar that provides **country music** for entertainment to its patrons. Bars of this kind are common in the Southern and Southwestern regions of the **United States**, where country music is most popular.

Derivation of the term is unclear, but the most plausible of many explanations is that it was taken from a brand of player piano, the Tonkunst (German for "musical art"), manufactured by Tonk Brothers of New York, the brand name and manufacturer's name being prominently displayed on the instrument.

HOOKER, JOHN LEE (1917–2001)

Born in Clarksdale, Mississippi, John Lee Hooker was an American **blues** singer, guitarist, and songwriter who, like many blues musicians, had his first taste of music in church. Running away to become a musician as a teenager, Hooker developed his own style of **guitar** playing—an insistent driving rhythm, quite distinct from the piano-derived boogie-woogie of the 1930s and 1940s. With his deep, haunting voice and raw, one-chord boogies, he wrote and sang some of the bleakest, most desolate songs of the 20th century, depicting loneliness, loss, rage, and despair. Some of his Hooker's best-known songs, which have been covered by many artists, include "Boogie Chillen'" (1948), "Crawling King Snake" (1949), "Dimples" (1956),

"Boom Boom" (1962), and "One Bourbon, One Scotch, One Beer" (1966).

Hooker has been extremely influential, his songs instrumental in the blues-**rock fusion** of the 1960s, as they were picked by English and American bands, including the **Rolling Stones**, the **Doors**, **Canned Heat**, the **Animals**, and, later, **ZZ Top** and **George Thorogood** and the Destroyers. During the 1970s, he recorded with Canned Heat and **Van Morrison**. Hooker moved to Northern California, forming bands with local musicians. He appears as a street musician in the movie *The Blues Brothers* (1980).

Hooker's career was revitalized in 1989, when he recorded the album *The Healer*, with guest musicians who included **Santana**, **Los Lobos**, and **Robert Cray**. The album's new version of "I'm in the Mood," a duet with **Bonnie Raitt**, won a **Grammy Award**. Three more Grammys followed, including a Lifetime Achievement Award in 2000.

HOOTENANNY

Derived from a Scottish word for a celebration or party, a hootenanny in American usage has come to mean a **folk music** event at which different performers are welcome to get up and play in front of an audience, akin to a jam session in **jazz**.

HOOTIE AND THE BLOWFISH

An American **rock** band that formed in 1986, in Columbia, South Carolina, Hootie and the Blowfish created a sensation with their debut album *Cracked Rear View* (1994), which sold in the millions worldwide, selling 13 million copies in the **United States** alone. It became the top-selling album of 1995, and was one of the fastest-selling debut albums of all time. The album features four hits, "Hold My Hand," "Let Her Cry," "Only Wanna Be with You," and "Time." The band won a **Grammy Award** in 1996, for Best New Artist. The band's lead singer, Darius Rucker (1966–), scored a number-one **country music** album with *Learn to Live* (2008).

HORNE, LENA CALHOUN (1917–2010)

Born in Brooklyn, New York, singer Lena Horne was one of the first African Americans to cross the music industry color divide when she toured with an all-white band, singing for the successful Charlie Barnet **swing** orchestra in 1940. Her experiences, sometimes having

to sleep on the band bus when hotels would not let her enter with her colleagues, shaped her lifelong commitment to civil rights.

Horne began her career in show business at the age of 16, as a dancer at Harlem's Cotton Club, later taking singing lessons. In 1934, she landed a part in the all-black Broadway production *Dance with Your Gods*. In 1935 and 1936, she was the principal vocalist with the all-black Noble Sissle Society Orchestra and later became a singer at the Cotton Club, playing to packed houses of white patrons, with bandleaders like **Cab Calloway**.

Returning to the New York **jazz** scene, Horne followed **Billie Holiday** into Greenwich Village's Café Society club, which led to a movie contract. Her fame grew in the 1940s, as a nightclub performer, actor, and recording star, her sultry, expressive voice giving her a hit in 1943, with "Stormy Weather." Her recordings of "Deed I Do" and "As Long as I Live," and **Cole Porter's** "Just One of Those Things," became instant classics. For the thousands of black soldiers serving abroad during World War II, she was the premier pinup girl.

Horne continued to record and perform, returning to the spotlight with a one-woman Broadway show in 1981. In 2006, her record label released remixes of such songs as "Something to Live For," "Chelsea Bridge," and "Stormy Weather" on the album *Seasons of a Life* (2006). Horne cited the greatest influence on her singing as arranger **Billy Strayhorn**.

HORTON, JOHN GALE "JOHNNY" (1925–1960)

Johnny Horton was an American **country** singer best known for starting the "historical **ballad**" fad in the late 1950s. His 1959 song "The Battle of New Orleans" reached number one and won a **Grammy Award** for Best Country and Western recording. Born in Los Angeles, California, Horton had further historical saga hits with "Johnny Reb" (1959), "Sink the Bismarck" (1960), "Johnny Freedom" (1960), and "North to Alaska" (1960). He died in an automobile accident near Milano, Texas.

HOT 100

See BILLBOARD HOT 100.

HOUSE, EDDIE JAMES "SON" (1902–1988)

Born in Riverton, Mississippi, Son House was an American **blues** singer, guitarist, and songwriter whose influence on the development of early Delta blues was profound, carving a path that artists of the stature of **Muddy Waters** and **Robert Johnson**, both of whom he mentored, would tread. An avid Baptist preacher, he brought the passionate intensity of the pulpit to his singing, accompanied by his unique stabbing bottleneck phrases on the **guitar**.

Son House, who had played with **Charley Patton**, made his first recordings in 1930, but he remained known only locally and was working as a tractor driver when **Alan Lomax** recorded him for the Library of Congress in 1941–1942. These sessions included the classics "Walking Blues," "Special Rider Blues," "The Pony Blues," and "The Jinx Blues." He had already taught his classic "My Black Mama" **riff** to Johnson and Muddy Waters.

He quit music in 1952, retiring to New York, where he was discovered in 1964, living in obscurity. A group of young blues devotees persuaded him to resume playing, and he rerecorded his signature tunes, performed at blues festivals, and toured in Europe. One of those aiding in Son House's resurrection was a young guitarist named Alan Wilson (later of the **blues rock** group **Canned Heat**), who literally sat down and retaught Son House how to play like Son House.

HOUSE MUSIC

House music is a genre of **electronic dance music** originating in Chicago, in the early 1980s, and later becoming popular first in Europe and then other major cities in North America, South America, and Australia. The term is said to have originated from a Chicago club called the Warehouse, operating from 1977 to 1983, frequented mostly by black and gay people. The originator of the genre is generally regarded as the Warehouse **disc jockey** known as Frankie Knuckles, born Francis Nicholls (1955–2014). His accomplishments earned him a **Grammy Award** in 1997, and he was inducted into the Dance Music Hall of Fame in 2005, as recognition for his achievements.

Early house music was generally **dance**-based music characterized by repetitive 4/4 beats, rhythms mainly provided by drum machines, offbeat hi-hat cymbals, and synthesized basslines.

While house displayed several characteristics similar to **disco** music, it was more electronic and minimalistic, and the repetitive rhythm of house was more important than the song itself.

HOUSTON, WHITNEY ELIZABETH (1963–2012)

Born in Newark, New Jersey, Whitney Houston was already a seasoned performer at the age of 15, having sung with her **gospel**-singing mother, Cissy Houston (1933–). From the outset of her recording career, she took the world by storm, her first four albums selling in the millions: *Whitney Houston* (1985, 25 million), *Whitney* (1987, 20 million), *I'm Your Baby Tonight* (1990, 10 million), and *My Love Is Your Love* (1998, 11 million). The **soundtrack** album for the **film** *The Bodyguard* (1992), in which she stars and sings six songs, sold 45 million copies. Its lead single, "I Will Always Love You," became the best-selling single by a woman in music history, winning **Grammy Awards** for Best Female Pop Vocal and Record of the Year. She collected six Grammys during her career.

With a powerful operatic voice, wide vocal range, and exquisite control, Houston's voice became instantly recognizable, and her vocal talents saw her worldwide global sales exceed 200 million. She is recognized as the top-selling **rhythm-and-blues** female artist of the 20th century. In 2012, she was found dead in a bathtub in her hotel room in Beverly Hills, California.

HOWLIN' WOLF (1910–1976)

Born Chester Arthur Burnett, in West Point, Mississippi, American **blues** singer, guitarist, and songwriter Howlin' Wolf was one of the most important figures in the rise of the postwar **Chicago blues** scene. With a commanding physical presence and a booming voice to match, he brought his rural blues from the South and seamlessly meshed it with the rhythms of the city.

From performing solo in the 1930s to wartime military service in the 1940s, Wolf kept musically active and was hired as a **disc jockey** on **radio** station WKEM in Memphis, where he also sang. **Sam Phillips** of **Sun Records** heard him and began recording him. Wolf moved to Chicago and its busy club circuit, his growing reputation enhanced with such classic songs as "Smokestack Lightning" and "Killing Floor," which he wrote.

Wolf collaborated with **Willie Dixon**, who produced his records and also wrote many of his songs, including “Spoonful,” “Red Rooster,” and “Shake for Me.” Wolf toured Europe in the early 1960s, and British bands like the **Rolling Stones**, **Cream**, and the **Yardbirds** did much to publicize his music with **covers** of his songs. His distinctive rough-hewn vocals were also influential, reflected in the later work of **Led Zeppelin** and **Captain Beefheart**.

HUMPERDINCK, ENGELBERT (1936–)

Born Arnold George Dorsey, in Chennai, **India**, Engelbert Humperdinck is an English **pop crooner** best known for his mid-1960s hits “Release Me” (1967), “There Goes My Everything” (1967), “Am I That Easy to Forget” (1968), and “A Man Without Love” (1967). He had been a nightclub singer before his recordings made him famous, leading to a **television** variety show broadcast both in **Great Britain** and the **United States** in 1969 and 1970. Humperdinck has continued to record and perform, his records selling more than 150 million copies worldwide. He is a mainstay of **adult contemporary radio**.

HUNTER, ALBERTA (1895–1984)

Born in Memphis, Tennessee, Alberta Hunter was a seminal American early **blues** singer and songwriter, one of the first female blues singers to record. After singing in cabarets in Chicago, and for a time with **King Oliver’s** band, she first toured Europe in 1917. A song she wrote with pianist and bandleader Lovie Austin (1887–1972), “Downhearted Blues,” brought her recognition in 1923, when it was recorded by **Bessie Smith**, and in 1926, she replaced Smith in the leading role of the **musical** *How Come?* on Broadway.

In 1927, Hunter began regular travels between New York City, Europe, and Chicago, performing in nightclubs and theater productions, most successfully in Europe, including the 1928–1929 London production of ***Show Boat*** with **Paul Robeson**. She entertained the U.S. Armed Forces during World War II and in Korea, retiring from performing in 1954. After working as a nurse for 20 years, Hunter returned to performing in the late 1970s to great acclaim, working until just before her death at the age of 89.

HUNTER, TAB (1931–)

Born Arthur Andrew Kelm, in New York, New York, Tab Hunter is an American actor who enjoyed brief fame as a **pop** singer in the late 1950s, scoring a million-selling number-one hit with “Young Love” (1957). He had a follow-up hit with “Ninety-Nine Ways” (1957).

HUSKY, FERLIN EUGENE (1925–2011)

Ferlin Husky was an American **country music** singer who had a string of hits in the 1950s. Beginning with “Dear John” (1953), a duet with Jean Shepherd, his hits included “I Feel Better All Over” (1955), “Gone” (1957), and “Wings of a Dove” (1960). “Gone” was a **crossover** hit, reaching number four on the **pop** charts and selling more than 1 million copies. (He had earlier recorded it in 1952, using the pseudonym “Terry Preston”). The 1957 version was an early example of the emerging **Nashville sound**, with its lush strings and backup vocals accompanying his mellow, smooth voice. Between 1953 and 1975, Husky had 41 **Top 40** country hits.

HYLAND, BRIAN (1943–)

Bryan Hyland is an American **pop** singer who broke onto the charts as a teenager with the **novelty** hit “Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini” (1960), selling more than 2 million copies. Born in Woodhaven, New York, he quickly moved to more conventional, **country**-tinged pop, scoring hits with “Ginny Come Lately” (1962), “Sealed with a Kiss” (1962), “The Joker Went Wild” (1966), and “Gypsy Woman” (1970).

I

IAN, JANIS (1951–)

Born Janis Eddy Fink, in New York City, Janis Ian is an American **folk** singer best known for her songs “Society’s Child (Baby I’ve Been Thinking)” (1966), about an interracial romance, and “At Seventeen” (1975), about teenage angst. “At Seventeen” won a **Grammy Award** for Best Female Pop Vocal. The album from which it was taken, *Between the Lines* (1975), sold more than 2 million copies. In 2013, Ian won another Grammy for Best Spoken Word Album for her autobiography *Society’s Child*.

IFIELD, FRANCIS EDWARD “FRANK” (1937–)

Frank Ifield is an English-born Australian **pop** singer who scored a number of hits in **Great Britain** and elsewhere in the early 1960s, featuring his distinctive falsetto and light yodel. His hits included “I Remember You” (1962), “Lovesick Blues” (1962), “The Wayward Wind” (1962), and “Confessin’ (That I Love You)” (1963).

IGGY POP (1947–)

Born James Newell Osterberg Jr., in Muskegon, Michigan, Iggy Pop, a former drummer, first came to public attention in the late 1960s, as the frenetic lead singer of the proto-**punk** band the **Stooges**. His singing, songwriting, and performance antics prefigured punk rock and **grunge**. Many of his songs have become **rock** classics, for example, “Lust for Life” and “I Wanna Be Your Dog.”

IGLESIAS, ENRIQUE (1975–)

Born Enrique Miguel Iglesias-Preysler, in Madrid, **Spain**, singer, songwriter, and actor Enrique Iglesias has been dubbed the “King of **Latin Pop**,” having sold almost 140 million records as of 2016, making him one of the best-selling Spanish artists of all time. His debut album, *Enrique Iglesias* (1995), won a **Grammy Award** for Best Latin Pop Album. *Escape* (2001), his second English-language studio album, has sold more than 12 million copies worldwide. He has also won five Latin Grammy Awards.

IGLESIAS, JULIO (1943–)

Born Julio Jose Iglesias de la Cueva, in Madrid, Julio Iglesias is a Spanish **pop crooner** and songwriter, and the biggest-selling Latino artist of all time, whose multilingual record sales worldwide are in the hundreds of millions. He was at his peak from the 1970s to the 1990s, featuring in the **adult contemporary** charts and often recording versions of his songs in a number of languages, including Spanish, English, French, Italian, German, and Portuguese.

Iglesias's best-known songs include "Hey" (1980), "1110 Bel Air Place" (1984), "Non Stop" (1988), "Starry Night" (1990), "Calor" (1992), and "Crazy" (1994). His duets with **Willie Nelson** ("To All the Girls I've Loved Before," 1984), **Diana Ross** ("All of You," 1984), and **Stevie Wonder** ("My Love," 1988) topped the charts. He won a **Grammy Award** in 1987, for Best **Latin Pop** Performance. Iglesias topped the U.S. Latin pop chart with his album *Noche de Cuatro Lunas* (2000). His performance of the song "La Mer" is featured on the **soundtrack** for the **film** *Tinker, Tailor, Soldier, Spy* (2011).

IMPRESSIONS, THE

Formed in Chicago, Illinois, in 1957, the Impressions were an American vocal group whose blend of close harmony, **rhythm-and-blues**, and **gospel**, matched with **big band**-style horn arrangements, played a key role in shaping 1960s **soul music**. Two of their members, **Jerry Butler** and **Curtis Mayfield**, would go on to have successful solo careers. The Impressions backed Butler on the 1958 hit "For Your Precious Love." Their many hits included "Gypsy Woman" (1961), "It's All Right" (1963), "Keep on Pushing" (1964), "Amen" (1964), the celebrated "People Get Ready" (1965), "We're a Winner" (1967), "Choice of Colors" (1969), and "Finally Got Myself Together (I'm a Changed Man)" (1974). Their music is seen as having raised the profile of the Civil Rights Movement in the **United States**.

INCREDIBLE STRING BAND, THE

Scottish-born multi-instrumentalists Mike Heron (1942–) and Robinson Williamson (1943–) emerged from the burgeoning British **folk** scene in the early 1960s, eventually forming the Incredible String Band in 1965. They became pioneers of **psychedelic folk**, attracting a cult following. Although other musicians came and went, the Incredible String Band was essentially the duo of Heron and

Williamson. In 1966, their self-titled debut album was hailed by *Melody Maker* as folk album of the year. Their second album, *The 5000 Spirits or the Layers of the Onion* (1967), attracted critical acclaim in both **Great Britain** and the **United States**. *The Hangman's Beautiful Daughter* (1968) consolidated their reputation as musical innovators, experimenting with both musical form and instrumentation. They toured extensively in 1969, appearing at the **Woodstock Festival**.

INDIA

In India, the biggest form of **popular music** is **film music** (filmi), accounting for almost three-quarters of the music sales in the country. The voice for the songs is not normally provided by the actors, who lip-sync on the screen, but is provided by professional "playback singers," who become famous in their own right. The first filmi superstar was K. L. (Kundan Lal) Saigal (1904–1947), whose distinctive style became the model for the first generation of postindependence Hindi film playback singers, including Lata Mangeshkar (1929–), Kishore Kumar (1929–1987), Mohammad Rafi (1924–1980), and Mukesh (born Mukesh Chand Mathur, 1923–1976).

India's influence on Western music has been significant, beginning with the elements adopted for **jazz** by **John Coltrane** and others, and in **rock** by the introduction in the 1960s of the sitar by **George Harrison** and others, leading to a style dubbed "raga rock." Sitar master **Ravi Shankar** built a large following in Europe and the **United States**. Shankar was instrumental in popularizing raga among Western youth audiences at the **Monterey Pop Festival** in 1967, **Woodstock** in 1969, and George Harrison's Concert for Bangladesh in 1971.

Rock music began in India in the 1960s, sparked by a visit by the **Beatles** and the growing collaboration with Indian artists. Such international shortwave **radio** stations as the Voice of America, BBC, and Radio Ceylon played a major part in bringing Western **pop**, **folk**, and rock music to the masses. Indian rock bands began to gain prominence much later, in the late 1980s, the best-known group being Indus Creed. The 1980s also saw the rise of Indie pop, an amalgam of

Indian and Western musical styles, boosted by the opening of private television stations in 1992, showcasing and promoting local talent.

Highly popular among the Indian and Pakistani diaspora, especially in **Great Britain**, is **bhangra**, a form of music and dance that originated in the Punjab region. Its traditional forms have been fused with contemporary genres like **hip-hop**, **house**, and **reggae**.

See also ASIAN MUSIC.

INDIE MUSIC

Indie music (an abbreviation of independent) refers to **popular music** produced independently from the major music industry recording and publishing conglomerates, as well as **pop** or **rock** music that does not fit neatly into a category or genre. Independent record labels have often been at the forefront in introducing new trends, for example, the pioneering **Sun Records** in the **United States** in the early days of rock. During the **punk rock** era that began in the late 1970s, the number of independent labels grew, especially in **Great Britain**, leading to the establishment of the U.K. Indie Chart, first compiled in 1980. The advent of the Internet and music streaming has opened up new marketing possibilities for indies without the complications of physical retail distribution. Indie music at first was more commonly referred to as **alternative music** in the United States and was a feature of college **radio** stations.

INDUSTRIAL MUSIC

Industrial is an experimental style influenced by **musique concrète**, **Krautrock**, and **noise**. Early pioneers like Throbbing Gristle in England and **Germany's Einstürzende Neubauten** gave the music a raw energy and often focused as much on the performance-art aspects of their shows as they did on their pounding, relentless music, which bore some similarities to **punk**. The approach created an industrial aesthetic that was dark, brooding, and menacing. The acts often featured images or sonic evocations of mechanical objects to suggest a bleak, depersonalized depiction of modern life; themes were often provocatively transgressive, for instance, the use of pornographic imagery and photographs of Nazi concentration camps. Initially, the purpose of industrial music was to serve as a commentary on modern society by eschewing what artists saw as trite connections to the past.

Throbbing Gristle, for example, opposed the elements of traditional **rock** music remaining in the punk scene, declaring industrial to be "antimusic." The bands that followed, for instance, Psychic TV and Skinny Puppy, melded the original austere form with various elements drawn from rock, metal, and even **electronic dance music**, bringing a new audience to industrial.

The genre's name comes from Industrial Records, the label founded by the members of Throbbing Gristle and whose late 1970s releases by Monte Cazazza, the Leather Nun, and Thomas Leer and Robert Rental showcased the emerging genre's revolutionary new sound.

Electro-industrial music is a primary subgenre that developed in the 1980s, and was followed by industrial rock and industrial metal, which include such bands as Nine Inch Nails and Ministry, both of which released platinum-selling albums in the 1990s. These three genres are often referred to as simply "industrial."

See also REED, [LEWIS ALLAN] "LOU" (1942–2013); REZNOR, [MICHAEL] TRENT (1965–).

INK SPOTS, THE

The Ink Spots were a profoundly influential African American vocal group, performing and recording from 1934 to 1954. With their unique style and innovative harmonies, they proved a formative influence in the development of both **rhythm-and-blues** and the later **rock-and-roll**. In 1936, the Ink Spots became the first African Americans to appear on **television**, then in its infancy, and in 1948, they were the first African American to appear on *The **Ed Sullivan** Show*.

Originally calling themselves King, Jack and the Jesters, the group formed in the early 1930s, in Indianapolis. The founding members included Orville "Hoppy" Jones (1902–1944) on bass vocals and cello; Ivory "Deek" Watson (1909–1969) on tenor vocals and **guitar**; Jerry Daniels (1915–1995) on tenor vocals, guitar, and ukulele; and Charlie Fuqua (1910–1971) on baritone vocals and guitar. In 1936, Daniels was replaced by Bill Kenny (1914–1978), who gave the group its distinctive sound with his unusual high tenor **ballad** singing.

After moving away from the predominantly **jump** tunes of their early days, the Ink Spots began to develop a style that Kenny called "top and bottom," involving a tenor intro and a bass spoken chorus, before returning to the tenor. It was first heard on "Tune in on My Heart" (1938) and popularized on their best-known recording, "If I Didn't Care" (1939), one of the biggest-selling singles of all time.

The peak years for the Ink Spots were in the 1940s, when they had more than 30 hits on the U.S. **pop** charts, 18 of them reaching the top 10. The group's first number one was "We Three (My Echo, My Shadow, and Me)," recorded in 1940. In 1944, the Ink Spots teamed up with **Ella Fitzgerald** to record "I'm Making Believe" and the exquisite "Into Each Life Some Rain Must Fall."

In 1943, Charlie Fuqua was drafted into the U.S. Army, and the following year Hoppy Jones died and Deek Watson left. Personnel changes and changing musical fashion resulted in a decline in popularity for the Ink Spots, and their breakup was announced by Bill Kenny in 1954. Many groups continued to lay claim to the name the Ink Spots.

See also DOO-WOP.

INSTRUMENTAL

An instrumental in **popular music** is a piece consisting exclusively, or predominantly, of music produced by instruments, devoid of lyrics and the human voice. A number, for example, "Tequila" (1958) by the **Champs**, although featuring the occasional voicing of the title, is considered to be an instrumental. A passage in a song that is played but not sung is called an instrumental break or interlude. Instrumentals were at their peak in the late 1950s and 1960s, with prominent hitmakers including **Duane Eddy**, the **Ventures**, **Johnny and the Hurricanes**, **Booker T. and the MGs**, and the **Shadows**. Later **progressive rock** bands, for instance, **Pink Floyd**, would sometimes feature instrumental tracks on their albums.

INXS

INXS (pronounced "in excess") was an Australian **alternative rock** band that found success in **Great Britain** and later in the **United States**, most notably with their sixth studio album, *Kick* (1987), which yielded the hit singles "New Sensation," "Never Tear Us Apart," "Devin

Inside," and their biggest hit, "Need You Tonight." Later albums included *X* (1990), *Welcome to Wherever You Are* (1992), and *Full Moon, Dirty Hearts* (1993). Lead singer and lyricist Michael Hutchence (1960–1997) took his own life and, after a group hiatus, was replaced by Canadian vocalist J. D. Fortune (1973–). In 2012, the band released an album in memory of Hutchence, *Original Sin*. As of 2016, INXS has sold more than 45 million records.

See also AUSTRALIA AND NEW ZEALAND.

IRELAND

Ireland has a rich indigenous **folk music** tradition, and it has been profoundly influential in terms of both its music and its instrumentation in the broader folk stream, as well as in **country** and **roots** music in the **United States** and other parts of the world. Its various elements have also had an influence on modern **rock** music.

Irish showbands were a major part of Irish **popular music**, especially in rural areas, in the mid-1950s. In terms of contemporary **pop music**, Ireland's first international star was Bridget "Bridie" Gallagher (1924–2012), whose 1956 recording of "A Mother's Love a Blessing" became an international hit, as did her later "The Boys from County Armagh." The first local rock singer to top the charts was Brendan Bowyer (1938–), who, with the Royal Showband, had a hit with "Kiss Me Quick" (1963). He had a later solo hit, "The Hucklebuck" (1963). The **Bachelors**, with their distinctive harmonies, became popular in Britain, as did **Val Doonican**. Across the border in British Northern Ireland, **Them** was forging a raw rock sound, and the band's pudgy-faced lead singer, **Van Morrison**, would go on to craft a distinctive Celtic **soul** sound.

In 1970, Dana (born Rosemary Brown, 1951–) won the **Eurovision Song Contest** with "All Kinds of Everything," which went to number one in the United Kingdom and throughout Europe. Gilbert O'Sullivan (born Raymond Edward O'Sullivan, 1946–) went to the top of the international charts in 1972, with a string of hits, including "Alone Again (Naturally)" and "Clair."

It was in Ireland, however, that Celtic rock first appeared, with musicians seeking to fuse traditional and electric music, and by the 1970s, a flourishing music scene had developed. One of the most

prominent bands to emerge was **Thin Lizzy**, which, for a time, included acclaimed **blues** guitarist **Gary Moore**.

While bands like the **Clancy Brothers**, the **Chieftains**, and Planxty took traditional Irish music to the world, **hard rock** bands like **U2** and the new wave **Boomtown Rats** commanded international attention, as did the lilting-voiced **Enya** in the late 1980s, along with the **alternative** rock band the **Cranberries**. **Sinéad O'Connor** employed Irish music elements in her splash debut album *The Lion and the Cobra* (1987). Across the Irish Sea, in London, the **Pogues** were fusing traditional Irish music with **punk** to create Celtic punk. Ireland also contributed a subgenre of Celtic metal with bands like Cruachan, Primordial, Geasa, and Waylander.

IRON BUTTERFLY

Iron Butterfly, formed in San Diego, California, in 1966, was an American **psychedelic**-**hard rock** band best known for their 17-minute track "In-A-Gadda-Da-Vida" (1968), on the album of the same name but also released as a single in shortened version. The track, featuring a two-and-a-half-minute drum solo, prefigures **heavy metal** and is seen as a bridge connecting that genre with psychedelia.

IRON MAIDEN

Since its formation in London, England, in 1975, Iron Maiden has become one of the most successful and influential **heavy metal** bands in the world. It is seen as having pioneered the new wave of British heavy metal in the 1980s. *The Number of the Beast* (1982) was a number one in **Great Britain** and also gained Iron Maiden some religious controversy in the **United States** because of its lyrics. "Run to the Hills" gave the band its first hit single in Britain. Despite many lineup changes, the band has since topped the British album charts four more times. "El Dorado" (2010), from Iron Maiden's 15th studio album, *The Final Frontier* (2010), won a **Grammy Award** for Best Metal Performance. The group has sold more than 90 million records.

ISLE OF WIGHT

The Isle of Wight Festival was an open-air **rock music** festival held during a span of five days on the Isle of Wight, England, in August 1970, attracting a crowd of as many as 600,000 (although the figure is disputed). It was one of the biggest events of its kind and attracted a

who's who of contemporary music, including **Bob Dylan**, **Miles Davis**, the **Doors**, and **Jimi Hendrix**. The event was revived in 2002.

ISLEY BROTHERS, THE

An American **rhythm-and-blues** group that experimented with a range of styles, including **doo-wop** and **gospel**, the Isley Brothers eventually scored two hits with "Shout" (1959) and "Twist and Shout" (1961), both of which have become **rock** classics. In 1962, the **Beatles** covered "Twist and Shout." Two other hits followed in 1969, "This Old Heart of Mine (Is Weak for You)" and "It's Your Thing," which won a **Grammy Award**.

Formed in Cincinnati, Ohio, in the early 1950s, the group was originally a vocal quartet, consisting of brothers Rudolph "Rudy" (1939–), Ronald (1941–), O'Kelly (1937–1986), and Vernon (1942–1955) Isley, but it became a trio after Vernon's death in a traffic accident. In 1969, the Isleys added brothers Ernest "Ernie" Isley (1952–) on **guitar** and drums, and Marvin Isley (1953–2010) on bass, along with brother-in-law Chris Jasper (1951–) on keyboards and **synthesizer**. In 1964, the then-unknown **Jimi Hendrix** played in the Isleys' backing band.

The Isleys continued to experiment with styles, including **funk** and **disco**. They enjoyed a further run of hits in the 1970s, with "Fight the Power (Part I)" (1975), "The Pride (Part I)" (1977), "Take Me to the Next Phase (Part I)" (1978), "I Wanna Be with You (Part I)" (1979), and "Don't Say Goodnight, It's Time for Love (Parts I and II)" (1980). The Isley Brothers' final album using their six-member lineup, *Between the Sheets* (1983), sold more than 2 million copies.

The younger band members went their own way as Isley-Jasper-Isley in 1984. In 1991, Ernie Isley and Marvin Isley reunited and recorded the album *Tracks of Life* (1992).

ITALO DISCO

Italo disco is a music genre that originated in **Italy** and enjoyed widespread popularity, both throughout Italy and outside the country, especially in **Germany**, from the end of the 1970s to the mid-1980s. The origin of the genre's name is strongly tied to marketing efforts of the ZYX record label, which began licensing and marketing the music outside of Italy in 1982. Italo disco fused Italian and foreign **pop** and

dance music, initially borrowing from **hi-NRG** and post-**disco**, employing drum machines and **synthesizers**, and usually being sung in English. It faded in the late 1980s, when Italian Italo disco artists began experimenting with harder beats and the **house** sound, which eventually eclipsed it. As Italo disco declined in Europe, Italian and German producers adapted the sound to Japanese tastes, creating **Eurobeat**.

ITALY

Italian popular song has long had an audience in the **United States**. In the years immediately after World War II and before the **Beatles**, such singers as **Frank Sinatra**, **Perry Como**, **Dean Martin**, and **Tony Bennett**, among others, won the hearts of the American public with a smooth, stylish, classy brand of **pop**. But Italian popular song received a huge boost in 1958, with **Domenico Modugno's** hit "Volare," which sold 30 million copies worldwide.

Beginning in the 1960s, Italian popular music began to incorporate Latin American and Anglo-American musical traditions, especially Brazilian **bossa nova** and American and British **rock**. The burgeoning Italian **film** industry also brought to the fore the work of composers like **Ennio Morricone** and **Nino Rota**. Italy was prominent in the **progressive rock** movement, with bands like Banco del Mutuo Soccorso, Le Orme, Premiata Forneria Marconi, and Il Balletto di Bronzo.

Italo disco began in Italy in the late 1970s, later spreading to **Germany** and elsewhere. It fused Italian and foreign pop and **dance music**, initially borrowing from **hi-NRG** and post-**disco**, employing drum machines and **synthesizers**, and was usually sung in English. In the 1990s, **Andrea Bocelli** became an international star, with his **crossover** classical singing appealing to pop audiences. A major **popular music** event in Italy is the annual Sanremo Festival of the Italian Song, held since 1951.

Italian operatic tenor **Enrico Caruso** was a major figure in popularizing the early phonograph recordings, making more than 250 records between 1902 and 1920, when the recording industry was in its infancy. Thus, he became famous outside the confines of the opera house and the concert hall.

See also EUROPEAN MUSIC; LANZA, MARIO (1921–1959).

IVES, BURL ICLE IVANHOE (1909–1995)

Burl Ives was an American **folk** singer, balladist, and actor who made more than 100 record albums, ranging from **folk** songs and **pop** songs to children's songs and even an unexpected hit **cover version** of a **Bob Dylan** song, "I'll Be Your Baby Tonight" (1968). Born near Newton, Illinois, he traveled the country, singing and playing his banjo in the 1930s, later winning a spot on **radio** station WBOW in Terry Haute, Indiana.

In 1948, Ives had his first hit with the old **minstrel** song "The Blue Tail Fly," recorded with the **Andrews Sisters** and followed by "Lavender Blue" (1949) and "On Top of Old Smoky" (1949). In the early 1960s, Ives hit the **country**-**pop** charts with "A Little Bitty Tear" (1961), "Funny Way of Laughin'" (1962), and "Call Me Mr. In-Between" (1962). Among his many albums are *Christmas Eve with Burl Ives* (1957), *Songs of Ireland* (1958), *Australian Folk Songs* (1958), *Songs of the West* (1961), *The Best of Burl's for Boys and Girls* (1963), and *Burl Ives's Folk Lullabies* (1964).

J

J. GEILS BAND

The J. Geils Band is an American **rock** band, taking its name from guitarist John (aka Jerome) Geils (1946–2017). Formed in Worcester, Massachusetts, in 1967, the band married **rhythm-and-blues** with **pop** before moving in the 1980s toward a more **new wave** sound. Their biggest success came with their 12th studio album, *Freeze Frame* (1981), which contains the hit single "Centerfold," heavily promoted in a video clip on **MTV**. The group, while formally disbanding in 1985, has reunited periodically.

JACKSON, ALAN EUGENE (1958–)

Alan Jackson is an American **country music** singer and songwriter known for his revival of country traditionalism. Born in Newnan, Georgia, he struggled in his early career in **Nashville** until the release of his debut album, *Here in the Real World* (1990). It yielded five singles, including "I'd Love You All Over Again," his first number-one hit. He followed this with *Don't Rock the Jukebox* (1991) and *A Lot About Livin' (and a Little 'Bout Love)* (1992), which were even more successful, each generating five number-one singles, including "Love's Got a Hold on You," "Midnight in Montgomery" (a tribute to **Hank Williams**), and "Chattahoochee."

Who I Am (1994), a number-one country album, gave him four more number-one singles, including a reworked **cover** of **Eddie Cochran's** "Summertime Blues." Jackson's "Where Were You (When the World Stopped Turning)" (2001), commemorating the lives lost in the September 11, 2001, New York City terror attacks, won him mainstream exposure and a **Grammy Award** for Best Country Song. In 2006, he released the **gospel** album *Precious Memories*. In 2011, Jackson won another Grammy for his collaboration with the Zac Brown Band for the song "She's Walking Away." He has sold more than 85 million records worldwide.

JACKSON, JANET DAMITA JO (1966–)

Janet Jackson is an American **pop** singer, songwriter, and actor, the youngest of the **Jackson** siblings. Born in Gary, Indiana, and growing up in a musically successful family, she went on to forge her own career as the predominant pop-**funk** diva of the late 1980s and 1990s, hailed as the "Queen of Pop." With more than 180 million records sold worldwide, she ranks among the most commercially successful artists in **popular music**. She holds the record for the most consecutive top 10 hits on the ***Billboard*** **Hot 100** singles chart by a female artist, with 18.

Jackson's third studio album, *Control* (1986), blending **rhythm-and-blues**, **rap** vocals, funk, and **disco**, sold 16 million copies and yielded five hit singles: "What Have You Done for Me Lately," "Nasty," "Control," "When I Think of You," and "Let's Wait Awhile." Her fourth album, the socially conscious *Janet Jackson's Rhythm Nation 1814* (1989), was even bigger, selling 20 million copies and providing seven hit singles, including "Miss You Much," one of the top hits of 1989. *Janet* (1993) sold 25 million copies, *The Velvet Rope* (1997) notched 12 million, *All for You* (2001) 11 million, and *Damita Jo* (2004) 6 million.

Jackson has shaped much of the popular music landscape of the early 21st century, especially with her pioneering introduction of rap vocals into the rhythm-and-blues mainstream. She has won five **Grammy Awards**.

JACKSON, MAHALIA (1911–1972)

In the 1950s, Mahalia Jackson became the most popular **gospel** singer in the world. Born in New Orleans, Louisiana, she made her first recording in 1935, after a talent scout heard her sing at a funeral. But it was her 1947 recording of "Move on Up a Little Higher" that ignited interest, eventually selling 8 million copies. In 1950, Jackson became the first gospel singer to perform at Carnegie Hall, and in 1952, she embarked on a tour of Europe, performing to packed houses. Her 1954 album is entitled *The World's Greatest Gospel Singer*. In the late 1950s, Jackson became a prominent civil rights activist, continuing to record and perform. Her last album was *What the World Needs Now* (1969). She received four **Grammy Awards**, including a Lifetime

Achievement Award. Many female singers, including **Aretha Franklin**, have acknowledged her influence.

JACKSON, MICHAEL (1958–2009)

From a child star as the youngest brother in the **Jackson 5** to the unquestioned king of pop in his own right as a solo performer, Michael Jackson was the biggest star in the world in the 1980s and early 1990s. In 2015, ***Billboard*** reported he had sold more than 1 billion records worldwide—more than any performer.

Born in Gary, Indiana, Jackson began recording using his own name in 1971, but he continued to perform with the family group. He made the charts in 1971, with "Got to Be There," from the album of the same name. His recording of "Ben" (1972), the title song from a **film** about a boy and his homicidal pet rat, was a number-one hit. *Off the Wall* (1979) yielded two number-one singles ("Don't Stop 'Til You Get Enough" and "Rock with You") and sold 20 million copies, but it was a mere hint of what was to come. His follow-up, *Thriller* (1982), became the best-selling album of all time and helped usher in the age of music videos, with a video for the title track more a mini-movie than a promotional clip. Seven of the nine tracks on *Thriller* were released as singles and reached the top 10. The album spent two years on the *Billboard* album chart and sold an estimated 110 million copies worldwide. It also won eight **Grammy Awards**.

Jackson's next album, *Bad* (1987), sold 45 million copies and produced five number-one singles and another state-of-the-art video. *Dangerous* (1991) sold 30 million copies, *HIStory: Past*, *Present*, *and Future*, *Book I* (1995) sold 20 million, and *Invincible* (2001) 10 million. During his career, Jackson won 13 Grammy Awards. His work continues to influence numerous artists of various music genres.

JACKSON, WANDA LAVONNE (1937–)

Dubbed the "Queen of **Rockabilly**," although she rejected the rockabilly label, Wanda Jackson, an American singer, songwriter, guitarist, and pianist, was one of the first female singers in the early form of **rock-and-roll** that came to be known as rockabilly. Born in Maud, Oklahoma, she was encouraged by her musician father, and in 1956, she won a talent contest, which led to her own **radio** program. She went on to record a number of rockabilly songs, including "Hot

Dog! That Made Him Mad," "Mean, Mean Man," "Fujiyama Mama" (which gave her a number-one hit in **Japan**), and "Honey Bop." But the songs were only regional hits, and it was not until 1960 that she broke through with a rollicking, raunchy song called "Let's Have a Party," previously recorded by **Elvis Presley**. It showcased what became her trademark growl, combining raw energy, brazen sex appeal, and, unusual for the times, a rebellious spirit.

Jackson mixed **country music** with fast-moving rockabilly, often recording them on opposite sides of a record. With rockabilly declining in the mid-1960s, she maintained her popularity with her own **television** show, *Music Village*, from 1965 to 1967, while moving to a successful career in mainstream country music with a string of hits between 1966 and 1973. In 1968, Jackson recorded singles in German that became huge hits abroad, later released as *Made in Germany* (1968). She also headlined a show in Las Vegas. Jackson has since enjoyed a resurgence of popularity among rockabilly revivalists in Europe and younger **Americana** fans.

JACKSON 5, THE

Few groups have enjoyed such initial success as the Jackson 5 (also known as the Jackson Five and later the Jacksons). In 1970, recording for **Motown**, the Jackson 5 saw their first four releases—"I Want You Back," "ABC," "The Love You Save," and "I'll Be There"—reach number one. Formed in Gary, Indiana, originally as the Jackson Brothers, in 1964, they comprised Jackie (1951–), Tito (1953–), Jermaine (1954–), and Marlon (1957–). Younger brother **Michael Jackson** joined in 1965. Their early recordings made little impact, but the switch to Motown proved decisive, with the group commanding the same race **crossover** appeal as the **Supremes** and the **Temptations** before them. Polished production, catchy material, and slick choreography made the group into the first black **pop** idols, and Motown marketed them accordingly, with a proliferation of Jackson 5 merchandise.

The hits continued after their initial flurry, with the Jackson 5 scoring 13 top 20 singles for Motown between 1970 and 1975. Later hits included "Mama's Pearl" (1971), "Never Can Say Goodbye" (1971), "Maybe Tomorrow" (1971), "Sugar Daddy" (1971), "Little Bitty Pretty One" (1972), "Lookin' Through the Windows" (1972), "Corner

of the Sky" (1972), "Dancing Machine" (1974), and "I Am Love" (1975). In 1972, the Jackson 5 received a commendation from the U.S. Congress for "contributions to American youth."

By the mid-1970s, the musical landscape had shifted, and the association with Motown had soured. Despite a weekly variety **television** program that aired in 1976–1977, and several more albums with a new record company (as the Jacksons), the group failed to repeat its early success; however, the Jacksons continued to find an audience, notably with a series of contemporary **dance**-oriented **rhythm-and-blues** albums—*Destiny* (1978), *Triumph* (1980), and *Victory* (1984).Their story was recounted in a four-hour miniseries on U.S. television, *The Jacksons: An American Dream* (1992).

Jermaine Jackson also forged a successful solo career. His debut album, *Jermaine* (1972), topped the U.S. rhythm-and-blues album chart and also yielded the single "Daddy's Home," which sold 1 million copies. But his biggest success came with *Let's Get Serious* (1980), which sold 900,000 copies in the **United States**, with the title track hitting number one on the rhythm-and-blues chart and also reaching the pop top 10. "Don't Take It Personal" (1989) gave him his second number-one hit.

See also JACKSON, JANET DAMITA JO (1966–).

JAGGER, MICK

See ROLLING STONES, THE.

JAM, THE

The Jam, formed in Woking, England, in 1973, took on the musical attributes of **punk rock** but incorporated elements of 1960s **rhythm-and-blues** and **rock**, as well as dress styles, making the band a prominent feature of the **new wave** of the late 1970s. The group scored 18 consecutive **Top 40** singles on the U.K. charts from 1977 to 1982, including "Going Underground" (1980), "Start!" (1980), "Town Called Malice" (1982), and "Beat Surrender" (1982). Two songs not released as singles in the band's lifetime, "That's Entertainment" and "Who Is the 5 O'Clock Hero," both became big sellers. The Jam's lead singer, Paul Weller (1958–), went on to form Style Council after the Jam broke up in 1982.

JAMES, ELMORE (1918–1963)

Known as the “King of the Slide **Guitar**,” Elmore James (born Elmore Brooks, in Richland, Mississippi) was an American **blues** singer, guitarist, bandleader, and songwriter. His work has been influential in shaping blues guitar styles and the translation of the slide guitar from blues to **rock**, as dozens of later musicians sought to copy his technique. Among the many were **Jimi Hendrix**, **Eric Clapton**, and Brian Jones of the **Rolling Stones**.

Beginning as a local entertainer in Mississippi, James played with many blues legends, including Sonny Boy Williamson (1899–1965) and **Robert Johnson**, copying the latter’s bottleneck technique and also acquiring from Johnson the song “Dust My Broom,” which he made into a 1952 **rhythm-and-blues** hit. The tragedy of James was that, because of his early death at just 45, he missed out on the ensuing blues revival, which his own work had done much to inspire.

See WILLIAMSON, JOHN LEE “SONNY BOY” (1914–1948).

JAMES, ETTA (1938–2012)

Born Jamesetta Hawkins, in Los Angles, California, Etta James was a versatile American singer and songwriter whose work spanned multiple genres, including **gospel**, **rhythm-and-blues**, **soul**, **rock**, and **jazz**. She played an important role in the 1950s, in bridging the narrowing gap between rhythm-and-blues and the emerging rock-and-roll.

A child prodigy in gospel singing at the age of five, James later joined a vocal trio before being discovered by bandleader **Johnny Otis** in 1952, and the two of them wrote the suggestive “Dance with Me, Henry” (1955), also known as “Wallflower,” which became a hit. She followed with “Good Rockin’ Daddy” (1955). James’s powerful voice, with the operatic range of a contralto, soon became immediately recognizable in a string of hits in a span of several decades, even though she changed direction and produced more soul-inflected material.

After signing with **Chess Records** in 1960, James’s career began to gather momentum. She scored hits with the romantic **ballad** “All I Could Do Was Cry,” (1960), a duet with Harvey Fuqua; “At Last” (1961); “Trust in Me” (1961); the gospel-charged “Something’s Got a

Hold On Me" (1962); "In the Basement" (1966); and "I'd Rather Go Blind" (1968).

James was honored with four **Grammy Awards** later in her career, as she moved toward more **blues** and jazz-flavored material: Best Jazz Vocal Performance for *Mystery Lady: Songs of Billie Holiday* (1995), the Lifetime Achievement Award (2003), Best Contemporary Blues Album for *Let's Roll* (2004), and Best Traditional Blues Album for *Blues to the Bone* (2005).

JAMES, NEHEMIAH CURTIS "SKIP" (1902–1969)

It is doubtful whether any of the early American Delta **blues** musicians tapped into such a dark, eerie, and melancholic lode as did Skip James, singer, guitarist, pianist, and songwriter. Born near Bentonia, Mississippi, he influenced **Robert Johnson**, whose blues classic "Hellhound on My Trail" draws heavily on James's "Devil Got My Woman" (1931). In both mood and style, with his characteristic open–D minor guitar tuning, emulated by Johnson, James, in his high-pitched, world-weary voice, exuded darkness and despair, nowhere more apparent than in the haunting, almost hypnotic minor-keyed dirge "Hard Time Killin' Floor Blues." Yet, in contrast, his fluent piano playing injected elements of jaunty **ragtime**, reminiscent of **Scott Joplin**. James quit music for religion in 1942, but he was later rediscovered and appeared at the 1964 Newport Folk Festival. His reputation has continued to grow after his death.

JAMES, SONNY (1929–2016)

Born James Hugh Loden, in Hackleberg, Alabama, Sonny James was an American **country music** singer, the first country performer to score a teenage **pop crossover** hit with "Young Love" (1956). It sold more than 1 million copies, and with appearances on such high-profile **television** shows as *The **Ed Sullivan** Show* and *The Bob Hope Show*, James (dubbed the "Southern Gentleman") became a household name.

James soon returned to his country roots, joining the **Grand Ole Opry** in 1962. He went on to string together a remarkable series of hits that continued to 1983, including 26 number-one hits, beginning with "Need You" (1967). His last number one was "Is It Wrong (for Loving You)" (1974). Twenty-one of his albums reached the country

top 10 between 1964 and 1976. In 1969, ***Billboard*** magazine named him country music artist of the year. In 1971, James became the first country artist whose music went into space after he made a special recording for the crew of astronauts on board Apollo 14 for the moon mission.

JAMES, TOMMY (1947–)

Born Thomas Gregory Jackson, in Dayton, Ohio, American singer and songwriter Tommy James, with his group the Shondells, had a **bubblegum** hit in 1966, with "Hanky Panky." Other hits quickly followed, including "I Think We're Alone Now" (1967), "Mirage" (1967), "Mony Mony" (1968), "Sweet Cherry Wine" (1969), and "Crystal Blue Persuasion" (1969). Shedding bubblegum for **psychedelia**, James and the Shondells had their biggest hit with "Crimson and Clover" (1969), which sold more than 5 million copies worldwide. James had a later hit with "Draggin' the Line" (1971).

JAN AND DEAN

Jan Berry (1941–2004) and Dean Torrance (1940–) were **surf music** pioneers in the early 1960s, with 13 records hitting the U.S. ***Billboard*** chart top 30 between 1958 and 1966. After several minor hits, they tasted success with "Surf City" (1963), cowritten by **Brian Wilson** of the **Beach Boys**, the first surf song to reach number one. Later hits included "Dead Man's Curve" (1964) and "The Little Old Lady from Pasadena" (1964). Torrance sang lead on the Beach Boys hit "Barbara Ann" (1966).

JAPAN

Traditional **folk** songs (known as *min'yo*) are among the earliest forms of **popular music** in Japan. They are generally classified, despite widespread regional variations, into four main categories: work songs, religious songs, songs for special occasions or festivals, and children's songs. The cultural upheavals of the Meiji Restoration in the late 19th century saw the introduction of Western music instruction, chiefly *shoka*, which was written to bring Western music to schools, and *gunka*, military marches with some Japanese elements.

Westernized **pop music** (*kayōkyoku*) first appeared in a song composed by Shinpei Nakayamato (1857–1952) to accompany the staging in Tokyo of the Tolstoy play *Resurrection*. The song "Kachūsha

no Uta" ("Katyusha's Song"), sung by actress Sumako Matsui (1886–1919), quickly became popular and was one of the first major best-selling records in Japan. **Jazz** also started to gain a following in the 1920s, although it was suppressed during World War II as being "music of the enemy." *Kayōkyoku* became a major industry after the war, especially after the rise of Japan's first pop superstar, Misora Hibara (1939–1989). Tango and other types of Latin **dance music**, especially Cuban music, became popular in the 1950s. In 1963, **crooner Kyu Sakamoto** scored an international hit with "Sukiyaki."

Enka is a popular Japanese music genre, in some ways resembling traditional Japanese music stylistically, giving rise to modern *enka* in the postwar era. It is primarily a form of sentimental **ballad** music. Some of the first modern *enka* singers were Hachiro Kasuga (1924–1991), Michiya Mihashi (1930–1996), and Hideo Murata (1929–2002). The revival of *enka* in its modern form dates from 1969, when Keiko Fuji (1951–2013) made her debut. The most famous male *enka* singer is Kiyoshi Hikawa (1977–).

Rising affluence in the 1960s saw an increasing demand for Western consumer goods, among them **rock** music from the **United States** and **Great Britain**, which established Japan as an important market for not only record sales, but also touring bands. In the 1960s, many Japanese rock bands were influenced by such Western rock musicians as the **Beatles**, **Bob Dylan**, and the **Rolling Stones**, giving rise to a phenomenon called Group Sounds, which spawned bands like the Tigers and the Spiders. Later, some of the members from these bands, and also from the Tempters, formed the first Japanese **supergroup**, Pyg. Group Sounds music was popular in the mid- to late 1960s.

Several Japanese musicians began experimenting with **electronic music** in the early 1970s, among them Isao Tomita (1932–2016), whose 1972 album *Electric Samurai: Switched on Rock* features **synthesizer** versions of contemporary rock and pop songs. Homegrown Japanese rock music began to attract international attention, especially the **Yellow Magic Orchestra**, led by Haruomi Hosono. An example of early **noise music** arose in Japan with **Keiji Haino**, who recorded the acclaimed *Milky Way* in 1973. This was

followed by **Merzbow** and the genre dubbed Japanoise. Pop record sales continued to increase for both local and foreign artists; in 1984, **Michael Jackson's** album *Thriller* became the first album by a Western artist to sell more than 1 million copies in Japan. By the 1980s, Japan had developed its own extensive music scene, emulating and adapting a wide range of genres and trends, from **punk**, **techno**, and **trance** to **heavy metal**.

Pop also took a distinctive turn in Japan, dubbed **J-pop** by the media. Video game music became a subgenre that arose in Japan. Dance music grew in popularity in the 1980s, giving rise to the highly stylized genre of **Para Para**. Hard rock duo **B'z** has become globally famous.

See also ASIAN MUSIC; SYNTHPOP.

JARRE, JEAN-MICHEL (1948–)

Jean-Michel Jarre is an influential French composer, performer, and music producer, and a notable pioneer in the **electronic**, **ambient**, and **new-age** genres. In 1972, he recorded *Deserted Palace*, an album of experimental **instrumental electroacoustic music**. It was Jarre's first album, intended as library music for use in **television** programs, commercials, and **films**. His first mainstream success was the 1976 album *Oxygène*, recorded in a makeshift studio at his home and selling an estimated 12 million copies. *Oxygène* was followed in 1978, by *Équinoxe*, and in 1979, Jarre performed to a record-breaking audience of more than 1 million people at the Place de la Concorde, a record he has since broken three times. He was the first Western musician officially invited to perform in the People's Republic of **China** in 1981. Several of his albums have been released to coincide with large-scale outdoor events, and he has become equally well known as a performer.

See also EUROPEAN MUSIC; FRANCE.

JARRETT, KEITH (1945–)

Keith Jarrett is an American pianist known primarily for his **jazz** performances and recordings, but also for his classical work. Live recordings of his concert performances, beginning in the 1970s, are among the biggest-selling jazz albums of all time. Born in Allentown, Pennsylvania, Jarrett was a child prodigy, beginning piano lessons

before his third birthday and, at age five, appearing on a **television** talent program hosted by **swing** bandleader **Paul Whiteman**. He gave his first formal piano recital at the age of seven, playing works by such composers as Mozart, Bach, Beethoven, and Saint-Saëns, and ending with two of his own compositions.

After attending Berklee School of Music in Boston, Jarrett led his own trio before moving to New York, where he joined Art Blakey's Jazz Messengers and later the Charles Lloyd quartet, with which he toured internationally. He later recorded with **Miles Davis**. Jarrett's solo album, *Facing You* (1971), won critical acclaim and was followed by other solo efforts, including *Staircase* (1976), *Invocations/The Moth and the Flame* (1981), and *The Melody at Night, with You* (1999). *Book of Ways* (1986) is a studio recording of clavichord solos. But it was the improvised solo concert recordings, beginning in 1973, that made his name, including *Solo Concerts: Bremen/Lausanne* (1973), *The Köln Concert* (1975), *Sun Bear Concerts* (1976), and *Dark Intervals* (1987). He returned in 1990, with *Paris Concert*, *Vienna Concert* (1991), and *La Scala* (1995).

The improvised nature of his concert material stamped him as one of the great improvisers in jazz, and combined with sublime technical skills and a seemingly endless store of rhythmic and melodic inspiration, this has made him one of the great contemporary musical artists.

See also BLAKEY, ART (1919–1990); EVANS, WILLIAM JOHN "BILL" (1929–1980).

JAY Z (1969–)

Born Shawn Corey Carter, in Brooklyn, New York, Jay Z is an American **hip-hop** artist and rapper who has also carved out an influential career as a record producer and entrepreneur. His influence on rapping has been profound; three of his albums are seen as having defined the genre: *Reasonable Doubt* (1996), *The Blueprint* (2001), and *The Black Album* (2003). Jay Z has sold more than 100 million records worldwide and amassed 21 **Grammy Awards** as of 2016. He is married to American **rhythm-and-blues** singer **Beyoncé Knowles**.

See also RAP.

JAZZ

Jazz grew out of a cross-fertilization of **folk blues**, **ragtime**, and European band music, constituting one of the most significant art forms to develop in the **United States**. Crucial to its origin was the cultural hotbed of New Orleans, with its diverse musical traditions, including ragtime, marching bands, the rhythms used in Mardi Gras and funeral processions, French and Italian opera, **Caribbean** and Mexican music, **Tin Pan Alley** songs, and African American sacred (spirituals) and secular (blues) song traditions,.

Jazz has evolved into a multitude of styles, from the early Dixieland (often considered the first "true" type of jazz) to the hot jazz of the 1920s (associated with **Louis Armstrong** and **King Oliver**), to the **swing** era of the 1930s and 1940s and the **bebop** of the late 1940s, and beyond to the experimental modes of **Charles Mingus**, **Miles Davis**, and **Ornette Coleman**. Various regional styles also evolved, notably that of Chicago, with its harmonic innovations, exemplified by **Benny Goodman**, and Kansas City, with its soulful, blues-inflected **big band** sound.

Although there have been many renowned jazz vocalists and many of the most well-known jazz tunes have lyrics, it is primarily an **instrumental** form of music. The instrument most closely associated with jazz is the saxophone, followed by the trumpet. The trombone, piano, double bass, **guitar**, and drums are also primary jazz instruments. Musically, jazz is characterized by blue notes, syncopation, swing, call-and-response, and polyrhythm. But the single most distinguishing characteristic of jazz is improvisation, often making use of complex chord structures and an advanced sense of harmony.

See also MODERN JAZZ; ORIGINAL DIXIELAND JAZZ BAND (ODJB).

JEFFERSON AIRPLANE

Jefferson Airplane emerged from the vibrant **Summer of Love** in San Francisco, in 1967, as the preeminent **psychedelic-rock** band in the world. Formed in 1965, by 1967 the band consisted of vocalist Grace Slick (1939–), guitarist and vocalist Marty Balin (1942–), bassist and vocalist Jack Casady (1944–), guitarist and vocalist Paul Kantner (1941–2016), guitarist Jorma Kaukonen (1940–), and drummer Spencer Dryden (1938–2005).

Band members came from various musical backgrounds, and from the outset Jefferson Airplane drew on an eclectic mix of **folk**, **pop**, **jazz**, **blues**, and rock. Their second album, *Surrealistic Pillow* (1967), launched the Airplane to international fame with two big singles, "Somebody to Love" and "White Rabbit." Later albums, *After Bathing at Baxter's* (1967), *Crown of Creation* (1968), and *Volunteers* (1969), became cult classics. The band was a headline act at the **Monterey Pop Festival** in 1967, and also at other notable festivals, including **Woodstock** (1969) and **Isle of Wight** (1970).

Friction in the band led to departures and changes in the lineup, with the Airplane disbanding and (partially) reuniting, although never regaining the heights of the late 1960s. The 1970s band Jefferson Starship was a spin-off from the Airplane, maintaining a continuity of sorts and scoring a hit album with the acclaimed *Red Octopus* (1975). Casady and Kaukonen started the band Hot Tuna, initially as a side project, in 1969, seeking a return to their blues **roots**. Hot Tuna recorded a number of albums through the 1970s, returning in 1990, with *Pair a Dice Found*, and a final album, *Steady as She Goes* (2011).

See also SAN FRANCISCO SOUND.

JENNINGS, WAYLON ARNOLD (1937–2002)

Waylon Jennings was an American singer, songwriter, musician, and actor, and a key figure in the **outlaw country** subgenre. Born in Littlefield, Texas, he had a lifelong association with music, gaining a weekly **radio** show as a **disc jockey** at the age of 12, on station KVOW, forming a band, and later playing bass behind **Buddy Holly**.

In 1963, Jennings formed a band, the Waylors, who played a mix of **rockabilly** and **folk**-**country**, but after playing more mainstream country, he began to flirt with more hard-edged, **rock**-inflected styles. His two 1972 albums, *Good Hearted Women* and *Ladies Love Outlaws*, marked this transition. The song on the album of the same name, "Ladies Love Outlaws," coined the use of the term *outlaw* to refer to the developing country music subgenre, arising as a reaction against the slick commercial image of the dominant **Nashville sound**.

Jennings's 1979 *Greatest Hits* album sold 4 million copies. The growing popularity of outlaw music saw him join with fellow outlaws **Willie Nelson**, **Johnny Cash**, and **Kris Kristofferson**, who toured and

recorded successfully as the **Highwaymen**. Jennings also appeared in **films** and **television** series. He was the balladeer for *The Dukes of Hazzard*, composing and singing the show's **theme** song.

Jennings's music was characterized by his robust voice, with its rough-edged quality in tone, as well as phrasing and texture, and his distinctive twangy **guitar** playing. His influence can be seen in many later artists who may be seen as country revisionists, among them **Travis Tritt** and **Steve Earle**.

JESUS CHRIST SUPERSTAR

Jesus Christ Superstar is a 1970 **rock** opera with music by **Andrew Lloyd Webber** and lyrics by Tim Rice (1944–). It began as a **concept album** before its first staging on Broadway in 1971. One of the most popular songs, "I Don't Know How to Love Him," has been recorded by several artists. A **film** adaptation was released in 1973.

JETHRO TULL

Jethro Tull was an English band, prominent in the 1970s, whose music veered from **folk rock** to **progressive rock** to **hard rock**, always innovating along the way. Formed in Blackpool, England, in 1967, by flautist, guitarist, vocalist, and songwriter Ian Anderson (1947–), the band's second album, *Stand Up* (1969), attracted attention with its eclectic mix of styles, including Anderson's use of the mandolin on the track "Fat Man," a novelty for a **rock** band. It also includes "Bouree," an **instrumental** piece derived from a **jazz** reworking of a work by J. S. Bach. *Melody Maker* resulted in Jethro Tull being named the number-two band of the year (after the **Beatles**).

Aqualung (1971) became Jethro Tull's best-selling album, selling more than 7 million copies. It contains the hit single "Locomotive Breath," a concert and **radio** favorite with its long, blues-flavored piano introduction and Anderson's frenetic flute solo. *Thick as a Brick* (1972), consisting of a single song, is both a **concept album** and a parody of concept albums. Musically, it became a model for progressive rock, with its unorthodox instrumentation, time signature changes, and tempo shifts. It topped the album charts in the **United States**. *A Passion Play* (1973), another concept album, also reached the top of the U.S. charts, although it was not well received by critics. *War Child* (1974), *Minstrel in the Gallery* (1975), and *Songs from the*

Wood (1977) display variations in style and achieved commercial success.

Jethro Tull continued to record and tour, always to packed houses. *Crest of a Knave* (1987) won a **Grammy Award** for Best Hard Rock/Metal Performance. Band personnel changed throughout the years, with only Anderson and guitarist Martin Barre (1946–) still in the group when Anderson called it quits in 2014. Jethro Tull's record sales worldwide have topped 60 million.

JETT, JOAN (1958–)

Born Joan Marie Larkin, in Philadelphia, Pennsylvania, Joan Jett started her career as a teenager in the all-female **hard rock** band the **Runaways**. After going solo, she became one of the first female rock artists to start a record label, Blackheart Records. Forming a backing group, the Blackhearts, she released *I Love Rock 'n' Roll* (1981), which sold 10 million copies worldwide. It contains the hit "Crimson and Clover," a hard-edged, powerful **cover** of the **Tommy James** song.

JOBIM, ANTÔNIO CARLOS BRASILIERO DE ALMEIDA (1927–1994)

Also known as Tom Jobim, Antônio Carlos Jobim was one of the most significant **popular music** composers of the 20th century, highly regarded for his innovative use of complex harmonic structures in popular song. Apart from his songwriting, he was an accomplished arranger, singer, pianist, and guitarist. Born in Rio de Janeiro, Brazil, Jobim is considered the driving force behind the **bossa nova** style, fusing **samba** with **jazz**, and his music has been recorded by artists throughout the world. He is best known as the composer of "The Girl from Ipanema" ("Garota de Impanema"), one of the most recorded songs in history.

Jobim first came to prominence in his native Brazil, in 1956, when he teamed up with poet Vinicius de Moraes (1913–1980) to write music for the play *Black Orpheus* (1959), later turned into a **film**. Jobim's music became known in the English-speaking world with his collaboration with American jazz saxophonist **Stan Getz**, singer and guitarist **João Gilberto**, and vocalist **Astrud Gilberto**, which resulted in two award-winning albums, *Getz/Gilberto* (1963) and *Getz/Gilberto Vol. 2* (1964). The albums led to the bossa nova craze, first in the **United States** and later internationally.

See also LATIN AMERICAN MUSIC.

JOEL, WILLIAM MARTIN "BILLY" (1949–)

New York–born Billy Joel is an American **pop**-**rock** singer, pianist, and songwriter who has sold more than 150 million records since his first hit, "Piano Man" (1973), making him one of the most successful solo recording artists of all time. From the 1970s to the 1990s, he had 33 **Top 40** hits in the **United States**, including "Just the Way You Are" (1977), "My Life" (1978), "It's Still Rock-and-Roll to Me" (1980), "Don't Ask Me Why" (1980), "Tell Her About It" (1983), "Uptown Girl" (1983), "The Longest Time" (1984), and "We Didn't Start the Fire" (1989).

The Stranger (1977), his biggest-selling album, won a **Grammy Award** for Record of the Year, with the single "Just the Way You Are" winning Song of the Year. In 1980, he won two Grammys, for Best Pop Vocal and Album of the Year, for *52nd Street*. Later awards included Best Rock Vocal (*Glass Houses*, 1981) and Song of the Year ("River of Dreams," 1994).

JOHN, ELTON (1947–)

Born Reginald Kenneth Dwight, in Pinner, England, Elton John is a **pop** singer, pianist, and songwriter, and one of the most successful recording artists in history, with more than 300 million records sold. He has had more than 50 **Top 40** hits in **Great Britain** and the **United States**, and his single "Candle in the Wind" (1997), a rewrite of a 1973 song, has sold 33 million copies.

John started playing piano as a child, later attending the Royal Academy of Music in London. From playing in a pub, he moved into songwriting, teaming up with Bernie Taupin (1950–) in what was to prove his most fertile partnership and joining the group Bluesology, hired in 1966, by **Long John Baldry** as his backup band. John's first solo album, *Empty Sky* (1969), failed to attract attention, but in 1970, his self-titled album furnished him with a hit single, "Your Song" (1971). More hits quickly followed, including such number ones as "Crocodile Rock" (1972), "Daniel" (1973), "Goodbye Yellow Brick Road" (1974), and "Bennie and the Jets" (1974). He also released a series of top-selling albums during this time, including *Goodbye Yellow*

Brick Road (1973) and *Rock of the Westies* (1975). His **film music** writing credits include *Friends* (1971) and *The Lion King* (1994).

Known for his flamboyant live shows, John continues to record and perform. In 1997, he reworked his "Candle in the Wind" (originally a tribute to Marilyn Monroe) as a tribute to Diana, Princess of Wales, who died in a car accident. He has won five **Grammy Awards**.

JOHNNY AND THE HURRICANES

Led by saxophonist Johnny Paris (born John Pocisk, 1940–2006), this American **instrumental** group from Toledo, Ohio, had a string of international hits in the late 1950s and early 1960s, characterized by the interplay between Paris's lively, gritty sax and Paul Tesluk's Hammond chord organ. Their first hit was a fast-paced **rock** number "Crossfire" (1959), followed by their biggest hit, "Red River Rock" (1959), based on the traditional **folk** song "Red River Valley." Other hits included "Reveille Rock" (1959) and "Beatnik Fly" (1960), a rock version of "Blue Tail Fly."

JOHNSON, JAMES PRICE (1894–1955)

James P. Johnson was an American **jazz** pianist, composer, and arranger often called the "Father of Stride Piano"—a style of piano playing derived partly from **ragtime** in which the right hand plays the melody, while the left hand plays a single bass note or octave on the strong beat and a chord on the weak beat. Johnson was a prolific composer, and among his many hit tunes was the song that became the **theme** of the Roaring Twenties, "Charleston."

Born in New Brunswick, New Jersey, Johnson is best known for his influence on **Art Tatum**, **Duke Ellington**, and **Count Basie**, and as the teacher of **Fats Waller**, but he was also an accomplished musician in his own right. While playing in clubs he began to cut piano rolls in 1916, and made his first recording the following year. In the 1920s, he recorded with many stars, including **Bessie Smith**, and in 1929, Johnson directed the music for her short **film**, *St. Louis Blues*. He composed and orchestrated the Broadway **musical** *Runnin' Wild* (1923), and a later extended work, "Yamekraw: A Negro Rhapsody" (1930), inspired by **George Gershwin's** "Rhapsody in Blue," premiered at Carnegie Hall.

JOHNSON, ROBERT LEROY (1911–1938)

An almost mythical figure in the history of the **blues**, Robert Johnson casts a long shadow over American **popular music** and culture in inverse proportion to the span of his short life. It was he who gave shape and form to the genre that evolved after his untimely death. No one who came after him was untouched by his work.

Born in Hazlehurst, Mississippi, with an unsettled, poverty-stricken childhood that had him living under a variety of surnames, Johnson was drawn to music early on, plying his trade for change on street corners and in bars, all the while drawing on his bitter life experiences for his songwriting inspiration. Myths surrounding his life took over—that he was a country-boy-turned-ladies'-man, that he only achieved his uncanny musical mastery after selling his soul to the devil.

Even the tragedy of Johnson's death seemed to grow to mythic proportion: being poisoned by a jealous boyfriend and taking three days to die. What is known, however, is that he did disappear for a time, and upon his return he could conjure magic from his **guitar**—the gift from the devil. His uncanny dexterity and subtle inflections of pitch are evident from his first recordings in 1936.

Johnson recorded 29 songs between 1936 and 1937, most of which were issued in his lifetime. Most of his oeuvre now forms an unchallenged part of the blues canon, including "Cross Road Blues," "Love in Vain," "Hellhound on My Trail," "I Believe I'll Dust My Broom," "Me and the Devil Blues," "Walking Blues," and "Sweet Home Chicago"; however, Johnson might have remained an obscure figure whose music was known only to a few, but for the reissue of his recordings in 1961, on the album *King of the Delta Blues Singers*. He is now acknowledged as a master of the blues, particularly the Mississippi Delta blues style. He is credited by many **rock** musicians as an important influence. In 1994, the U.S. Post Office issued a Robert Johnson 29-cent commemorative postage stamp.

JOLSON, AL (1886–1950)

Born Asa Yeolson, in Lithuania, and migrating to the **United States** with his family in 1894, Al Jolson was an immensely popular singer and entertainer. As a child in Baltimore, Maryland, he sang and

danced for coins on street corners with his brother, joined a circus and a **minstrel** act, and was later a member of a vocal trio, which toured widely in **vaudeville** shows. While performing in a Brooklyn theater in 1904, Jolson decided on a new approach and began wearing blackface makeup, which boosted his career. He began wearing blackface during his shows, and it became his sometimes controversial trademark.

Jolson moved into **musicals**, starring in *Sinbad* (1918) in New York City. The show included the **George Gershwin** song "Swanee," which became Jolson's hallmark performance. In 1921, he introduced the song "My Mammy" in the show *Bombo*. Jolson's records sold millions of copies. Eventually, riding a crest of popularity, he moved into **film** work, his most famous performance coming in the 1927 film *The Jazz Singer*, the first feature to include synchronized speech. The film marked the end of the silent movie age and began Jolson's film career. He went on to appear in such films as *The Singing Fool* (1928) and *Swanee River* (1940), and provided the voiceover for a movie based on his life entitled *The Jolson Story* (1946).

His energetic performing style was brash and extroverted, and Jolson's influence continued to be felt long after his death, with singers as diverse as **Bing Crosby**, **Judy Garland**, **David Bowie**, **Rod Stewart**, and **Bob Dylan** acknowledging his legacy.

JONES, GEORGE GLENN (1931–2013)

Born in Saratoga, Texas, George Jones was an American **country music** singer. He was known as the "King of Country Singers," with his expressive baritone voice that blended uptempo **honky-tonk** with **blues**-inflected slides and the tight, stylized trappings of traditional Appalachian singing. Jones was a constant presence on the country charts from the 1950s into the 21st century, although he was never a **crossover** act. While country fans revered him, **pop** and **rock radio** stations ignored him.

Unusually, Jones had number-one hit songs on the country charts in four separate decades, the 1950s to the 1990s, notably "White Lightning" (1958), "Tender Years" (1961), "She Thinks I Still Care" (1962), "Walk Through This World with Me" (1966), "This Grand Tour" (1974), "The Door" (1974), "Golden Ring" (1976, with **Tammy Wynette**), "He Stopped Loving Her Today" (1980), "Still Doin' Time"

(1981), and “I Always Get Lucky with You” (1983). Jones recorded more than 150 albums, firmly establishing himself as the champion and symbol of traditional country music. He won **Grammy Awards** in 1981, for “He Stopped Loving Her Today,” and in 1999, for “Choices.”

JONES, NORAH (1979–)

Born Geetali Norah Shankar, in Brooklyn, New York, Norah Jones is an American singer, multi-instrumentalist, and songwriter whose distinctive yet subtle **fusion** of **jazz**, **country**, and **pop** made her one of the biggest-selling artists of the early 21st century. Her debut album, *Come Away with Me* (2002), sold more than 26 million copies and won five **Grammy Awards**: Best New Artist, Album of the Year, Best Pop Vocal Album, Best Pop Vocal Performance, and Record of the Year (“Don’t Know Why”).

Jones’s second album, the country-infused *Feels Like Home* (2004), sold more than 1 million copies in its first week, going on to sell more than 12 million copies worldwide. In 2004, she collaborated with **Ray Charles**, winning two Grammys for the song “Here We Go Again.” In 2008, she won another Grammy for Album of the Year for *River: The Joni Letters* (2007). ***Billboard*** named Jones top jazz artist of the decade. She is the daughter of **Ravi Shankar**.

JONES, QUINCY DELIGHT (1933–)

Chicago-born Quincy Jones is an American composer, bandleader, arranger, and producer whose prolific career spanning six decades has reached across the genres of **jazz**, **pop**, and **film** scores. Originally a trumpet player, he worked with **Ray Charles** and Lionel Hampton in the early 1950s, before joining **Dizzie Gillespie’s big band** as music director, forming his own big band and later writing and arranging for **Billie Eckstine**, **Sarah Vaughan**, **Frank Sinatra**, **Tony Bennett**, and **Dinah Washington**, among others. *Time* magazine nominated Jones as one of the most influential jazz musicians of the 20th century.

Jones has written numerous film scores, among them *The Pawnbroker* (1964), *In the Heat of the Night* (1967), and *The Getaway* (1972). He also produced albums for **Michael Jackson**, for instance, *Off the Wall* (1979), which sold 20 million copies. Jones then worked with Jackson on *Thriller* (1982), an even bigger seller, reputedly the highest-selling album of all time, at 110 million copies. He also worked

on Jackson's album *Bad* (1985), which sold 45 million copies. Jones has won an unprecedented 27 **Grammy Awards**.

JONES, TOM (1940–)

Born Thomas Jones Woodward, in Pontypridd, Wales, Tom Jones is one of the most successful and versatile vocalists of all time, having sold more than 100 million records in a career spanning six decades and such genres as **pop**, **rock**, **country**, **rhythm-and-blues**, **dance**, **soul**, and **gospel**. He developed his bluesy voice from listening to American soul records, later singing with a band, Tommy Scott and the Senators, before going solo. Jones's run of hits started in the mid-1960s, with "It's Not Unusual" (1965) and "What's New Pussycat" (1965). In 1966, he won a **Grammy Award** for Best New Artist. Among his other well-known hits are "Green, Green Grass of Home" (1966), "Detroit City" (1967), "Delilah" (1968), "She's a Lady" (1971), "Kiss" (1988), and "Sex Bomb" (2000). He has had 36 **Top 40** hits in **Great Britain** and 19 in the **United States**. Jones continues to record and perform.

JOPLIN, JANIS LYN (1943–1970)

Janis Joplin, born in Port Arthur, Texas, was an American singer-songwriter who first gained prominence as lead singer of the mid-1960s **rock** band **Big Brother and the Holding Company**. Joplin and the band were major figures in the emerging **psychedelic** music scene in San Francisco during the 1967 **Summer of Love**.

Joplin was well known for her dynamic live performances and also as a multi-instrumentalist. At the height of her career, she was known as the "Queen of Psychedelic **Soul**." Her first large-scale public performance was at the **Monterey Pop Festival**, where she won immediate acclaim for her gutsy, **blues**-inflected vocals, and she was one of the headline attractions at the subsequent **Woodstock Festival**, by which time she had left Big Brother to go solo.

Joplin formed a new backup group, the Kozmic Blues Band, composed of **session musicians**, as well as Big Brother guitarist Sam Andrew. A subsequent backing band was the Full Tilt Boogie Band, consisting mostly of young Canadian musicians and featuring an organ but no horn section. In 1970, Joplin died in Hollywood, from a drug overdose, while working on a solo album. That album, *Pearl*, released

posthumously, became her biggest-selling album, and from it came her biggest hit single, “Me and Bobby McGee.”

Joplin’s fame and legacy have endured. Several subsequent collections of her recordings have been released, winning new fans and inspiring performers. She has been the subject of several books and documentaries, including *Love, Janis* (1992), written by her sister, Laura Joplin. It was adapted into a play of the same title.

JOPLIN, SCOTT (c. 1867–1917)

Scott Joplin was an African American pianist and composer notable for his **ragtime** compositions and dubbed the “King of Ragtime Writers.” During a brief career, he wrote 44 original ragtime pieces, one ragtime ballet, and two operas. One of his first pieces, the “Maple Leaf Rag,” became ragtime’s first and most influential hit and has been recognized as the archetypal rag.

Born into a musical family of laborers in Texas, Joplin grew up in Texarkana, where he formed a vocal quartet and taught mandolin and **guitar**. During the late 1880s, he left his job as a laborer with the railroad and traveled throughout the South as an itinerant musician. He visited Chicago in 1893, for the World’s Fair, which played a major part in popularizing ragtime in the later 1890s. He moved to Missouri, where he taught piano and began publishing music in 1895.

Joplin and his fellow ragtime composers are credited with rejuvenating American **popular music**, fostering an appreciation for African American music among European Americans by creating exhilarating and liberating dance tunes, which changed American musical taste. After his death, Joplin’s music, and ragtime in general, waned in popularity as new musical styles, for example, **jazz** and **big band swing**, arose, but his name was kept alive by a number of jazz bands and recording artists like **Tommy Dorsey**, who released several Joplin compositions, most notably “Maple Leaf Rag.”

Joplin’s music was effectively rediscovered in the early 1970s, with the release of a million-selling album recorded by pianist and musicologist Joshua Rifkin. This was followed by the Academy Award–winning 1973 movie *The Sting*, which features several of his compositions, one of which is “The Entertainer.” The opera

Treemonisha was finally produced in full to wide acclaim in 1972. In 1976, Joplin was posthumously awarded a Pulitzer Prize.

JORDAN, LOUIS THOMAS (1908–1975)

Louis Jordan, American musician, songwriter, and bandleader, was a seminal figure in the evolution of **popular music**, building the stylistic bridge linking **rhythm-and-blues** with **rock-and-roll**. Born in Brinkley, Arkansas, he began his career in **big band swing jazz** in the 1930s, winning fame as one of the leading innovators and popularizers of **jump blues**, a swinging, uptempo, **dance**-oriented hybrid of **jazz**, **blues**, and boogie-woogie. Typically performed by smaller bands consisting of five or six players, jump music featured shouted, highly syncopated vocals and earthy, comedic lyrics on contemporary urban themes. It strongly emphasized the rhythm section of piano, bass, and drums. After the mid-1940s, this combo was often augmented by electric **guitar**, while Jordan's band, Tympany Five, also pioneered the use of the electric organ.

The prime of Jordan's recording career, from 1942 to 1950, was a period of segregation on the **radio**, and he dominated the 1940s rhythm-and-blues charts, scoring an unprecedented 18 number-one hit singles and 54 Top 10 placings. Many of his songs were performed as short comic **films**, precursors to the music video.

Jordan's original songs celebrate the ups and downs of African American urban life and are infused with an infectious good humor and a driving musical energy that had a massive influence on the development of rock-and-roll. His 1949 single "Saturday Night Fish Fry" is among the first rock-and-roll songs, containing many of the genre's key elements, for instance, distorted electric guitar, early use of the word *rocking*, party-themed lyrics, and danceable music. Jordan's producer, Milt Gabler, who later produced for **Bill Haley** and His Comets, drew heavily on Jordan's earlier sound, especially with regard to the use of guitar and horns.

Jordan is described by the Rock and Roll Hall of Fame as the "Father of Rhythm-and-Blues" and the "Grandfather of Rock-and-Roll." He is one of a number of seminal black performers often credited with inventing rock-and-roll, or at least providing many of the building blocks for the music's evolution. He has been cited as a major

formative influence by such figures as **Chuck Berry**, **Ray Charles**, **Little Richard**, and **James Brown**, and Jordan's songs have been covered in a range of genres by numerous performers, including **Woody Herman**, **Muddy Waters**, and **Eric Clapton**. He is also seen as a precursor of **rap**.

JORDAN, STANLEY (1959–)

Stanley Jordan is an American **jazz fusion** guitarist and pianist. Born in Chicago, Illinois, and trained as a classical pianist, he has established himself as a stylistic and technical innovator, especially with his technique, known as "two-hand tapping," which allows the guitarist to play melody and chords simultaneously. Jordan showcased his style on *Magic Touch* (1985), his first studio album, which remained at number one on the ***Billboard*** jazz chart for a record 51 weeks. It features heavily on **radio** with **easy listening** formats. Jordan has performed in more than 60 countries and is a regular at jazz festivals.

JOURNEY

Founded in San Francisco, in 1973, as a **jazz**-influenced **progressive rock** band, Journey moved toward a harder-edged rock style in the late 1970s and turned into one of the biggest-selling bands in the world. *Infinity* (1978), *Evolution* (1979), and *Departure* (1980) sold in the millions, but *Escape* (1981) sold more than 12 million copies and has become a **rock** classic. It contains the hits "Don't Stop Believin'," "Who's Crying Now," "Still They Ride," and "Open Arms." *Frontiers* (1983) was another major success, featuring the hit "Separate Ways." Journey's *Greatest Hits* (1988) sold more than 20 million copies.

JOY DIVISION

Joy Division was one of the most prominent of the **post-punk** bands to emerge in **Great Britain** in the late 1970s, playing an austere, stripped-down music with bleak, dark lyrics and an ominous, **drone**-like accompaniment. *Unknown Pleasures* (1979) won them a cult following, and they had hits with "Transmission" (1979), "She's Lost Control" (1980), and the widely acclaimed "Love Will Tear Us Apart" (1980). On the eve of a planned tour of the **United States**, lead singer Ian Curtis (1956–1980) took his own life. The band, despite its short existence, has been influential, especially in the rise of **gothic rock** and **alternative music** in general.

The surviving members of the band formed New Order, which moved away from the post-punk trajectory of Joy Division to a more accessible, **pop**-inflected style, notably with the albums *Technique* (1989) and *Republic* (1993), both of which topped the British album charts. “Blue Monday” (1983), later remixed, became a popular anthem on the **dance music** scene.

J-POP

J-pop is a term coined by the Japanese media to distinguish Japanese **pop** music from foreign music, and it now refers to Japanese **popular music** in a broad sense. Modern J-pop traces its origins to traditional Japanese music but with a significant influence of 1960s pop and **rock** music, especially the **Beatles** and the **Beach Boys**, which saw bands like Happy End fusing rock with Japanese music in the early 1970s. J-pop was further defined by **new wave** groups in the late 1970s, including the **electronic Yellow Magic Orchestra** and the pop rock Southern All Stars. Eventually, J-pop replaced *kayōkyoku* (“lyric singing music,” a term for pop music in **Japan** from the 1920s to the 1980s) on the Japanese music scene. The musical genre has been immensely influential in many other music styles in the Asian region.

See also ASIAN MUSIC.

JUKEBOX

An American invention, a jukebox is a coin-operated machine, usually found in diners, bars, and clubs, containing records, CDs, or videos that are played when selected by a customer. Although the history of the jukebox dates back to the late 19th century, when paper rolls were used, along with listening tubes, the jukebox reached its popularity peak in the 1940s and 1950s, until supplanted by the transistor **radio** and later portable audio devices.

By the middle of the 1940s, three-quarters of the records produced in the **United States** went into jukeboxes. Jukeboxes were an important source of income for record publishers and also a means for performers to win bigger audiences. Jukeboxes received the newest songs first, and song-popularity counters told the owner of the machine the number of times each record was played, with the result that popular records remained, while lesser-played songs could be replaced.

The origins of the term are obscure, but a possible source is the word *jook*, meaning “bawdy, disorderly, loud” in Gullah, the creolized English of the coastlands of South Carolina, Georgia, and northern Florida. For quite some time, the commercial juke trade resisted the name jukebox and even tried to mount a publicity campaign against it, but “jukebox” turned out to be the biggest advertising term that could have been invented for the commercial phonograph, and U.S. servicemen took it abroad with them during World War II.

The jukebox became an American cultural icon, an essential feature of bars and diners throughout the country and also throughout much of Europe, as much for their artfully sculpted appearance as their unique, rich sound. In June 1957, ***Billboard*** discontinued the “Most Played in Jukeboxes” chart, as the popularity of jukeboxes waned.

JUMP BLUES

Jump blues (also known as **swing** blues) grew out of **big band** swing in the 1940s, as economic and manpower factors forced the big orchestras to downsize. From these smaller combos with fewer soloists came a more frenetic, harder-edged music that started to draw more heavily on the **blues** tradition. Jump blues quickly became part of the emerging **rhythm-and-blues** genre—a **dance**-oriented hybrid of **jazz**, blues, and boogie-woogie. It was distinguished by an emphasis on uptempo numbers; a simplified beat; the **guitar** as a rhythm instrument; and, usually, the incorporation of a saxophone solo. Salacious lyrics were also often featured.

The jump blues of the 1940s constituted an important bridge into the development of **rock-and-roll** and **rockabilly**. Performers associated with early jump blues include **Louis Jordan**, **Wynonie Harris**, and **T-Bone Walker**. Early rock songs that were also classic jump numbers include **Chuck Berry’s** “Maybelline” and **Little Richard’s** “Tutti Frutti.”

K

KAEMPFERT, BERTHOLD HEINRICH "BERT" (1923–1980)

Born in Hamburg, Bert Kaempfert was a German songwriter, bandleader, multi-instrumentalist, arranger, and record producer who shot to international fame in 1961, with his **instrumental** hit "Wonderland by Night," followed by "A Swingin' Safari" (1962). Many of his songs—with characteristic light, infectious melodies—were written in collaboration with Herb Rehbein (1922–1979).

Kaempfert's music has been recorded by many artists, most notably **Frank Sinatra** ("Strangers in the Night," "The World We Knew"), **Nat "King" Cole** ("L-O-V-E"), **Dean Martin** ("Welcome to My Heart"), and **Elvis Presley** ("Wooden Heart"). He was also instrumental in organizing and producing the first recording session in 1962, for the band (then known as the Beat Brothers) that became the **Beatles**. Kaempfert continued to tour, perform, and record more than 50 albums throughout the 1960s and 1970s.

See also EUROPEAN MUSIC; GERMANY.

KARAS, ANTON (1906–1985)

Born in Vienna, Austria, Anton Karas was a zither player whose haunting **theme music** for the **film** *The Third Man* (1949) became known throughout the world. He had been playing in a café when director Carol Reed (1906–1976) chanced to hear him and immediately commissioned him to write a theme. The resulting tune, "The Harry Lime Theme," was a piece Karas had composed some years earlier, and the recording became a hit, selling half a million copies by the end of 1949. It also created a demand for zithers.

KASEM, KEMAL AMEN "CASEY" (1932–2014)

Casey Kasem was an American **radio disc jockey** and voice actor best known for his widely syndicated weekly *American Top 40*, which ran from 1970 to 2009. A popular music historian, Kasem often included trivia facts about songs he played and artists whose work he presented.

KAYE, DANNY (1911–1987)

Born David Daniel Kaminsky, in Brooklyn, New York, Danny Kaye was an American actor, singer, comedian, and dancer. Known for his zany **novelty songs**, he first found fame in the Broadway **musical** *Lady in the Dark* (1941), which featured his rapid-fire delivery of the comic patter-song "Tchaikovsky," rattling off 50 polysyllabic Russian names in just 39 seconds. In 1947, Kaye had a hit with the **Andrews Sisters**, "Civilization (Bongo, Bongo, Bongo)." His biggest U.S. hit was "I've Got a Lovely Bunch of Coconuts" (1950). The **film** *Hans Christian Andersen* (1952) provided him with two hits in **Great Britain**, "The Ugly Duckling" and "Wonderful Copenhagen." In the 1960s, Kaye hosted his own **television** variety show in the **United States** and had further success on Broadway with *The Madwoman of Chaillot* (1969) and *Two by Two* (1970).

KC AND THE SUNSHINE BAND

KC and the Sunshine Band, formed in Hialeah, Florida, in 1973, by vocalist and keyboard player Harry Wayne "KC" Casey (1951–), is an American **disco-funk** band that dominated the **rhythm-and-blues** and **pop** charts for a time in the 1970s, with a jaunty, bouncy music that came to be known as the "Miami sound." Hits included "Get Down Tonight" (1975), "That's the Way (I Like It)" (1975), "(Shake, Shake, Shake) Shake Your Booty" (1976), "I'm Your Boogie Man" (1977), "Keep It Comin' Love" (1977), "Please Don't Go" (1979), and "Yes, I'm Ready" (1979). The group became the first act since the **Beatles**, in 1964, to score five U.S. number-one pop hits in a 12-month period.

KENNY G (1956–)

Born Kenneth Bruce Gorelick, in Seattle, Washington, Kenny G is an American **jazz** saxophonist whose record sales of more than 75 million make him the biggest-selling **instrumental** musician of the modern era and one of the best-selling artists of all time. He began his career in 1973, as a member of **Barry White's** Love Unlimited Orchestra, releasing his self-titled debut album in 1982. Kenny G's most successful album was *Breathless* (1992), featuring "Forever in Love," which earned him a **Grammy Award** for Best Instrumental Composition and was a major **crossover** hit, climbing the **pop** charts in the **United States**, **Great Britain**, and elsewhere. Along with "Songbird" (*Duotones*, 1986), it is one of his most popular songs.

Kenny G has recorded some Chinese songs, for example, "Jasmine Flower," and has built a big following in **China**. His track "Going Home," from *Kenny G Live* (1989), has become well-known throughout China, frequently played as a closing song for such businesses as food courts, outdoor markets, health clubs, shopping malls, and train stations.

KENTON, STANLEY NEWCOMB "STAN" (1911–1979)

Born in Wichita, Kansas, Stan Kenton was a **jazz** pianist, composer, arranger, and bandleader of the **big band** era. After that, he became known for his sometimes-daring experimentation. He is regarded as one of the founders of **modern jazz**. Kenton learned to play the piano as a child and became a touring musician in **dance** bands as a teenager, when he also started composing. He formed his first band in 1941, developing a trademark complex, strident, and aggressive style that set it apart from other groups. He admired Latin music and brought Latin tunes, themes, **musicals**, and styles into his band.

Never one to stand still, Kenton transcended the end of the big band era with a foray into the musical avant-garde, forming a 39-piece ensemble he called the Innovations in Modern Music, incorporating a range of symphony instruments, including strings, woodwinds, and horns. The material, which sharply divided critics, was a long way from the jazz mainstream, featuring such unfamiliar pieces as "Opus in Pastels," "Dance Before the Mirror," and "Trajectories."

Although he reverted to a more orthodox **swing** sound for a time, the experiments continued. In the late 1950s, Kenton began working with the mellophonium, a front-projecting French horn, which he used to fill the range gap between the trombone and trumpet sections. *Kenton Plays Wagner* (1964) was a significant milestone, produced in connection with his interests in jazz education and encouraging big band music in high schools and colleges, instructing what he called "progressive jazz." Much of the framework he developed for jazz education is still used.

KERN, JEROME DAVID (1885–1945)

Jerome Kern was one of the most important American **musical theater** composers of the early 20th century, writing more than 700 songs, used in more than 100 stage works. Born in New York City, his

first music teacher was his mother, followed by studies at the New York College of Music (1902–1903) and further musical studies in Heidelberg, **Germany** (1903–1904). Returning to New York, Kern began working as a pianist for a music publisher and soon began contributing songs to various musical shows. He quickly became a successful songwriter.

Kern is remembered for such **popular music** classics as "Ol' Man River," "Can't Help Lovin' Dat Man," "A Fine Romance," "Smoke Gets in Your Eyes," "All the Things You Are," "The Way You Look Tonight," and "Long Ago (and Far Away)." He collaborated with many of the leading librettists and lyricists of his era, including Oscar Hammerstein II, **Johnny Mercer**, and **Ira Gershwin**. In 1927, Kern teamed up with Hammerstein on an adaptation of Edna Ferber's novel into one of the best-known American musicals, ***Show Boat***, which defined the model for stage musicals.

Kern's many musical innovations included the use of 4/4 dance rhythms and the employment of syncopation and jazz progressions that built on earlier musical theater tradition. In 1935, Kern went to Hollywood, where he spent most of the rest of his career, writing some of his best music for **films**. Two of his Hollywood musicals, *Swing Time* (1936), with **Fred Astaire** and Ginger Rogers, and *Cover Girl* (1944), with Rita Hayworth and Gene Kelly, have become famous for their songs and dances.

See also GREAT AMERICAN SONGBOOK.

KEYS, ALICIA (1981–)

Born Alicia Augello Cook, in New York City, Alicia Keys is an American **rhythm-and-blues**/**pop** singer, songwriter, pianist, record producer, and actor whose debut album, *Songs in A Minor* (2001), sold more than 12 million copies worldwide. *Songs in A Minor*, which actually has only one song in the key of A minor, has a predominantly neo-**soul** flavor, with an eclectic musical style that touches on **hip-hop**, soul, **jazz**, and elements of **gospel** music. The album won her five **Grammy Awards**: Song of the Year ("Fallin'"), Best Female R&B Vocal, Best R&B Song, Best R&B Album, and Best New Artist.

Keys's second album, *The Diary of Alicia Keys* (2003), continued her success, debuting at number one and collecting Grammys for Best

Female R&B Vocal, Best R&B Song, Best R&B Album, and Best R&B Performance by a Group or Duo with Vocals for her duet with **Usher** on the song "My Boo." With *As I Am* (2007), Keys had another number one, and she scored three more Grammys, for Best Female R&B Vocal Performance (2008 and 2009) and Best R&B Song ("No One").

Demonstrating her versatility, Keys began to collaborate with more artists and further extend her stylistic range. She recorded the hit single "Empire State of Mind" with **Jay Z** (2009), winning Grammys for Best Rap Song and Best Rap Collaboration, and with the album *Girl on Fire* (2012), she won a Grammy for Best R&B Album. In 2016, Keys appeared as a judge on the U.S. **television** show *The Voice*.

KID ROCK (1971–)

Born Robert James Ritchie, in Romeo, Michigan, Kid Rock is an American rapper, musician, songwriter, and record producer who became known for his album *Devil Without a Cause* (1998), his fourth studio album, which sold 13 million copies worldwide. A multi-instrumentalist, his musical style ranges from **hip-hop** and **rock** to **heavy metal** and **country**. In 1999, he scored three major hits, including "Bawitdaba," "Cowboy," and "Only God Knows Why," followed in 2000, by the rock hit "American Bad Ass." He crossed over to the country charts in 2003, with "Picture," a duet with **Sheryl Crow**. In 2008, Kid Rock had his biggest hit to date with "All Summer Long," topping the charts in many countries. His other big-selling albums include *The History of Rock* (2000), *Rock n Roll Jesus* (2007), and *First Kiss* (2015). His album sales throughout the world have exceed 26 million.

KING, BENJAMIN EARL "BEN E." (1938–2015)

Ben E. King was an American **soul** and **rhythm-and-blues** singer best known for his 1961 hit "Stand by Me," which he cowrote. With a mellow, soulful baritone voice, he first came to prominence as lead singer of the **Drifters** on their hits "There Goes My Baby" (1959), "Save the Last Dance for Me" (1960), and "This Magic Moment" (1960). Born Benjamin Earl Nelson, in Henderson, North Carolina, King first sang with a **doo-wop** group, the Five Crowns, before joining the Drifters. Going solo in 1960, he had big hits with "Stand by Me" and "Spanish Harlem" (1961). After a lull, King rebounded in the 1970s,

with the **funk** hit “Supernatural Thing, Part 1” (1975), and in 1977, he recorded the well-received album *Benny and Us* (1977), with the Average White Band. He continued to release albums into the 1980s, including *Let Me Live in Your Life* (1978), *Music Trance* (1980), and *Street Tough* (1981). In 1986, King again had a hit with “Stand by Me” following the song’s use in the movie *Stand by Me*.

KING, CAROLE (1942–)

Born Carole Klein, in Brooklyn, New York, Carole King began her career writing songs for other performers in partnership with her then-husband, Gerry Goffin (1939–2014), before founding a successful solo career of her own in the early 1970s. She started playing piano as a child, later forming a band while in high school, but it was her songwriting, as part of the **Brill Building** scene, that won her acclaim, penning, with Goffin, such classics as “Will You Still Love Me Tomorrow?” (the **Shirelles**), “The Loco-motion” (**Little Eva**), “Wasn’t Born to Follow” (the **Byrds**), “Chains” (the Cookies), “Don’t Bring Me Down” (the **Animals**), and “I’m into Something Good” (**Herman’s Hermits**). As of the turn of the century, King had written or cowritten 118 hits on the ***Billboard* Hot 100**, leading *Billboard* to proclaim her the most successful female songwriter of her time.

Despite sporadic attempts to ignite her own recording career, it was not until King’s second album, *Tapestry* (1971), that things began to change, with sales of more than 25 million, making it one of the biggest sellers of all time. The lead single from the album was the double-sided hit “It’s Too Late”/“I Feel the Earth Move” (1971), which topped the **pop** and **easy listening** charts in the **United States**, as well as the charts in several other countries. *Tapestry* won King four **Grammy Awards**: Album of the Year, Best Female Pop Vocal, Record of the Year (“It’s Too Late”), and Song of the Year (“You’ve Got a Friend”). She became the first solo female artist to win the Grammy for Record of the Year and the first woman to win the Grammy for Song of the Year. Later albums *Music* (1971) and *Wrap Around Joy* (1974) also topped the album charts.

KING, RILEY B. “B. B.” (1925–2015)

B. B. King was an American **blues** guitarist, singer, songwriter, and record producer, and one of the most influential musicians of his

generation. Born in Mississippi, he took the name B. B. (Blues Boy) early in his career, working as a **disc jockey** on Memphis **radio** station WDIA and playing in juke joints, dance halls, and clubs before making his first recordings in the early 1950s. He displayed a distinctive style from the outset—a shimmering vibrato and a seemingly effortless note-bending technique to accompany his world-weary voice.

As his fame spread, bringing **country** blues to the city, King began to be heard by **rock-and-roll** musicians of the 1960s and 1970s, influencing many of the most successful rock guitarists of the era, including **Eric Clapton** and **Jimi Hendrix**. He had a hit in 1969, with "The Thrill Is Gone," coinciding with a blues resurgence. King kept on recording and touring throughout the world until the end of his life, winning 15 **Grammy Awards**, including the Lifetime Achievement Award. In 2006, he was awarded the Presidential Medal of Freedom by U.S. president George W. Bush.

KING CRIMSON

Formed in 1969, in England, King Crimson was a seminal band in the development of **progressive rock** in the early 1970s. Although the band has continued in various incarnations, its high point was the influential debut album *In the Court of the Crimson King* (1969), bringing together with its rock base elements of **jazz** and symphony music. Largely driven by guitarist Robert Fripp (1946–), who has remained with the band, it set the ambitious tone for much of the progressive rock of the early 1970s. In 2015, *Rolling Stone* named *In the Court of the Crimson King* the second-greatest progressive rock album of all time, after **Pink Floyd's** *The Dark Side of the Moon*.

KINGSMEN, THE

The Kingsmen were an American **garage rock** band from Portland, Oregon, whose fame rests almost entirely on one song, "Louie, Louie" (1963). The song, originally recorded by its composer, Richard Berry (1935–1997), in 1956, features a danceable and catchy but simple three-chord progression and garbled, almost incoherent lyrics by vocalist Jack Ely (1943–2015). The song gained immediate notoriety when the governor of Indiana called for its banning on the grounds of indecency, and the Federal Communications Commission, the U.S. Postal Service, and the U.S. Department of Justice opened

investigations. But all investigations were dropped after each agency reported failure in determining what the lyrics were, even when the record was played at various speeds.

In stepped the Federal Bureau of Investigation, instructing its laboratory to help decipher the lyrics. During the course of the next two years, those associated with the recording were interviewed and subjected to background checks, but at the end of 1965, in a 119-page report, the FBI concluded it could find no evidence of any violation, and the investigation was abandoned.

"Louie, Louie" was released again early in 1966, in the wake of the publicity, and the song once again climbed the charts in both the **United States** and **Great Britain**, eventually selling more than 1 million copies. The explanation for the notoriously garbled (but quite innocuous) lyrics was a simple one: Vocalist Jack Ely was wearing dental braces, the recording studio was primitive, and Ely was forced to lean back and sing into a microphone suspended from the ceiling.

The original Kingsmen had two further hits—"Money" (1964) and "The Jolly Green Giant" (1965)—before breaking up in 1967. Other versions of the Kingsmen continued to perform.

KINGSTON TRIO, THE

Formed in 1957, in San Francisco, the American **folk** group the Kingston Trio was at the forefront of the second **folk revival** of the late 1950s and 1960s, spawning a host of imitators in the wake of their number-one hit, "Tom Dooley" (1958). Their style successfully married traditional folk with **pop** music. Comprising Bob Shane (1934–), Dave Guard (1934–1991), and Nick Reynolds (1933–2008), the group released 19 albums that made ***Billboard*'s Top 100**, 14 of which ranked in the top 10 and five of which hit number one.

Inspired by **Woody Guthrie** and the **Weavers**, the Kingston Trio paid homage to the Weavers, covering much of their repertoire, although largely (but not entirely) shorn of overtly political themes. They projected a clean-cut, middle-class image that contrasted with the prevailing idea of folk music as largely confined to an **underground** scene of college campuses, bars, and coffee houses, and the emerging "beatnik" counterculture.

In 1958, their self-titled debut album sold more than 3 million copies, and this and a subsequent album earned the Kingston Trio a **Grammy Award** for Best Country and Western Performance at the inaugural ceremony in 1959. At the time, no folk music category existed in the Grammy scheme. The next year, however, largely as a result of the album and "Tom Dooley," the **National Academy of Recording Arts and Sciences** instituted a folk category, and the trio won the first Grammy Award for Best Ethnic or Traditional Folk Recording for its second studio album, *At Large*.

Tensions in the band resulted in Guard's departure in 1961, and he was replaced by John Stewart (1939–2008); however, despite the success of **Pete Seeger's** poignant antiwar song "Where Have All the Flowers Gone?" (1962), the trio's popularity was in decline. By 1967, both Reynolds and Stewart were gone, and Shane later reformed the group as the New Kingston Trio. The group continued to perform in various permutations.

The initial commercial success of the Kingston Trio spawned a host of groups and performers working with similar material. Examples include the Brothers Four; **Peter, Paul and Mary**; the Limeliters; the Chad Mitchell Trio; and the **New Christy Minstrels**. With the rise of the Civil Rights Movement, political themes returned to the folk scene, most notably in the work of **Joan Baez** and **Bob Dylan**.

KINKS, THE

A British **rock** band, the Kinks, formed in London, in 1963, were part of the **British Invasion**, and one of the most influential bands of the 1960s. Formed by guitarist brothers Ray (1944–) and Dave (1947–) Davies, along with bassist Pete Quaife (1943–2010) and drummer Mick Avory (1944–), the group had a hit with their third single, "You Really Got Me" (1964). The song was influenced by the **Kingsmen's** "Louie, Louie." Departing from the smooth harmonies of the prevailing Mersey sound, this was a proto-**punk** song—a graceless vocal accompanied by **guitar**, bass, and drums, harnessed to a simple, insistent beat that hammered home the pounding chorus of the song's title and a raw, anarchic, distorted guitar solo. It is now seen as the prototype for **riff**-based **hard rock** and the later **heavy metal**.

Other hits included “All Day and All of the Night” (1964), “Tired of Waiting for You” (1965), “A Well Respected Man” (1965), “Dedicated Follower of Fashion” (1966), “Sunny Afternoon” (1966), “Dead End Street” (1966), “Waterloo Sunset” (1967), and “Lola” (1970). A number of their songs contained a wry social commentary from songwriter Ray Davies, and their music contains elements of the English **music hall** tradition. For example, the album *The Kinks Are the Village Green Preservation Society* (1968) features a series of vignettes of English life. The critically acclaimed *Arthur (Or the Decline and Fall of the British Empire)* (1969) is an ambitious **concept album**, addressing themes of nostalgia. Later conceptual works were less successful.

The Kinks had five top 10 singles on the U.S. ***Billboard*** chart. Nine of their albums charted in the **Top 40**. In **Great Britain**, the band had 17 top 20 singles and five top 10 albums. The Kinks influenced several American groups, for instance, the **Doors**, **Jefferson Airplane**, and the **Ramones**, as well as later British bands, including the **Clash** and the **Jam**.

KIRSHNER, DONALD CLARK “DON” (1934–2011)

Don Kirshner, known as the “Man with the Golden Ear,” was an American music publisher, talent manager, **rock** producer, and songwriter. Born in the Bronx, New York, he brought a corporate approach to both songwriting and artist management, changing the face of **popular music** in the **United States**. Among the many major hits published by Kirshner were the **Shirelles’** “Will You Love Me Tomorrow” (1960), **Little Eva’s** “The Loco-motion” (1962), and the **Righteous Brothers’** “You’ve Lost That Lovin’ Feeling” (1965).

Although he had cowritten the 1958 hit “Splish Splash” for **Bobby Darin**, Kirshner first came to prominence in the late 1950s and early 1960s, as coowner of the influential New York–based publishing company Aldon Music, with partner Al Nevins (1915–1965). Aldon operated as an assembly line, with teams of writers in piano cubicles churning out songs that would be recorded immediately, as demos or sometimes finished productions. By 1962, they had 18 writers on staff, including Gerry Goffen, **Carole King**, **Barry Mann**, Cynthia Weil, **Neil Diamond**, **Doc Pomus**, Mort Shuman, **Tommy Boyce**, and Bobby Hart.

Kirshner was later instrumental in launching the **Monkees** and the cartoon-based **Archies**, who had a hit with "Sugar, Sugar" (1969). In the 1970s, he was best known for hosting the syndicated **television** show *Rock Concert*, which ran until 1982.

KISS

Kiss is an American **rock** band formed in New York, in 1973, mixing **hard rock** with **glam rock** and highly theatrical live performances, with each member adopting the persona of a comic-book character. A hallmark of the band was always to appear in elaborate make-up. Kiss was at its peak in the mid-1970s, with its members comprising Gene Simmons (born Chaim Witz, 1949–) on vocals and bass, Paul "Ace" Frehley (1951–) on lead **guitar**, Paul Stanley (born Stanley Eisen, 1952–) on rhythm guitar, and Peter Criss (born Peter Crisscoula, 1945–) on drums. Frehley and Criss left the band in the early 1980s, rejoining briefly in the 1990s, as Kiss underwent a resurgence of nostalgic popularity. Kiss, with many lineup changes, continues to perform and record. The band's worldwide record sales have exceeded 100 million.

KITT, EARTHA MAE (1927–2008)

Born Eartha Mae Keith, in North, South Carolina, Eartha Kitt was an American singer and actress known for her distinctive, sultry, come-hither singing style and two hits in the early 1950s—"Cest Si Bon" (1953) and "Santa Baby" (1953). Although her record sales slowed after the rise of **rock-and-roll** in the late 1950s, Kitt's singing style would later become the model for other singers with similarly seductive voices, for example, Diana Ross, **Janet Jackson**, and **Madonna**, who recorded a **cover version** of "Santa Baby" in 1987.

KNIGHT, GLADYS (1944–)

Known as the "Empress of **Soul**," Gladys Knight is an American singer and songwriter who, with the Pips, scored a series of soul hits in the 1960s and 1970s, most notably "I Heard It Through the Grapevine" (1967). Steeped in the **gospel** tradition, she possessed a rich, warm, and versatile voice that could deliver equally well on sensitive **ballads** and uptempo soul numbers.

Born in Atlanta, Georgia, Knight won a **television** talent quest in 1952, at the age of seven. The following year, she joined the group the

Pips with her sister, brother, and two cousins. By the end of the 1950s, with some personnel changes, the group had begun to tour. In 1961, the Pips recorded "Every Beat of My Heart," but it wasn't until they signed with **Motown** in 1966, that the hits started coming, beginning with "I Heard It Through the Grapevine." In their early Motown career, Gladys Knight and the Pips toured as the opening act for Diana Ross and the **Supremes**.

Ongoing tensions saw Knight and her group leave Motown in 1973, achieving immediate success with the **Grammy**-winning "Midnight Train to Georgia," "I've Got to Use My Imagination," and "You're the Best Thing That Ever Happened to Me." In 1983, Knight and the Pips scored again with the hit "Save the Overtime for Me," and in 1987, Knight embarked on a solo career after a final album with the Pips, *All Our Love* (1987), which yielded the hit single "Love Overboard."

KNOWLES, BEYONCÉ GISELLE (1981–)

Born in Houston, Texas, Beyoncé Knowles, known simply as Beyoncé, is an American singer, songwriter, and actress, rising to fame in the 1990s, as lead singer of the **rhythm-and-blues girl group Destiny's Child**. Her first solo album, *Dangerously in Love* (2003), quickly established her solo career, selling 12 million copies worldwide and yielding the number-one hit singles "Crazy in Love" and "Baby Boy." The album won five **Grammy Awards**. Subsequent albums also sold well, giving her number-one singles with "Irreplaceable" (*B'Day*, 2006) and "Single Ladies (Put a Ring on It)" (*I Am . . . Sasha Fierce*, 2008).

With a vocal range spanning four octaves, Beyoncé has used her velvety yet strong voice and a distinctive rhythmic style to incorporate a range of **popular music** elements, including **pop**, **funk**, **hip-hop**, and **soul**, into her work largely rhythm-and-blues–based work. She has won 20 Grammy Awards, both as a solo artist and a member of Destiny's Child. She has sold almost 120 million records as a solo artist and a further 60 million with Destiny's Child, making her one of the best-selling **popular music** artists of all time.

KOOPER, AL (1944–)

Born Alan Peter Kuperschmidt, in Brooklyn, New York, Al Cooper is an American songwriter, producer, and multi-instrumental musician

whose influential work has spanned the genres of **blues**, **rhythm-and-blues**, **rock**, **country rock**, and **pop**. He began his career at the age of 15, with the Royal Teens, producing their **novelty** hit "Short Shorts" (1958), but he left the group to concentrate on songwriting and session work.

Kooper was a major force in the rise of **Bob Dylan** and his adoption of electric **folk**, backing the singer during his 1965 Newport Folk Festival appearance and playing a distinctive organ on *Highway 61 Revisited* (1965). He also contributed to *Blonde on Blonde* (1966) and *New Morning* (1970). Kooper put together the group **Blood, Sweat & Tears**, producing the debut album, *Child Is Father to the Man* (1968), but he left to work as a producer before the group's later commercial success.

KORN

Korn is an American **alternative** metal band formed in Bakersfield, California, in 1993, closely identified with the nu metal subgenre, fusing elements of **heavy metal** music with such genres as **hip-hop**, alternative **rock**, **funk**, and **grunge**. Korn is credited with moving nu metal into the mainstream, most notably with their multimillion-selling albums *Follow the Leader* (1998) and *Issues* (1999). The band won a **Grammy Award** for "Freak on a Leash," from *Follow the Leader*, for Best Short Form Video. "Here to Stay," from the album *Untouchables* (2002), won a second Grammy for Best Metal Performance. Korn's worldwide record sales total more than 35 million.

KORNER, ALEXIS ANDREW NICOLAS (1928–1984)

French-born Alexis Korner, musician and broadcaster, was a significant figure in the **blues** movement in Britain; he has been called one of the founding fathers of British blues. A pianist and guitarist, he joined the influential **jazz** band of **Chris Barber** after World War II and was part of the short-lived **skiffle** boom in the mid-1950s. In addition to his own music, Korner was instrumental in arranging for a number of American blues musicians to tour **Great Britain**, the first exposure of audiences there to the genre.

In 1961, Korner formed the loose-knit Blues Incorporated, bringing together an eclectic mix of musicians who shared an interest

in electric blues and American **rhythm-and-blues** music. At various times, the seminal ensemble included Charlie Watts (later of the **Rolling Stones**) and Jack Bruce and Ginger Baker (of **Cream**). Also associated with the group were future Stones members Mick Jagger, Keith Richards, and Brian Jones; **Jimmy Page** (later of **Led Zeppelin**); and influential blues bandleader **John Mayall** (among others).

Blues Incorporated's album *R&B from the Marquee* (1962) was a defining moment in British **popular music** history, igniting the blues boom, with its influence starkly apparent in the subsequent work of the Rolling Stones, the **Animals**, and the **Yardbirds**, all of whom had begun to incorporate elements of American blues.

Among the many later ventures of Korner's were the band he formed in **Scandinavia** with Danish blues musician **Peter Thorup**, New Church, and the **big band** CCS (Collective Consciousness Society), also with Thorup, best known for its version of Led Zeppelin's "Whole Lotta Love," which featured as the **theme** song of the BBC's ***Top of the Pops***. In his later years, Korner was a prominent broadcaster.

KORNGOLD, ERICH WOLFGANG (1897–1957)

Born in what is now the Czech Republic, Erich Korngold was a composer and a pioneer of **film music**, especially the symphonic film score. He established an early reputation in his homeland as a composer of concert and chamber music, as well as operas, and while on a visit to the **United States** in the 1930s he was commissioned to write for films.

His first original score, for *Captain Blood* (1935), helped launch actor Errol Flynn's film career, and Korngold's score for the movie *Anthony Adverse* won an Oscar for the studio for best film music of 1936. His 1938 Academy Award for his score to *The Adventures of Robin Hood* was the first time an Oscar was awarded to a composer. Other well-known films for which Korngold wrote the music include *The Private Lives of Elizabeth and Essex* (1939), *The Sea Hawk* (1940), *Kings Row* (1942), and *Deception* (1946). He became a naturalized U.S. citizen in 1943, but quit film work in 1946, returning to classical composition.

KOSTELANETZ, ANDRÉ (1901–1980)

Born Abram Naumovich Kostelanetz, in St. Petersburg, Russia, André Kostelanetz was a conductor and arranger of light orchestral music and one of the pioneers of **easy listening** music. He fled Russia in 1922, after the revolution, and arrived in the **United State**s, finding work conducting concerts for **radio**. In the 1930s, he began a syndicated national weekly radio show, *Andre Kostelanetz Presents*. He built up a big following with his broadcasts and recordings, specializing in arrangements of light classics for mass audiences, orchestral versions of popular songs, and tunes from Broadway **musicals**. Kostelanetz recorded prolifically throughout the years, amassing more than 50 million record sales, and his music became standard for **beautiful music** radio stations. For many years, he conducted the New York Philharmonic in pops concerts and recordings, billed as André Kostelanetz and His Orchestra.

See also LIGHT MUSIC.

K-POP

An abbreviation of Korean **pop**, K-pop is a musical genre originating in South Korea as that country continues its rise as a major exporter of popular culture, rivaling such Western nations as the **United States** and **Great Britain**. Although it is applied to all genres of **popular music** within South Korea, K-pop is more often used in a narrower sense to denote a modern form of South Korean pop music embracing a range of styles and genres, including **dance music**, **electronic music**, **rock**, metal, **hip-hop**, and **rhythm-and-blues**.

Characterized by the intensive use of audiovisual elements, K-pop is generally thought to have originated in 1992, with the formation of Seo Taiji and Boys, a boy band active until 1996, introducing a range of Western musical styles into South Korea, especially the integrated use of dance.

Korean pop culture is becoming an increasingly global phenomenon, attributed in no small part to the K-pop industry's deft use of technology and social media platforms, especially Internet streaming and YouTube. K-pop has been described as a globalized music—a **fusion** of Western and European sounds with an Asian flavor of performance.

See also ASIAN MUSIC.

KRAFTWERK

Formed in Düsseldorf, **Germany**, in 1970, by Ralf Hütter (1946–) and Florian Schneider (1947–), Kraftwerk is a pioneering German **electronic music** band whose robotic, minimalist, and repetitive rhythms, and catchy melodies, forever changed electronic **popular music**. The band's first release in the **United States**, *Autobahn* (1975), had an immediate impact, reaching the top five. A **radio** edit of the album's 22-minute title track became an international hit, its **synthesizers** mimicking fast traffic and car horns. Its celebration of driving resonated with Western audiences. Kraftwerk has continued to record and perform, its work having influenced many genres of popular music. In 2014, the band was honored with a **Grammy** Lifetime Achievement Award.

See also KRAUTROCK.

KRALL, DIANA JEAN (1964–)

Born in Nanaimo, British Columbia, Diana Krall is a Canadian **jazz** singer and pianist who studied at the Berklee College of Music in Boston before returning to **Canada** to release her first album, *Stepping Out* (1993). Her supple contralto voice soon became a fixture in the international jazz firmament, with her 15 million record sales as of 2016 making her one of the most popular jazz musicians in the world. Her best-known album, *The Look of Love* (2001), sold more than 5 million copies. Krall has won five **Grammy Awards**.

KRAUSS, ALISON MARIA (1971–)

Born in Champaign, Illinois, Alison Krauss is an American **bluegrass-country** singer-songwriter, musician, and record producer. She began studying classical violin at the age of five, later switching to bluegrass and winning a number of prizes for her energetic fiddle playing. At 16, she released her debut album, *Too Late to Cry* (1987), with Union Station as her backup band, after which she was invited to join the band.

By 2016, Krauss had released 14 albums; appeared on many **film soundtracks**, including *O Brother, Where Art Thou?* (2000); and been credited with reviving interest in bluegrass music in the **United States**. She has recorded and performed with many nonbluegrass acts, as diverse as the **Moody Blues**, Sting, and Robert Plant, as well as

Crosby, Stills & Nash. Krauss is the most awarded singer and most awarded female artist in **Grammy** history, with 27 awards as of 2016. It is doubtful whether any single artist has dominated a genre as much as Krauss has dominated bluegrass.

KRAUTROCK

Krautrock is the umbrella term used to describe a genre of **progressive rock** that developed in West **Germany** in the late 1960s, notable for its minimalism, use of **synthesizers**, melodic and structural experimentation, and references, however oblique, to the work of classical composers like **Karlheinz Stockhausen** and such **jazz** innovators as **Ornette Coleman**. The style arose out of the German student movement of the 1960s and connected leftist political activism with experimental **rock** music and, later, electronic sounds. The original sound derived from an innovative **fusion** of free-form jazz and the **electronic** avant-garde, the first stirrings heard at the first major German rock music festival at Essen in 1968. Among the best-known bands usually identified with the term are **Kraftwerk**, **Tangerine Dream**, Can, Faust, Amon Düül II, and Ash Ra Tempel. Krautrock has influenced a number of musical styles, from **electronic dance music** to **ambient music** to **post-punk**.

See also EUROPEAN MUSIC.

KRISTOFFERSON, KRISTOFFER "KRIS" (1936–)

Kris Kristofferson, born in Brownsville, Texas, is an American singer, musician, songwriter, and actor, perhaps best known as the composer of the **country** song "Me and Bobby McGee," made famous by **Janis Joplin**. That song, along with his other pieces, has been recorded by many artists, who scored hits, most notably **Johnny Cash** ("Sunday Mornin' Comin' Down"), Ray Price ("For the Good Times"), and Sammi Smith ("Help Me Make It Through the Night"). **Willie Nelson** recorded an album of his songs, *(Willie Nelson) Sings Kristofferson* (1979), and his songs have been covered by numerous artists, including **Bob Dylan**, **Elvis Presley**, **Dolly Parton**, and **Loretta Lynn**. In 1985, Kristofferson joined Johnny Cash, **Waylon Jennings**, and Willie Nelson in forming the country music **supergroup** the **Highwaymen**.

KRUPA, EUGENE BERTRAM "GENE" (1909–1973)

Chicago-born Gene Krupa was an American **jazz** and **big band** drummer, bandleader, actor, and composer, famous for his showmanship—unusual for a drummer—and highly energetic and flamboyant style. Influenced by African percussion rhythms and the use of tom-toms, he was an innovator and a decisive influence on future generations of drummers. He was the first star drummer.

Krupa broke onto the Chicago scene in 1927, when he joined **Thelma Terry** and Her Playboys, the house band at the renowned Golden Pumpkin nightclub in Chicago. They also toured extensively throughout the eastern and central **United States**. Krupa played on all six recordings made by the band and also recorded with other bands, including playing with musicians like **Bix Beiderbecke**. In 1934, he joined **Benny Goodman's** band, where his featured drum work made him a national celebrity. His tom-tom interludes on the 1936 hit "Sing, Sing, Sing" were the first extended drum solos to be recorded commercially. After a celebrated disagreement with Goodman, he left to form his own big band, which continued to work until 1951.

Krupa continued to perform after the big band era had ended, but he could not come to terms with the new postwar **bebop** style in jazz, as he still sought to recreate the Benny Goodman sound. In 1959, his life was celebrated in the movie *The Gene Krupa Story*.

KUTI, FELA (1938–1997)

Born Olufela Olusegun Oludotun Ransome-Kuti, in Abeokuta, Nigeria, Fela Kuti was a Nigerian musician who pioneered (and named) **Afrobeat**. His musical ideas, derived from both traditional African music and international developments, especially **James Brown** and American **soul**, along with his political ideals, shaped the core of Afrobeat music and its expression as it appeared in the 1960s. His music was always highly political and related to the political climate of most African countries in the 1970s.

In 1969, Kuti took his band, Koola Lobitos, to the **United States**, spending 10 months in Los Angeles, where he came into contact with the Black Panthers and their radical political movement. Returning to Africa, he renamed the band Afrika '70 and adopted a more strident political stance, which resonated among many African countries.

Kuti's songs were mostly sung in Nigerian pidgin English, although he also performed a few songs in the Yoruba language. He continued to record and perform but was subjected to political harassment and imprisonment in Nigeria. The documentary **film** *Finding Fela* was released in 2014.

See also AFRICAN MUSIC.

KWAITO

A music genre that emerged in Johannesburg, **South Africa**, during the 1990s, kwaito is a variant of **house music**, incorporating the use of African sounds and **samples**. It is a mixture of a number of different rhythms, including *marabi* of the 1920s, *kwela* of the 1950s, ***mbaqanga***/*maskhand*i of the hostel dwellers, **bubblegum** music of the 1980s, and *imibongo* (African praise poetry). It is predominantly **dance music** with mostly light subject matter.

Typically played at a slower tempo than other house styles, kwaito often contains catchy melodic and percussive loop samples and deep bass lines. Although bearing similarities to **hip-hop** music, it is usually not sung so much as rhythmically recited, requiring the audience to interact through verbal responses in a call-and-response manner, as in **go-go**.

The word *kwaito* is derived from the Afrikaans word *kwaai*, which translates as "angry" in English. In colloquial slang, negative words or phrases often acquire a positive connotation or "cool" status. The language of kwaito is Isicamtho, South African township slang.

See also AFRICAN MUSIC.

L

LADY GAGA (1986–)

Born Stefani Joanne Angelina Germanotta, in New York City, Lady Gaga is an American **dance-pop** singer, songwriter, and actress who announced her arrival with her debut album *The Fame* (2008), which yielded the international hits “Poker Face” and “Just Dance.” The album won a **Grammy Award** for Best Electronic/Dance Album, and “Poker Face” won a Grammy for Best Dance Recording. *The Fame Monster* (2009) topped charts throughout the world, winning a Grammy for Best Pop Vocal Album, while the song “Bad Romance” won Grammys for Best Female Pop Vocal and Best Short Form Music Video. In 2014, Lady Gaga demonstrated her versatility in an album of **jazz** duets with **crooner Tony Bennett**, entitled *Cheek to Cheek*, which won a Grammy for Best Traditional Pop Vocal Album.

LAINE, FRANKIE (1913–2007)

Born Francesco Paolo LoVecchio, in Chicago, Illinois, Frankie Laine was an American **pop music** vocalist with a big, dramatic, almost operatic voice and a stylistic versatility that made him one of the most popular and successful recording artists of the late 1940s and early 1950s. He is best known for his powerful, full-blooded treatment of tales of ill-fated romantic liaisons, religious **ballads**, and western songs. He had more than 70 **hit** records and his worldwide sales exceeded 100 million.

Laine’s singing career started slowly, his first break coming when he filled in for **Perry Como** in Cleveland in 1937, and later, in New York, he sang on a **radio** station for $5 a week. His career took off when he signed with Columbia Records in 1951. He went on to produce “Jezebel” (1951), “High Noon (Do Not Forsake Me)” (1952), “Your Cheatin’ Heart” (1953), “I Believe” (1953), “Cool Water” (1955), and “A Woman in Love” (1956).

Dubbed “Mr. Rhythm” for his driving style and innovative note-bending technique, Laine started out as a **jazz**-style singer with **rhythm-and-blues** influences but extended his repertoire to such

varied genres as popular standards, **gospel**, **folk**, **country**, and even **rock**. He has been called one of the first white **soul** singers and influenced many other singers, notably **Johnnie Ray** and **Tom Jones**.

Throughout the 1950s, Laine enjoyed great success, singing the title songs during the opening credits of Hollywood **films** and **television** shows, including *Gunfight at the O.K. Corral*, *3:10 to Yuma*, *Bullwhip*, and *Rawhide*. His title song for Mel Brooks's 1974 hit movie *Blazing Saddles* won an Oscar nomination for Best Song, and on television, Laine's featured recording of "Rawhide" for the series of that name became a hugely popular **theme** song. On U.S. television, Laine hosted three variety shows: *The Frankie Laine Hour* (1950); *The Frankie Laine Show*, with Connie Haines (1954–1955); and *Frankie Laine Time* (1955–1956).

See also BLUE-EYED SOUL.

LANG, EDDIE (1902–1933)

Born Salvatore Massaro, in Philadelphia, Pennsylvania, Eddie Lang was the first virtuoso **jazz** guitarist. He found fame in the 1920s, teaming up with his childhood friend, violinist **Joe Venuti**. Lang studied violin as a child, and by the time he was 16, he was playing professionally on violin, banjo, and **guitar**. He worked with various bands in the Northeastern **United States**, as well as in London in 1924 and 1925, before settling in New York City.

Lang was the first important jazz guitarist, bringing the guitar to the fore instead of using it as a rhythm accompaniment and integrating it into his 1920s jazz recordings. In 1929, he joined **Paul Whiteman's** orchestra and appeared in the movie *King of Jazz*. In 1930, Lang played guitar on the original recording of the jazz and **pop** standard "Georgia on My Mind," recorded with **Hoagy Carmichael** and his orchestra. Joe Venuti and **Bix Beiderbecke** also played on this recording. When **Bing Crosby** left Whiteman, Lang went with Crosby as his accompanist and appeared with him in the 1932 **film** *Big Broadcast*. Lang also played using the pseudonym "Blind Willie Dunn" on a number of **blues** records with Lonnie Johnson. Eddie Lang died following a tonsillectomy in New York City in 1933, at the age of 30. His work influenced every jazz guitarist who came after him.

LANG, KATHRYN DAWN "K. D." (1961–)

Born in Consort, Alberta, k. d. lang (as she styles herself) is a Canadian **country-pop** singer. Her first break came in 1987, when she recorded the duet "Crying" with **Roy Orbison**, which won a **Grammy Award** for Best Collaboration with Vocals. The album *Shadowland* (1988) yielded two country hits, "I'm Down to My Last Cigarette" and "Lock, Stock, and Teardrops." She won a second Grammy for Best Female Country Vocal for her acclaimed album *Absolute Torch and Twang* (1989). But she is perhaps best known for her 1992 hit duet with **Tony Bennett**, "Constant Craving," which won another Grammy Award. In 2004, lang won her fourth Grammy, for *A Wonderful World* (2003), shared with Tony Bennett, for Best Traditional Pop Vocal Album.

See also CANADA.

LANZA, MARIO (1921–1959)

Born Alfredo Arnold Cocozza in Philadelphia, Pennsylvania, Mario Lanza was an American **film** actor, operatic tenor, and **popular music** giant whose versatility enabled him to span diverse genres, becoming the first recording artist to sell 2.5 million albums. Blessed with an extraordinary voice, Lanza studied music at the Berkshire Music Center at Tanglewood, in Lenox, Massachusetts, making his opera debut in 1942, and winning immediate acclaim.

After wartime military service, Lanza was signed by Hollywood studio MGM, where his 1951 movie, *The Great Caruso*, was the top-grossing film of 1951, bringing him to the attention of a wider audience, aided further by a national **radio** show and his being featured on the cover of *Time* magazine. After a protracted dispute with MGM, Lanza was replaced as the star of *The Student Prince* in 1954, although his voice was used for the **soundtrack**. RCA Victor released the LP recording, and it became the first million-selling film soundtrack album.

Parting company with MGM, Lanza made several recordings and appeared on radio and **television** shows until 1956, when he starred in the film *Serenade*. It was not successful, and he left for **Italy** in 1957, after which he performed for the queen of England and in several sell-out recitals. Lanza made two final films, *The Seven Hills of Rome* in 1957 and *For the First Time* in 1959. He died from a heart attack at the age of 38.

See also CARUSO, ENRICO (1873–1921).

LAST, JAMES (1929–2015)

A German **big band** leader, specializing in what he called "happy music," James Last became an international celebrity in the 1970s, eventually selling more than 100 million records worldwide. His big band arrangements of well-known tunes were characterized by a jaunty **dance** beat, with heavy bass and brass as prominent features. He also had his own European **television** show.

Born Hans Last in Bremen, he began playing piano at an early age, later switching to double bass, which he played in a **jazz** band. Last worked as an arranger for Polydor records and several European **radio** stations. He began recording prolifically in the 1960s, with his studio orchestra, the James Last Orchestra, and Polydor insisted on renaming him James for international appeal. His album *Non-Stop Dancing* (1965) achieved international popularity. It features brief renditions of popular songs, tied together by an insistent dance beat and crowd noises, with **rock** music elements. It has been credited as a precursor to the later **disco** phenomenon. Last was also a successful songwriter whose work was recorded by many artists, including **Elvis Presley**, **Andy Williams**, and **Eddie Fisher**.

See also EUROPEAN MUSIC; GERMANY.

LATIN AMERICAN MUSIC

The **popular music** of Latin America refers to music originating from the Romance-speaking (Spanish, Portuguese, French) countries and territories of the Americas south of the **United States**, including the **Caribbean** and **Cuba**. Broadly speaking, Latin music is characterized by a highly syncopated rhythm and is closely associated with dancing. It is traditionally played by local percussion and string instruments, for example, the timbales, congas, bongo, **guitar**, and *tres* (a nine-string Cuban guitar), although the piano later became common, as did woodwinds and brass instruments.

The integration of song and dance into everyday life is common to many Latin American cultures, and nearly all of the major national genres derive from folk and social rituals, among them the *son* (Mexico, Cuba), *merengue* (Dominican Republic), *bambuco*

(Colombia), *joropo* (Venezuela), *pasillo* (Ecuador), *cueca* (Bolivia, Chile), *tango-canción* (Argentina, Uruguay), and **samba** (Brazil).

While much of the music is of European colonial origin, it also incorporates strong elements of **African music** brought by slaves transported to the Americas, as well as music from the many indigenous peoples of the Americas. The particular combination of these multiple and often overlapping influences varies according to country, region, and social group. The size of the area, regional diversity, and settlement patterns have contributed to a complex array of musical cultures.

Throughout Latin America and the Caribbean, mestizo **folk music** is overwhelmingly European in origin, with the European missionaries, particularly the Jesuits, introducing European music and dance as tools for Christian conversion; similarly, they frequently adapted native songs and dances for their purpose.

Common to many countries is mariachi, a type of musical group, originally from Mexico, consisting of at least two violins, two trumpets, one Spanish guitar, one *vihuela* (a high-pitched, five-string guitar), and one *guitarrón* (a small-scaled acoustic bass), but sometimes featuring more than 20 musicians. The mariachi sound, known as *son*, is a mixture of Spanish, native, and African traditions, and differs from region to region. Conjunto (also known as *norteño*) is a traditional style of Mexican music that originated in rural northern Mexico in the early 20th century, featuring the accordion and the *bajo sexto* as the music's most characteristic instruments. *Norteño* continues to be extremely popular among first-generation Mexicans in both the inner-city barrios and the rural countryside of the United States and Mexico.

Because of its essentially syncretic nature, Latin American music encompasses a wide variety of styles, many of which have become influential genres elsewhere, for instance, *son*, **cha-cha-cha**, **mambo**, **rumba**, **salsa**, merengue, **tango**, samba, and **bossa nova**. During the 20th century, many regional styles were influenced by the music of the United States, giving rise to such genres as **Latin pop**, **rock**, **jazz**, and, more recently, reggaetón from Puerto Rico, with its incorporation of **hip-hop**.

In turn, Latin American styles have heavily influenced much American music. For example, the vigorous **rhythm-and-blues**, rock-and-roll, **punk**, and hip-hop scenes of Los Angeles' Chicano Eastside have significantly impacted American popular music in general, supplying new musical ideas and cultural identities. Many Latino musicians adapt traditional songs with the addition of new instruments and other influences, as did **Ritchie Valens**, with a traditional wedding song from Veracruz, Mexico, making it one of the biggest **pop** hits of the late 1950s—"La Bamba." American musicians have collaborated with Latin Americans to create new hybrid forms, as was the practice of **Stan Getz** on his early 1960s recordings with Brazilians **Antônio Carlos Jobim**, **João Gilberto**, and **Astrud Gilberto**.

Another Brazilian who has had a major influence is Eumir Deodato (1942–), pianist, composer, arranger, and record producer, whose work across a range of genres has seen him collaborate with artists as diverse as **Sarah Vaughan** and **Tony Bennett**. He is, however, best known for his jazz-**funk** version of "Also Sprach Zarathustra" (1973), more commonly known as the **theme** to the **film** *2001: A Space Odyssey*. It sold 5 million copies worldwide and won him a **Grammy Award** (Best Pop Instrumental). Brazilian music has delivered some of the most famous Latin music songs in the world.

Rock music and other foreign music forms in Latin America in the 1950s and afterward often met official resistance, as in Mexico in the early 1960s, in postrevolution Cuba, and under various authoritarian regimes in several countries, among them Brazil, Chile, and Colombia. In Argentina, for example, during the "Dirty War" period (1976–1982), the police regularly disrupted concerts and beat up rock followers for the sole offense of gathering to listen to music considered threatening to the military regime. But opposition notwithstanding, by the end of the 1960s, virtually every country could boast of homegrown rock bands and even large rock festivals patterned after **Woodstock** and featuring local bands. Such festivals included Avándaro (Mexico, 1971), Ancón (Colombia, 1971), Caracas (Venezuela, at various moments in the early 1970s), and Guatemala (1969). Known variously as Latin rock, *rock en español* (rock in Spanish), *rock nacional* (national

rock), and *rock en tu idioma* (rock in your language), rock music is now an integral part of popular culture throughout the Americas.

With its proximity to the United States and in reach of many American **radio** stations, Mexico soon had its own performers covering American songs; however, the success of Mexican-born guitarist Carlos **Santana** in the United States in the late 1960s, along with **José Feliciano** (Puerto Rico) and Mexican American **Trini Lopez**, and a thriving counterculture movement called *La Onda* ("The Wave"), inspired a large number of bands, most of them singing in both Spanish and English.

By the 1990s, Mexico had a lively rock scene, spanning several genres, with such bands as Zurdok (**alternative** rock), Plastilina Mosh (**electronic**), Control Machete (**hip-hop**), Molotov, Santa Sabina (**goth**/jazz/rock), and Jumbo. One of the most innovative bands in the 1990s was the alternative Café Tacuba, which incorporated folk elements from Mexico's indigenous population, as well as punk, hip-hop, and electronic music. Traditional forms of Mexican music have also influenced *nortec*, an **electronic dance music** that originated in Tijuana in 1999. One of the most successful Mexican Latin pop groups, RBD, found fame via the **television** show *Rebelde* in 2004, propelling them into the public eye and resulting in record sales of more than 20 million before they disbanded in 2009.

See also CHICANO ROCK.

LATIN POP

Latin pop is a term applied to **pop music** with a discernible sound or influence from Latin America, but it can also refer generally to pop music from anywhere in the Spanish-speaking world. In 1984, acknowledging the growth of Latin pop, the **National Academy of Recording Arts and Sciences** in the **United States** introduced a **Grammy Award** category for Latin pop, with the first award going to **José Feliciano**.

See also CHICANO ROCK; LATIN AMERICAN MUSIC.

LAUPER, CYNTHIA ANN STEPHANIE "CINDI" (1953–)

American **rock** singer, songwriter, and actor Cindi Lauper, born in New York, New York, was one of the first performers to find their way to stardom though video exposure on **MTV**. After singing with the band

Blue Angel, her heavily promoted debut solo album, the **new wave** *She's So Unusual* (1983), contained an unprecedented four ***Billboard*** top five hits: "Girls Just Want to Have Fun," "Time After Time," "She Bop," and "All Through the Night." The album sold more than 16 million copies worldwide and landed Lauper two **Grammy Awards**, for Best Album Package and Best New Artist. Her next album, *True Colors* (1985), sold 7 million copies and yielded the hit singles "True Colors" and "Change of Heart."

Although not reaching the peaks of her 1980s popularity, Lauper has continued to record and perform, selling more than 50 million albums. It was a tribute to her versatility that her album *Kinky Boots* (2013), which she also produced, won another Grammy in 2014, for Best Musical Theater Album.

LAVIGNE, AVRIL RAMONA (1984–)

Avril Lavigne is a Canadian singer, songwriter, and actor from Belleville, Ontario, whose **pop**-infused **post-punk** songs on her debut album *Let Go* (2002) struck a chord, selling more than 20 million copies worldwide. It gave her four hit singles: "Complicated," "Sk8er Boi," "I'm with You," and "Losing Grip." Her next album, *Under My Skin* (2004), was also a number one in many countries, selling 14 million copies and yielding another four singles: "Don't Tell Me," "My Happy Ending," "Nobody's Home," and "He Wasn't." Her third album, *The Best Damn Thing* (2007), also reached number one, producing her biggest hit, the catchy "Girlfriend."

See also CANADA.

LEAD BELLY (1889–1949)

Born Hudson ("Huddy") Leadbetter, in Mooringsport, Louisiana, Lead Belly was an American **blues** and **folk** singer and multi-instrumentalist, known especially as a virtuoso on the 12-string **guitar**. An extraordinary figure in the **popular music** of the **United States**, Lead Belly's astonishingly wide repertoire of songs constituted a unique window into the late 19th and early 20th centuries, describing an America already vanishing.

In a colorful and turbulent life, marked by several prison terms, he was discovered by folklorist John Lomax and later went to New York, where he played with many folk musicians, including **Woody**

Guthrie and a young **Pete Seeger**. In 1937, *Life* magazine ran a three-page article titled "Lead Belly: Bad Nigger Makes Good **Minstrel**." Lead Belly's songs have been covered by a multitude of artists, as diverse as **Nirvana**, the **Beach Boys**, and **Creedence Clearwater Revival**. He is best remembered for such songs as "Goodnight, Irene," "Rock Island Line," "The Midnight Special," and "Cotton Fields," and was inducted into the Rock and Roll Hall of Fame in 1988.

LED ZEPPELIN

Led Zeppelin was an English **hard rock** and proto-**heavy metal** band formed in London, in 1968. The band is considered to be one of the most successful, innovative, and influential rock groups in history, with its record sales exceeding 300 million. No band was more popular in the 1970s, with Led Zeppelin drawing capacity crowds for their performances, as the **Beatles** had done a decade earlier. Its members consisted of Robert Plant (1948–) on vocals, **Jimmy Page** on **guitar**, John Paul Jones (born John Baldwin, 1946–) on bass and keyboards, and John "Bonzo" Bonham (1948–1980) on drums.

The band's primal, guitar-driven sound was heavily rooted in the **blues**, with Page having previously played with the **Yardbirds** and being an admirer of **Muddy Waters**, **Skip James**, and **Howlin' Wolf**. His guitar work, renowned for its finesse, has been called "sculptured noise." Plant, who came from a **folk** background, brought powerful wailing vocals, and Jones was known for his melodic basslines, as well as being a multi-instrumentalist. Bonham's drumming was marked by his trademark rapid rolls and fast beats on a single bass drum.

The band had its first hit with "Whole Lotta Love" (1970), showcasing Page's guitar virtuosity. Led Zeppelin's fourth studio album (untitled but usually referred to as *Led Zeppelin IV*) in 1971, is one of the biggest-selling albums of all time, with more than 30 million copies sold—23 million in the **United States** alone. It contains the celebrated "Stairway to Heaven." The band continued to tour and perform but effectively ended in 1980, with Bonham's death from alcoholic poisoning.

The surviving members embarked on solo careers, with a reunion in 2007, in London, in memory of Atlantic Records founder **Ahmet Ertegun**. Bonham's son Jason played drums. The set was filmed and

recorded, and later released as *Celebration Day* (2012). It was honored with a **Grammy Award** for Best Rock Album. Grammy Hall of Fame awards were also earned for "Stairway to Heaven," *Led Zeppelin* (1969), *Led Zeppelin IV* (1971), and "Whole Lotta Love" (1970). Led Zeppelin was the most influential rock band after the Beatles, and no part of rock music's many genres has been untouched by their work, especially heavy metal, hard rock, and **punk**.

LEE, BRENDA (1944–)

Born Brenda Mae Tarpley, in Atlanta, Georgia, Brenda Lee is an American **rock** and **country** singer, dubbed "Little Miss Dynamite" on account of her diminutive stature (4-foot-9, or 145 cm.) and her early hit "Dynamite" in 1957. She had her biggest success on the **pop** charts in the late 1950s to the mid-1960s, with **rockabilly** and rock-and-roll–styled songs, notably "Jambalaya," "Sweet Nothin's," "All Alone Am I," and "Fool #1."

In 1960, Lee recorded her signature song, "I'm Sorry," which hit number one on the ***Billboard*** pop chart. Even though it was not released as a country song, it was among the first big hits to use what was to become the **Nashville sound**—a string orchestra and legato-harmonized background vocals. The biggest-selling track of Lee's career was a Christmas song. In 1958, she recorded "Rockin' Around the Christmas Tree," but it did not take off until late 1959, eventually selling 5 million copies.

Lee's nine consecutive top 10 hits, from "That's All You Gotta Do" in 1960, to "All Alone Am I" in 1962, set a record for a female solo artist that was not equaled until 1986 (and later broken by **Madonna**). During the early 1970s, she reestablished herself as a country music artist and earned a string of top 10 hits in the **United States** on the country charts. Her lifetime record sales are estimated at more than 100 million.

LEE, PEGGY (1920–2002)

Born Norma Deloris Egstrom, in Jamestown, North Dakota, Peggy Lee was an American singer and songwriter whose career spanned six decades and ranged from **jazz** to **pop**. A self-taught singer, she began singing on local **radio** stations in her early teens before traveling to Los Angeles to further her career. She later journeyed to Chicago,

where she impressed bandleader **Benny Goodman**, who hired her in 1941. She made her recording debut shortly thereafter with "Elmer's Tune."

Lee had her first number-one hit in 1942, with "Somebody Else Is Taking My Place," followed in 1943, with "Why Don't You Do Right?" which sold more than 1 million copies and established her name as a sultry, after-midnight-sounding singer whose subtly ironic style cultivated cool detachment. She sang with the Goodman orchestra in two 1943 films, *Stage Door Canteen* and *The Powers Girl*.

After a break, Lee returned in 1947, with a song she cowrote with her then-husband, guitarist Dave Barbour (1912–1965), "Mañana (Is Soon Enough for Me)," which became one of her best-known numbers, along with "Fever" (1958) and "Is That All There Is?" (1969). She recorded more than 600 songs and wrote many others, including **themes** for such movies as *Johnny Guitar* (1954) and *The Heart Is a Lonely Hunter* (1968). Lee's return to recording in 1988, after a hiatus of more than a decade, netted her a **Grammy** nomination for *Miss Peggy Lee Sings the Blues* in 1989, and another for *The Peggy Lee Songbook: There'll Be Another Spring* in 1991.

LEFT BANKE, THE

Formed in New York City, in 1965, by classically trained musician Michael Brown (1949–2015), American band the Left Banke scored two hits in the 1960s, "Walk Away Renee" (1966) and "Pretty Ballerina" (1967), in a style dubbed "baroque **pop**." Both were characterized by classical-tinged melody, soft harmony vocals, and a string and harpsichord accompaniment.

LEGRAND, MICHEL (1932–)

Born in Paris, **France**, Michel Legrand is a French composer, arranger, and pianist best known for his **film** scores, most notably *The Umbrellas of Cherbourg* (1964), *The Thomas Crown Affair* (1968), and *The Summer of '42* (1972), for which he won the first of his five **Grammy Awards**. He composed the much-recorded "Windmills of Your Mind" for *The Thomas Crown Affair*. Legrand has recorded more than 100 albums, including classical music, **jazz**, and **pop music**.

LEIBER, JERRY, AND MIKE STOLLER

Lyricist Jerome “Jerry” Leiber (1933–2011) and composer Mike Stoller (1933–) were one of the most successful American songwriting teams in **pop music** history, scoring more than 70 chart hits. They were also influential record producers. Among their many hits were “Hound Dog,” originally a hit for **Big Mama Thornton** in 1953, and later an even bigger hit for **Elvis Presley**, and “Kansas City” (**Wilbert Harrison**). Other Presley songs included “Jailhouse Rock,” “Don’t,” “Treat Me Nice,” and “King Creole.” The pair also wrote a string of **novelty** hits for the **Coasters**, including “Yakety Yak” (1958) and “Charlie Brown” (1959). “Stand by Me” (1961) was a hit for **Ben E. King**, who cowrote it. Leiber and Stoller’s production work, notably on “There Goes My Baby” (the **Drifters**, 1958) introduced elaborate new studio techniques to black music and was a key factor in shaping **soul music**. **Phil Spector**, who worked with Leiber and Stoller, was also influenced.

LENNON, JOHN WINSTON (1940–1980)

John Lennon first became known as a member of the **Beatles**: rhythm guitarist and one half of the principal songwriting team with **Paul McCartney**. The pair actually wrote few songs together; it was Lennon who was responsible for some of the band’s best-known songs, including “A Hard Day’s Night,” “Help!,” “Nowhere Man,” “Norwegian Wood (This Bird Has Flown),” “Ticket To Ride,” “All You Need Is Love,” “Lucy in the Sky with Diamonds,” “Strawberry Fields Forever” and “Come Together.” Lennon’s inclination was toward a more harder-edged **rock** sound; his lyrics often sardonic.

With tensions mounting in the Beatles, personal as well as creative, John Lennon began a relationship with Japanese performance artist, Yoko Ono (1933–), recording an album with her, *Two Virgins* (1968). Forming the Plastic Ono Band, chiefly a vehicle for their projects, they collaborated with a range of musicians, including **Eric Clapton** and (by now) ex-Beatles **George Harrison** and **Ringo Starr**, recording several albums, and a number of hit singles, including “Instant Karma!” (1970) and “Power to the People” (1971). The single, “Give Peace a Chance” (1969), quickly became a popular anti-war chant. *John Lennon/Plastic Ono Band* (1970) contained the coruscating “Mother” and pungent “Working Class Hero”—songs far removed from his Beatles’ days.

John Lennon's political activism became more strident in the post-Beatles era. *Imagine* (1972) stands as Lennon's masterpiece, with the iconic title track, full of idealism, becoming an anthem for peace. *Mind Games* (1973) was a more complex album, dealing with issues like personal relationships. John Lennon scored a number one **hit** with "Whatever Gets You Thru the Night" (1974) from the *Walls and Bridges* album. He had another number one with "(Just Like) Starting Over" (1980) from the *Double Fantasy* album. Lennon was murdered in New York City in 1980. His son, Julian Lennon (1963–), had some success as a singer and songwriter, scoring hits with "Too Late for Goodbyes" (1984), "Stick Around" (1986) and "Saltwater" (1991).

LERNER AND LOEWE

Lyricist Alan Jay Lerner (1918–1986) and composer Frederick Loewe (1901–1988), an American **musical** writing team, brought to the stage some of Broadway's most celebrated musicals. Among their works were *Brigadoon* (1947), *Paint Your Wagon* (1951), *My Fair Lady* (1956), *Camelot* (1960), and *Gigi* (1973). Several shows were made into **films**, and Loewe also scored the film *The Little Prince* (1974). *My Fair Lady* was the most successful musical of all time, running for six years after it opened 1956. After Loewe retired, Lerner continued to work. With composer Burton Lane he wrote *On a Clear Day You Can See Forever* (1965) and *Carmelina* (1979); with Andre Previn he penned *Coco* (1969); with **Leonard Bernstein** he wrote *1600 Pennsylvania Avenue* (1976); and with Charles Strouse he penned *Dance a Little Closer* (1983). Their music lives on in their popular songs, including "I Could Have Danced All Night," "Almost Like Being in Love," "They Call the Wind Maria," and "If Ever I Would Leave You."

LESTER, KETTY (1934–)

Born Revoyda Frierson, in Hope, Arkansas, American **pop** singer and actor Ketty Lester had only one big hit, the million-selling "Love Letters (Straight from the Heart") (1962), but it proved that subtle **jazz** inflections could still make an impression on the 1960s pop charts. **Elvis Presley** recorded the song in 1966. Lester had minor hits with "You Can't Lie to a Liar" (1962) and "But Not for Me" (1962). She later turned to acting, appearing in the **television** series *Days of Our Lives* (1975–1977) and *Little House on the Prairie* (1978–1983).

LETTERMEN, THE

The Lettermen, an American vocal trio formed in Las Vegas, in 1959, scored a string of teen-oriented hits in the 1960s, as a soft-**pop** alternative to **rock-and-roll**. With their well-scrubbed, neat appearance and smooth, romantic harmonies, they had success with such songs as “The Way You Look Tonight” (1961), “When I Fall in Love” (1961), “Come Back Silly Girl” (1963), and “Theme from A Summer Place” (1965).

LEWIS, JERRY LEE (1935–)

Nicknamed the “Killer” for his ferocious attacking style on the piano keyboard, American singer, songwriter, and musician Jerry Lee Lewis was one of the superstars of the first decade of **rock-and-roll**. His early hits established him, along with **Little Richard**, as one of the wild men of rock. He scored major **crossover** hits with “Whole Lotta Shakin’ Goin’ On” (1957) and “Great Balls of Fire” (1957), both number ones. Other hits included “Breathless” (1958) and “High School Confidential” (1958).

Born in Ferriday, Louisiana, Lewis began singing with a country and western band at the age of 14, later making his way to Memphis, where he recorded for **Sam Phillips** at **Sun Records**. Following his brief flurry of hits, his career nosedived after it was revealed he had married his 13-year-old cousin. By the mid-1960s, Lewis had abandoned rock for **country music**, scoring the first of many country hits with “Another Place, Another Time” (1968). It was followed by “What Made Milwaukee Famous (Made a Loser Out of Me)” (1968), “One Has My Name (The Other Has My Heart)” (1969), “Invitation to Your Party” (1969), “She Even Woke Me Up to Say Goodbye” (1969), “There Must Be More to Love Than This” (1970), “Would You Take Another Chance on Me” (1971), and “Chantilly Lace” (1972).

LEWIS, LEONA LOUISE (1985–)

British singer and songwriter Leona Lewis created a sensation after winning the **television** talent show *The X Factor* in 2006, with the subsequent single hit of the song that she sang, “A Moment Like This,” going to the top of the British charts and setting a world record for having 50,000 digital downloads within 30 minutes of its online release. Her debut album, the **rhythm-and-blues**–infused/**pop** *Spirit*

(2007), went to the top of the album charts, also yielding an international number-one single, “Bleeding Love,” the biggest-selling single of 2008. *Spirit* went on to sell more than 8 million copies. Her next album, *Echo* (2009), sold 3 million copies.

LIBERACE, [WLADIZU VALENTINO] (1919–1987)

Known simply as Liberace, he was an American pianist, singer, and actor. Known for his flamboyance in both his public and private life, he was reputed to be, in the 1950s and 1960s, one of the highest-paid entertainers in the world. Beginning in 1952, Liberace’s syndicated **television** show in the **United States** drew millions of viewers, who eagerly bought his many recordings, 70 of which he made between 1947 and 1954. His most popular song, “Ave Maria,” sold more than 400,000 copies. Liberace’s live shows during the 1970s and 1980s remained major box-office attractions in Las Vegas.

LIGHT, ENOCH HENRY (1905–1978)

American bandleader and recording engineer Enoch Light is a difficult figure to categorize within the context of **popular music**, his fame resting more on technical achievement than musical feats. Nevertheless, he was an important figure in the development of high-quality recorded sound, making notable advances in exploiting the technical capabilities of home audio equipment of the late 1950s and early 1960s, especially in employing stereo effects that bounced the sounds between the right and left channels (often described as “ping-pong” recording).

Born in Redding, Connecticut, Light trained as a classical violinist and later studied composition in Paris. During the 1930s, he formed a **big band**, Enoch Light and the Light Brigade, achieving success with rearrangements of popular **swing** tunes. He went on to release multiple albums in various genres using a variety of names during the late 1950s and early 1960s, largely aimed at older audiences in what became known as **easy listening** mode. He continued to work on recording techniques, experimenting, for example, with 35 mm optical sound film instead of magnetic tape, which reduced the distorting effects of “wow” and “flutter.”

Light also founded Command Records. It was on this label in 1959, that he released *Persuasive Percussion*, performed by Terry

Snyder and the All Stars. It was unique in becoming the first major hit based on retail sales, as it received almost no airplay on monaural AM **radio**. Several more albums in the series followed. Light's work later found a resurgence with the advent of **sampling**.

See also MUSIC RECORDING.

LIGHT MUSIC

Light music is a loose term applied to orchestral arrangements, mostly (although not exclusively) shorter pieces of Western classical music designed as **popular music** to appeal to a wider audience. It is a purely orchestral form without vocals. The term (attributed to composer Eric Coates, 1986–1957) originated in **Great Britain** during the formative years of **radio**, but light music gained popularity elsewhere, especially in the **United States** and Europe. It reached its peak in the mid-20th century, but its echoes are still heard in elements of the **easy listening** genre. Many light music compositions became familiar with their use in **film**, radio, and **television** themes.

See also ANDERSON, LEROY (1908–1975); CHACKSFIELD, FRANCIS CHARLES "FRANK" (1914–1995); FIEDLER, ARTHUR (1894–1979); KOSTELANETZ, ANDRÉ (1901–1980); MANTOVANI (1905–1980); WELK, LAWRENCE (1903–1992).

LIGHTFOOT, GORDON MEREDITH (1938–)

Gordon Lightfoot is a Canadian **folk rock** singer and songwriter whose many songs have been recorded by such artists as **Bob Dylan**, **Neil Young**, **Elvis Presley**, and **Johnny Cash**. He has been called **Canada's** greatest songwriter. Born in Orillia, Ontario, Lightfoot started out as a boy soprano, appearing in operettas and on **radio**, also singing at festivals. He studied piano and **jazz** composition and taught himself to play drums, later working with choral and dance groups before turning to folk singing. His song "Early Morning Rain" (1965) was a hit for **Peter, Paul and Mary**. Lightfoot had his first big hit with "If You Could Read My Mind" (1970). Other hits included "You Are What I Am" (1972), "Sundown" (1974), "Carefree Highway" (1974), and "The Wreck of the Edmund Fitzgerald" (1976).

LIL WAYNE (1982–)

Born Dwayne Michael Carter Jr., in New Orleans, Louisiana, Lil Wayne is an American **hip-hop** performer who found fame as a member of

Hot Boys, who had a hit with *Guerrilla Warfare* (1999) and the single "Bling Bling." His solo debut album, *Tha Block Is Hot*, came out the same year, going on to sell 1.4 million copies. *Tha Carter III* (2008) sold more than 4 million copies. In 2012, Lil Wayne won four **Grammy Awards**, for Best Male Artist, Best Rap Artist, Best Rap Album (*Tha Carter IV*), and Best R&B Song ("Motivation," with Kelly Rowland). He has sold more than 100 million records.

LINDISFARNE

Lindisfarne, formed in Newcastle-Upon-Tyne, England, was popular in **Great Britain** in the early 1970s, building on the **folk rock** boom that had begun in the late 1960s and was influencing the rise of **progressive rock**. Lindisfarne's second album, *Fog on the Tyne* (1971), became the biggest-selling album in Britain in 1972, and also contains the hit single "Meet Me on the Corner."

LINKIN PARK

Linkin Park (originally known as Xero) is an American **rap-rock/alternative** metal band formed in 1996, in Agoura Hills, California. The band's debut album, *Hybrid Theory* (2000), yielded several hit singles, one of which is "In the End" (2001), and sold 27 million copies worldwide. The single "Crawling" won a **Grammy Award** in 2002, for Best Hard Rock Performance. Linkin Park's second studio album, *Meteora* (2003), was equally successful, selling more than 20 million copies and containing several hit singles, including "Somewhere I Belong" (2003), "Faint" (2003), "Numb" (2003), "Lying from You" (2004), and "Breaking the Habit" (2004), all of which topped the U.S. alternative chart. "Numb/Encore" (2004), a collaboration with rapper **Jay Z**, from the album *Collision Course* (2004), won a Grammy in 2006, for Best Rap/Sung Collaboration. Linkin Park has sold more than 68 million albums and 30 million singles worldwide.

LITTLE ANTHONY AND THE IMPERIALS

Formed in Brooklyn, New York, in 1957, Little Anthony and the Imperials (formerly the Chesters) were one of the most prominent American **doo-wop** groups of the late 1950s. They scored a million seller with their first hit, "Tears on My Pillow" (1958). Further hits came with "So Much" (1959) and "Shimmy Shimmy Ko-Ko-Bop"

(1960), before Little Anthony (Jerome Anthony Gourdine, 1940–) left to go solo. Unlike most of the 1950s doo-wop groups, the Imperials managed to maintain a presence on the **rhythm-and-blues** chart into the 1960s. Gourdine reformed the Imperials in 1963, scoring several hits, including "Goin' Out of My Head" (1964), "Hurt So Bad" (1965), and "Take Me Back" (1965).

LITTLE EVA (1945–2003)

Born Eva Narcissus Boyd, in Belhaven, North Carolina, Little Eva scored one big hit, the million-selling **dance** song "The Loco-motion" (1962), written by **Carole King** and Gerry Goffin, for whom she was babysitting at the time. Her only other success was a minor follow-up hit, "Keep Your Hands Off My Baby" (1962).

See also ONE-HIT WONDER.

LITTLE RICHARD (1932–)

No one has ever exploded onto the music scene so spectacularly as American **rock** singer Little Richard (born Richard Wayne Penniman, in Macon, Georgia). Nothing had prepared **radio** listeners for the aural assault of his first hit, "Tutti Frutti" (1955), with the incomprehensible opening cry of, "A-wop-bom-a-loo-mop-a-lomp-bom-bom," and the demented, shrieking falsetto backed by his frenetic, pounding piano. With its raw, unrestrained sexuality, "Tutti Frutti" was, in some ways, the birth of rock-and-roll. Drawing on elements of **boogie**, **gospel**, and **blues**, the song introduced a number of what would become rock music's most characteristic musical features, including its loud volume, powerful vocals, and distinctive beat and rhythm, which would be much copied. Certainly, it left its mark on what followed. Apart from his musical style, Little Richard was one of the first black **crossover** artists, reaching audiences of all races.

Musically inclined as a child, Little Richard's early career was slow. He played in clubs and recorded with little success until "Tutti Frutti." It was followed by "Long Tall Sally" (1956), "Rip It Up" (1956), "Lucille" (1957), "Jenny, Jenny" (1957), "Keep A-Knockin'" (1957), and "Good Golly, Miss Molly" (1958). Little Richard also appeared in three early rock movies—*The Girl Can't Help It* (1956), *Don't Knock the Rock* (1956), and *Mister Rock 'n' Roll* (1957). Despite frequent retirements and comebacks, the singer has continued to perform and record. His

influence, even on artists of the stature of **James Brown**, has been profound and widely acknowledged.

LITTLE WALTER (c. 1930–1968)

Born Marion Walter Jacobs, in Marksville, Louisiana, Little Walter was an American **blues** musician, singer, and songwriter who single-handedly reinvented the blues harmonica. He was the first musician to amplify the instrument, and his looping, insistent style soon came to define the vocabulary of the harmonica in blues. The first appearance on record of the amplified harmonica was on **Muddy Waters'** "Country Boy," recorded in July 1951.

Little Walter played with the Muddy Waters band in Chicago before scoring a number-one hit in his own right with the rollicking, proto-**rock-and-roll instrumental** "Juke" in 1952. While still recording with Muddy Waters, his own band, Little Walter and the Night Caps (later Little Walter and the Jukes), had further success with "Sad Hours" (1952) and "Mean Old World" (1953). Little Walter scored 14 top 10 hits on the ***Billboard*** charts between 1952 and 1958, including his second number one, "My Babe" (1955). He influenced all blues and blues-**rock** harmonica players who came after him.

LLOYD WEBBER, ANDREW (1948–)

Andrew Lloyd Webber is an English **musical theater** composer best known for the musicals *Jesus Christ Superstar* (1970), *Evita* (1976), *Cats* (1981), and *Phantom of the Opera* (1986). He has written 13 musicals and two **film** scores. Many of his works have generated hit singles, notably "I Don't Know How to Love Him" (*Jesus Christ Superstar*) and "Don't Cry for Me Argentina" (*Evita*). Webber has won five **Grammy Awards**. In 2001, the *New York Times* described him as the "most commercially successful composer in history."

LOEWE, FREDERICK

See LERNER AND LOEWE.

LOMAX, ALAN (1915–2002)

Alan Lomax was an American musicologist and folklorist who, with his father, John Lomax (1875–1948), gathered **folk** and **blues** songs, interviewed performers, and recorded music throughout the South, Southwest, Midwest, and Northeast **United States**, as well as in Haiti and the Bahamas. In 1934, the two launched an effort to expand the

holdings of recorded folk music at the Archive of American Folk Song at the Library of Congress, established in 1928, gathering thousands of field recordings of folk musicians during their travels. Their collecting resulted in several popular and influential anthologies of American folk songs. These include *American Ballads and Folk Songs* (1934); *Negro Folk Songs as Sung by* ***Lead Belly*** (1936), the first in-depth biographical study of an American folk musician; *Our Singing Country* (1941), with Ruth Crawford Seeger; and *Folk Song USA* (1947).

After 1942, when Congress cut off the Library of Congress's funding for folk song collecting, Lomax continued to collect independently in **Great Britain**, **Ireland**, the **Caribbean**, **Italy**, and **Spain**, as well as the United States, using the latest recording technology, assembling an enormous collection of American and international culture. A pioneering oral historian, he also recorded substantial interviews with many legendary folk and **jazz** musicians, including **Woody Guthrie**, Lead Belly, **Muddy Waters**, **Jelly Roll Morton**, and other jazz pioneers.

In late 1939, Lomax hosted two series on CBS's nationally broadcast *American School of the Air*, called *American Folk Song* and *Wellsprings of Music*, both music appreciation courses that aired daily in schools. His **radio** shows of the 1940s and 1950s explored music from throughout the world, pioneering what would become known as **world music**.

Lomax published the groundbreaking and influential anthology *Folk Songs of North America* (1960), which signaled his growing interest in the relationship of folk song style and culture. In his late 70s, he completed a long-deferred memoir, *The Land Where the Blues Began* (1993), linking the birth of the blues to debt peonage, segregation, and forced labor in the U. S. South. Throughout his career, he was closely watched by the Federal Bureau of Investigation as a suspected Communist subversive because of his interest in folk culture. One of his greatest achievements, however, was to help introduce a young **Bob Dylan** to folk music, a debt Dylan has readily acknowledged. Lomax received the National Medal of Arts from U.S. president Ronald Reagan in 1986.

LOMBARDO, GAETANO ALBERTO "GUY" (1902–1977)

Guy Lombardo was a Canadian musician and bandleader, famous for leading the Royal Canadians, which he formed in 1924, with his three brothers and other musicians from his hometown, London, Ontario. Playing a variety of **big band** music, they billed themselves as creating the "sweetest music this side of heaven," selling an estimated 300 million records worldwide. They began playing at church socials and various local functions, before setting out in 1923, for the **vaudeville** circuit in the **United States**. The band played in theaters and at dances, and for local **radio** stations in Cleveland, soon gaining a popular following.

In 1938, Lombardo became a naturalized U.S. citizen. Lombardo, who recorded prolifically, is best remembered for almost a half-century of broadcasts on New Year's Eve, first on radio and then on **television**, from the Roosevelt Hotel in New York City, from 1929 to 1959, and from then until 1976 at the Waldorf Astoria. Because of this popularity, Lombardo was called "Mr. New Year's Eve." A feature of the band for many years was its light-voiced vocalist, **crooner** Kenny Gardner (1913–2002).

See also CANADA.

LOPEZ, JENNIFER LYNN (1969–)

Jennifer Lopez, born in the Bronx, New York, to Puerto Rican parents, is an American **pop** singer and actress, regarded as the most influential Hispanic performer in the **United States**. Already established as a movie actor, Lopez made her musical debut in 1999, with the album *On the 6*, combining **dance**-inflected Latin music, **rhythm-and-blues**, and pop. It sold 8 million copies worldwide and spawned several hit singles, one of which is "If You Had My Love," a number one. It is credited with starting a boom in **Latin pop** music. Subsequent albums also sold in the millions, including *J. Lo* (2001, 8 million) and *This Is Me . . . Then* (2002, 3 million). Lopez has sold almost 60 million records worldwide.

See also LATIN AMERICAN MUSIC.

LOPEZ, TRINIDAD "TRINI" (1937–)

Trini Lopez is an American singer and actor who rode the rise of Hispanic influence in the **United States** with a string of Hispanic-inflected hits beginning in the early 1960s. Born in Dallas, Texas, to

Mexican parents, he formed his first band at the age of 15, later going solo, but it was not until **Frank Sinatra** heard him sing in Los Angeles that success came his way, with Sinatra signing him to his own record label, Reprise. Lopez's debut album, *Trini Lopez Live at PJs* (1963), contains the single "If I Had a Hammer," written by **Pete Seeger** and Lee Hays (and also a hit for **Peter, Paul and Mary**). It sold more than 1 million copies and began a sequence of hits that included "Kansas City" (1963), "Jailer, Bring Me Water" (1964), and "Lemon Tree" (1965).

See also LATIN AMERICAN MUSIC.

LOS BRAVOS

Los Bravos was a Spanish **rock** band and the first group from **Spain** to have an international hit, with "Black Is Black" (1966). The band was actually an amalgam of two local bands—Mike and the Runaways, which had a number of local hits in the 1960s, and Los Sonor. German-born Michael Kogel (1945–), the lead singer, bore an uncanny vocal resemblance to **Gene Pitney**. Other hits followed, although none as big as "Black Is Black." They included "I Don't Care" (1966), "Going Nowhere" (1966), and "Bring a Little Lovin'" (1968). In 1986, a **dance** remix of the original "Black Is Black" by Los Bravos was released as a single.

LOS LOBOS

Formed in Los Angeles, California, in 1973, Los Lobos is an American **rock** band whose eclectic mix of **Chicano rock**, **country swing**, **folk**, **blues**, and **rhythm-and-blues** has created a large international following. Los Lobos had established a cult following by the early 1980s, but it was the 1987 hit "La Bamba," a remake of the original **Richie Valens** song, that propelled the band to international stardom, topping the charts in several countries. The band scored the **film soundtrack** for *Desperado* (1995), winning a **Grammy Award** for Best Pop Instrumental for "Mariachi Suite."

LOUDERMILK, JOHN D. (1934–2016)

John D. Loudermilk, born in Durham, North Carolina, was an American songwriter and singer. He is best known for writing the hits "Sittin' in the Balcony" (**Eddie Cochran**, 1967); "Angela Jones" (Johnny Ferguson, Michael Cox, 1960); "Ebony Eyes" (the **Everly Brothers**, 1961);

"Tobacco Road" (Nashville Teens, 1964); and "Indian Reservation" (**Paul Revere and the Raiders**, 1971).

LOUSSIER, JACQUES (1934–)

Jacques Loussier is a French pianist and composer best known for leading the trio bearing his name, which recorded a series of **jazz** arrangements of the music of J. S. Bach in the 1960s and early 1970s, under the generic title "Play Bach." The trio sold more than 6 million albums. Loussier has also been a prolific composer of **film** and **television** music.

See also EUROPEAN MUSIC; FRANCE.

LOVIN' SPOONFUL, THE

Formed in New York City, in 1965, the Lovin' Spoonful was an American **rock** band of the 1960s, whose upbeat sound was dubbed "good-time music." The band grew out of the New York **folk** scene, where its two founding members, guitarist and vocalist John Sebastian (1944–) and guitarist Zal Yanovsky (1944–2002), had been members of the Mugwumps, with future **Mamas and the Papas** members Denny Doherty (1940–2007) and Cass Elliot (1941–1974). Their early association is narrated in the Mamas and the Papas' 1967 hit "Creeque Alley."

Joined by bassist Steve Boone (1943–) and drummer Joe Butler (1941–), the group scored a top 10 hit with their debut single, "Do You Believe in Magic?" (1965), followed in quick succession by "You Didn't Have to Be So Nice" (1966), "Daydream" (1966), "Did You Ever Have to Make Up Your Mind?" (1966), and "Summer in the City" (1966). The Spoonful broke up in 1968. Sebastian went on to some success as both a songwriter and solo performer, appearing at **Woodstock** in 1969, and scoring a number-one hit in 1976, with "Welcome Back."

LULU (1948–)

Born Marie McDonald McLaughlin Lawrie, in Lennoxtown, Scotland, Lulu is a Scottish **pop** singer, actress, and **television** personality best known for her hit song "To Sir with Love" (1967), the **theme** from the **film** of the same name. She became the first British artist to reach the top of the charts in the **United States** without first entering the British

chart. Lulu had had an earlier hit with a **cover** of the **Isley Brothers'** "Shout" (1964).

See also GREAT BRITAIN.

LYMON, FRANKLIN JOSEPH "FRANKIE" (1942–1968)

American singer and songwriter Frankie Lymon streaked like a meteor across the **pop** firmament, with a hit record and instant stardom at the age of 13 and his career over by age 18. Eight years later he was dead. New York–born Lymon became the first young black teen idol, making a splash with his group the Teenagers, with the breezy, finger-snapping "Why Do Fools Fall in Love?" (1956), selling 100,000 copies in three weeks.

Their first song (and only big hit) remains a **doo-wop** classic, featuring Lymon's lilting soprano. It was a major **crossover** hit on both the **rhythm-and-blues** and **pop** charts. It also reached number one in **Great Britain**, the first rhythm-and-blues/**rock-and-roll** record by an American vocal group to do so. But despite six other rhythm-and-blues top 10 singles the next year, none approached the heights of their debut single. The band split in 1957, while touring in Europe, reuniting briefly in 1965. Lymon's solo career made little impact after his voice changed and he lost his signature soprano sound. A drug addiction followed, and at 25 he died from a heroin overdose.

"Why Do Fools Fall in Love?" has never lost its popularity, and the song has been widely covered, most notably by Diana Ross. Lymon himself, despite his short time in the sun, has inspired countless young singers, from **Marvin Gaye** to **Michael Jackson** and the **Jackson 5**. Lymon's trademark soprano was also a big influence on the sound of the **Beach Boys**, **Smokey Robinson**, and many artists in the **Motown** stable.

LYNN, LORETTA (1932–)

Born Loretta Webb, in Butcher Hollow, Kentucky, Loretta Lynn is an American **country music** singer and songwriter whose rise from poverty to fame is recounted in the **film** *Coal Miner's Daughter* (1980). She began singing in church at a young age, later moving to **Nashville**, where she befriended **Patsy Cline**, who became a mentor.

With some minor hits to her name, the tide began to turn for Lynn between 1966 and 1970. With a talent for portraying the

everyday struggles of wives and mothers in her songs, she racked up 13 top 10 hits, including four number ones: “Don’t Come Home a Drinkin’” (1967), “Fist City” (1968), “Woman of the World” (1969), and the autobiographical “Coal Miner’s Daughter” (1970).

In 1971, she began recording with **Conway Twitty**, notching five consecutive number-one hits between 1971 and 1975: “After the Fire Is Gone” (1971), “Lead Me On” (1971), “Louisiana Woman, Mississippi Man” (1973), “As Soon as I Hang Up the Phone” (1974), and “Feelin’s” (1974). In addition to their five number-one singles, they had seven other top 10 hits between 1976 and 1981. It was one of the most successful duos in country music history, and for four consecutive years (1972–1975), Lynn and Twitty were named Vocal Duo of the Year by the Country Music Association. In 1972, Lynn was the first woman to be named Entertainer of the Year by the Country Music Association. Her sister is singer Crystal Gayle (1951–).

LYNN, VERA (1917–)

Vera Lynn (born Vera Margaret Welch, in East London, England) is an English singer and actress best known for her 1939 recording of the popular nostalgic song “We’ll Meet Again.” She became a favorite of British troops serving overseas in World War II, touring and giving concerts in Egypt, **India**, and Burma. Lynn’s other best-remembered wartime songs include “The White Cliffs of Dover,” “A Nightingale Sang in Berkeley Square,” and “There’ll Always Be an England.” Her popularity continued after the war, and she appeared on **radio** and **television** in **Great Britain** and the **United States**, recording such hits as “Auf Wiederseh’n Sweetheart” and her British number-one single “My Son, My Son” (1954).

LYNYRD SKYNYRD

Lynyrd Skynyrd is an American **rock** band formed in Jacksonville, Florida, in 1966, best known for popularizing “southern rock.” The band’s best-known songs are “Sweet Home Alabama” (1974) and “Free Bird” (1974). In 1977, at the height of their success, three members of the group died in an airplane crash. Surviving members reformed Lynyrd Skynyrd in 1987.

M

MACDONALD, JEANETTE ANNA (1903–1965)

Soprano Jeanette MacDonald was an American actress and singer best known for her musical **films** of the 1930s with **Maurice Chevalier** and **Nelson Eddy**. She and Eddy were known as "America's singing sweethearts," a label bestowed upon them after they were paired in *Naughty Marietta* (1935) and seven subsequent movies.

Born in Philadelphia, Pennsylvania, MacDonald took singing lessons as a child, finding work as a chorus girl and then in Broadway **musicals** before going to Hollywood. She later appeared in opera and concerts, as well as on **radio** and **television**. In 1944, MacDonald began working in theater and on stage, starring in such musicals as *The King and I* and giving numerous sell-out concerts.

Health problems curtailed her career in the 1950s, but MacDonald reunited with Eddy in a broadcast of the television series *The Big Record*, starring **Patti Page**. Their performance of the "Italian Street Song" from their first film together, *Naughty Marietta*, sparked a renewed interest in their music, leading to a record album of their best-known songs, *Favorites in Stereo* (1959). MacDonald was influential in introducing opera to moviegoing audiences and inspiring a generation of singers.

MADONNA (1958–)

Born Madonna Louise Veronica Ciccone, in Bay City, Michigan, Madonna is an American **pop** singer, songwriter, and actor who has sold more records than any other female artist in history, with more than 300 million as of 2016. Only the **Beatles**, **Elvis Presley**, and **Michael Jackson** have sold more records. Called the "Queen of Pop," she has dominated the pop charts since the 1980s, constantly adapting her style along the way.

Starting out as a backing group singer, Madonna later joined a band as a drummer and then a vocalist before forming several bands of her own in the early 1980s. Going solo in 1982, she scored two **dance**-**pop** hits, "Everybody" (1982) and "Burning Up" (1983). Her

second studio album, *Like a Virgin* (1983), was a huge hit, selling 21 million copies worldwide and containing the international hit singles "Like a Virgin," "Material Girl," and "Into the Groove." Madonna also starred in her first major **film**, *Desperately Seeking Susan* (1985). She went on to master the art of the music video, becoming a fashion and cultural icon, as well as a pop idol.

Madonna has continued to perform and record, racking up album and singles sales in the millions. She holds the record for the most number-one hits on all combined ***Billboard*** charts, including 12 number-one songs on the ***Billboard*** **Hot 100** and eight number-one albums on the *Billboard* 200. She has scored 38 top 10 singles on the Hot 100, more than any other artist. Madonna ended the 2000s as the best-selling physical singles artist of the decade in the **United States**. She has won seven **Grammy Awards**.

MAHAVISHNU ORCHESTRA, THE

The Mahavishnu Orchestra was a pioneering **jazz-rock fusion** group formed in 1971, in New York City, by English guitarist **John McLaughlin**. It was active from 1971 to 1976, and again from 1984 to 1987, after major personnel changes. McLaughlin had earlier been with the Graham Bond Organization and played on the **Miles Davis** fusion album *Bitches Brew* (1969).

McLaughlin put the band together to achieve a particular musical style, blending high-volume electrified rock, elements from Indian classical music, as well as **funk** and harmonic influences from European classical music. The first lineup, including Jan Hammer (1948–) on keyboards, Jerry Goodman (1949–) on violin, Rick Laird (1941–) on bass, and Billy Cobham (1944–), recorded two acclaimed studio albums, *Inner Mounting Flame* (1971) and *Birds of Fire* (1972), along with a live album, *Between Nothingness and Eternity* (1973). McLaughlin adopted what became his trademark—a double-neck guitar (six-string and 12-string), which allowed him maximum flexibility in musical textures—and Hammer became one of the first to play a Minimoog **synthesizer** in an ensemble. The early albums were entirely **instrumental**.

There were a number of changes to the orchestra in 1974, including Jean-Luc Ponty on violin, resulting in the album *Apocalypse*

(1974), but by the following year the orchestra had disbanded after producing *Visions of the Emerald Beyond* (1975). McLaughlin revived the band in 1984, with a new lineup, releasing *Mahavishnu* (1984) and *Adventures in Radioland* (1987).

MAMAS & THE PAPAS, THE

Comprising John Phillips (1935–2001), Denny Doherty (1940–2007), Michelle Phillips (1944–), and Cass Elliot (1941–1974), the Mamas and the Papas were an American **folk rock** vocal group formed in New York City in 1965. Jill Gibson (1942–) was briefly a member in 1966, when Michelle Phillips temporarily left. Their homely sounding name derives from the Hell's Angels bikers, who call their female members "mamas."

The four original members had been part of the New York folk scene, with John and Michelle Phillips being part of the Journeymen and Doherty and Elliot being affiliated with the Mugwumps, with Doherty later joining John and Michelle, who were married, as part of the New Journeymen. They rehearsed constantly under John Phillips's direction, honing their distinctive harmonies, before moving to California.

In 1966 and 1967, the Mamas and the Papas had five hits, all reaching the top five on the ***Billboard*** chart: "California Dreamin'," "Monday, Monday," "I Saw Her Again," and "Dedicated to the One I Love." The other was the autobiographical "Creeque Alley," narrating the story of how the group was formed and its early years before finding success. The group also had four big-selling albums and appeared at the landmark 1967 **Monterey Pop Festival**, which John Phillips had helped organize and finance. The Mamas and the Papas unraveled in 1968, eventually disbanding. A brief reunion in 1971 led to another album, as all members pursued solo careers.

John Phillips was also known as the writer of the flower-power anthem of the 1967 **Summer of Love**, "San Francisco (Be Sure to Wear Flowers in Your Hair)," recorded by fellow ex-Journeyman member **Scott McKenzie**. He would later cowrite with McKenzie and others the song "Kokomo" (1988), for the **Beach Boys**. Phillips scored a minor hit as a solo artist with "Mississippi" (1970), from his album *John Phillips (John, the Wolf King of L.A.)*. He also wrote for **film soundtracks**,

including *Brewster McCloud* (1970), *Myra Breckinridge* (1970), and *The Man Who Fell to Earth* (1976).

Cass Elliot had a successful solo career, touring the **United States** and Europe, appearing frequently on **television**, and producing such hits as "Make Your Own Kind of Music" and "It's Getting Better" (1969). Denny Doherty's solo albums failed to chart, as did the sole album by Michelle Phillips, who turned to acting. John Phillips and Denny Doherty formed the New Mamas and the Papas in the early 1980s.

MAMBO

Mambo is a musical form and **dance** style that originally developed in **Cuba**, with further significant developments by Cuban musicians in Mexico and the **United States**. The word *mambo* means "conversation with the gods" in Kikongo, the language spoken by central African slaves taken to Cuba. Modern mambo traces its origin to a song called "Mambo," written in 1938, by brothers Orestes (1908–1991) and Cachao (1918–2008) López. The song was a *danzón*, a dance form descended from European social dances like the English country dance, French *contredanse*, and Spanish *contradanza*. It was backed by rhythms derived from African **folk music**. In 1943, Cuban bandleader **Pérez Prado** introduced the dance for mambo music and was the first person to market his music as mambo. Mambo later led to the development of the **cha-cha-cha**.

See also LATIN AMERICAN MUSIC; RUMBA; SALSA; SAMBA; TANGO.

MANCHESTER, MELISSA (1951–)

Melissa Manchester is an American **pop** singer, songwriter, and actress. Born in the Bronx, New York, she is best known for her hits "Midnight Blue" (1975), "Just Too Many People" (1975), "Just You and I" (1975), and "You Should Hear How She Talks About You" (1982), which won her a **Grammy Award** for Best Female Pop Vocal. She has recorded 20 studio albums, and her music is a staple of the **adult contemporary radio** format.

MANCINI, ENRICO NICOLA "HENRY" (1924–1994)

Henry Mancini was an American composer, conductor, and arranger best known for his **film** and **television** scores, for which he won

multiple awards, including the first **Grammy Award** for Album of the Year in 1959. His most famous works include the **jazz**-based themes to *The Pink Panther* series of films and the *Peter Gunn* television series.

Born in Cleveland, Ohio, Mancini studied music when young, including a year at the renowned Juilliard School of Music in New York. In 1946, he joined the newly reformed **Glenn Miller** Orchestra as a pianist and arranger, while continuing his musical studies in composition. In 1952, Mancini joined the music department at Universal Pictures. During the next six years, he contributed music to more than 100 movies, most notably *The Creature from the Black Lagoon*, *It Came from Outer Space*, *Tarantula*, *This Island Earth*, and *The Glenn Miller Story*.

Mancini enjoyed a long and fruitful partnership with film writer, director, and producer Blake Edwards (1922–2010). This included scores for *Breakfast at Tiffany's* (1961), which features the hit "Moon River," and *Days of Wine and Roses* (1962), with the title song "Days of Wine and Roses."

MANFRED MANN

British band Manfred Mann was formed in London, in 1962, by South African–born keyboardist Manfred Mann (born Manfred Sepse Lubowitz, 1940–), originally as a **jazz/rhythm-and-blues fusion** group. It was an integral part of the **British Invasion**, scoring a trans-Atlantic **pop** hit with "Do Wah Diddy Diddy" (1964), a **cover** of a song by the **Exciters**. Other hits included two numbers written by **Bob Dylan**, "If You Gotta Go, Go Now" (1965) and "Mighty Quinn" (1968), along with "Pretty Flamingo" (1966), "Semi-Detached Suburban Mr. James" (1966), and "Ha! Ha! Said the Clown" (1967).

The band broke up in 1969, having gone through several personnel changes, including the departure of vocalist Paul Jones (1942–) in 1966. Manfred Mann went on to lead the **progressive rock** group Manfred Mann's Earth Band, which had a number of hits in the 1970s, most notably with two **Bruce Springsteen** songs, "Spirits in the Night" (1975) and "Blinded by the Light" (1976).

MANHATTAN TRANSFER, THE

Formed in New York City, in 1969, the Manhattan Transfer is an American **jazz-pop fusion** vocal group whose work has spanned

multiple styles and genres, including **swing**, Latin, and **doo-wop**. The group released their self-titled debut album in 1975, gaining a national hit with a single from the album, a remake of the Friendly Brothers' **gospel** classic "Operator." Their next two albums, *Coming Out* (1976) and *Pastiche* (1978), yielded a string of top 10 hits in Europe, and the group produced a number-one hit in **Great Britain** and **France** with "Chanson d'Amour" (1977).

The album *Extensions* (1979) contains the hits "Twilight Zone/Twilight Tone" and the acclaimed vocal remake of **Weather Report's** "Birdland," which won two **Grammy Awards**. *Mecca for Moderns* (1981) features the top 10 single "The Boy from New York City" and "Until I Met You (Corner Pocket)," both songs winning Grammys in different categories—the first time a group had won Grammy Awards for both pop and jazz categories in the same year. Manhattan Transfer then won consecutive Grammy Awards in the Best Jazz Vocal Performance, Duo or Group category for "Route 66" (1982) and "Why Not!" (1983). The group has continued to record and perform, and their music is a staple of **easy listening radio**.

MANILOW, BARRY (1946–)

Born Alan Barry Pincus, in Brooklyn, New York, Barry Manilow is an American **pop** singer, songwriter, and producer whose unabashed, gushing romantic style has seen him sell more than 80 million records worldwide. At the peak of his success in the late 1970s, he had five albums on the charts simultaneously in 1977, a feat that had only been achieved by **Frank Sinatra** and **Johnny Mathis**. Between 1974 and 1983, Manilow had three number-one ***Billboard* Hot 100** singles ("Mandy" [1974], "I Write the Songs" [1975], and "Looks Like We Made It" [1977]), 13 that topped the **adult contemporary** chart, and 25 that reached the **Top 40**. Although often derided by music critics, Manilow is highly regarded by other performers, having won praise from such diverse artists as Frank Sinatra and **Bob Dylan**.

MANN, BARRY, AND CYNTHIA WEIL

Barry Mann (born Barry Imberman, 1939–) and Cynthia Weil (1940–) are an American husband and wife songwriting team best known for the hits in the 1960s for the **Righteous Brothers**, "You've Lost That Lovin' Feelin'" (1954, with **Phil Spector**), and "(You're My) Soul and

Inspiration" (1966). Other notable hits included "Blame It on the Bossa Nova" (**Eydie Gorme**, 1963), "Walkin' in the Rain" (the **Ronettes**, 1964), "Saturday Night at the Movies" (the **Drifters**, 1964), and "We Gotta Get Out of This Place" (the **Animals**, 1965).

MANTOVANI (1905–1980)

Born Annunzio Paolo Mantovani, in Venice, **Italy**, but known simply as Mantovani, he was an Anglo-Italian composer and conductor of orchestral **light music**. Recordings by Mantovani and His Orchestra sold in the millions in the 1950s, and he was one of the first **popular music** artists to use stereophonic recording technology. He was known for a distinctive "cascading strings" sound, rich and mellifluous, which had been developed by arranger Ronald Binge (1910–1979) to emulate the echo effect heard in large venues, for example, cathedrals. Mantovani featured in his own syndicated **television** series, which was produced in England and also broadcast in the **United States** in 1959. He was also musical director for a large number of **musicals** and other plays. His style survived through an ever-changing variety of musical styles, prompting *Variety* to describe him as the "biggest musical phenomenon of the 20th century."

See also EUROPEAN MUSIC.

MARCELS, THE

An American **doo-wop** group formed in Philadelphia, Pennsylvania, in 1959, the Marcels scored a million seller with the old 1930s **ballad** "Blue Moon" in 1961, blending **rock-and-roll** with traditional **pop**. The Marcels, named after a fashionable hairstyle of the day, took the Richard Rodgers–Lorenz Hart classic and added a typical (and memorable) doo-wop bass introduction, "Bom ba ba bom ba bom ba bom bom ba ba bom ba ba bom ba ba dang a dang dang ba ba ding a dong ding/Blue moon moon blue moon dip di dip di dip," adapted from one of their original songs. It created an immediate sensation, with celebrity **radio disc jockey Murray the K** playing it 26 times on one show. It became the quintessential doo-wop number. The Marcels had another hit that same year, again from the 1930s, with a makeover of the **Guy Lombardo** song "Heartaches."

The Marcels consisted of lead singer Cornelius "Nini" Harp (1937–2010), bass Fred Johnson (d. 1995); second tenor Gene Bricker

(d. 1983), first tenor Ron “Bingo” Mundy (d. 2017); and baritone Richard Knauss. The original multiracial group broke up almost immediately after the two hits, owing to touring difficulties in the Deep South of the **United States**, but various incarnations of the Marcels continued into the mid-1990s. In 1973, the original Marcels reunited briefly.

MARLEY, ROBERT NESTA “BOB” (1945–1981)

Although he died at the young age of 36, Jamaican-born Bob Marley was one of the most influential figures in popular music in the late 20th century, popularizing a form of Jamaican music that came to be known as **reggae**. With his group the Wailers, formed in 1963, he developed a distinctive sound that gained an international audience. When the Wailers disbanded in 1974, Marley pursued a solo career in England, recording the albums *Exodus* (1977) and *Kaya* (1978). *Exodus*, which incorporates elements of **blues**, **soul**, British **rock**, and **funk**, stayed on the British album charts for 56 consecutive weeks. It included four U.K. hit singles: “Exodus,” “Waiting in Vain,” “Jamming,” and “One Love” (a rendition of **Curtis Mayfield’s** hit “People Get Ready”). In 1999, *Time* magazine named *Exodus* album of the century. Marley was honored with a posthumous **Grammy** Lifetime Achievement Award in 2001.

MARSALIS, WYNTON (1961–)

Born in New Orleans, Louisiana, Wynton Marsalis is an American trumpeter, composer, and musical educator whose work has spanned both **jazz** and classical genres. A member of a musical family, he played trumpet as a child, later attending the Juilliard School in New York, before joining **Art Blakey’s** Jazz Messengers while still a teenager. In 1961, Marsalis toured with **Herbie Hancock**, establishing an international reputation during a trip to **Japan**, and in 1982, he was in demand as leader of his own quintet.

Widely praised for his technical mastery, Marsalis has been active in promoting jazz, especially to younger audiences. He has won nine **Grammy Awards** and, in 1983 and 1984, became the only artist ever to win Grammy Awards for both jazz and classical records. In 1997, Marsalis became the first jazz musician to win the Pulitzer Prize for

Music, for his oratorio *Blood on the Fields*. He has sold more than 5 million records.

MARTHA AND THE VANDELLAS

An American **girl group** known, beginning in 1967, as Martha Reeves and the Vandellas, Martha and the Vandellas were popular in the 1960s and early 1970s, with a string of hit singles from 1963 to 1972, most notably "Dancing in the Street," which became their signature song. Their polished sound was able to span several styles with its elements of **doo-wop**, **pop**, **rhythm-and-blues**, **rock**, **blues**, and **soul**.

Founded as the Del-Phis in 1957, in Detroit, Michigan, by friends Annette Beard (1943–), Rosalind Ashford (1943–), and Gloria Williams (1942–2000), they were later joined by Martha Reeves (1941–), who took over as lead vocalist in 1962, when Williams departed. Known then as the Vels, they recorded background vocals for several **Motown** artists, one of which was **Marvin Gaye**, before being signed to Motown's Gordy label, where, as the Vandellas, they found success with their second release, the first composition and production from famed writing team **Holland–Dozier–Holland**, called "Come and Get These Memories." Their second hit, "(Love Is Like a) Heat Wave," firmly established their reputation.

The group disbanded in 1972, after several personnel changes, but left a lasting legacy. "Dancing in the Street" became one of the most covered and popular songs in rock-and-roll history and a high point in the Motown story.

MARTIN, DEAN (1917–1995)

Born Dino Paul Crocetti, in Steubenville, Ohio, Dean Martin was an American **crooner** and actor. As a nightclub singer in the 1940s, his success was limited before teaming up as a comedy duo with Jerry Lewis. This gave him a platform for **film** work; singing; regular appearances on the Las Vegas circuit; and a popular **television** program, *The Dean Martin Show*, which ran from 1965 to 1974.

Affecting a casual, laid-back singing style, based on Harry Mills (of the **Mills Brothers**), **Bing Crosby**, and **Perry Como**, Martin was dubbed the "King of Cool." Unlike most crooners of the 1950s, he continued to make and sell records into the **rock-and-roll** era. The hits followed with monotonous regularity, with 40 singles on ***Billboard***'s

charts between 1950 and 1969. They included “That’s Amore” (1953), “Sway” (1953), “Memories Are Made of This” (1955), “Return to Me” (1958), “Volare” (1958), “Ain’t That a Kick in the Head?” (1960), “Everybody Loves Somebody” (1963), “You’re Nobody Till Somebody Loves You” (1964), and “Little Ole Wine Drinker Me” (1967). By the early 1970s, *The Dean Martin Show* was still earning solid ratings, and although he was no longer producing **Top 40** hits, Martin’s albums continued to sell.

MARTIN, GEORGE HENRY (1926–2016)

For someone with a background in mostly classical music, George Martin was an unlikely **pop music** revolutionary, which is precisely what he became as the record producer for the **Beatles** and the man who signed them to their first recording contract. He not only defined their sound, but also redefined the role of the record producer. From 1962 to 1970, Martin produced 13 albums and 22 singles for the group. He was sometimes referred to as the fifth Beatle.

MARTIN, RICKY (1971–)

Born Enrique Martín Morales, in San Juan, Puerto Rico, Ricky Martin is a **pop** singer and actor, and one of the superstars of **Latin pop** who has sold millions of records worldwide. Formerly a member of the teen all-boy group Menudo, he recorded several solo albums in Spanish during the 1990s and appeared in the **television** series *General Hospital*. His big breakthrough came in 1999, when he performed “La Copa de la Vida” (“The Cup of Life”) at the televised **Grammy Awards** presentation. It was followed by his self-titled English debut album, which has sold more than 22 million copies, and the **crossover** hit single “Livin’ la Vida Loca,” which has sold more than 8 million copies and is regarded as having ignited the boom in Latin pop.

Martin was featured on the cover of *Time* magazine under the headline, “Latin music goes pop.” He won a Grammy Award for his Spanish-language album *Vuelve* (1998), for Best Latin Pop Performance, and for *A Quien Quiera Escuchar* (“To Those Who Want to Listen”) (2015), for Best Latin Pop Album.

See also LATIN AMERICAN MUSIC.

MARVELETTES, THE

An American **girl group** from the Detroit-based **Motown** stable, the Marvelettes achieved popularity in the early 1960s, with the first Motown single to reach number one, the bouncy, plaintive **rhythm-and-blues** number "Please Mr. Postman" (1961). It was later covered by the **Beatles** (1963) and the **Carpenters** (1975). The Marvelettes were founded in 1960, when the group's original members performed together at their high school in Inkster, Michigan, eventually signing to Motown's Tamla label in 1961. Some of the group's early hits were written by band members and some of Motown's rising singer-songwriters, for instance, **Smokey Robinson** and **Marvin Gaye**, who played drums on most of their early recordings. Despite their early success, the group was soon eclipsed by acts like **Martha and the Vandellas** and the **Supremes**, with whom they shared an intense rivalry. Some minor hits followed, including "Playboy" (1962) and "Don't Mess with Bill" (1966). They disbanded in 1971.

MASEKELA, HUGH (1939–)

Hugh Masekela is a South African **jazz** musician whose music has been influential across several genres and a major force in **world music**. A multi-instrumentalist, composer, and singer, he left **South Africa** for political reasons in the early 1960s, later moving to Los Angeles. In 1967, he performed at the **Monterey Pop Festival** alongside **Janis Joplin**, **Otis Redding**, **Ravi Shankar**, the **Who**, and **Jimi Hendrix**. In 1968, his **instrumental** single "Grazin' in the Grass" went to number one on the American **pop** charts, becoming a worldwide hit and selling 4 million copies.

In the 1970s, Masekela toured frequently, working in a variety of genres, including **Afrobeat** and **funk**. He has released more than 40 albums (and been featured on many more) and worked with such diverse artists as **Harry Belafonte**, **Dizzy Gillespie**, the **Byrds**, **Fela Kuti**, **Marvin Gaye**, **Herb Alpert**, **Paul Simon**, and **Stevie Wonder**. In the 1980s, he returned to Southern Africa, basing himself across the border in Botswana and working with South African musicians on albums like *Techno-Bush* (1984), which earned him another top 10 hit in the **United States**, with "Don't Go Lose It Baby," followed by *Waiting for the Rain* (1985). Masekela returned to South Africa in the

early 1990s and continues to record and perform regularly. In 2013, he won a **Grammy Award** for Best World Music.

MATCHBOX 20

Formed in Orlando, Florida, in 1995, Matchbox 20 is an American **rock** band whose debut album, *Yourself or Someone Like You* (1996), signaled a move away from the dominant **grunge** of the 1990s toward a more **radio**-friendly **pop**-rock style (sometimes called post-grunge). Addressing issues of alienation, it sold more than 15 million copies worldwide, yielding the hits "Push" (1997) and "3 A.M." (1997).

MATHIEU, MIREILLE (1946–)

From the first time French singer Mireille Mathieu appeared on **television** in 1965, when she won first prize in a talent quest, she seemed destined for stardom, being hailed as the next **Edith Piaf**. Her first singles, "C'est ton nom" (1966) and "Mon credo" (1966), were immediate hits. Others quickly followed, including "Qu'elle est belle," "Paris en colère," and "La Dernière valse." Mathieu recorded in foreign languages and had chart successes in several European countries, particularly **Germany**. Her first album, *En Direct de L'Olympia* (1966), quickly sold 1 million copies.

Mathieu soon established an international reputation, extending beyond Europe. In 1967, she toured **Canada** and the **United States**, where she appeared on *The **Ed Sullivan** Show* and sang in Las Vegas with **Frank Sinatra** and **Dean Martin**. She has recorded and toured extensively, especially in **China** and Russia, where she has established a considerable fan base. Mathieu is best known internationally for such hit songs as "La Paloma, adieu" (1973), "La Vie en rose" (1976), and "Une femme amoureuse" (1980). She was invited to sing at the opening ceremony of the 1988 Olympic Games in Seoul in South Korea. Mathieu has recorded more than 1,200 songs in 11 languages, and her records have sold more than 150 million copies.

See also EUROPEAN MUSIC; FRANCE.

MATHIS, JOHN ROYCE "JOHNNY" (1935–)

Johnny Mathis is an American **pop** singer whose smooth **ballad** singing and distinctive nasal tenor voice made him an instant hit with the record-buying public when he first made the charts with "Wonderful, Wonderful" (1957). It was followed in quick succession

with “It’s Not for Me to Say” (1957), “Chances Are” (1957), “The Twelfth of Never” (1957), “A Certain Smile” (1958), “Misty” (1959), and “Starbright” (1960). He was so popular that his *Greatest Hits* (1958) album spent an unprecedented 490 weeks—nine and a half years—on the charts.

Born in San Francisco, California, Mathis took opera-singing lessons as a teenager. His first recordings were **jazz** influenced, but **Mitch Miller** of Columbia Records steered him toward pop ballads, and he cultivated a **middle-of-the-road** style at the height of the popularity of **rock-and-roll**. Although his hits tapered off in the 1960s, Mathis’s albums continued to sell, and his live performances were invariably sold out. He returned to the charts in 1978, with a number one, “Too Much, Too Little, Too Late,” a duet with Deniece Williams. He also recorded duets with a number of popular female vocalists, including **Gladys Knight**, **Dionne Warwick**, and **Barbra Streisand**.

Mathis continued to enjoy chart success well into the 1980s. In 1993, his compilation album *A Personal Collection* brought together favorites from the singer’s many albums. He has sold more than 350 million records worldwide, making him one of the biggest-selling artists of the 20th century. In 2003, Mathis was awarded a **Grammy** Lifetime Achievement Award.

MAURIAT, PAUL (1925–2006)

Paul Mauriat was a French orchestra leader and arranger who specialized in **easy listening** music. A prolific recording artist with more than 1,000 titles to his credit, he was best known internationally for his 1968 **instrumental** hit “Love Is Blue,” which topped the charts throughout the world. Mauriat’s music was especially popular in Asia, where he conducted more than 1,000 concert performances in **Japan** and South Korea.

See also EUROPEAN MUSIC; FRANCE.

MAYALL, JOHN (1933–)

John Mayall is an influential British **blues** musician, singer, composer, multi-instrumentalist, and bandleader best known for his band, John Mayall’s Bluesbreakers. He has been called the “Father of the British Blues Movement.” Born in Macclesfield, Cheshire, the son of a musician, he taught himself to play piano, **guitar**, and harmonica,

developing an early interest in American blues. After military service, Mayall devoted himself to music, playing with various local bands before going professional in 1963. The Bluesbreakers evolved from his earlier Blues Syndicate, backing **John Lee Hooker** on his 1964 British tour and winning a recording contract. Guitarist **Eric Clapton** joined in 1965.

Mayall recorded and performed consistently with an ever-changing lineup, relocating to the **United States** in the early 1970s. Many who played in the band found fame elsewhere, including Clapton, Jack Bruce (**Cream**), Peter Green, John McVie, Mick Fleetwood (**Fleetwood Mac**), Harvey Mandel, Larry Taylor (**Canned Heat**), and Mick Taylor (the **Rolling Stones**). Mayall's biggest-selling album was *Wake Up Call* (1993), which saw him revert to a more **roots**-based sound from the 1960s after several flirtations with elements of **progressive rock**.

In 2008, Mayall announced he was disbanding the Bluesbreakers—which had had an on-again, off-again existence as an entity—to cut back on his heavy workload and give himself freedom to work with other musicians.

See also GREAT BRITAIN.

MAYFIELD, CURTIS LEE (1942–1999)

Born in Chicago, Illinois, Curtis Mayfield was an American **soul** singer, guitarist, songwriter, and producer whose social-message music injected a potent element into black music, aligning it more closely with the burgeoning Civil Rights Movement in the **United States**. He started out singing **gospel** with lifelong friend and collaborator **Jerry Butler**, forming the **rhythm-and-blues** group the **Impressions**. He wrote the politically charged "People Get Ready" (1965) for the Impressions.

In 1970, Mayfield went solo. His 1972 album *Super Fly*, the **soundtrack** for a **film** of the same name, was hailed as a landmark in combining hard-edged music with biting social commentary, yielding two million-selling singles, "Freddie's Dead" and the title track, "Super Fly." The success of *Super Fly* led to further film work, notably *Let's Do It Again* (1975), *Sparkle* (1976), and *A Piece of the Action* (1977).

Mayfield was severely injured and paralyzed after a stage accident in 1990.

Mayfield's influence was profound, inspiring a tribute album, *All Men Are Brothers: A Tribute to Curtis Mayfield* (1994), featuring **Whitney Houston**, **Elton John**, the **Isley Brothers**, and **Aretha Franklin**.

MBAQANGA

Mbaqanga is a South African **dance music** that combines traditional African elements, like chanting and drumming, with Western elements of modern music, for example, **jazz**, and draws on influences of **big band swing**. Its own influence as a style has extended far beyond its Zulu roots and **South Africa**. Mbaqanga (meaning an everyday cornmeal porridge eaten by the poor) developed in the South African illicit bars (shebeens) during the 1960s. It started to find a wider audience via **radio**, but its popularity faded in the 1970s, owing to the influence of Western **pop**, **soul**, and **disco** in South Africa. Nonetheless, it saw a revival in the 1980s, in part due to **Paul Simon's** incorporation of South African music into his album *Graceland* (1986) and subsequent tour of South Africa. Mbaqanga has become an umbrella term used to describe the music made by small bands playing the music popular in black communities from the 1930s to the present.

See also AFRICAN MUSIC; AFRO-POP; KWAITO.

MC HAMMER (1962–)

Born Stanley Kirk Burrell, in Oakland, California, MC Hammer (also known as just Hammer) is an American **hip-hop** recording artist, regarded as the pioneer of the **pop-rap** style. His album *Please Hammer, Don't Hurt 'Em* (1990) was a breakthrough album for hip-hop, achieving **crossover** success in topping both the ***Billboard*** 200 and R&B charts, selling 22 million copies worldwide. It also yielded two hit singles, "U Can't Touch This" and "Pray." Hammer collected three **Grammy Awards** for the album: Best Rap Solo Performance, Best R&B Song ("U Can't Touch This"), and Best Music Video.

MC5

MC5 was an American **hard rock** band formed in 1964, in Lincoln Park, Michigan. With their loud noise, theatrical flamboyance, raw lyrics,

and uncompromising attitude, they are often cited as a precursor of the later **punk rock** movement. The band's three albums—*Kick Out the Jams* (1969), *Back in the USA* (1970), and *High Time* (1971)—have come to be regarded as cult classics.

MCCARTNEY, [JAMES] PAUL (1942–)

Paul McCartney was the bass player for the **Beatles** and part of the prolific songwriting partnership with **John Lennon** in the 1960s. The songs for which McCartney is best remembered include the sublime "Yesterday," "Michelle," "Hey Jude," "Let It Be," "Penny Lane," and "Yellow Submarine."

With the Beatles disbanding in 1970, McCartney was the first of the Beatles to release a solo album, *McCartney* (1970). He went on to form the band Wings, with his wife, Linda Eastman (1941–1998), producing several hit singles, including "My Love" (1973), "Band on the Run" (1974), "Listen to What the Man Said" (1975), "Silly Love Songs" (1976), and "Mull of Kintyre" (1976). *Venus and Mars* (1975) topped the album charts in several countries.

Wings, and producer **George Martin**, shared a **Grammy Award** for the James Bond **film theme** "Live and Let Die" (1973). Wings won two more Grammys for *Band on the Run* (1973), for the title track (Best Pop Vocal) and the album (Best Engineered Recording). "Rockestra Theme" (1979), from the album *Back to the Egg* (1979), won a Grammy for Best Rock Instrumental. In 2012, *Band on the Run* picked up a further Grammy for Best Historical Album.

In 2012, McCartney released *Kisses on the Bottom*, which features versions of some of his favorite songs from his childhood, including classics like "It's Only a Paper Moon" and "My Valentine." In 2014, he collaborated with **Kanye West** on the **hip-hop** artist's single "Only One." In 2015, the two worked together again with singer **Rihanna** on the hit "Four Five Seconds."

MCDANIELS, EUGENE BOOKER "GENE" (1935–2011)

Big-voiced Gene McDaniels was an American singer and songwriter born in Kansas City, Kansas, who started out as a **jazz** singer and scored a number of **soul** hits in the early 1960s, including "A Hundred Pounds of Clay" (1961), "Tower of Strength" (1961), and "Chip, Chip"

(1961). He wrote the 1974 hit “Feel Like Makin’ Love” for **Roberta Flack**.

MCENTIRE, REBA NELL (1955–)

Born in McAlester, Oklahoma, Reba McEntire is an American **country music** singer, songwriter, and actress, known as the “Queen of Country.” She began singing at rodeos, eventually winning a recording contract after a talent spotter heard her sing the national anthem, but it took three years for her to have her first hit, a **cover** of **Patsy Cline’s** “Sweet Dreams,” which made the top 20. “You Lift Me Up (to Heaven)” (1980) was her first top 10 entry, lifted from her third studio album, *Feel the Fire*. In 1981, McEntire’s fourth album, *Heart to Heart*, made the ***Billboard*** top country albums list, reaching number two and yielding the hit single “Today All Over Again.”

A shift toward a more mainstream **pop** style brought success with *Whoever’s in New England* (1986), her ninth studio album. It won her a **Grammy Award** for Best Female Country Vocal Performance for the single “Whoever’s in New England.” That same year, McEntire released the album *What Am I Gonna Do About You*. She was named both Female Vocalist of the Year and Entertainer of the Year by the Country Music Association. The hits continued, and in 1990, she released *Rumor Has It*, which went on to sell 3 million copies.

McEntire diversified her career with several **film** roles and, in 2001, her own **television** sitcom, *Reba*. In 2003, she released the album *Room to Breathe*, which went on to notch big sales, as did *Reba: Duets* (2007) and *Keep on Loving You* (2009). She has sold more than 85 million records worldwide.

MCGUIRE, BARRY (1935–)

Born in Oklahoma City, Oklahoma, Barry McGuire is an American singer-songwriter best known for singing the hit **protest song** “Eve of Destruction” (1965) and his booming lead vocal on the **New Christy Minstrels’** “Green, Green” (1962). McGuire’s album *The Eve of Destruction* also sold well, but he would never again break into the **Top 40** of the ***Billboard*** **Hot 100**. He is referenced in the **Mamas and the Papas’** autobiographical single “Creeque Alley” (1967).

MCKENZIE, SCOTT (1939–2010)

Born Philip Wallach Blondheim, in Jacksonville, Florida, Scott McKenzie was an American singer and songwriter best known for his 1967 hit single and **Summer of Love** anthem "San Francisco (Be Sure to Wear Flowers in Your Hair)." He had been a childhood friend of John Phillips (1935–2001) and founder of the **Mamas and the Papas**, and in 1961, he joined Phillips in a **folk** group, the Journeymen. The group disbanded, and McKenzie declined an invitation from Phillips to join the Mamas and the Papas, opting for a solo career. Phillips wrote "San Francisco" for McKenzie, played **guitar** on the track and also producing it. It sold more than 7 million copies globally. McKenzie followed the song with "Like an Old Time Movie," also written and produced by Phillips, which was a minor hit. He later cowrote the song "Kokomo," a number-one hit for the **Beach Boys** in 1988.

MCLAUGHLIN, JOHN (1942–)

Born in Doncaster, England, **jazz** guitarist John McLaughlin was one of the most influential figures in the **fusion** movement of the 1960s and 1970s, best known for his work with the **Mahavishnu Orchestra**, which he founded and led. McLaughlin's playing at this time was distinguished by fast solos and exotic musical scales derived from Indian music. McLaughlin had earlier been with the Graham Bond Organization and played on the landmark **Miles Davis** fusion album *Bitches Brew* (1969). After playing with several key British groups of the early 1960s, including the Graham Bond Organization, he made *Extrapolation*, his first album as a bandleader, in 1969, although it was not released until 1972, when he was living in the **United States**.

Apart from his two periods with the Mahavishnu Orchestra in the 1970s and 1980s, McLaughlin has continued to experiment, leading an Indian classical acoustic group, Shaktar, in the 1980s, and playing with a variety of other artists in different genres. He has been cited by scores of guitarists as a major influence.

See also GREAT BRITAIN; INDIA; WORLD MUSIC.

MCLEAN, DONALD "DON" (1944–)

American **folk** singer and songwriter Don McLean became, intentionally or otherwise, the **pop** chronicler of **rock-and-roll** with his number-one hit single "American Pie" (1972), dealing with the death of **Buddy Holly** ("the day the music died") and its aftermath. Born in

New Rochelle, New York, McLean had plied his trade as a folk singer and songwriter before finding fame with “American Pie.” One of his songs, “And I Love You So,” was a hit for **Perry Como**. He had one other major hit, “Starry, Starry Night” (also known as “Vincent,” 1971), about painter Vincent van Gogh.

MCPHATTER, CLYDE LENSLEY (1932–1972)

Born in Durham, North Carolina, Clyde McPhatter was an American **rhythm-and-blues** singer, originally with Billy Ward and the Dominoes in the early 1950s. He formed the **Drifters** in 1953, and with his high-pitched tenor voice, pioneered the transfer of fervent **gospel**-style singing into a rhythm-and-blues/**pop** idiom, winning immediate acclaim, as well as emulation. He left the Drifters in 1954, when he was drafted into the U.S. Army. His subsequent solo career featured a number of hits, including “A Lover’s Question” (1958) and “Lover Please” (1962).

MCRAE, CARMEN MERCEDES (1922–1994)

Carmen McRae was an American **jazz** pianist, composer, and singer whose prolific recording career spanned almost five decades. As a vocalist, she was characterized by a supple voice, with a steely edge and the capacity to apply her own unique interpretation to lyrics. Born in Harlem, New York, McRae trod a familiar road in winning an amateur talent show at Harlem’s Apollo Theater in 1939, after having studied piano for eight years. It led to a meeting with **Billie Holiday**, who recorded a song of McRae’s, “Dream of Life.” She always credited Holiday as her greatest influence.

While working a day job as a secretary, McRae played piano at a New York club and sang as a chorus girl, later finding occasional work filling in for singers in **big bands**, led by such luminaries as **Count Basie** and **Earl “Fatha” Hines**. After finding more work in Chicago, it was back to New York, where her career began to blossom, with regular club work and a recording contract. *Down Beat* magazine voted her best new female vocalist in 1954.

Until near the end of her life, McRae toured constantly, both in the **United States** and abroad. Some of the songs most associated with her and the gentle, bittersweet irony that became her trademark included “Alfie,” “The Music That Makes Me Dance,” “Guess Who I

Saw Today?," and "Mean to Me." McRae made a point when performing of always singing at least one Billie Holiday song, and an album, *For Lady Day*, recorded in 1983, was released in 1995, after her death.

MCTELL, "BLIND WILLIE" (c. 1903–1959)

Born William Samuel McTier in Happy Valley, Georgia, Willie McTell, blind from birth, was an American blues singer, best known for the songs "Statesboro Blues," "Georgia Rag," and "Mama Tain't Long Fo' Day," as well as his mastery of the 12-string guitar. A prominent figure in the Atlanta music scene in the 1930s, McTell also recorded under several pseudonyms, including Blind Sammie, Hot Shot Willie, and Georgia Bill. In his later career, he turned toward religious and spiritual music. His music is celebrated in the Bob Dylan song, "Blind Willie McTell."

MCTELL, RALPH (1944–)

Born Ralph May, in London, England, Ralph McTell is a British **folk** and **country blues** singer who has been a key figure in the **folk revival** in England since the 1960s. He is best known for "The Streets of London" (1969), a deeply moving song with a powerful social message that has since been covered by more than 200 performers.

MEAT LOAF (1947–)

Born Marvin Lee Aday, in Dallas, Texas, Meat Loaf is an American **rock** singer, songwriter, and actor best known for his *Bat Out of Hell* trilogy of albums (1977–2006). The first of them has sold more than 40 million copies. The second album of the trilogy, *Bat Out of Hell II: Back into Hell* (1993), sold 10 million copies within three months. From the album, Meat Loaf had his best single hit, with "I'd Do Anything for Love (But I Won't Do That)" (1993). The song won him a **Grammy Award** for Best Male Rock Vocal. Meat Loaf has sold more than 80 million records worldwide.

MEGADETH

Megadeth is an American **heavy metal** band, regarded as a pioneer in the thrash metal subgenre. Formed in Los Angeles, in 1983, by ex-**Metallica** guitarist Dave Mustaine (1961–), the band introduced a progressive strain of heavy metal, with noted **jazz** influences, in their debut album, *Killing Is My Business . . . and Business Is Good* (1985).

Countdown to Extinction (1992) is Megadeth's biggest-selling album, reaching number two on the ***Billboard*** chart. The band has sold more than 50 million records.

MELANIE (1947–)

Born Melanie Anne Safka-Schekeryk, in Queens, New York, Melanie is an American **folk**-**pop** singer and songwriter of the 1970s, best known for her song about performing at the **Woodstock Festival**, "Lay Down (Candles in the Rain)" (1970). Later hits included "Peace Will Come (According to Plan)" (1970), a spirited **cover** of the **Rolling Stones'** "Ruby Tuesday" (1970), and the jaunty "Brand New Key" (1970).

MELLENCAMP, JOHN (1951–)

John Mellencamp (also known as John Cougar and John Cougar Mellencamp) is an American **rock** singer and songwriter born in Seymour, Indiana, who first gained widespread attention with *American Fool* (1982), which sold 5 million copies and was the biggest-selling album of the year. It yielded three hit singles: "Hurts So Good" (which won him a **Grammy Award** for Best Male Rock Performer), "Jack and Diane," and "Hand to Hold on To."

It was the start of a successful string of albums, including *Uh-Huh* (1983) and *Scarecrow* (1985), each containing hit singles, including "Crumblin' Down" (1983), "Lonely Ol' Night" (1985), and "R.O.C.K. in the U.S.A. (A Salute to '60s Rock)" (1986). With *Lonesome Jubilee* (1987), Mellencamp moved from **hard rock** to a mix of traditional **folk** instrumentation, yielding the hits, "Paper in Fire" (1987), "Cherry Bomb" (1987), and "Check It Out" (1988). He continued his exploration of American **roots** music on *Big Daddy* (1989). Mellencamp has continued to record, writing and singing about small-town life in the **United States**, a style that has been called "heartland rock."

MENDES, SÉRGIO SANTOS (1941–)

Sérgio Mendes is a Brazilian musician and bandleader, and a key figure in the popularity of **bossa nova**, who had a string of international **jazz**-**funk** hits in the mid-1960s, with his band Brasil '66, in which he played piano. Although his popularity waned in the **United States** in the 1970s, he continued to sell records in Latin America and **Japan**. In

1993, he won a **Grammy Award** for Best World Music Album with *Brasileiro*.

See also LATIN AMERICAN MUSIC.

MENTO

Mento, a form of Jamaican **folk music**, has greatly influenced the development of later genres, particularly **ska** and **reggae**. It shares many characteristics with **calypso**, from Trinidad and Tobago, but is a separate and distinct musical form. Mento is usually performed with such acoustic instruments as **guitar**, banjo, and hand drums, with the bass contributed by the rhumba box—a large *mbira* that can be sat on while played. Mento's origins can be traced to the 19th century and a uniquely Jamaican **fusion** of African and European musical traditions. Its later evolution broadened to include pan-**Caribbean** influences, as well as American **jazz**. The high watermark of mento was in the 1950s, after the first recordings began to appear. A variety of artists recorded mento songs in an assortment of rhythms and styles, and marked the birth of Jamaica's recording industry.

MERCER, JOHN HERNDON "JOHNNY" (1909–1976)

Johnny Mercer was an American songwriter, composer, and vocalist who wrote more than 1,500 songs, of which many are regarded as **popular music** classics. Born in Savannah, Georgia, he originally set out for New York City, hoping to become an actor, but instead he found his niche as a songwriter, beginning in 1930, when a song of his was included in a Broadway **musical**. In 1932, Mercer won a singing contest and landed a job as singer with the **Paul Whiteman** band. Whiteman introduced him to **Hoagy Carmichael**, and soon Mercer and Carmichael had a hit with "Lazybones" (1933). Composers quickly discovered his talent as a lyricist.

In 1933, Mercer moved to Hollywood, where he began writing songs for **films**. Meanwhile, his singing career continued to grow. He sang duets with such talented figures as **Jack Teagarden** and **Bing Crosby**, and from 1938 to 1939, he sang with the **Benny Goodman** band. By the early 1940s, Mercer had his own **radio** show, *Johnny Mercer's Music Shop*. In 1942, he cofounded Capitol Records, quickly signing performers like **Stan Kenton**, **Nat "King" Cole**, **Jo Stafford**, and

Margaret Whiting. By 1946, Capitol was responsible for one-sixth of all records sold in the **United States**.

Mercer wrote hit songs spanning four decades, from the 1930s through the 1960s. Among his best-known lyrics are "Goody Goody" (1936), "I'm an Old Cowhand" (1936), "Jeepers Creepers" (1938), "Blues in the Night" (1941), "That Old Black Magic" (1942), "Hit the Road to Dreamland" (1942), and "Something's Gotta Give" (1955).

In 1961, he wrote "Moon River" to a score by **Henry Mancini** for the film *Breakfast at Tiffany's*, winning his third Academy Award. The following year, he became the first songwriter to win a fourth Oscar, this time for the title song to the 1962 film *Days of Wine and Roses*, the music again by Mancini. A key to Mercer's success was his keen ear for American colloquial language, combined with a poet's sense of image, which brought warmth and emotional complexity to his lyrics.

See also GREAT AMERICAN SONGBOOK.

MERMAN, ETHEL (1908–1984)

Born Ethel Agnes Zimmerman, in New York City, Ethel Merman was an American actress and singer best known for her booming voice and roles in **musical** comedy. She made her Broadway debut in 1930, creating a sensation singing "I Got Rhythm" in **George Gershwin's** *Girl Crazy*. In the 1930s, Merman made her first Hollywood appearance and also starred in her own **radio** show. Among her musical stage shows were *Anything Goes* (1934), *Red, Hot, and Blue* (1936), *Annie Get Your Gun* (1946), *Call Me Madam* (1950), and *Gypsy* (1959).

MERRILL, HENRY ROBERT LEVAN "BOB" (1921–1998)

Bob Merrill was one of the most prolific and successful songwriters of the 1950s. Born in Atlantic City, New Jersey, he worked briefly as a dialogue director in Hollywood before taking up songwriting, composing his simple but catchy melodies on a toy xylophone. **Patti Page's** "Doggie in the Window" and **Rosemary Clooney's** "Mambo Italiano" were among his biggest hits. **Guy Mitchell** recorded many of Merrill's songs, including "Sparrow in the Tree Top," "She Wears Red Feathers," and "My Truly, Truly Fair." Merrill also wrote music, lyrics, or both for popular Broadway **musicals**, one of which is *Funny Girl*.

MERZBOW (1956–)

Merzbow is the stage name of an influential Japanese **noise** musician, Masami Akita, who has been called the "most important artist in noise." In addition to Merzbow, Akita has been involved in a number of side projects, collaborations, and groups. The name Merzbow comes from German dada artist Kurt Schwitters's artwork, *Merzbau*, where Schwitters transformed the interior of his house using found objects, referencing Merzbow's dada influence and junk art aesthetic. In addition to this, Merzbow has cited a wide range of musical influences, including **progressive rock**, **heavy metal**, free **jazz**, and early **electronic music**.

A prolific recording artist and also a writer, Merzbow employs the use of distortion, feedback, and sound from **synthesizers**, machinery, and homemade noisemakers. While much of Merzbow's output is intensely harsh in character, he occasionally ventures into **ambient music**. Vocals are occasionally used, and unlike most harsh noise music, he also occasionally uses elements of melody and rhythm. The avant-garde nature of Akita's work—described by one critic as a "sonic visual assault"—has made acceptance by mainstream and unprepared audiences difficult.

See also ASIAN MUSIC; JAPAN.

METAL

See BLACK METAL; HEAVY METAL.

METALLICA

Metallica is an American **heavy metal** band formed in Los Angeles, in 1981, and regarded as one of the progenitors of the thrash metal subgenre. Metallica broadened its appeal beyond just the metal genre with musical experimentation involving rhythms, harmony, and complex song structure, as well as socially conscious lyrics. *Metallica* (1991), often known as the "Black Album," has sold 30 million copies worldwide (16 million copies in the **United States** alone), the biggest-selling heavy metal album of all time. It sold 650,000 copies in its first week of release. The band has won six **Grammy Awards** for Best Metal Performance, for "One" (1990), "Stone Cold Crazy" (1991), *Metallica* (1992), "Better Than You" (1999), "St. Anger" (2004), and "My Apocalypse" (2009). The group has sold more than 110 million records worldwide.

METHENY, PATRICK BRUCE “PAT” (1954–)

Kansas City–born Pat Metheny is an American **jazz** guitarist, composer, and bandleader (the Pat Metheny Group). He has developed a highly successful **fusion** style with its roots in jazz, **rock**, and **country music**, while retaining an authentic and acclaimed jazz presence. Metheny played trumpet as a child, switching to **guitar** at the age of 12, and within three years he was playing with the best jazz musicians in Kansas City. At 19, he joined the Gary Burton band, where his distinctive improvisational style evolved, although firmly grounded as it was in **swing** and **blues**. His first album, *Bright Size Life* (1976), recorded with Jaco Pastorius (1951–1987) on electric bass and Bob Moses (1948–) on drums, redefined the jazz guitar with his clear, flowing melodic lines and gleaming, fluid runs. No less startling was Pastorius, whose bass lines at times produced a horn-like sound.

It was the beginning of the style that would define Metheny and his group, which he formed in 1977. Their albums eventually sold in the hundreds of thousands, and their performances in the **United States** and Europe filled vast stadiums. Metheny has continued to experiment in his compositions, many in collaboration with PMG pianist Lyle Mays (1953–). Metheny and Mays wrote the **film** music for *The Falcon and the Snowman* (1985).

Metheny, who has been a tireless technological innovator of his instrument, has also been involved in an array of solo and small-group projects, as well as his PMG work, including collaborations with **Ornette Coleman** (*Song X*, 1985) and minimalist composer Steve Reich (*Different Trains*, 1987). He has received 20 **Grammy Awards**.

MICHAEL, GEORGE (1963–2016)

Born Georgios Kyriacos Panayiotou, in London, England, George Michael first became known as part of the **dance-pop** duo **Wham!** As a solo performer after the duo split in the mid-1980s, he scaled even greater heights, scoring seven number-one hit singles in the United Kingdom and eight in the **United States**, including “I Want Your Sex” (1987), “Faith” (1987), “Father Figure” (1988), “One More Try” (1988), “Monkey” (1988), and “Don’t Let the Sun Go Down on Me” (1991, with **Elton John**). His album *Faith* (1987) sold more than 25 million copies, winning a **Grammy Award** for Album of the Year. The song “I

Knew You Were Waiting (for Me)" (1987, with **Aretha Franklin**) won a Grammy for Best R&B Vocal Performance for Duo or Group.

MICROPHONE

A microphone is a device that allows sound to be amplified or recorded by converting sound into an electric signal through a process known as transduction. Early microphones were developed in the late 19th century using carbon and magnetic diaphragms, and used in various telephone designs, but the first electric microphones did not appear until the mid-1920s. These new electric microphones produced a much better sound quality and had become standard pieces of equipment in the **film** and **radio** industries by the early 1930s. Their introduction had a profound impact on **popular music**. In terms of clarity and quality of sound, the standard of recordings improved greatly, and the placement of multiple microphones to record individual instruments allowed for much greater control of the mixing of sound levels in a final recording.

The microphone also had a significant impact on performing style, both live and on recordings. The microphone's ability to capture the subtlest features of the voice meant that listeners could have a more intimate relationship with the singer, and many vocalists of the 1930s and 1940s began to tailor their singing styles to the subtleties afforded by the microphone. **Crooners** like **Bing Crosby** and Whispering Jack Smith, such torch singers as Ruth Etting, and **jazz** vocalists the likes of **Billie Holiday** moved away from the formal sound of trained singers toward a more natural sound, which has continued to be prominent in most subsequent popular music genres.

See also MUSIC RECORDING.

MIDDLE EASTERN MUSIC

The vast region of the Middle East has an ancient and diverse musical heritage, and while traditional forms of **popular music** continue to be practiced and attract a wide audience, the rise of Western-influenced music has, since the 1950s, had a discernible impact. Within the contemporary mainstream in the Arabic-speaking countries, there are traditional Arabic songs, songs retaining an Arab style but with Western lyrics; songs that are Arabic **covers** of Western songs; and

songs that fuse Western and Arab melodies and alternate between English and Arabic lyrics.

Egypt has long been the dominant cultural force in the region, with Cairo serving as the recording and **film** capital. Egyptian singer Umm Kalthoum (1898–1975) was the Arab world's first singing superstar, whose traditional style was adapted by another great singer and actor, Abdul Halim Hafez (1929–1977) and whose romantic crooning in colloquial Arabic was immensely popular.

Sha'abi (popular music) is the music of the working classes, particularly the urban poor. Similar to the Algerian *Rai*, it has retained a traditional form but often touches on contemporary themes, as in the work of singer and actor Ahmed Adaweyah (1945–) or more recently Shaaban Abdel Rahim (1957–), who achieved fame with his song "Ana Bakrah Israel" ("I Hate Israel," 2000), which broke with convention by speaking in plain and colorful language about politics and the problems of society. Many of Shaaban's songs were sold informally on cheaply processed cassette tapes.

Al-Musika Al-Shababeya (youth music) is highly popular with the middle and upper classes, and is sometimes emulated in the *Sha'abi*. First appearing in the late 1970s, it is a mixture of Arabic and Western, largely American, elements, employing typical Arabic singing and instruments like the *dof* drum and *oud* lute, and underpinning this with a Western beat.

Turkey has long been a crossroads of many cultures, including Europe, North Africa and South and Central Asia. Western elements began to be incorporated into traditional styles following Turkey's modernization in the 1920s, but it was not until the 1950s that Turkish artists began recording **cover versions** in English of mostly American styles, including **rock-and-roll** and **jazz**. In the 1960s, Turkish performers began writing and singing **pop** songs in Turkish, while adapting arrangements to familiar local styles. By the 1970s, Turkish pop music became well established, with such acclaimed female stars as Ajda Pekkan (1946–) and Sezen Aksu (1954–). Aksu's influence popularized a style that was taken up by many others and can be seen in the work of Sertab Erener (1964–), who provided a boost to Turkish music with a win in the **Eurovision Song Contest** in 2003. **Hip-hop**,

heavy metal, and **reggae** have also become popular in Turkey, and Istanbul is host to a vibrant **underground** and **alternative** scene. Turkish hip-hop is a creation of the Turkish migrant worker community in **Germany**.

In Lebanon, whose capital Beirut rivals Cairo as a major recording center, rock music became popular during the civil war period of the 1970s, and in the 1980s, Lydia Canaan was hailed as the first rock star of the Middle East and was the first Middle Eastern performer to have their music videos appear on **MTV**.

In Iran, Vigen Derderian (1929–2006), dubbed the "King of Iranian Pop," was an innovative force in the 1950s, introducing the **guitar** and an upbeat style of music that paved the way for a new genre of Iranian music, influenced by Western European and Latin American styles. Iranian rock music first developed in the 1970s, but it was sidelined after the 1979 revolution, only to witness a resurgence in the 1990s. One of the notable heavy metal bands is Angband, the first Iranian band of its genre to release its work internationally through a European record label.

Since the late 1960s, popular music in Israel has been deeply influenced by mainstream pop and rock music from **Great Britain** and the **United States**. In the 1970s, such rock groups as Kaveret and Tamooz, and singer-songwriters like Shalom Hanoch (1946–) and Miki Gavrielov (1949–), were instrumental in fusing Western pop and rock with the original style of Israeli **folk music** and Oriental Jewish music, particularly Yemenite, Greek, and Andalusian-Moroccan styles. **Rap** and hip-hop have developed their own styles in Israel.

See also ARAB POP; BRAHEM, ANOUAR (1957–).

MIDDLE OF THE ROAD (MOR)

The term *middle of the road* applies more to a commercial **radio** format than a musical genre, although it has been used to describe a broad type of music. MOR music, which spans many styles, is generally strongly melodic and often features vocal harmony technique and light orchestral arrangements. During the 1960s and the 1970s, the **beautiful music** radio stations were styled "MOR radio," to distinguish them from the smooth **jazz** and soft **adult contemporary** formats.

See also EASY LISTENING; LIGHT MUSIC.

MIDLER, BETTE (1945–)

Born in Honolulu, Hawaii, Bette Midler is an American singer, songwriter, and actress who burst onto the scene with her debut studio album, *The Divine Miss M* (1972). The album won her a **Grammy Award** for Best New Artist and also yielded three **pop** hits, "Do You Want to Dance?," "Boogie Woogie Bugle Boy," and "Friends." Midler also had a hit in 1981, with "The Rose," from the **film** of the same name, which earned her a Grammy for Best Female Pop Vocal. "Wind Beneath My Wings" (1990) won her another Grammy for Record of the Year. Midler's album *Some People's Lives* (1990) was her biggest commercial success, selling 7 million copies. It contains the hit "From a Distance." She has sold more than 35 million records worldwide.

MILLER, [ALTON] GLENN (1904–1944)

Glenn Miller was an American musician, arranger, composer, and bandleader in the **swing** era. He was the best-selling recording artist from 1939 to 1943, leading one of the best-known **big bands** of the time. Born in Clarinda, Iowa, he played trombone as a child and, after dropping out of university, became a professional musician. He formed his first band in 1937, but it soon broke up after having failed to distinguish itself from the multitude of competing swing bands.

Miller decided to innovate with his next band, having a clarinet play a melodic line, a tenor saxophone hold the same note, and three other saxophones harmonize within a single octave—and the "Miller sound" was born. Live performances in New York, recordings and a **radio** show, and even a **film** appearance combined to create enormous popularity. In 1939, *Time* magazine noted, "Of the 12 to 24 discs in each of today's 300,000 U.S. **jukeboxes**, from two to six are usually Glenn Miller's."

In 1939, Miller scored his first hit with "Wishing (Will Make It So)," quickly followed by "Moonlight Serenade." With their now-distinctive swing **jazz** style, Miller and his orchestra became the top **dance** band in the **United States**, dominating the music charts with such tracks as "In the Mood," "Tuxedo Junction," and "Pennsylvania 6–5000" in 1940. In 1942, he enlisted in the U.S. Army and was

assigned to lead the Army Air Force Band. He boosted the morale of the troops with his many popular songs before mysteriously disappearing on a flight from England to Paris, **France**.

The Glenn Miller Orchestra was revived after the war to honor his legacy, and collections of his greatest hits continued to sell well for many years. In 1954, the film *The Glenn Miller Story* was released, loosely based on his life.

MILLER, MITCHELL WILLIAM "MITCH" (1911–2011)

Mitch Miller, an American musician, arranger, conductor, **television** performer, record producer, and recording industry executive, was one of the most influential figures in **popular music** during the immediate postwar years. Born in Rochester, New York, he trained and played as a classical musician (oboist) before joining Mercury Records as a classical music producer and later head of artists and repertoire in the late 1940s. In 1950, Miller moved to Columbia Records, working with some of the biggest-selling pop artists of the era, including **Johnnie Ray**, **Patti Page**, **Guy Mitchell**, **Rosemary Clooney**, **Tony Bennett**, and **Frankie Laine**.

As a record producer, Miller was an innovator, establishing the primacy of the producer through his then-novel conception of the **pop** music "sound," not so much as merely the arrangement of a tune, but rather the creation of an entire aural texture in the studio that could later be replicated in live performances. It was an important development for later **rock-and-roll**, which Miller despised.

In the early 1950s, Miller recorded with Columbia's house band as Mitchell Miller and His Orchestra. He also recorded a number of successful albums and singles, featuring a male chorale and his own distinctive arrangements, using the name Mitch Miller and the Gang. In the early 1960s, Miller became a household name with his syndicated NBC television show *Sing Along with Mitch*.

MILLER, ROGER DEAN (1936–1992)

Born in Fort Worth, Texas, Roger Miller was an American **country-pop** singer and songwriter best known for his **novelty songs** in the 1960s, including "Dang Me" (1963), "King of the Road" (1964), "Chug-a-Lug" (1964), and "England Swings" (1965). In this fertile period, Miller collected 11 **Grammy Awards**. His songs, which became **crossover**

hits, brought a wry humor to country music, and the novelty was enhanced by his use of **scat singing**. In 1985, he wrote the score for the **musical** *Big River*, based on the story of Huckleberry Finn.

MILLER, STEVE

See STEVE MILLER BAND, THE.

MILLS BROTHERS, THE

A seminal African American vocal group, the Mills Brothers, from Piqua, Ohio, originally comprised four brothers: John Jr. (1910–1936), bass vocals and **guitar**; Herbert (1912–1989), tenor; Harry (1913–1982), baritone; and Donald (1915–1999), lead tenor. Their harmony singing was augmented by their unique style of imitating various musical instruments with their voices. So convincing was their imitation that their early recordings carried the following wording on the label: "No musical instruments or mechanical devices used on this recording other than one guitar."

From church singing to talent shows to live theater, the Mills Brothers found their way onto **radio** in 1928, in Cincinnati, and came to the notice of **Duke Ellington**, who had them signed to a recording contract in New York. Their first recording, a **cover** of the **jazz** standard "Tiger Rag" (1931), became a number-one hit in a version with lyrics by Harry DaCosta. It sold more than 1 million copies. Other hits quickly followed, including "Goodbye Blues" (1931), "Nobody's Sweetheart" (1931), "Ole Rockin' Chair" (1932), and "Dinah" (with **Bing Crosby**, 1932).

When John Jr. died in 1936, he was replaced by the father, John Sr. (1882–1967). The Mills Brothers toured the **United States** and also abroad, appearing in two Royal Command Performances in England. Their popularity peaked in 1943, with the record "Paper Doll," which sold more than 6 million copies. Other hits followed, including "You Always Hurt the One You Love" (1944), "I've Got My Love to Keep Me Warm" (1949), and their last number one, "Glow Worm" (1950). The Mills Brothers continued to record during the 1950s and performed as a trio after 1957, when John Sr. retired and until Harry died in 1982. Many later performers were inspired by the Mills Brothers, with **crooner Dean Martin**, for example, modeling his relaxed vocal style on that of Harry Mills.

See also DOO-WOP.

MILSAP, RONNIE LEE (1943–)

Born in Robbinsville, North Carolina, and blind since birth, Ronnie Milsap is an American **country music** singer and pianist, and one of the genre's most popular and influential performers of the 1970s and 1980s. He is also an important **crossover** artist, appealing to both country and **pop** music markets with a series of hit songs that incorporated elements of pop, **rhythm-and-blues**, and **rock**. Milsap's **ballad** "Smoky Mountain Rain" (1981) brought him an entirely new audience, and he followed it with "(There's) No Gettin' Over Me" (1981) and "Any Day Now" (1982). In 1986, Milsap won a **Grammy** for the album *Lost in the Fifties Tonight*. In 1987, he shared a Grammy with **Kenny Rogers** for their collaboration on the single "Make No Mistake, She's Mine." He is credited with six Grammy Awards and 40 number-one country hits as of 2016, behind only **George Strait** and **Conway Twitty**.

MINAJ, NICKI (1982–)

Born Onika Tanya Maraj, in Trinidad and Tobago, West Indies, and moving to the **United States** as a child, Nicki Minaj is an American **hip-hop** artist and rapper whose flamboyant style in performance and dress has led to her being called the "black **Lady Gaga**." A prolific recording artist, Minaj has, as of 2016, scored 13 top 10 singles, the most for a female **rap** artist. Her best-selling albums include *Pink Friday* (2010), *Pink Friday: Roman Reloaded* (2012), and *The Pinkprint* (2014).

MINGUS, CHARLES (1922–1979)

Charles Mingus, an American **jazz** double bassist, bandleader, and composer, was a highly influential figure in the later development of jazz in the 1950s. He became a pioneer in double-bass technique. As a composer, Mingus was a true original, defying categorization as he fused jazz tradition, **gospel** music, classical music, and **blues** with his own bold experimentation. As a bandleader, he drew on the old parade-style New Orleans tradition of collective improvisation.

Born in Nogales, Arizona, but growing up in Watts, Los Angeles, Mingus started playing trombone and cello as a child, switching to bass at the age of 16, which he studied for five years with renowned

classical bassist and teacher Herman Reinshagen. He played with bands in Los Angeles before touring with **Louis Armstrong** in 1942 and 1943; made his first recordings in 1945, before touring with Lionel Hampton (1908–2002); and settled in New York City, where he played gigs with **Charlie Parker**, whose compositions and improvisations both inspired and influenced him.

Mingus was also one of the first musicians to start his own record label. He and drummer Max Roach (1924–2007) started Debut Records in 1952, to release music from his contemporaries, accounting for many of the classic **bebop** albums of the era. He led his own bands of various sizes from the 1950s until his death. His best-known bands were medium-sized ensembles of eight to 12 musicians, which gave him great flexibility.

In 1959, Mingus and his Jazz Workshop musicians recorded one of his best-known albums, *Mingus Ah Um*, the culmination of a prolific decade. In 1963, he released *The Black Saint and the Sinner Lady*, a sprawling, multisection work, hailed as one of the great achievements in jazz orchestration.

The music of Charles Mingus continues to be played and recorded by many musicians, most notably by the Mingus Big Band, formed in 2008, which plays regularly in New York City and often tours the **United States** and Europe.

See also MODERN JAZZ.

MINNELLI, LIZA MAY (1946–)

Liza Minnelli is an American singer and actress who, after an early introduction to show business by her mother, **Judy Garland**, starred in live performances and made two albums, *Liza! Liza!* (1964) and *It Amazes Me* (1965), all while still a teenager. Still only 19, she scored a triumph in her first major Broadway **musical** role in *Flora, the Red Menace* (1965). She later played nightclub singer Sally Bowles in the musical **film** *Cabaret* (1972), showcasing her singing talents, as well as her acting, and winning an Academy Award for Best Actress. This, along with the **television** concert special *Liza with a Z* (1972), represents the high points of an erratic career. Minnelli continued to perform and record in a range of projects. In 1989, she collaborated with the **Pet Shop Boys** on the **electronic dance music** album *Results*.

She returned to the Broadway stage in 1997, taking over the title role in *Victor/Victoria*, replacing **Julie Andrews**.

MINOGUE, KYLIE ANN (1968–)

Often known simply as Kylie, Kylie Minogue is an Australian **dance-pop** singer and actress who first came to prominence in a **television** soap opera, *Neighbours*. Born in Melbourne, she made her musical debut with a remake of **Little Eva's** "The Loco-motion" (1987). Her debut album, *Kylie* (1988), which sold 6 million copies, contains several hit singles, one of which is "I Should Be So Lucky," which reached number one in **Great Britain**, **Japan**, and **Germany**, and made the U.S. ***Billboard*** top 30. Minogue quickly became a global phenomenon, scoring a series of catchy dance-**electronica** hits, including "Spinning Around" (2000), "Can't Get You Out of My Head" (2001), "Slow" (2003), and "Time Bomb" (2012).

See also AUSTRALIA AND NEW ZEALAND.

MINSTREL SHOW

The minstrel show (or minstrelsy) was an American form of popular entertainment developed in the early 19th century, featuring comedy sketches, variety acts, dancing, and music. It was performed by white people in blackface or, especially after the Civil War in the **United States**, black people. By the 20th century, the minstrel show had lost popularity, having been replaced for the most part by **vaudeville**. It survived as professional entertainment until about 1910.

Although minstrel shows were derogatory of black people and perpetuated racial stereotypes, they left a valuable legacy in **popular music** and constituted a kind of cultural conduit. Many minstrel tunes, for example, are now popular **folk** songs; some "plantation" songs were absorbed into the **blues**; and the instruments used did much to popularize the banjo and fiddle in modern **country music**. More importantly, by introducing America to black dance and musical style, minstrels opened the nation to black cultural forms for the first time on a large scale.

See also JOLSON, AL (1886–1950).

MITCHELL, GUY (1927–1999)

Born Albert George Cernik, in Detroit, Michigan, Guy Mitchell was an American **pop** vocalist and actor of the 1950s, selling almost 45

million records worldwide, including six million-selling hit singles. He was also successful in **Great Britain**, touring regularly and appearing at the London Palladium for the first time in 1952, and at the 1954 Royal Variety Performance.

After a start in **radio**, Mitchell sang with various bands and made some early recordings using the name "Al Grant," before winning a radio talent show and coming to the notice of the influential **Mitch Miller** at Columbia Records. Miller renamed him Guy Mitchell, and a string of hits followed his breakthrough 1950 single, "My Heart Cries for You." They included "The Roving Kind" (1950), "You're Just in Love" (with **Rosemary Clooney**, 1951), "Sparrow in the Treetop" (1951), "My Truly, Truly Fair" (1951), "Pittsburgh, Pennsylvania" (1952), "Singin' the Blues" (1956), and "Heartaches by the Number" (1959). His later numbers reflected a more pronounced **country music** flavor.

Mitchell's warm, rich voice and affable personality epitomized 1950s pop. During his peak popularity, Mitchell also appeared in several **films**, including *Those Redheads from Seattle* (1953) and *Red Garters* (1954), and he briefly hosted a **television** musical variety show for ABC in 1957. In 1961, Mitchell played a detective in the NBC series *Whispering Smith*.

MITCHELL, JONI (1943–)

Born Roberta Joan Anderson, in Fort MacLeod, **Canada**, Joni Mitchell is a singer and songwriter whose thoughtful, poetic songs and strong social messages, as well as her distinctive, wide-ranging contralto vocal style, have blurred genre boundaries, as she has straddled **folk**, **rock**, **jazz**, and **pop** in her highly acclaimed oeuvre. Most of the songs she has composed on **guitar** use an open, or nonstandard, tuning, which often conveys an unusual, sometimes otherworldly, mood. Mitchell's song "Both Sides Now" (1969) has become a classic, covered by a multitude of artists. Her albums have sold several million copies worldwide, her most successful being *Court and Spark* (1974). Between 1969 and 2016, she amassed nine **Grammy Awards**.

MOBY (1965–)

Born Richard Melville Hall, in Darien, Connecticut, Moby is an American singer, songwriter, and musician known for his **electronic dance music**. He has been called the "King of **Techno**" and is credited

with bringing the genre to mainstream attention. His fifth studio album, *Play* (1999), gained an international audience, eventually selling 12 million copies.

See also ELECTRONICA.

MODERN JAZZ

Although in many ways synonymous with **bebop**, modern jazz is a less precise term, generally used to describe **jazz** that is nontraditional. It is often used in a pejorative sense by traditionalist diehards to dismiss post-1940 jazz music. A more useful application is in its late 1950s designation of a jazz trend that sought to embrace more mellow and subdued styles, epitomized by the **Miles Davis** album *Kind of Blue* (1959), which came to be dubbed cool jazz. The complexities of bebop were retained, but with more emphasis on articulating often highly expressive moods—an idiom still prevalent to this day.

While bebop never attracted a mass **popular music** following, as did the emerging **rock-and-roll** of the 1950s and early 1960s, modern jazz began to reach out beyond the jazz clubs and college campuses, notably through the efforts of the immensely popular **Dave Brubeck** Quartet and also the **Modern Jazz Quartet**, both of which brought jazz to new audiences while expanding the structure of the music. Later variants of the modern jazz genre included Latin jazz and jazz rock.

MODERN JAZZ QUARTET (MJQ)

The Modern Jazz Quartet (MJQ), from its inception in 1952, was a driving force in the rise of **modern jazz**, playing a style of jazz influenced by classical music, **blues**, and **bebop**. The band, performing during a span of four decades, with minimal personnel changes, carved out a niche, bringing jazz to a new audience with little connection to traditional jazz idioms.

Pianist John Lewis (1920–2001), vibraphonist Milt Jackson (1923–1999), bassist Ray Brown (1926–2002), and drummer **Kenny Clarke** first came together in 1946, as members of the rhythm section in **Dizzy Gillespie's** band. Five years later, they formalized their association, forming the Milt Jackson Quartet. In 1952, with the departure of Brown and his replacement by Percy Heath (1923–2005), they became the MJQ, with only one subsequent change in lineup,

with Connie Kay (1927–1994) replacing Clarke in 1955. The MJQ played in a variety of styles but generally performed a combination of cool jazz, which it came to epitomize, and bebop. Milt Jackson brought a strong bebop influence to the group with his virtuosic improvisation and was the first to play vibraphone in a bop style.

Under John Lewis's leadership and musical direction, the MJQ trademark style was an elegant, restrained music employing a classically derived counterpoint, but at the same time retaining a strong blues feel. Lewis, whose own piano style was delicacy itself, believed that J. S. Bach and the blues were compatible, combining classical form with jazz improvisation and polyphony. A feature of the MJQ was the freedom of each individual member to improvise while maintaining the precision and collective focus of a classical group. The band was also noted for its ability to play alongside a variety of other groups.

MODUGNO, DOMENICO (1928–1994)

Domenico Modungo was an Italian singer, songwriter, and actor best known for his international hit in 1958, "Volare," which sold more than 30 million copies. He cowrote "Volare" (meaning "to fly"), calling it "Nel Blu Dipinto di Blu" ("in the blue painted sky"), inspired by the art of Marc Chagall, but it was universally known by the repeated word of its refrain. It topped the charts throughout the world, including in the **United States**, and was covered by scores of artists, one of which was **Dean Martin**.

"Volare" won the top prize at the 1958 San Remo music festival and earned Modugno two **Grammy Awards** at the inaugural Grammy presentation: Song of the Year and Record of the Year. The following year, he again won the San Remo prize with "Piove" (also known as "Ciao, Ciao Bambina"). Another of his songs, "Io," was recorded in English by **Elvis Presley** with the title "Ask Me" (1963).

See also EUROPEAN MUSIC; ITALY.

MONK, THELONIOUS SPHERE (1917–1982)

Thelonious Monk, an American **jazz** pianist and composer, was one of the most influential figures in the history of jazz. He was one of the architects of **bebop**, and his impact has been felt both as a composer and pianist. Born in Rocky Mount, North Carolina, but soon moving

with his family to New York City, Monk studied piano as a child, won several talent contests at Harlem's Apollo Theater, and played the organ in church, before joining, at the age of 19, the house band at Minton's Playhouse in Harlem. Coming into contact with **Charlie Parker**, **Dizzy Gillespie**, and others, he was instrumental in developing the style that came to be known as bebop. Monk's compositions, among them the celebrated "Round Midnight," provided some of the key musical vehicles that carried these emerging soloists into uncharted territory.

In 1947, Monk made his first recordings for the Blue Note label, displaying from the outset some of the elements of his unique compositional and improvisational style, both of which employed unusual repetition of phrases, an offbeat use of space, and unexpected dissonance. In the decade that followed, Monk played on recordings with **Miles Davis**, Charlie Parker, **John Coltrane**, and **Sonny Rollins**. *Brilliant Corners* (1956) and *Thelonious Monk with John Coltrane* (1957) were two of the albums from this period that brought Monk international attention as a pianist and composer. In 1957, the Thelonious Monk Quartet, which included Coltrane, began regular performances to great acclaim, touring the **United States** and Europe, and making some of his most influential recordings.

Monk's compositions have become part of the standard jazz repertoire, including the much-recorded "Round Midnight," along with "Blue Monk," "Straight, No Chaser," "Ruby, My Dear," "In Walked Bud," and "Well, You Needn't."

MONKEES, THE

The Monkees were created to play an aspiring **rock** band in a youth-oriented American **television** series but ended up becoming a successful band in their own right, selling 75 million records between 1966 and 1971. The group consisted of Mickey Dolenz (1945–), Davy Jones (1945–2012), Peter Tork (1944–), and **Mike Nesmith**. Their music was initially supervised by **Don Kirshner**. The Monkees had a string of hits, supported by the television show, including "Last Train to Clarksville" (1966), "I'm a Believer" (1966), "A Little Bit Me, a Little Bit You" (1967), "Pleasant Valley Sunday" (1967), and "Daydream Believer" (1967). **Session musicians** played on the early records, but

the Monkees eventually prevailed to play on their records, as well as write songs. Nesmith left in 1970, with the other three members continuing to perform. The four reunited briefly in the 1980s.

MONOTONES, THE

Formed in Newark, New Jersey, in 1955, the Monotones were an American six-member vocal group known for their archetypal **doo-wop** hit "The Book of Love" (1958). They were a **one-hit wonder**, failing to repeat their success and disbanding in 1962.

MONRO, MATT (1930–1985)

Matt Monroe was a British **crooner**, born Terence William Parsons, in London, England. He was known for his smooth, mellow vocal style and called the "man with the golden voice." He had a series of **pop** hits in the 1960s, including "My Kind of Girl" (1961) and "Walk Away" (1964).

See also GREAT BRITAIN.

MONROE, VAUGHN MILTON (1911–1973)

Vaughan Monroe was one of the few American **big band** leaders of the 1940s who made a successful transition to the **pop** of the postwar years. Born in Akron, Ohio, he was a singer, trumpeter, and bandleader, having a rich baritone voice and forming his first orchestra in 1940. Monroe had hits with "Racing with the Moon" (1941); "There! I've Said It Again" (1945); "Let It Snow! Let It Snow! Let It Snow!" (1945); "Ballerina" (1947); "Cool Water" (1948); and his best-known pop hit, "Ghost Riders in the Sky" (1948). He hosted *The Vaughn Monroe Show* on **television** in the early 1950s. Monroe continued to record through the 1950s, and his later hits included "Black Denim Trousers and Motorcycle Boots" (1955), "In the Middle of the House" (1956), and "The Battle of New Orleans" (1958).

MONROE, WILLIAM SMITH "BILL" (1911–1996)

It is doubtful whether any figure in **popular music** is as universally credited with creating a new genre as Bill Monroe is with **bluegrass**. An American mandolinist, singer, and songwriter who almost single-handedly forged the bluegrass style from of the **country music** tradition, Monroe, in the 1940s, led a band called the Blue Grass Boys, named for Monroe's home state of Kentucky. The genre derived its name from the band. Monroe's performing career spanned almost 70

years as a singer, instrumentalist, composer, and bandleader. He is often referred to as the “Father of Bluegrass.”

Growing up in a musical family, Monroe worked with his brother Charlie, playing traditional **blues** and recording about 60 songs before forming the Kentuckians in 1938, later renaming them the Blue Grass Boys. The following year, the band joined the **Grand Ole Opry**. It was Monroe’s genius that incorporated elements of blues, **gospel**, **jazz**, country, and **folk** into his rich musical tapestry to create bluegrass, not to mention his introduction of the mandolin, which supplanted the traditional dominance of the fiddle.

In 1946, Monroe assembled the Blue Grass Boys’ most famous lineup. It featured banjo prodigy **Earl Scruggs**, who used a distinctive three-finger picking style; guitarist and singer **Lester Flatt**; fiddler Chubby Wise (1915–1996); and bassist Howard Watts (1913–1970), also known as Cedric Rainwater. Here Monroe perfected what became the model bluegrass sound of high vocal harmonies, his own bold mandolin licks, solid **guitar** and banjo rhythms, a vibrant fiddle, and jazz-inflected bass.

The 28 tracks recorded by this outfit quickly became classics of the genre. These included “Kentucky Waltz” (1946); “Footprints in the Snow” (1946); “Blue Grass Breakdown” (1947); “Wicked Path of Sin” (1948); and Monroe’s best-known song, “Blue Moon of Kentucky” (1948), which would later be covered by **Elvis Presley**. Even after Scruggs and Flatt left the band in 1948, Monroe continued to record and perform. He was inducted into the Country Music Hall of Fame in 1970. In 1986, the U.S. Senate passed a resolution recognizing Monroe’s contribution to American culture.

MONTENEGRO, HUGO MARIO (1925–1981)

Hugo Montenegro was an American musician, composer, conductor, and arranger best known for his **film music**, especially the **theme** “The Good, the Bad, and the Ugly” (1968), from the 1966 movie of the same name. Montenegro’s version, with its haunting, contrapuntal whistle, was a **cover** of the **Ennio Morricone** tune, originally played by Bruno Nicolai (1926–1991) and his orchestra. It sold more than 1 million copies. Montenegro wrote the theme music for the second series of the popular **television** show *I Dream of*

Jeannie. He also delved into **electronic rock** and **pop** with several experimental albums, one of which was *Moog Power* (1969), exploring the possibilities of the **synthesizer**.

MONTEREY POP FESTIVAL

To give it its full title, the Monterey International Pop Music Festival was a three-day **music festival** held in Monterey, California, in June 1967, and one of the defining events of the **Summer of Love**. The Monterey festival was widely promoted and heavily attended, and as it featured a number of historic performances, it became the subject of a popular theatrical documentary film, *Monterey Pop*, by noted filmmaker D. A. Pennebaker. It became the inspiration for future music festivals, including the **Woodstock Festival** two years later. Monterey is remembered for the first major American appearances by the **Jimi Hendrix** Experience, the **Who**, and **Ravi Shankar**; the first large-scale public performance by **Janis Joplin**; and the introduction of **Otis Redding** to a large, predominantly white audience. **Eric Burdon** and the **Animals**, who appeared during the festival, wrote and recorded "Monterey," which references many of the performers.

MONTEZ, CHRIS (1943–)

Born Ezekiel Christopher Montanez, in Los Angeles, American **pop** singer Chris Montez was part of the rise to prominence of Mexican Americans in mainstream **popular music**, scoring an international hit with the rollicking **dance** craze song "Let's Dance" (1962). On the strength of this tune, Montez toured **Great Britain**, where the **Beatles** opened for him. He had further hits with the romantic **ballads** "Call Me" (1966), "The More I See You" (1966), "There Will Never Be Another You" (1966), "Time After Time" (1966), and "Love Is Here to Stay" (1968). In the 1970s, he recorded a series of bilingual songs in English and Spanish.

See also CHICANO ROCK; LATIN AMERICAN MUSIC.

MONTGOMERY, JOHN LESLIE "WES" (1925–1968)

Wes Montgomery was an American **jazz** guitarist, widely regarded to have revolutionized the role of the **guitar** in jazz. His influence on later guitarists is immense. Born in Indianapolis, Indiana, Montgomery was self-taught, influenced by the recordings of **Charlie Christian**. He toured from 1948 to 1950, with the Lionel Hampton band (which

included **Charles Mingus**), returning home to work in a factory by day and playing clubs at night, before playing full-time again with various groups.

Emerging as a solo artist in the late 1950s (and championed by **Cannonball Adderley**), Montgomery's playing had developed into an insistent, swinging hard-bop style, showcased in the recordings *The Incredible Jazz Guitar of Wes Montgomery* (1960), *Full House* (1962), and *Smokin' at the Half Note* (1965). Montgomery had perfected a way of using his thumb, rather than a plectrum, to pick the strings, which gave his sound both depth and mellowness. Stylistically, he created a "Wes Montgomery sound" with a unique chord substitution, outlining chords melodically but not the same chords being played by the rhythm section. His technique of playing in octaves while soloing was much emulated, later becoming part of the standard jazz-guitar practice.

Montgomery enjoyed great success late in his career as a **crossover** artist whose attractive melodic playing appealed to wider audiences than he had reached in his earlier "pure" jazz efforts. Albums of this period included *Bumpin'* (1965), *California Dreaming* (1966), *Goin' Out of My Head* (1965), and *Road Song* (1968).

MOODY BLUES, THE

Formed in Birmingham, England, in 1964, the Moody Blues became pioneers of **progressive rock** with their second album, *Days of Future Passed* (1967), a **fusion** of **rock** and classical music, recorded with the London Festival Orchestra. It has also been hailed as one of the first **concept albums**, comprising a song cycle about a typical working day. *Days of Future Passed* yielded the hit singles "Nights in White Satin" (1967) and "Tuesday Afternoon" (1968). The band consisted of Mike Pinder (1941–) on Mellotron, piano, and vocals; Ray Thomas (1941–) on flute, percussion, piano, and vocals; Justin Hayward (1946–) on **guitar**, piano, sitar, and vocals; John Lodge (1945–) on bass and vocals; and Graeme Edge (1941–) on percussion and vocals.

The group's subsequent top-selling albums included *On the Threshold of a Dream* (1969), *To Our Children's Children's Children* (1969), *A Question of Balance* (1970), *Every Good Boy Deserves Favour* (1971), *Seventh Sojourn* (1972), and *Long Distance Voyager* (1981).

Both *Seventh Sojourn* and *Long Distance Voyager* topped the album charts in the **United States**. The Moody Blues have sold more than 40 million records worldwide.

MOOG, ROBERT ARTHUR "BOB" (1934–2005)

Bob Moog is an American engineer and pioneer of **electronic music**, best known as the inventor of the Moog **synthesizer**, one of the first widely used electronic musical instruments. The first Moog instruments were modular synthesizers. In 1971, Moog's company, Moog Music, began production of the Minimoog Model D, which was among the first synthesizers that was widely available, portable, and relatively affordable.

The Moog synthesizer gained wider attention in the music industry after it was demonstrated at the **Monterey Pop Festival** in 1967. The commercial breakthrough of a Moog recording was made by Wendy Carlos on the 1968 record ***Switched-On Bach***, which became one of the best-selling classical music recordings of its era. The success of *Switched-On Bach* sparked a slew of other synthesizer records from the late 1960s to mid-1970s.

Some of the first **rock** recordings to feature the Moog synthesizer include the single "Reflections," released July 1967, by Diana Ross and the **Supremes**, as well as tracks on *Strange Days* by the **Doors**, released in September 1967, and numbers by the **Monkees**, the **Rolling Stones**, the **Byrds**, and **Simon & Garfunkel**.

MOOG SYNTHESIZER

See MOOG, ROBERT ARTHUR "BOB" (1934–2005).

MOORE, [ROBERT WILLIAM] GARY (1952–2011)

Gary Moore, born in Belfast, Northern **Ireland**, was an influential **rock** and **blues** guitarist. After playing with Irish bands Skid Row and **Thin Lizzy**, he went solo, all the while experimenting with a range of styles, from **jazz** to **country** to **heavy metal**. Moore's albums include *Corridors of Power* (1982), *Victims of the Future* (1983), and *Run for Cover* (1985), from which came the top five single "Out in the Fields." *Wild Frontier* (1987) was his homage to traditional Irish music.

After a series of rock records, Moore returned to blues music with *Still Got the Blues* (1990), a highly acclaimed album with contributions from renowned blues guitarists Albert King (1923–1992)

and **Albert Collins**, and former **Beatle George Harrison**. In 1992, a follow-up, *After Hours*, again featured Collins, as well as a cameo appearance by the legendary **B. B. King** on "Since I Met You Baby." In 1994, Moore joined former **Cream** musicians Ginger Baker and Jack Bruce, releasing the album *Around the Next Dream*. Subsequent releases like *Back to the Blues* (2001), *Power of the Blues* (2004), and *Old New Ballads Blues* (2006) continued Moore's exploration of the blues.

MORISSETTE, ALANIS NADINE (1974–)

Canadian-born Alanis Morissette made a name for herself as a child actor in a **television** series, but it was her third studio album, *Jagged Little Pill* (1995), that established her as a songwriter and an **alternative rock** artist. Striking a chord with the intensely personal songs of teenage angst and its post-**grunge pop** style, *Jagged Little Pill* sold 33 million copies worldwide, making it one of the most successful albums of the 1990s. Morissette won four **Grammy Awards** for the album: Album of the Year, Best Rock Album, Best Female Rock Vocal ("You Oughta Know"), and Best Rock Song ("You Oughta Know"). In 1998, she won a further Grammy for Best Music Video Long Form (*Jagged Little Pill*, *Live*) and, in 1999, took home two more Grammys for Best Rock Song and Best Female Rock Vocal for "Uninvited," a single from the **soundtrack** for the **film** *City of Angels* (1998).

See also CANADA.

MORMON TABERNACLE CHOIR

The Mormon Tabernacle Choir, comprised of members of the Church of Latter-Day Saints (Mormons), is one of the world's oldest choral groups, having been founded in 1847. Called "America's Choir" by U.S. president Ronald Reagan, the choir has broadcast a weekly program, *Music and the Spoken Word*, since 1929. Originally on **radio**, the show has also been televised since the early 1960s and is now broadcast worldwide via approximately 1,500 radio and **television** stations.

This 360-member chorus of men and women, all volunteers, has performed its brand of popular choral music at World Fairs and expositions, at presidential inaugurations in the **United States**, in concert halls everywhere from **Australia** and Europe to Asia and the Middle East, and on television. According to *The **Billboard** Book of Top*

40 Hits, it is the largest act to have charted on the ***Billboard*** **Hot 100**, a feat accomplished when the 320-person Mormon Tabernacle Choir reached number 13 in 1959, with its version of "The Battle Hymn of the Republic." The same recording also won a **Grammy Award** for Best **Pop** Performance by a Vocal Group or Chorus.

MORODER, [GIOVANNI] GIORGIO (1940–)

Giorgio Moroder is an Italian musician, songwriter, producer, **disc jockey**, and **electronic music** and **disco** pioneer. Moving to Berlin in the late 1960s, he began making recordings, eventually scoring a hit with his own **synthesizer**-heavy song, "Son of My Father" (1972), a hit in **Great Britain** for English **pop** group Chicory Tip. In 1977, Moroder cowrote and produced **Donna Summer's** hit "I Feel Love," a breakthrough in synth disco, being the first disco hit entirely produced with a synthesizer. That same year, he expanded on his ideas with the album *From Here to Eternity*, the title track of which, along with "Too Hot to Handle" and "First Hand Experience in Second Hand Love," was a disco hit single. Moroder's conceptual innovations from the album paved the way for the later **house music** of the 1980s.

In 1979, Moroder released his album *E=MC²*, an extended experiment in recording live-to-digital, involving heavy use of computers and electronics. He also released three albums between 1977 and 1979, under the name Munich Machine. He went on to compose and produce **soundtrack** albums for the films *Foxes* (1980) and *American Gigolo* (1980). Moroder has continued to experiment, record, and collaborate with a variety of artists as diverse as Daft Punk and **Kylie Minogue**.

See also EUROPEAN MUSIC; ITALY.

MORRICONE, ENNIO (1928–)

Ennio Morricone is an Italian composer, arranger, and conductor best known for his **film** and **television** scores. Born in Rome, he studied music at the Santa Cecilia Conservatory, where he specialized in trumpet. He began composing classical works and later worked as a studio arranger at RCA Records, but Morricone is most widely known for composing the music from 1960 to 1975 for so-called spaghetti westerns. His work has become synonymous with the genre, with his innovative use of bells, electric **guitars**, harmonicas, and the Jew's

harp to suggest mood. Morricone has written more than 400 scores across all film genres, including comedies, romances, and thrillers. Among his most famous are *The Mission* (1986), *The Untouchables* (1987), *Cinema Paradiso* (1988), *Kill Bill: Volume 1* (2003), and *Kill Bill: Volume 2* (2004). Recordings of his music have sold more than 70 million copies worldwide.

See also EUROPEAN MUSIC; ITALY; MONTENEGRO, HUGO MARIO (1925–1981).

MORRISON, VAN (1968–)

Born George Ivan Morrison, in Belfast, Northern Ireland, Van Morrison's blend of **rhythm-and-blues** with **jazz** and **folk** elements has been called Celtic **soul**. He began his career as a multi-instrumentalist in an Irish show band, later singing with various groups, one of which was **Them**, which brought him to attention with his frenetic vocals on the hit single "Gloria" (1964). Van Morrison had a solo hit with "Brown Eyed Girl" (1967), but it was the album *Astral Weeks* (1968) that sealed his reputation with what is still regarded as one of the masterpieces of contemporary **popular music**.

For *Astral Weeks*, recorded in New York, Van Morrison experimented with jazz-folk instrumentation (considered revolutionary at the time), lush string arrangements, and ruminative, quasi-mystical vocal improvisations. In 2001, in a retrospective look at the album, ***Rolling Stone*** commented, "This is music of such enigmatic beauty that 35 years after its release, *Astral Weeks* still defies easy, admiring description." *Moondance* (1970) is a more lively rhythm-and-blues album, selling more than 3 million copies—his biggest-selling studio album, eclipsed only by *The Best of Van Morrison* (1991).

In the 1990s, Van Morrison won two **Grammy Awards**, for Best Pop Collaboration with Vocals for "Have I Told You Lately That I Love You?" (1996) and "Don't Look Back" (1998). In addition, he has been inducted into the Grammy Hall of Fame for *Astral Weeks*, *Moondance*, "Gloria," and "Brown Eyed Girl."

MORTON, JELLY ROLL (1890–1941)

Born Ferdinand Joseph LaMothe, in New Orleans, Louisiana, Jelly Roll Morton was an American **jazz** pianist, composer, and bandleader. A

significant figure in the early development of jazz (and at times having claimed to have invented it), his composition “Jelly Roll Blues” (1915) was the first published jazz composition. He was also jazz’s first arranger.

Morton started playing piano in a brothel when he was 14, his distinctive style derived from **ragtime** and boogie-woogie. He would often play the melody with his right thumb while sounding a harmony with other fingers of the right hand, resulting in an “out-of-tune” sound that became characteristic of the New Orleans style. He later played, at various times, in Chicago, New York, and Washington, D.C. Among his best-known compositions that have become jazz standards are “King Porter Stomp,” “Wolverine Blues,” and “Black Bottom Stomp.”

MÖTLEY CRÜE

Mötley Crüe was an American **heavy metal** band and one of the biggest-selling acts of the 1980s, selling more than 100 million albums worldwide. They are seen as a pioneer of glam metal, adopting elements from 1970s **glam rock**, most evident in their third studio album, *Theatre of Pain* (1985). It contains the hit singles “Smokin’ in the Boys Room” (1985) and “Home Sweet Home” (1986). The album was a multimillion seller worldwide, selling four copies in the **United States** alone. *Girls*, *Girls*, *Girls* (1987) was also a big seller, yielding the hits “Wild Side” and “Girls, Girls, Girls,” while *Dr. Feelgood* (1989) was their most successful of all, yielding five hit singles and topping the ***Billboard*** 200 album chart.

MOTÖRHEAD

Motörhead was an English **heavy metal** band formed in London, in 1975, and regarded as the world’s loudest **rock-and-roll** band. Their best-known albums are *Overkill* (1979), *Bomber* (1979), and *Ace of Spades* (1980), typically addressing such topics as war, good versus evil, abuse of power, promiscuous sex, drugs, and gambling. Motörhead is seen as a precursor to the later thrash metal subgenre. The band won a **Grammy Award** in 2005, for Best Metal Performance (“Whiplash”), and has sold more than 30 million albums worldwide.

MOTOWN

A seminal American record label, as well as a songwriting and production empire, Tamla-Motown was founded in Detroit, by **Berry Gordy Jr.**, in 1959, with an $800 loan from his family. The name derives from Detroit's shortened nickname of *motor* and *town*. Within just a few years, it was selling more singles and releasing more hits than any other record company. Motown's impact on **popular music**, both inside and outside the **United States**, has been profound.

Motown was not just a highly successful enterprise—the most successful business in the United States owned and operated by African Americans—but also a powerful cultural icon in terms of America's historical cultural divide. Musically, Motown set its own benchmarks in excellence, including songwriting, production, and artist management. Calling itself the "Sound of Young America," the "Motown sound" was instantly recognizable and often imitated. It drew on a wide range of musical traditions, from distinctively passionate singers with the call-and-response vocal arrangements of the African American church **gospel** tradition to contemporary **pop** music sensibilities, **rhythm-and-blues** flavors, **jazz** virtuosity, and **blues**-inflected rhythms.

With a legion of young artists drawn largely from Detroit's black neighborhoods, the Miracles, the **Marvelettes** (who had Motown's first number-one pop hit, "Please Mr. Postman"), **Martha and the Vandellas**, **Marvin Gaye**, and **Mary Wells** began providing Motown with a consistent stream of hits, many written and produced by **Smokey Robinson**. Other emerging acts soon followed, the **Temptations** and the **Supremes** among them. In 1961, Motown signed a blind 11-year-old singer and multi-instrumentalist; two years later **Stevie Wonder** had his first hit, "Fingertips Pt. 2," and his album *The 12 Year Old Genius* became Motown's first number-one album.

By the mid-1960s, the infectious Motown sound had gone global; it was also seemingly unstoppable. In 1966, 22 Motown singles reached the Top 20 of the U.S. pop charts, with three reaching number one and three-quarters of all Motown releases charting. From 1961 to 1971, Motown had an astonishing 110 top 10 hits.

Gordy sold Motown Records to MCA and Boston Partners in 1988, ending Motown's era as an independent company. In 1994,

Motown was purchased by PolyGram, and in 1998, PolyGram was acquired by Seagram's, which had earlier bought MCA and folded Motown into the newly created Universal Music Group.

MOUSKOURI, NANA (1934–)

Nana Mouskouri is a Greek singer, known internationally for her performances, her range of styles from **jazz** to **pop** to **folk**, and many recordings made in numerous languages. Initially studying to be an opera singer, she started singing jazz in nightclubs, influenced by **Ella Fitzgerald**. Her first recording was made in 1957, with the romantic pop song "Fascination," which she recorded in both Greek and English. She has since recorded songs in many other languages, including French, German, Dutch, Italian, Portuguese, Spanish, Japanese, Hebrew, Welsh, Mandarin Chinese, Corsican, and Turkish.

Mouskouri was persuaded by influential jazz figure **Quincy Jones** to go to the **United States**, where, in 1962, she recorded an album, *The Girl from Greece Sings*, which Jones produced, leading to **television** appearances. She also became well known in **Great Britain**, where, for a time, she hosted her own television show, which she later also did in **France** and **Germany**. Mouskouri's album *Over and Over* (1969) spent almost two years on the British album charts. Her best-known song is "White Rose of Athens" (1961).

See also EUROPEAN MUSIC.

MOVE, THE

The Move was one of the most successful British **rock** bands of the late 1960s, scoring a string of hits, including "I Can Hear the Grass Grow" (1967), "Flowers in the Rain" (1967), and "Blackberry Way" (1968). Formed in Birmingham, England, in 1965, the group scored nine top 20 singles in the United Kingdom in just five years, although success in the **United States** eluded them. Apart from hit singles, the Move's more ambitious album tracks explore other styles, including **folk rock** and **psychedelia**. Cofounder Roy Wood (1945–) went on to form Wizzard and the **Electric Light Orchestra**.

MTV

The cable **television** network Music Television (MTV) was launched in the **United States** in 1981, symbolically playing the music video for "Video Killed the Radio Star" by British **new wave** band the Buggles.

Since its inception, MTV has been the driving media force of popular youth culture, especially music. The network has spawned numerous sister channels in the United States and affiliated channels internationally, and been a major factor in globalizing multiple genres of **popular music**.

From 2006 to 2007, MTV operated an online channel, MTV International, targeted at the broad international market. The purpose of the online channel was to air commercial-free music videos once the television channels started concentrating on shows unrelated to music videos or music-related programming. In October 2008, the channel responded to the rise of the Internet as the new central place to watch music videos by launching MTV Music, a website that features thousands of music videos from MTV and VH1's video libraries, dating back to the earliest videos from 1981.

MUDDY WATERS (1915–1983)

Born McKinley Morganfield, in Mississippi, Muddy Waters, an American **blues** musician, was a dominant figure in postwar blues. He has been called the "Father of Modern **Chicago Blues**." The songs for which he is famous include "Hoochie Coochie Man," "Just Make Love to Me," "She Moves Me," "Mannish Boy," and "Louisiana Blues," all recorded in the 1950s.

Muddy Waters started playing **guitar** as a youth and, in 1941, was recorded for the Library of Congress by **Alan Lomax** on a field trip to Mississippi. He went to Chicago to pursue his career, making his first recordings there in 1946. Having established himself in the 1950s, he headed to England in 1958, and was instrumental in paving the way for the subsequent blues boom there, inspiring such young musicians as Mick Jagger, Keith Richards, and Brian Jones, who later named their band the **Rolling Stones** after Waters's early hit, "Rollin' Stone." **Bob Dylan's** mid-1960s **rock** hit "Like a Rolling Stone" and leading rock newspaper ***Rolling Stone*** were also named after the song. In 1960, Muddy Waters performed to acclaim at the Newport Jazz Festival, where he introduced his blues hit "Got My Mojo Working" to white music fans. It resulted in the album *At Newport 1960*. By the 1970s, his fame was universal. In 1972, Waters received

the first of six **Grammy Awards** for the album *They Call Me Muddy Waters*. He later featured in the film *The Last Waltz* (1978).

The influence of Muddy Waters is profound, not only on blues and **rhythm-and-blues**, but also on rock-and-roll, **hard rock**, **folk**, **jazz**, and **country**. He was among the first of the blues musicians to take up the electric guitar, which he did with considerable finesse. His use of amplification is often cited as the link between Mississippi Delta blues and rock-and-roll. In an obituary notice, Robert Palmer wrote in the *New York Times* that, "Muddy Waters was more than a major influence in the **pop** music world. He was a great singer of American vernacular music, a vocal artist of astonishing power, range, depth, and subtlety."

MUNGO JERRY

Mungo Jerry is an English **rock** band best known for their jug band**/skiffle** international hit "In the Summertime" (1970). It was the band's debut single, written by lead singer Ray Dorset (1946–), celebrating summer. It is one of the biggest-selling singles of all time, notching worldwide sales of more than 30 million. Mungo Jerry, which has continued to perform with Dorset as an original member, had a further number one in **Great Britain** with "Lady Jump" (1971).

MURRAY, [MORNA] ANNE (1945–)

Anne Murray, born in Spring Hill, Nova Scotia, is a Canadian **pop** and **country** singer, and the first solo female vocalist from **Canada** to have a number-one hit in the **United States**, with "Snowbird" (1970). In 1974, she won the first of four **Grammy Awards** for Best Country Vocal for "Love Song." In 1984, Murray became the first Canadian musician, and also the first woman, to win the U.S. Country Music Association's Album of the Year Award for *A Little Good News* (1983). She has since become a mainstay of **adult contemporary radio**, with her records selling more than 55 million copies worldwide.

MURRAY THE K (1922–1982)

Born Murray Kaufman, Murray the K was an influential American **disc jockey**. His big break came in 1958, when he succeeded the high-profile **Alan Freed** on the New York **radio** station WINS, where he attracted a big audience with his mock-hysterical presentation style and was at the peak of his popularity in the mid-1960s. His close

association with the **Beatles**, whom he supported and befriended on their 1964 tour, led to his being dubbed the fifth Beatle.

Kaufman was also a staunch defender of **Bob Dylan** after he was criticized for going electric in the mid-1960s, insisting it was neither **folk** nor **rock**, but an entirely new music called Dylan. In his New York days, Kaufman produced multiracial rock-and-roll shows three or four times a year, usually during the Easter school recess, the week before Labor Day, and between Christmas and New Year's at the Brooklyn Fox Theatre, showcasing the top performers of the era and also introducing new acts.

In the mid-1960s, Kaufman also produced and hosted **television** variety shows featuring rock performers. He capitalized on his radio fame as Murray the K by releasing numerous LP record albums, often compilations of hits by the acts that appeared in his famous Brooklyn Fox shows. These albums frequently had such names as *Murray the K's Blasts from the Past* or *Murray the K's Sing-Along with the Original Golden Gassers*. Kaufman also released two albums of shows recorded live from the Brooklyn Fox Theatre: *Murray the K's Holiday Revue* (1964) and *Greatest Holiday Revue* (1966), combined on the two-record set, *Live as It Happened* (1976). He is credited with cowriting the **Bobby Darin** hit "Splish Splash."

MUSIC FESTIVALS

A music festival is a festival oriented toward music that is sometimes presented with a theme, for example, musical genre, nationality or locality of musicians, or holiday. They are commonly held outdoors and often extend for a period of several days. A **rock** festival or **pop** festival is a large-scale performance featuring multiple acts performing an often diverse range of **popular music**, including rock, pop, **folk**, **electronic**, and related genres. As originally conceived in the mid- to late 1960s, rock festivals were held outdoors, often in open rural areas or open-air sports arenas, fairgrounds, and parks. They typically lasted two or more days, featured long rosters of musical performers, and attracted large crowds, sometimes numbering several hundred thousand people.

Some of the earliest rock festivals were built on the foundation of preexisting **jazz** and **blues** festivals, but they quickly evolved to

reflect the rapidly changing musical tastes of the time. Although it was not the first, the **Woodstock Festival** in the **United States** in 1969, is the most famous and came to define a cultural generation.

See also ISLE OF WIGHT; MONTEREY POP FESTIVAL.

MUSIC HALL

Music hall is a form of British theatrical entertainment popular between 1850 and 1960 that featured a mixture of popular songs, comedy, specialty acts, and variety entertainment. British music hall was similar to American **vaudeville**. It sprang up to cater to the entertainment needs of new urban societies, adapting existing forms of music—traditional and **folk**—to produce popular songs and acts. The music hall gave rise to a form of **popular music** that had to gain and hold the attention of an often noisy working-class audience. Typically, a music hall song consisted of a series of verses sung by the performer alone and a repeated chorus carrying the principal melody, and the audience was encouraged to sing along.

After World War I, music halls had to compete with the cinema, dance halls, and **jazz**, and later **radio** and **television** further reduced audience numbers. The increasing availability of recorded music also dented the popularity of the music hall, which, in the 1950s, often featured **rock-and-roll** performers at the top of the bill. While this attracted a younger audience, it also drove away the older patrons. Allusions to the music hall and its style later featured in some rock bands of the 1960s, among them the **Beatles**, the **Kinks**, the **Small Faces**, and **Herman's Hermits**.

MUSIC RECORDING

Popular music first gained access to a mass market with the invention and development of sound recording. Thomas Edison's phonograph cylinder, patented in 1878, was the first medium for recording and reproducing sound, featuring a hollow cylinder on which sound was engraved and played back on a mechanical phonograph. After experiments with a variety of materials, including tin foil and wax-coated cardboard, the wax cylinder became the standard, and in 1889, prerecorded wax cylinders were marketed to produce professionally made recordings of songs, instrumental music, or humorous monologues. At first, the only customers for them were

proprietors of nickel-in-the-slot machines—the first **jukeboxes**—installed in arcades and taverns, but within a few years private owners of phonographs were increasingly buying them for home use.

The invention soon spread throughout the world, and during the next two decades the commercial recording, distribution, and sale of sound recordings became a growing international industry, with the most popular titles selling millions of units by the early 1900s. The development of mass-production techniques enabled cylinder recordings to become a major new consumer item in industrial countries, and the cylinder was the main consumer format beginning in the late 1880s until about 1910. One of the first performers to make extensive use of recording was Italian operatic tenor **Enrico Caruso**, who made 260 recordings between 1902 and 1920, at a time when many singers were reluctant to record because of sound quality.

Wax cylinders were superseded by the gramophone disc, which was easier to manufacture, transport, and store, and more durable. Discs were made of shellac or similar brittle, plastic-like materials, played with needles as the disc revolved on a turntable. The needle was made from a variety of materials, including mild steel, thorn, and even sapphire. Sales of the gramophone record overtook the cylinder in about 1910, and by the end of World War I the disc had become the dominant commercial recording format. In a variety of permutations, the audio-disc format established itself as the principal medium for consumer sound recordings until the end of the 20th century. The double-sided 78-rpm shellac disc was the standard consumer music format from the early 1910s to the late 1950s.

The long-playing 33-and-a-third rpm microgroove vinyl record, or “LP,” was developed at Columbia Records and introduced in 1948. The short-playing but convenient seven-inch 45-rpm microgroove vinyl “single” was introduced by RCA Victor in 1949. In the **United States** and most developed countries, the two new vinyl formats completely replaced 78-rpm shellac discs by the end of the 1950s, but in some corners of the world the 78 lingered on far into the 1960s. Vinyl offered improved performance, and if played with a good diamond stylus mounted in a lightweight pickup on a well-adjusted tonearm, it was long-lasting.

By far the greatest and most far-reaching development was the invention of the tape recorder. Magnetic tape brought about sweeping changes in both **radio** and the recording industry. Sound could be recorded, erased, and rerecorded on the same tape many times; sounds could be duplicated from tape to tape with only minor loss of quality; and recordings could now be edited with great precision by physically cutting the tape and rejoining it. By the early 1950s, most commercial recordings were mastered on tape instead of recorded directly to disc. Tape made possible the first sound recordings created entirely by electronic means, opening the way for the bold sonic experiments of the **musique concrète** school and avant-garde composers like **Karlheinz Stockhausen**, which, in turn, led to the innovative recordings of such artists as **Frank Zappa**, the **Beatles**, and the **Beach Boys**.

Continuous improvements were made with the advent of high-fidelity (or hi-fi) and later stereophonic sound, and after that quadrophonic and surround sound. In 1963, Philips introduced a cassette tape intended to replace open-reel tapes. The advent of cassettes and cassette players provided a medium for the introduction of various Dolby systems, aimed to increase the listening quality of recorded music. The cassette tape and audio cartridge offered more portable alternatives to the disc, but it was the launch of the Sony Walkman pocket-sized cassette player in 1979 that opened up vast new possibilities for the reach of recorded music. The Walkman, a palm-sized stereo cassette tape player, made it easy for listeners to walk around, travel, and exercise while listening through lightweight headphones. It gave a major boost to sales of prerecorded cassettes, which became the first widely successful release format that used a rerecordable medium.

The emergence of digital sound recording and later the compact disc (CD) in 1982 saw significant improvements in the durability of consumer recordings, heralding another major shift in the consumer music industry, with vinyl records being relegated to a small niche market by the mid-1990s. The most recent and revolutionary developments have been in digital recording, with the creation of various uncompressed and compressed digital audio file formats,

processors capable of converting the digital data to sound in real time, and inexpensive mass storage. This generated a new type of portable digital audio player. New applications like Internet radio and podcasting have appeared, significantly extending the reach of recorded music.

MUSICAL THEATER

Musical theater is a live performance combining singing, acting, dance, and dialogue, with the emphasis on the music. Its productions are known as musicals. The modern form of the musical developed in the 19th century, drawing on the French ***opéra comique*** but with conventions established by **Gilbert and Sullivan** in **Great Britain** and Ned Harrington (1844–1911) and Tony Hart (1855–1991) in the **United States**.

The golden age of the musical is generally seen as extending from the 1940s to the 1960s. ***Show Boat*** (1927) is regarded as having set the benchmark for the modern musical. Other musicals whose music is still popular include *Oklahoma!* (1943), *Carousel* (1945), *Annie Get Your Gun* (1946), *South Pacific* (1949), *Guys and Dolls* (1950), *The King and I* (1951), *My Fair Lady* (1956), *West Side Story* (1957), *The Sound of Music* (1959), *Cats* (1981), *Les Misérables* (1985), and *The Phantom of the Opera* (1986).

Outside the English-speaking world, various forms of musical theater have a long history. **Japan's** Kabuki, for example, dates back to the early 17th century, as does the Spanish zarzuela.

MUSICALS

See MUSICAL THEATER.

MUSIQUE CONCRÈTE

Musique concrète (French: "concrete music"), a genre of **electroacoustic music**, is the experimental technique of musical composition using a variety of recorded natural sounds as raw material to assemble an aural montage. Before the advent of electronically generated sound, musique concrète was among the earliest uses of electronic means to extend the composer's range of sound resources. Prior to **sampling** and computer manipulation of sounds, musicians used analogue tape recorders to record natural sounds and tape-splicing techniques.

The originator of musique concrete was French composer Pierre Schaeffer (1910–1995). Working with the creation of abstract sound mosaics divorced from conventional musical theory, he pioneered a sonic revolution that continues to resonate throughout the contemporary cultural landscape, most deeply in the **popular music** genres of **hip-hop** and **electronica**.

Although its origins were in **France**, music concrète soon gained a following elsewhere, initially as an avant-garde form of abstract **art music** but later reaching into the mass market. In 1958, the British Broadcasting Corporation (BBC) saw the need to create its own unusual sound effects to add a new dimension to drama, both on **television** and **radio**, and established the experimental BBC Radiophonic Workshop. It was to generate a new genre of music for the electronic entertainment media in the following decades, and its considerable oeuvre served to inspire some of the most innovative **rock** acts, including the **Beach Boys**, the **Beatles**, and **Pink Floyd**.

See also MUSIC RECORDING; STOCKHAUSEN, KARLHEINZ (1928–2007).

MUZAK

Muzak was a commercial brand name of **background music** delivered to retail stores and other establishments. While its name is commonly associated with **elevator music** in the public mind, that was never one of the company's offerings. A growing awareness among the public that Muzak was targeted to manipulate behavior resulted in a backlash, including accusations of being a brainwashing technique and court challenges in the 1950s; however, the popularity of Muzak remained high through the mid-1960s. President Dwight D. Eisenhower was the first president to pump Muzak into the West Wing, and Lyndon B. Johnson owned the Muzak franchise in Austin, Texas. NASA reportedly used Muzak in many of its space missions to soothe astronauts and occupy periods of inactivity. Through the 1980s and 1990s, Muzak moved away from the "elevator music" approach and instead began to offer multiple specialized channels of popular music, designing custom music playlists for specific clients.

The anodyne quality of Muzak-type offerings led to the term itself becoming a derogatory synonym for blandness and absence of

character, and in 1989, **rock** musician Ted Nugent publicly made a $10 million bid to purchase the company with the stated intent of shutting it down. His bid was refused. The former company that marketed the brand was Muzak Holdings, and was itself often referred to simply as Muzak. Mood Media purchased Muzak Holdings in 2011, later announcing it was retiring the brand name Muzak.

N

NASH, JOHN LESTER “JOHNNY” (1940–)

Born in Houston, Texas, Johnny Nash is an American **reggae** singer, songwriter, record producer, and actor who was instrumental in introducing Jamaican reggae to the **United States**. His **rocksteady** hit “Hold Me Tight” (1968), with its polished vocals, catchy lyrics, and captivating rhythm track, made it into the top 10 in both the United States and **Great Britain**, the first Jamaican-made record to achieve the feat. Nash had begun recording in 1957, but had only minor success until he began singing reggae, working for a time in Jamaica, where he built his own studio and established his own label. He had hits with a reggae version of **Sam Cooke’s** “Cupid” (1969) and a **cover** of **Bob Marley’s** “Stir It Up” (1970), before scoring his biggest hit, “I Can See Clearly Now” (1972).

NASHVILLE

The U.S. city of Nashville, Tennessee, has become synonymous with **country music** and likes to style itself “Music City.” Its musical links date back to the 19th century, when it became a center for music publishing and country music began to build an audience via **radio**. In 1925, the **Grand Ole Opry** started up, becoming the focal point for country music performers. Nashville subsequently became an important recording center for country music and also a hub for **pop**, **rock**, **bluegrass**, **jazz**, **gospel**, **blues**, and **soul music**.

See also NASHVILLE SOUND.

NASHVILLE SOUND

The Nashville sound, a subgenre of American **country music**, originated in the mid-1950s, borrowing melodic and arrangement elements from **pop** as it sought to combat competition from **rock-and-roll**, which had hit record sales. American country music had hitherto been dominated by the rough **honky-tonk** music from the 1940s and early 1950s, but the makeover in **Nashville**, led by the record industry, quietly sidelined the fiddle and steel **guitar**, embracing such pop elements as background strings and choruses,

polished backing vocals, and increasingly smooth tempos. Guitarist and record producer **Chet Atkins** was instrumental in developing the sound.

Early examples of the Nashville sound include **Ferlin Husky's** "Gone" (1956), **Jim Reeves's** "Four Walls" (1957) and "He'll Have to Go" (1960), and **Don Gibson's** "Oh Lonesome Me" (1957). Atkins, when asked to define Nashville sound, famously retorted, as he jangled coins in his pocket, that it was the sound of money. The Nashville sound saw a reaction against it in the form of the **Bakersfield sound** and **outlaw country**.

NATIONAL ACADEMY OF RECORDING ARTS AND SCIENCES (NARAS)

NATIONAL ACADEMY OF RECORDING ARTS AND SCIENCES

Also known as the Recording Academy, NARAS is a U.S. organization of musicians, producers, recording engineers, and other recording industry professionals dedicated to supporting the quality of life and cultural condition for music and its makers. The academy is based in Santa Monica, California. It was founded in 1957, and is known for its **Grammy Awards**.

N'DOUR, YOUSSOU (1959–)

Born in Dakar, Senegal, singer, bandleader, and percussionist Youssou N'Dour is one of the best-known figures in contemporary **world music**, having taken to an international audience his native Senegalese *mbalax*, blended with an eclectic mix of Latin rhythms, **jazz**, **hip-hop**, and **soul**. Possessed of an extraordinary vocal range, N'Dour was introduced to Western audiences when **Peter Gabriel** invited him to play on his album *So* (1986), after which he took N'Dour and his ensemble, the Super Etoile de Dakar, on a world tour. N'Dour has since collaborated with artists as diverse as **Paul Simon**, **Alan Stivell**, **Bruce Springsteen**, Wyclef Jean, and **Lou Reed**. In 2012, he became Senegal's minister of tourism and culture.

See also AFRICAN MUSIC.

NEGRO SPIRITUALS

Negro spirituals are Christian songs that were created by African slaves in the **United States**. Although numerous rhythmical and sonic elements can be traced to African sources, Negro spirituals are a musical form that is indigenous and specific to the religious

experience in the United States of Africans and their descendants, and constitute a music genre in their own right. They are a result of the interaction of music and religion from Africa with music and religion of European origin.

The earliest examples, dating from the early 19th century, were originally part of an oral tradition that imparted Christian values, while also describing the hardships of slavery. At first, spirituals were unaccompanied monophonic (unison) songs, but they are best known today in harmonized choral arrangements. The lyrics of the first Negro spirituals are rich in symbolism, and while expressing piety, they also often relate to a longing for freedom, expressed in code. For instance, a "home" is a safe place where everyone can live free, so a "home" can mean Heaven, but it covertly means a sweet and free country, a haven for slaves.

NELSON, ERIC HILLIARD "RICKY" (1940–1985)

Born in Teaneck, New Jersey, Ricky (later Rick) Nelson was an American actor, singer, and songwriter, and one of the first teenage idols of the **rock-and-roll** era. He began in show business in the family sitcom series *The Adventures of Ozzie and Harriet*, first on **radio** in 1949, and beginning in 1952, on **television**. Nelson began his recording career with "A Teenager's Romance" and "I'm Walkin'" (1957), and had several minor hits before scoring a number-one hit with "Poor Little Fool" (1958), the first number one on the newly created ***Billboard*** **Hot 100**. He had a further number one with "Travelin' Man" (1961).

Like many of the early rockers, Nelson turned to **country music** in the late 1960s, and was at the forefront in developing the "California sound" in **country rock**. In 1972, Rick Nelson (as he was by then) reached the **Top 40** for the last time with his Stone Canyon Band and "Garden Party," a song he wrote after a concert at Madison Square Garden, New York, where the audience booed him, because, he felt, he was playing new songs instead of just his old hits. He died in an airplane crash in 1985.

NELSON, WILLIE HUGH (1933–)

Willie Nelson is an American **country music** singer, songwriter, and actor, a key figure in the **outlaw country** subgenre. Born in Abbott,

Texas, he played in a band while still in school, later working as a **radio disc jockey** before finding success as a songwriter. In 1961, Willie Nelson songs scored hits for Faron Young ("Hello Walls") and **Patsy Cline** ("Crazy"). In 1963, Ray Price had a hit with Nelson's "Night Life".

Nelson's climb to stardom as a performer began with the acclaimed *Shotgun Willie* album in 1973, followed by *Phases and Stages* (1974) and *Red Headed Stranger* (1975). The latter album brought him **crossover** success and also a **Grammy Award** for "Blue Eyes Crying in the Rain," for Best Country Vocal Performance, a feat he repeated with "Always on my Mind" (1982). Two big-selling albums followed, *Albums Without a Song* (1984) and *City of New Orleans* (1984), as well as a hit single duet with **Julio Iglesias**, "To All the Girls I've Loved Before" (1984).

In 1985, Nelson joined **Johnny Cash**, **Waylon Jennings**, and **Kris Kristofferson** to form the **Highwaymen**. Nelson continued to write, collaborate, and perform into the 1990s and beyond. In 2008, he performed live in Amsterdam, with **rap** icon **Snoop Dogg**.

NESMITH, MICHAEL ROBERT "MIKE" (1942–)

Born in Houston, Texas, Mike Nesmith is an American **country-pop** singer, songwriter, and record producer best known as part of the **Monkees** in the 1960s. As a songwriter, he wrote "Different Drum" (1967), a hit for **Linda Ronstadt** and the Stone Poneys. Upon leaving the Monkees, he formed the First National Band, a pioneer in emerging **country rock**, and had a hit with "Joanne" (1970).

NEW AGE MUSIC

A broad umbrella term without definitional precision, new age music is categorized more by the effect or feeling it produces than its form or the instruments used in its creation; it may be **electronic**, acoustic, or a mixture of both. It is a genre of music intended to create artistic inspiration, relaxation, and optimism, and is used for yoga, massage, and meditation. It is also used as a method of stress management or to create a peaceful atmosphere in the home or other environments; it has associations with environmentalism and spirituality. Much of the music classed as new age is **instrumental** and electronic, although vocal arrangements are also common. For example, **Enya**, who won a **Grammy Award** for her new age music, sings in a variety of languages,

including Latin and her native Irish, in many of her works. Harmonies used in new age music include a **drone** bass and are often structured as variations on a theme. The music often contains recorded sounds of nature.

NEW CHRISTY MINSTRELS, THE

Formed in 1961, by singer and guitarist Randy Sparks (1933–), the New Christy Minstrels are an American large-ensemble **folk music** group. They became a prominent part of the **folk revival** in the **United States**. Their debut album, *Presenting the New Christy Minstrels* (1962), won a **Grammy Award**, and their single "Green, Green," from their third album, *Ramblin'* (1963), sold more than 1 million copies. The group has reformed several times, and more than 300 musicians and singers have passed through its ranks, some launching successful careers from their time with the Minstrels, including **Barry McGuire** (who cowrote "Green, Green" with Sparks), **Kim Carnes**, **Kenny Rogers**, and Gene Clark (the **Byrds**).

NEW KIDS ON THE BLOCK

New Kids on the Block were an American boy band from Boston, Massachusetts, who hit a rich vein of success in the 1980s, with a slick **rhythm-and-blues/pop** mix aimed at the teen market, selling 80 million records from 1984 to 1994. Their album *Step by Step* (1990) sold almost 20 million copies worldwide. Their best-known hits include "I'll Be Loving You (Forever)" (1989), "Hangin' Tough" (1989), and "Step by Step" (1990). The band broke up in 1994, but reunited in 2008.

NEW MUSICAL EXPRESS

New Musical Express is an influential British **popular music** publication founded in 1949, providing weekly news, reviews, and features. In 1952, it began publishing a U.K. singles chart, similar to that of ***Billboard*** in the **United States**. It has published an online version since 1996. In 2000, it absorbed its rival, *Melody Maker*.

NEW ORDER

See JOY DIVISION.

NEW ROMANTICS

New romanticism was a short-lived pop culture movement that flourished in **Great Britain** from 1979 to about 1981, growing out of

the club scene, largely as a reaction to determinedly unglamorous **punk**. A number of bands associated with it became known as New Romantics, their music usually (but not always) heavy on **synthesizers**. They were strongly influenced by **glam rock** and **David Bowie**. Several of the bands enjoyed significant chart success, notably Duran Duran (*Seven and the Ragged Tiger*, 1983; "Is There Something I Should Know?," 1983) and Spandau Ballet (*True*, 1983). Among the other acts generally regarded as New Romantic are Berlin Blondes, Boy George, Classic Nouveaux, Endgames, A Flock of Seagulls, Japan, Landscape, Marilyn, the Mood, Princess Julia, Steve Strange, Techno Twins, and Visage.

NEW WAVE MUSIC

The genre now known as new wave emerged in **Great Britain** in the late 1970s, but, somewhat confusingly, it had earlier been applied in the **United States** to such nonmainstream bands as **Velvet Underground** and the **New York Dolls**. The current usage dates from a time when many **pop** and **rock** bands sought to distance themselves from **punk**, moving toward a music that embraced structural and harmonic experimentation, lyrical complexity, and more polished production. By the early 1980s, however, British music writers had largely abandoned the term *new wave* in favor of subgenre terms like **synthpop**.

While the genre was stylistically diverse, certain common characteristics, aside from punk influences, were apparent, including the use of **synthesizers** and **electronic** productions, and the importance of the "look". The use of synthesizers by new wave acts influenced the development of **house music**. The advent of **MTV** in 1981, gave new wave a boost in the United States, as British artists, unlike many of their American counterparts, had learned how to use the music video.

Among the many acts generally described as new wave are ABC, Adam and the Ants, the **B-52s**, Bananarama, the **Bangles**, Toni Basil, the Blockheads, **Blondie**, **Boomtown Rats**, Bow Wow Wow, Boy George, Bronski Beat, the Buggles, Buzzcocks, Captain Sensible, **Elvis Costello**, **Culture Club**, the **Cure**, **Depeche Mode**, Devo, Dexy's Midnight Runners, Duran Duran, Echo and the Bunnymen, the

Eurythmics, Fischer-Z, A Flock of Seagulls, **Frankie Goes to Hollywood**, Fun Boy Three, the **Go-Go's**, Haircut 100, the Human League, the **Jam**, Grace Jones, the Knack, **Cindi Lauper**, Nick Lowe, Madness, the Motels, Alison Moyet, Gary Numan, Yoko Ono, Plastic Bertrand, the **Police**, **Roxy Music**, Simple Minds, **Siouxsie and the Banshees**, Soft Cell, Spandau Ballet, Squeeze, the Stranglers, Style Council, **Talking Heads**, the Teardrop Explodes, Tears for Fears, the The, Thompson Twins, Tom Tom Club, the Tubes, Ultravox, Visage, **Wham!**, Wreckless Eric, X-Ray Spex, XTC, and Yazoo.

See also NEW ROMANTICS.

NEW YORK DOLLS, THE

The New York Dolls were an American **hard rock** band formed in New York City, in 1971, that effectively prefigured **punk rock**. Their music and stage show, with its androgynous overtones, emerged from the New York **underground** and was influential in both the emerging **glam rock** and later punk rock genres. The lineup in 1972 included David Johansen (1950–) on vocals, Johnny Thunders (born John Anthony Genzale Jr., 1952–1991) on **guitar**, Arthur Kane (1949–2004) on bass, Sylvain Sylvain (born Sylvain Mizrahi, 1951–) on guitar and piano, and Jerry Nolan (1946–1992) on drums.

New York Dolls (1973) was critically acclaimed but sold poorly, as did *Too Much Too Soon* (1974). Nevertheless, both albums acquired cult status and proved influential. The Dolls disbanded in 1977, but Johansen reformed the group in 2004, with the surviving members. In the meantime, he had forged a successful solo career as an actor and with the alter ego Buster Poindexter, an ultra-smooth lounge singer-**crooner**.

NEW ZEALAND

See AUSTRALIA AND NEW ZEALAND.

NEWMAN, RANDALL STUART "RANDY" (1943–)

Born in Los Angeles, California, Randy Newman is an American songwriter, singer, and arranger. His songs have been recorded by a number of performers, including **Nilsson**, **Peggy Lee**, **Judy Collins**, **Joe Cocker**, and **Three Dog Night**, who scored a major hit with "Mama Told Me Not to Come" (1970). Newman had a hit with the **novelty song** "Short People" (1978). In the 1970s, he began working on **film**

soundtracks, and his credits include *The Natural* (1984), *A Bug's Life* (1999), *Monsters, Inc.* (2001), and *Toy Story 3* (2010). He has won six **Grammy Awards**.

NEWTON-JOHN, OLIVIA (1948–)

Olivia Newton-John is an Australian **pop** singer, songwriter, and actress who became known internationally for her role as Sandy in the **film** *Grease* (1978). Her hits include "If Not For You" (1971); "Let Me Be There" (1972), which won a **Grammy Award** for Best Female Country Vocal; "I Honestly Love You" (1974), which won Grammys for Record of the Year and Best Female Pop Vocal; and the multimillion seller "Physical" (1981), which won a Grammy for Video of the Year.

See also AUSTRALIA AND NEW ZEALAND.

NICO (1938–1988)

Born Christa Päffgen, Nico was a German singer-songwriter, lyricist, composer, musician, fashion model, and actor who was best known for her vocals on **Velvet Underground's** debut album, *The Velvet Underground and Nico* (1967), and her later work as a solo artist. She also had roles in several **films**, including Federico Fellini's *La Dolce Vita* (1960) and Andy Warhol's *Chelsea Girls* (1966). Nico has influenced many musicians, including **Siouxsie and the Banshees**, **Bauhaus**, and **Patti Smith**.

NILSSON (1941–1994)

Born Harry Edward Nelson III, in Brooklyn, New York, American **pop** singer and songwriter Harry Nilsson (usually known simply as Nilsson) first made his name writing songs for groups like the **Monkees** ("Cuddly Toy," 1967) and **Three Dog Night** ("One," 1968), before his recording of "Everybody's Talkin'" featured on the **soundtrack** for the **film** *Midnight Cowboy* (1969), winning him a **Grammy Award** for Best Contemporary Vocal Performance. Later hits included "Without You" (1971) and "Coconut" (1971). Nilsson won a second Grammy in 1972, for Best Male Vocal for "Without You." His albums included *Nilsson Schmilsson* (1971) and *A Little Touch of Schmilsson in the Night* (1973). While he did not perform publicly, he was highly regarded by other musicians, notably the **Beatles** and **Brian Wilson** of the **Beach Boys**.

NINE INCH NAILS

See REZNOR, [MICHAEL] TRENT (1965–).

NIRVANA

From Aberdeen, Washington, Nirvana was an American **alternative rock** band whose distinctive style—a blend of **heavy metal** and **punk** sensibility—came to define **grunge** in the 1990s, and whose three studio albums continue to be hugely influential. The band's second album, *Nevermind* (1991), propelled alternative rock into the commercial mainstream, selling more than 30 million copies worldwide. It established an anthem for the 1990s youth generation (so-called Generation X) with the song "Smells Like Teen Spirit."

Founded in 1987, Nirvana's lineup included singer, songwriter, and guitarist Kurt Cobain (1967–1994), bassist Krist Novoselic (1965–), and drummer Dave Grohl (1969–), who joined in 1990. Nirvana's sound, honed in live performances, was founded in dynamic shifts, alternating between quiet and loud, and Cobain's deft use of power chords, low-note **riffs**, and dramatic contrasts sliding between clear notes and heavy distortion. Cobain's lyrics were also distinctive, full of verbal juxtapositions and contradiction, usually heavy with angst. Nirvana's first album was *Bleach* (1989) and the final one, *In Utero* (1993). Nirvana's short but influential career came to an abrupt end in 1994, when Kurt Cobain took his own life. Dave Grohl went on to found the **Foo Fighters**.

NITTY GRITTY DIRT BAND

Formed in Long Beach, California, in 1966, the Nitty Gritty Dirt Band (sometimes called the Dirt Band) is an American **country rock** band, influential in the development of country rock from **folk rock**. The group, which briefly had **Jackson Browne** as a member in its early days, had a hit with a **cover** of "Mr. Bojangles" (1970) and later scored country chart number ones with "Long Hard Road" (1984), "Modern Day Romance" (1985), and "Fishin' in the Dark" (1987). *Will the Circle Be Unbroken* (1972) was a collaborative effort involving country and **bluegrass** musicians, including **Roy Acuff**, **Earl Scruggs**, and **Merle Travis**, aimed at bridging the generation gap between young and seasoned country artists. The album was said to have changed the way **rock** fans listen to country music. A sequel album in 1989, for which **Johnny Cash** and others took part, won **Grammy Awards** for Best Country Vocal and Best Bluegrass Recording (for "Valley Road").

NOISE MUSIC

Noise is an experimental genre that not only strays from, but also generally stands in opposition to conventional music structure. It is characterized by the expressive use of noise within a musical context. This type of music—which consists primarily of noise—challenges the traditional distinction in conventional musical practices between musical and nonmusical sound. It is deliberately confronting, both in form and content; it has even been called antimusic. In terms of its intellectual and cultural roots, noise has been influenced by the Futurist art movement of the early 20th century, on which its aesthetic is founded, as well as Dada and the later Surrealist and **Fluxus** art movements.

Noise can be generated with almost anything capable of producing a sound, including acoustic and traditional instruments, nonmusical objects and machines, and **electronic** equipment and extreme vocal techniques. Noise is often harsh, cacophonous, improvised, loud, and abrasive. It commonly uses feedback and computer-generated noise to amplify and distort the sound.

At first, noise was confined to academic avant-garde circles, but it eventually found its way into **popular music**. Contemporary noise music is often associated with extreme volume and distortion. In the **rock** domain, an example is **Jimi Hendrix's** revolutionary use of feedback. In 1966, **John Cale** of **Velvet Underground** recorded "Loop," a seven-minute track consisting entirely of audio feedback. A similar approach was later used by **Lou Reed** on *Metal Machine Music* in 1975. Containing solely **guitar** feedback played at different speeds, the album was a significant factor in moving noise into the realm of popular music. Another notable example of early noise music is the music of Japanese musician **Keiji Haino**, who recorded *Milky Way* in 1973, two years before Reed's effort.

In 1976, English band Throbbing Gristle started the **industrial** genre, which drew heavily on noise in the form of extreme and abrasive performances that often involved shining bright lights in the audience's eyes and incorporating large amounts of atonal and distorted noise. This approach was continued and expanded by such

influential artists as NON, Whitehouse, and SPK, establishing noise as one of the key features of industrial music.

Since its inception, noise has continued to evolve into and influence a wide range of genres and subgenres. While subgenres like power electronics and harsh noise aspire to be as relentless and confronting as possible, related noise rock and noise **pop** tend to be more accessible and retain traditional rock song structures. Several subgenres have also emerged in **Japan**, home to an influential noise scene dubbed "Japanoise." Prominent among Japanese noise musicians is the artist known as **Merzbow**.

See also SONIC YOUTH; STOCKHAUSEN, KARLHEINZ (1928–2007); YOUNG, LA MONTE (1935–).

NOTORIOUS B.I.G., THE (1972–1997)

Born Christopher George Latore Wallace, in Brooklyn, New York, the Notorious B.I.G. (also known as Biggie and Biggie Smalls) was an influential American rapper. Two weeks after being shot dead by an unknown assailant in Los Angeles, his second studio album, *Life After Death* (1997), was released, going on to sell more than 10 million copies. It represented a stylistic shift in **gangsta rap**, infusing it with **pop** elements and making it more **radio**-friendly and accessible.

See also RAP.

NOUVELLE CHANSON

A musical genre that emerged in **France** in the 1990s, nouvelle chanson draws its inspiration from key figures in French chanson, especially **Jacques Brel**, **Georges Brassen**, and **Barbara**, although its influences are more modern and eclectic, for example, **rock** and **electronica**. Artistically, it is related to Dada and Surrealism. Its characteristics are many and varied, often with an overt romanticism that contains elements of theatricality and the adoption of personas and use of intensely poetic lyrics and imagery; however, the chief defining characteristic of chanson, both old and new, is that it focuses on the French language as both vehicle and instrument.

Principal French exponents of nouvelle chanson include such artists as Benjamin Biolay (1973–), Émilie Simon (1978–), Coralie Clément (1978–), Keren Ann (1974–), Françoiz Breut (1969–), Olivia Ruiz (1980–), and Camille (1978–). It has also given rise to several

subgenres, notably trip-hop/electronica, updated traditional chanson, **bossa nova**- and **samba**-influenced chanson, and nouvelle vague. Nouvelle chanson's influence has extended beyond France, with performers in other European countries adopting elements of the style, as well as those in **Japan** and the **United States**, where artists like Rufus Wainwright, Beirut, Regina Spektor, Marianne Dissard, and Antony Hegarty exhibit certain stylistic elements common to the genre.

See also EUROPEAN MUSIC.

NOVELTY SONGS

Novelty songs are songs written and sung primarily (although not always) for their comical effect, and within **popular music** styles they may be distinguished from **ballads** and **dance music**. Novelty songs, common in both **minstrel shows** and **vaudeville** in the **United States**, and also a feature of the **music hall** in **Great Britain**, were a staple of **Tin Pan Alley** and achieved immense popularity during the 1920s and 1930s, with the availability of recordings and the spread of **radio**. They underwent a resurgence of interest in the 1950s and 1960s. Some became big hits. Examples include "Purple People Eater" (Sheb Wooley, 1958), "Witch Doctor" (David Seville, 1958), "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini (**Bryan Hyland**, 1960), and "The Monster Mash" (Bobby "Boris" Pickett and the Crypt Kickers, 1962).

Noncomical novelty songs include the early **scat singing** numbers, for instance, "Creole Love Call" (1927); the beginning of **doo-wop** in the 1950s; and the later use of **electronic** sounds, for example, the **Tornados' instrumental** hit "Telstar" (1962); however, such innovations quickly shed their novelty tag once they become familiar. Songs with unorthodox subject matter may also be classed as novelty pieces, as in, for example, "The Ballad of the Green Berets" (1966), a prowar song by **Barry Sadler**.

N.W.A

N.W.A. (an abbreviation for Niggaz Wiz Attitudes) were one of the most important groups involved in the development of **hip-hop** music, instrumental in popularizing **gangsta rap** and the various West Coast hip-hop subgenres in the **United States**. Formed in Compton, California, in 1986, N.W.A. were never far from controversy, with their

hatred of the police, attitudes toward women, explicit lyrics, and apparent glorification of violence and crime. Despite being banned from many **radio** stations, the group sold more than 10 million records, introducing, among the original lineup, performers like **Dr. Dre** and **Ice Cube**. Their debut studio album, *Straight Outa Compton* (1988), was enormously influential, characterized by funky, bass-driven beats and uncompromising lyrics. It sold more than 3 million copies in the United States.

See also RAP.

NYMAN, MICHAEL (1944–)

Michael Nyman is an English classical composer who has reached a wide audience with his **film music**, especially with his long association with filmmaker Peter Greenaway and his popular **soundtrack** for the 1993 Jane Campion film *The Piano*, which became a best-selling classical album. He has also composed for Hollywood films. The most notable are *Gattaca* (1997); *Ravenous* (1999), with musician Damon Albarn; and *The End of the Affair* (1999). Nyman also published an influential book in 1974, called *Experimental Music: Cage and Beyond*, which explores the influence of **John Cage** on classical composers.

O

OASIS

Oasis was an English **rock** band formed in Manchester, in 1991, and one of the most successful acts of the 1990s and into the 2000s, selling almost 80 million records worldwide. The band's blend of **alternative rock**, **psychedelia**, and **Britpop** quickly established it in **Great Britain**, and it went on to build a substantial following in the **United States**. The **Beatles**-influenced *Definitely Maybe* (1994) sold 15 million copies, becoming, at the time, the fastest-selling debut album in British history. But it was eclipsed by *(What's the Story) Morning Glory?* (1995), which sold more than 22 million and yielded the hits "Some Might Say" (1995), "Wonderwall" (1995), and "Don't Look Back in Anger" (1996).

OCHS, PHILIP DAVID "PHIL" (1940–1976)

Born in El Paso, Texas, Phil Ochs was an American **folk rock** singer and songwriter known for his politically inspired **protest songs**. During the 1960s counterculture era, he was a familiar figure, performing at political events, Vietnam War protests, civil rights rallies, student protests, and organized labor events. He made numerous concert appearances at such venues as New York City's Town Hall and Carnegie Hall, and also performed with notable figures, including **Bob Dylan**, **John Lennon**, and Yoko Ono.

Ochs's best-known songs include "I Ain't Marching Anymore" and "Draft Dodger Rag," which became popular antiwar anthems and led to Ochs being banned for a time from American **radio** and **television** stations. Other well-known songs included "Changes," "Crucifixion," "Love Me, I'm a Liberal," "Outside of a Small Circle of Friends," "Power and the Glory," "There but for Fortune," and "The War Is Over." His songs have been covered by numerous artists and retained their relevance long after his early death. Ochs has continued to influence singers and songwriters.

O'CONNOR, SINÉAD MARIE BERNADETTE (1966–)

Irish-born **alternative rock** singer Sinéad O'Connor made a splash with her debut album, *The Lion and the Cobra* (1987), selling 2.5 million copies; however, it was her second album, *I Do Not Want What I Haven't Got* (1990), that established her international reputation, especially the hit single "Nothing Compares 2 U," written by **Prince**. The album won her a **Grammy Award** for Best Alternative Music Performance, and O'Connor was named artist of the year in 1991, by ***Rolling Stone***.

See also IRELAND.

ODETTA (1930–2008)

Born Odetta Holmes, in Birmingham, Alabama, but growing up in Los Angeles, Odetta was an American **folk** singer, guitarist, songwriter, and actress. Her prominence as a social activist made her the "voice of the civil rights movement," as she was sometimes called. An important figure in the American **folk revival**, she became one of the best-known folk artists of the 1950s and 1960s. Her recordings of **blues** and **ballads** on dozens of albums influenced **Bob Dylan**, **Joan Baez**, **Harry Belafonte**, and **Janis Joplin**, among others.

Classically trained in music, Odetta began her professional career in 1950, appearing in a production of the **musical** *Finian's Rainbow* and also singing in coffeehouses in San Francisco, later moving to New York. Her first solo album, *Odetta Sings Ballads and Blues* (1956), was highly popular and represents a major milestone in American **popular music**. Her later *Odetta Sings Folk Songs* (1963) was one of the year's best-selling folk albums.

O'JAYS, THE

The O'Jays, an American vocal group formed in Canton, Ohio, in 1958, were one of the most popular black groups in the 1970s. They had some minor hits in the 1960s, but "Back Stabbers" (1972), a slickly produced Brazilian-tinged melange of anguished vocals, exotic congas, classical piano, and raucous brass, gave them their first big success. An album of the same name produced three other charting singles: "992 Arguments," "Love Train," and "Time to Get Down." Later albums included *Ship Ahoy* (1973), *Survival* (1975), *Family Reunion* (1975), and *So Full of Love* (1978), which all topped the **rhythm-and-blues** album chart.

Hit singles continued to flow throughout the 1970s, including "Put Your Hands Together" (1973), "For the Love of Money" (1974), "Give the People What They Want" (1975), "Let Me Make Love to You" (1975), "I Love Music" (1975), "Livin' for the Weekend" (1976), "Message in Our Music" (1976), and "Darlin' Darlin' Baby (Sweet Tender Love)" (1976). The O'Jays had two later chart-topping hits with "Lovin' You" (1987) and "Have You Had Your Love Today?" (1989).

OLDFIELD, MICHAEL GORDON "MIKE" (1953–)

Mike Oldfield, born in Reading, England, is a composer and multi-instrumentalist, credited with inaugurating **new age music** with his album *Tubular Bells* (1973), on which he plays more than 20 instruments. In the work, and on his subsequent albums, he blends **progressive rock**, **world music**, **electronic music**, and **folk**. The **theme** for the **film** *The Exorcist* (1973), taken from *Tubular Bells*, won a **Grammy Award** for Best Instrumental Composition.

OLIVER, JOSEPH NATHAN "KING" (c. 1885–1938)

King Oliver, an American jazz cornet player, composer, and bandleader, was a pioneering figure in the early development of **jazz**. Credited with popularizing the use of mutes to modify his sound, his strident, energetic playing style came to define early jazz. Oliver was also a jazz evangelist, taking the music from New Orleans to Chicago, California, and New York, spreading what had been a regional style to a broader audience. In addition, he was the mentor and teacher of **Louis Armstrong**.

Born in Louisiana, Oliver began playing trombone before switching to cornet. By 1910, he was leading his own band at a New Orleans club, where his innovative playing and sound earned him the nickname "King." In 1916, he teamed up with trombonist Edward "Kid" Ory (1886–1973) in the acclaimed Kid Ory and King Oliver Band, before leaving for Chicago in 1919, and later going to California with his new band, the Creole Serenaders (also known as the Creole Jazz Band).

They returned to Chicago in 1922, for a two-year residency at the popular Lincoln Gardens, for which Oliver summoned Louis Armstrong from New Orleans. The band's celebrated lineup consisted of King and Armstrong on cornets, Johnny Dodds (1892–1940) on clarinet, Honore

Dutrey (1894–1935) on trombone, Lil Hardin (1898–1971) on piano, Bill Johnson (1872–1972) on bass and banjo, and Warren "Baby" Dodds (1898–1959) on drums. The band made more than 30 recordings before breaking up in 1924.

Oliver went on to form the Dixie Syncopators, moving to New York in 1927. He returned to Chicago, where he made some recordings in 1927 and 1928, briefly touring the East Coast. He wrote numerous tunes, many of which have become jazz standards, including "Dippermouth Blues," "Sweet Like This," "Camp Meeting Blues," "Canal Street Blues," and "Doctor Jazz."

ONE-HIT WONDER

In **popular music**, the term *one-hit wonder* refers to a group or performer who has a single one-off hit record before returning to obscurity. It has also been applied to those with one signature song that overshadows their other work. Various music industry media in several countries have sought to identify notable one-hit wonders in **pop music**. Their respective lists read as follows: "Macarena," by Los del Río (1996); "Tainted Love," by Soft Cell (1982 [**United States**, 2002]); "Kung Fu Fighting," by Carl Douglas (1974); "99 Red Balloons," by Nena (1983 [United Kingdom, 2006]); "My Sharona," by the Knack (1979); and "Born to Be Alive," by Patrick Hernandez (1979 [**Australia**, 2006]). **Zager and Evans**, whose 1969 song "In the Year 2525 (Exordium & Terminus)" reached number one in both the United States and Britain, is the only act to be a pure one-hit wonder on both sides of the Atlantic.

OPÉRA COMIQUE

Opéra comique is a musical genre that originated in Paris in the early 18th century, with humorous and satirical plays performed at the theaters of the Paris fairs, containing songs (*vaudevilles*) with new words set to already existing music. The phrase *opéra comique en vaudevilles* was often applied to these early stage works. In the mid-18th century, composers began to write original music to replace the *vaudevilles*, under the influence of light Italian opera. In the mid-19th century, *opéra comique* began to take on elements of serious music drama, approximating grand opera, and gradually lost its satirical character. Georges Bizet's *Carmen* (1875) is a late, isolated example of

opéra comique, possessing spoken dialogue but dealing with a tragic theme.

See also FRANCE; VAUDEVILLE.

ORBISON, ROY KELTON (1936–1988)

Few, if any, of the early **rockabilly** stars had the vocal presence of Roy Orbison, with his rich bel canto voice and operatic range from baritone to tenor. Born in Vernon, Texas, he was also one of the few early **rock** figures to still be going strong in the 1980s. Known as the "Big O," Orbison first recorded with **Sam Phillips** at **Sun Records** in Memphis, scoring with the minor hit "Ooby Dooby" (1956), before gaining his first major success with "Only the Lonely" (1960), a powerful, anguished **country**-tinged **ballad** that brought an arresting new dimension to the prevailing **pop**-rock ethos of the day. He followed up in 1961, with "Love Hurts," "Running Scared," and the big-voiced, dramatic "Crying." Later hits included "Dream Baby" (1962), "Workin' for the Man/Leah" (1962), "In Dreams" (1963), "Blue Bayou" (1963), "Mean Woman Blues" (1963), "Oh, Pretty Woman" (1964), and "Penny Arcade" (1969). At the height of his popularity, Orbison notched 22 songs in the ***Billboard*** **Top 40**, including two number ones.

Although he continued to tour and record through the 1970s, Orbison's career languished until a resurgence in the 1980s, sparked, in part, by his song "In Dreams" being used on the **soundtrack** for David Lynch's cult **film** *Blue Velvet* (1986). In 1988, he was a member of the **Traveling Wilburys supergroup**, along with **George Harrison**, **Bob Dylan**, **Tom Petty**, and Jeff Lynne. In 1989, after his death, Orbison had another hit with "You Got It," a single from his final album, *Mystery Girl* (1989), which Lynne produced.

ORIGINAL DIXIELAND JAZZ BAND (ODJB)

The Original Dixieland Jazz Band (ODJB) liked to call themselves the "creators of **jazz**" (or *jass*, as they initially spelled it), which they were emphatically not; they were, indisputably, however, the first to make a jazz recording, with "Livery Stable Blues" and "Dixie Jass Band One Step," for the Victor Talking Machine Company in 1917. Its release created something of a sensation, giving many Americans their first taste of jazz and marking the beginning of the jazz age.

The historic recording session (which followed an earlier, unsuccessful one with Columbia) came after the five white musicians from New Orleans—Nick La Rocca (1889–1961) on cornet, Larry Shields (1893–1953) on clarinet, Eddie Edwards (1891–1963) on trombone, Henry Ragas (1891–1919) on piano, and Tony Sbarbaro (1897–1969) on drums, all of whom had played in Papa Jack Laine's Reliance Brass Band—moved to Chicago and later New York. On the recommendation of **Al Jolson**, they landed an engagement at the fashionable Reisenweber's Café, and their performance led to the recording studio just two weeks later.

The ODJB traveled to London to play and record, with J. Russell Robinson (1892–1963) replacing Henry Ragas, who had died in the 1919 influenza epidemic. In the wake of their sudden popularity and initial success, numerous jazz bands were formed that copied and replicated its style and sound. The ODJB broke up in 1925, briefly reforming in 1936, and again in 1940.

ORIOLES, THE

A pioneering American **rhythm-and-blues** vocal group formed in Baltimore, Maryland, in 1946, and a harbinger of the 1950s **doo-wop** sound, the Orioles are generally acknowledged as the first R&B vocal group. Originally known as the Vibranaires, they came together when Sonny Til (born Earlington Tilghman, 1925–1981), who sang regularly in amateur shows, joined with baritone George Nelson (1925–1959), bass Johnny Reed (1923–2005), tenor Alexander Sharp (1919–1970), and guitarist Tommy Gaither (1919–1950), quickly securing **radio** and **television** spots and a recording contract.

In July 1948, they recorded a song written by their manager, Deborah Chessler (1923–2012), "It's Too Soon to Know," with Sonny Til on lead vocals. The record reportedly sold 30,000 copies in its first week, rising to number one on the national R&B charts and leading to **cover versions** by such artists as the Ravens, **Ella Fitzgerald**, and **Dinah Washington**. It was also one of the first of what were then called "race" songs to cross over into mainstream markets, reaching number 13 on the (white) **pop** charts. Both the sensual sound of "It's Too Soon to Know" and the Orioles' energetic stage presentation

broke from the style of traditional smooth-pop harmony vocal groups like the **Mills Brothers** and the **Ink Spots**.

In 1949, the Orioles recorded “Tell Me So,” another number-one hit, containing a wordless falsetto accompaniment by Sharp that plays under Til’s lead, a technique that would later figure in the doo-wop genre. Other hits included “A Kiss and a Rose” (1949), “Forgive and Forget” (1949), “What Are You Doing New Year’s Eve?” (1949), and “Crying in the Chapel” (1953), the first black hit to top the white pop charts. The original Orioles disbanded in 1954.

OSMONDS, THE

The Osmonds are an American musical family. Starting out as four singing brothers in the late 1950s, they were later joined by younger brothers Donny (1957–) and Jimmy (1963–), becoming a successful **pop** group. “One Bad Apple” (1970) was a number-one hit, and it was followed by several other big-selling records aimed at the subteen market. Donny and Jimmy developed successful solo careers, Donny scoring hits with **covers** like “Go Away Little Girl” (1971), “Puppy Love” (1972), and “The Twelfth of Never” (1973), and Jimmy having a hit with “Long Haired Lover from Liverpool” (1972). Sister Marie Osmond (1959–), who seldom sang with her brothers, had a hit with “Paper Roses” (1973). A **television** show, *Donny & Marie*, was broadcast in the **United States** from 1976 to 1979.

OTIS, JOHNNY (1921–2012)

Born Ioannis Alexandres Veliotes, in Vallejo, California, Johnny Otis was an American **rhythm-and-blues** musician, bandleader, singer, songwriter, producer, and promoter, often called the “godfather of rhythm-and-blues.” Playing in **big bands** in the 1940s, and alongside **jazz** greats like **Charlie Parker** and **Count Basie**, Otis took the discipline of the big band and combined it with the raw urgency of **gospel** music and the **blues**, paving the way for **rock-and-roll**. In 1945, he formed a 16-piece band and recorded his first hit, “Harlem Nocturne.”

From 1950 to 1952, Otis had 15 singles on ***Billboard***’s rhythm-and-blues **Top 40**, including “Double Crossing Blues,” which was number one for nine weeks. On the strength of that success, he toured the **United States** with his California Rhythm-and-Blues

Caravan. Otis scored his biggest hit with “Willie and the Hand Jive” (1958), touching off a new **dance** craze on ***American Bandstand***. He hosted his own **television** show, *The Johnny Otis Show*, and also became an influential **disc jockey** in Los Angeles.

One of Otis’s most famous compositions is the **ballad** “Every Beat of My Heart,” later a big hit for **Gladys Knight** and the Pips in 1961. As a producer and promoter, he was instrumental in developing talent, notably **Little Richard**, **Hank Ballard**, **Jackie Wilson**, and **Big Mama Thornton**, whose hit recording of “Hound Dog,” made in 1952, four years before **Elvis Presley’s**, was produced by Otis and features him on drums. He is the father of musician Shuggie Otis (1953–).

OUTLAW COUNTRY

A subgenre of **country music**, outlaw country, like the **Bakersfield sound**, arose as a reaction against the slick commercial image of the dominant **Nashville sound**. The term is derived from the song “Ladies Love Outlaws,” sung by **Waylon Jennings** on the 1972 album of the same name, which was applied to country singers who grew their hair long, wore denim and leather, and had a scruffier look in contrast to the clean-cut performers identified with **Nashville**. Among the artists so identified are **Johnny Cash**, **Merle Haggard**, **Willie Nelson**, **Hank Williams Jr.**, and **Kris Kristofferson**, whose popularity and success did much to restore a traditional rawness and vitality to country music. Their hard-bitten songs deal with drinking, drugs, hard-working men, and **honky-tonk** heroes; the music owes more to **rock** than Nashville-style country.

OWENS, ALVIS EDGAR “BUCK” (1929–2006)

Born in Sherman, Texas, Buck Owens was an American **country music** performer, songwriter, and bandleader, identified as a pioneer, along with **Merle Haggard** and others, of the **Bakersfield sound**, or **honky-tonk** infused with electric instrumentation and **rock** influences. He taught himself to play both the acoustic and steel **guitar**, performing regularly on local **radio** stations in Texas, and later at Phoenix-area honky-tonks with the group Mac’s Skillet Lickers. In 1951, Owens moved to Bakersfield, California, playing briefly with Bill Woods and the Orange Blossom Playboys, before fronting his own band, the

Schoolhouse Playboys, as well as doing **session** work. In 1960, ***Billboard*** named him the most promising country and western singer.

Beginning with “Act Naturally” (1963), Owens had 21 number-one hits on the *Billboard* country music charts with his band the Buckaroos. His popularity waned in the 1970s, but in 1988, he found a new audience when he joined **Dwight Yoakam**, whose style was strongly influenced by Owens, in the duet “Streets of Bakersfield,” which soared to the top of the charts.

P

PAGE, JAMES PATRICK “JIMMY” (1944–)

Jimmy Page is an English **rock** guitarist whose work has done much to define not only the rock **guitar**, but also rock music as a whole. A former **session musician** who joined the **Yardbirds** and later founded **Led Zeppelin**, he has been hailed for writing some of the most famous rock **riffs**, and his own frenetic playing style, characterized by rapid downstrokes, has influenced almost every guitarist who has come after him. Born in Heston, Middlesex, Page became interested in the guitar after listening to **Elvis Presley** records and later joined a **skiffle** group. Apart from his own celebrated guitar work and songwriting, he has also been an influential record producer and a frequent collaborator with other artists.

PAGE, PATTI (1927–2013)

Born Clara Ann Fowler, in Claremore, Oklahoma, Patti Page was an American **pop** and **country** singer whose career spanned six decades. She was at her peak in the 1950s, scoring 15 number-one hits between 1950 and 1965, selling more than 100 million records worldwide. Page recorded several songs with Al Clauser and His Oklahoma Outlaws in 1946, winning a featured **radio** spot on station KTUL in Tulsa, touring with the Jimmy Joy Band, and recording with **Benny Goodman**.

Dubbed “Patti Page, the Singin’ Rage,” her first hit single, “Confess” (1947), wrote her into recording history. A strike meant background singers were not available for harmony vocals, so Mercury engineer Bill Putnam overdubbed Page’s own voice in what later became a common practice. In 1950, she had her first million seller, “With My Eyes Wide Open, I’m Dreaming,” again featuring her then-unique double-tracked vocals.

The song with which Page became most identified, “Tennessee Waltz” (1950), was one of the biggest-selling singles of the 20th century. She became the first (and only) artist to have a number-one record on the pop, **rhythm-and-blues**, and country charts

concurrently. “Tennessee Waltz” is recognized as one of the official songs of Tennessee. Page had three additional number-one hit singles between 1950 and 1953: “All My Love (Bolero),” “I Went to Your Wedding,” and the **novelty song** “(How Much Is That) Doggie in the Window.”

Unlike most pop music singers, Page blended country music styles into many of her most popular songs, giving her enormous **crossover** appeal. She managed to defy the dominance of **rock-and-roll**, continuing to have hits into the 1960s. But in the 1970s, she shifted her focus to country music.

PAISLEY UNDERGROUND

Paisley Underground was the name bestowed upon an emerging genre of **alternative rock** coming out of Los Angeles in the early 1980s, generally combining elements of **psychedelia** from the 1960s, vocal harmonies, prominent jangly **guitars**, and a soft **folk rock** sound. The **Byrds** were a key influence on the Paisley Underground. The **Bangles**, with several big hits, were the most commercially successful band generally identified with the genre.

PANTERA

Pantera was an American **heavy metal** band formed in 1981, in Ennis, Texas, seen as influencing a new wave of heavy metal and the subgenre nu-metal. The group was formed by brothers Vinnie Paul (born Vincent Paul Abbott, 1964–) and Dimebag Darrell (born Darrell Abbott, 1966–2004), later adding bassist Rex Brown (1964–) and vocalist Phil Anselmo (1968–). Pantera’s breakthrough came with the band’s fifth album, *Cowboys from Hell* (1990), hailed as a pioneer of “groove metal”—a stylistic variation involving the intensity and sonic qualities of thrash metal but played at mid-tempo, with only occasional forays into the usual fast tempo of thrash. Pantera continued to evolve with *Vulgar Displays of Power* (1992), *Far Beyond Driven* (1994), *The Great Southern Trendkill* (1996), and *Reinventing the Steel* (2000), before disbanding in 2003. In 2004, while performing with his new band, Damageplan, in Columbus, Ohio, Dimebag Darrell was shot and killed by a gunman while on stage.

PAPA WEMBA (1949–2016)

Born Jules Shungu Wembadio Pene Kikumba, in Lubefu, in what is now the Democratic Republic of Congo, bandleader and musician Papa Wemba became a giant of **world music**, fusing Latin and African **dance** styles with Western **pop** and **rock**. He became known as the "King of Congolese **Rumba**," working with his various bands, Zaiko Langa Langa, Isife Lokole, and Viva La Musica. As his fame spread, Papa Wemba toured widely, including in the **United States**, and worked with such performers as **Eric Clapton**, **Peter Gabriel**, and **Stevie Wonder**.

See also AFRICAN MUSIC.

PARA PARA

Para Para is a synchronized **dance** that originated in **Japan**, a highly stylized dance requiring specific synchronized movements for each song. It arose in the early 1980s, with the heavy penetration of the market by records from Europe, mainly **Italo disco** and its regional variations. Para Para achieved little popularity outside of Japan until the late 1990s, while at the same time undergoing a boom in Japan in 1998 and 1999, when **pop** idol Takuya Kimura of SMAP performed it on **television**.

See also ASIAN MUSIC.

PARKER, CHARLES "CHARLIE," JR. (1920–1955)

Born in Kansas City, Kansas, Charlie Parker was an American **jazz** saxophonist and composer, the most high-profile member of the postwar **bebop** movement, and a revolutionary force in jazz. His playing, which became instantly recognizable, was characterized by a unique style of phrasing and an innovative use of rhythm. As a composer, he worked as he did in his solos, with extended, complex melodic lines and (mostly) a minimum of repetition.

Parker started playing saxophone at the age of 11, sometimes practicing as many as 15 hours a day, honing what was to become his trademark improvisation techniques. Soon he began playing with local bands in jazz clubs, and in 1938, Parker joined pianist Jay McShann's band, touring nightclubs and other venues of the Southwest **United States**, as well as Chicago and New York City. He made his first recordings with McShann's band.

Known as “Yardbird” or “Bird,” Parker played in big bands with **Earl “Fatha” Hines** and **Billy Eckstine**, before joining forces with fellow bebop pioneer **Dizzy Gillespie** in what was a fiery and fateful combination, playing in rapid unison on such songs as “Groovin’ High,” “Dizzy Atmosphere,” “Shaw ’Nuff,” “Salt Peanuts,” and “Hot House.” They would then launch into wild and unpredictable solos, rich in spontaneity and improvisation.

After a trip to the West Coast and a bout of treatment for heroin addiction, Parker returned to New York in 1947, heading a quintet that featured trumpeter **Miles Davis**. It was a most productive year, as Parker recorded variously with **Bud Powell**, **Erroll Garner**, and other notables. His output included the celebrated “Scrapple from the Apple”; the slow **blues** “Parker’s Mood”; and one of his most accomplished **ballad** performances of all time, “Embraceable You.”

These were Parker’s best years, and later efforts saw him recording jazz standards with a string orchestra in 1950 (*Charlie Parker with Strings*), which blunted his earlier impact but did nothing to diminish his popularity. He spent his few remaining years touring and playing with pickup bands—even guest soloing with the **Woody Herman** (1951) and **Stan Kenton** (1954) bands. Parker’s influence, however, lived on long after his death. Miles Davis once said, “You can tell the history of jazz in four words: **Louis Armstrong**. Charlie Parker.”

PARLIAMENT

Originally known as the Parliaments, Parliament evolved from a **doo-wop** group formed in the late 1950s, by **George Clinton**, into a major force in **funk** music in the 1970s. The group had a hit single in 1967, with “(I Wanna) Testify,” and Clinton formed a backing band for a tour. Having temporarily lost the rights to the Parliaments’ name in a contractual dispute with a record label, Clinton signed the expanded group to another label under the name **Funkadelic**.

Having established Funkadelic as a recording and touring entity in its own right, Clinton relaunched the singing group, now known as Parliament. Clinton was now the leader of two different acts, Parliament and Funkadelic, which featured the same members but were marketed as creating two different types of funk.

Parliament reached the peak of its mainstream success with the **concept album** *Mothership Connection* (1975). The group, now augmented by a horn section, was seen as a smoother, **rhythm-and-blues**-based funk outfit, characterized by intricate horn and vocal arrangements, whereas Funkadelic played a more freewheeling, **guitar**-based funk rock. The two bands, with their rapidly changing membership, toured as a combined entity that became known as **P-Funk**.

PARSONS, GRAM (1946–1973)

Born Ingram Cecil Connor III, in Winter Haven, Florida, Gram Parsons was an American singer and songwriter who was instrumental in taking traditional **country music** to a **rock-and-roll** audience. His significant contribution was in bringing elements of **rhythm-and-blues**, **soul**, and **folk** to his own distinctive hybrid of country music and rock, although he disdained the term ***country rock***.

Parsons's work evolved with several bands, including the International Submarine Band, the **Flying Burrito Brothers**, and, briefly, the **Byrds**, culminating in his second solo album, *Grievous Angel* (1973), released just months after his death at the age of 26, from a drug overdose. While the album's sales were modest, it has been critically acclaimed and hailed as an influential milestone in what Parsons called "cosmic American music." Among the many artists acknowledging the influence of Parsons are **Emmylou Harris**, with whom he collaborated, and **Elvis Costello**.

PARTON, DOLLY REBECCA (1946–)

Dolly Parton is an American **country music** singer, actress, and prolific songwriter, and one of the most decorated country artists of all time. Her recordings have topped the 100 million mark worldwide. Born in Locust Ridge, Tennessee, Parton began singing in church, performed on **radio** and **television** as a child, and made her first recordings at the age of 13, when she also made her debut at the **Grand Ole Opry**.

In 1964, she moved to **Nashville**, her first success coming as a songwriter, her songs being recorded by such artists as **Skeeter Davis** and **Hank Williams Jr**. Parton recorded a number of **pop** songs but scored her first minor hit with the country tune "Dumb Blonde" (1967). In 1967, she joined singer Porter Wagoner's syndicated

country-music show and, billed as “Miss Dolly,” gained a following, which led to a recording contract. With Wagoner (1927–2007) in a duet, she scored a series of country hits, beginning with a **cover** of Tom Paxton’s “The Last Thing on My Mind” (1967), a top 10 hit. Others included “Just Someone I Used to Know” (1969), “Daddy Was an Old Time Preacher Man” (1970), “Joshua” (1970), “Coat of Many Colors” (1971), and “Please Don’t Stop Loving Me” (1974). The pair also recorded 13 albums together between 1968 and 1970.

In 1977, Parton’s single “Here You Come Again” was a **crossover** hit on both the country and pop charts, beginning a long sequence of pop-country hits going into the mid-1980s, the most successful being “9 to 5” (1980), from the **film** of the same name, in which she stars, and her 1983 duet with **Kenny Rogers**, “Islands in the Stream.” Parton later recorded the album *Trio* (1987), with **Emmylou Harris** and **Linda Ronstadt**, which won a **Grammy**. In 1993, she teamed up with **Loretta Lynn** and **Tammy Wynette** for the album *Honky Tonk Angels*.

Parton has written more than 3,000 songs, the best known of which is “I Will Always Love You,” a hit for her in 1972, 1984, and again in 1995, and a big hit for **Whitney Houston** in 1992. The song has sold more than 4 million copies. Parton is the winner of eight Grammy Awards. In 2006, the Kennedy Center for the Performing Arts honored her with a lifetime achievement award for her contribution to the arts.

PARTRIDGE FAMILY, THE

The Partridge Family was a fictional American family created for a **television** series of the same name in the early 1970s. Their music was provided by **session musicians**, mostly drawn from the **Wrecking Crew**. Of the cast members, David Cassidy (1950–) supplied lead vocals, and Shirley Jones (1934–) performed as a background vocalist. They had a hit with “I Think I Love You” (1970), which sold almost 6 million copies. Cassidy subsequently had a successful solo career, recording more than a dozen albums and scoring several hit singles, notably “Cherish” (1971), “How Can I Be Sure” (1971), and “Daydreamer” (1973). During the show’s duration from 1970 to 1974, 10 albums by the Partridge Family and five solo albums were produced, with most of them selling more than 1 million copies each.

PATTON, CHARLEY (c. 1891–1934)

Charley Patton was an American **blues** musician, often referred to as the "Father of the Delta blues." Born in Hinds County, Mississippi, he was attracted to music early in his life, playing a variety of **ballads**, **hillbilly** songs, **dance** tunes, **gospel** numbers, and a local Delta variant that formed the basis for early blues. By the age of 19, Patton was an acknowledged songwriter and performer, having already written the seminal blues song "Pony Blues" (later covered by many artists, including **Canned Heat**), "Banty River Blues," "Down the Dirt Road," and his version of "Mississippi Bo Weavil Blues," all of which he would record at his first studio session in 1929. Possessed of a booming voice, he developed his own idiosyncratic style of phrasing and a **guitar** style to go along with it, complementing rather than just following the vocal line. His contribution to the genre, preserved on record, has influenced every blues musician who has come after him.

PAUL, LES (1915–2009)

Born Lester William Polsfuss, in Waukesha, Wisconsin, Les Paul was an American guitarist, songwriter, and inventor whose many innovations helped shape the sound and direction of **popular music** in the 20th century. He is best remembered for his pioneering of the solid-body electric **guitar**, which, more than anything else, would define the sound of **rock-and-roll**. As early as 1929, when he was just 14, he improvised his first electric guitar by attaching a ceramic phonograph cartridge under the strings so he could play through an amplifier, but it took more than a decade to convince the guitar maker Gibson to market it.

A self-taught guitarist, Paul was initially drawn to **country music**, but he moved into **jazz**, influenced by such players as **Django Reinhardt** and **Eddie Lang**, who were using amplified hollow-body guitars to play horn-like single-note solo lines. He formed the Les Paul Trio in 1936, and moved to New York, where he was heard regularly on Fred Waring's **radio** show from 1938 to 1941.

Paul played alongside eminent prewar jazz and **pop** musicians the likes of **Louis Armstrong** and **Bing Crosby**, and in the 1930s, he began experimenting with amplification. In 1941, he built his first solid-body guitar and also began working with various recording and

studio techniques, for example, overdubbing and echo. He put these into effect and, along with the vocals of his wife, Mary Ford (1928–1977), created a string of hits in the 1950s, including “Mockin’ Bird Hill” (1951), “How High the Moon” (1951), “The World Is Waiting for the Sunrise” (1951), and “Vaya Con Dios” (1953). Paul also had **instrumental** hits on his own, including “Nola” (1950), “Whispering” (1951), and “Tiger Rag” (1952). His influence across genres is immense, from the drive of rock, to the twang of country, to the harmonic richness of jazz.

PAUL REVERE AND THE RAIDERS

Formed in Portland, Oregon, in 1960, by keyboard player Paul Revere (1938–2014), Paul Revere and the Raiders had several regional hits in the Northwest **United States** before scoring their first national hit with “Steppin’ Out” (1965). Other hits followed, including “Just Like Me” (1965), “Kicks” (1966), “Hungry” (1966), “The Great Airplane Strike” (1966), “Good Thing” (1966), “Ups and Downs” (1967), and “Him or Me—What’s It Gonna Be?” (1967). By then known as “Paul Revere and the Raiders featuring Mark Lindsay,” acknowledging vocalist Mark Lindsay (1942–) as Revere’s cowriter, the band’s biggest hit came in 1971, with “Indian Reservation.” Lindsay had a solo hit with “Arizona” (1970).

PAYOLA

Payola is a term coined in the American **popular music** industry for the now-illegal practice of undisclosed payment or other inducement by record companies and promoters for the broadcast of recordings on **radio** or **television**, designed to influence the perceived popularity of a song. The term has been broadened to also refer to any secret payment made to cast a product in a favorable light (for example, obtaining positive reviews). The U.S. Federal Communications Commission defines payola as a violation of the sponsorship identification rule.

In the early 1960s, the first major payola scandal in the **United States** was brought to light in a Congressional investigation and implicated celebrity **disc jockeys Alan Freed** and **Dick Clark**. At the height of the scandal, ***Billboard*** magazine claimed that payola in various forms had been common during the **big band** era of the 1930s

and 1940s, and in the **vaudeville** business in the 1920s. The initial investigation resulted in radio DJs being stripped of the authority to make programming decisions, and payola became a misdemeanor offense.

Instances of detected payola sporadically resurface. In 2002, investigations by the office of the New York district attorney uncovered evidence that executives at Sony BMG music labels had made deals with several large commercial radio chains. In July 2005, the company acknowledged their improper promotional practices and agreed to pay a $10 million fine. In 2005 and 2006, fines totaling tens of millions of dollars were imposed on cable television corporations in New York for payola violations.

PEABODY, CHARLES (1967–1939)

Charles Peabody was an American archaeologist from Harvard University's Peabody Museum. In 1903, after an excavation of ancient Indian sites in Coahoma County, Mississippi, he published "Notes on Negro Music" in the *Journal of American Folklore*, describing and transcribing the singing of the African Americans he hired for the excavation work. It was a seminal early study in the origins of the **blues** and **ragtime**.

PEARL JAM

Pearl Jam is an American **alternative rock** band closely identified with the **guitar**-heavy **grunge** sound of the early 1990s. Formed in Seattle, Washington, in 1990, its original lineup comprised Eddie Vedder (1964–) on vocals, Mike McCready (1966–) on guitar, Stone Gossard (1966–) on guitar, Jeff Aiment (1963–) on bass, and Dave Krusen (1966–) on drums. The band's debut album, *Ten* (1991), helped establish grunge as the era's predominant rock style, and Pearl Jam went on to sell more than 10 million copies after a slow start. *Ten* produced the hits "Alive," "Even Flow," and "Jeremy." The following album, *Vs* (1992), also sold well, generating the hits "Go," "Daughter," and "Animal." Pearl Jam's third album, *Vitalogy* (1994), yielded the song "Spin the Black Circle," which won a **Grammy Award** for Best Hard Rock Performance. The band went on to sell more than 60 million records worldwide. In 2015, Pearl Jam won a second Grammy for the album *Lightning Bolt* (2013) for Best Recording Package.

PEEL, JOHN (1939–2004)

Born John Robert Parker Ravenscroft, in Liverpool, England, John Peel was an influential **radio** broadcaster and **disc jockey** for the British Broadcasting Corporation (BBC). Broadcasting on BBC's Radio 1 from its inception in 1967, Peel was instrumental in introducing British audiences to new music, especially **progressive rock**, **psychedelia**, and **reggae**. Occasionally appearing on **television's *Top of the Pops***, he was long regarded as one of the most important figures in music.

PENTANGLE

English acoustic **folk rock** band Pentangle brought an eclectic mix of genres and styles to the folk rock boom in **Great Britain** in the late 1960s, synthesizing traditional **folk**, **jazz**, **blues**, and their own original songs. Pentangle showcased the talents of two virtuoso guitarists, Bert Jaensch (1943–2011) and John Renbourn (1944–2015); the polished vocals of Jacqui McShee (1943–); and the jazz-based rhythm section of bassist Danny Thompson (1939–) and percussionist Terry Cox (1937–). *Basket of Light* (1969) was their most commercially successful album.

PERE UBU

Taking its name from the early absurdist play *Ubu Roi*, by French writer Alfred Jarry, Pere Ubu came together in Cleveland, Ohio, in 1975. Formed around vocalist David Thomas (1953–), the only constant member, Pere Ubu is difficult to categorize. While its commercial success has been negligible, it has exerted a strong influence on **rock music**, especially **post-punk**, to critical acclaim and a devoted cult following. Characterized by Thomas's distinctive, high-pitched vocals, part soliloquy, part anguished howl; seemingly random rhythms; and an abrasive percussive dissonance Pere Ubu's music evokes bleak images of social dislocation and a postindustrial wasteland. The band has defined its music, half-jokingly, as "avant-garage," in reference to an interest in both experimental avant-garde music, especially **musique concrète**, and raw, visceral, **blues**-influenced **garage rock**.

The band has continued to record and perform intermittently, while Thomas has recorded with other bands and done solo work. He is also a writer and has composed two operas. Moreover, Thomas has

performed live with a wide range of musicians, including Richard Thompson, **MC5**, Van Dyke Parks, **Philip Glass**, **Steve Earle**, **Todd Rundgren**, Loudon Wainwright, and **Nick Cave**.

PERKINS, CARL LEE (1932–1998)

One of the seminal figures in the rise of **rock-and-roll**, American singer, songwriter, and guitarist Carl Perkins will forever be remembered for the original **rockabilly** anthem "Blue Suede Shoes" (1956). Born in Tiptonville, Tennessee, he started playing **guitar** as a child and, as a teenager, was playing dances with his brothers and their **country** band. His first recording was the up-tempo "Movie Magg" (1955), which he had written when he was 14 and became a regional hit.

Part of the circle of rock pioneers who gathered around **Sam Phillips** and **Sun Records**, Perkins became the first white country artist to cross over to the **rhythm-and-blues** chart with "Blue Suede Shoes," which also topped the country and **pop** charts. He wrote and recorded several other rockabilly standards, including "Boppin' the Blues," "Everybody's Trying to Be My Baby," "Dixie Fried," and "Matchbox," which features **Jerry Lee Lewis** on piano.

Perkins was hailed by the **Beatles** as a key inspiration, and in 1964, when rockabilly was in decline, he worked with them when they covered five of his songs, one of which was "Honey Don't." Returning to country music, he toured for a time as a guitarist with **Johnny Cash**. In 1992, **Dolly Parton** had a hit with his "Silver and Gold."

PERRY, KATY (1984–)

Katy Perry (born Katheryn Elizabeth Hudson) is an American **pop** singer born in Santa Barbara, California, who started out as a **gospel** singer. She found fame in 2008, with the suggestive single "I Kissed a Girl," from the album *One of the Boys*. The single topped charts throughout the world, with the album selling 7 million copies. Other number-one hits have included "California Gurls" (with **Snoop Dogg**, 2010), "Teenage Dream" (2010), "Firework" (2010), "E.T." (featuring **Kanye West**, 2011), "Last Friday Night (T.G.I.F.)" (2011), "Part of Me" (2012), "Roar" (2013), and "Dark House." As of 2016, Katy Perry has sold more than 80 million singles and 11 million albums.

PET SHOP BOYS

Pet Shop Boys are an English **synthpop** duo formed in London, in 1981, by vocalist Neil Tennant (1954–) and keyboardist Chris Lowe (1959–). Beginning in the 1980s, they scored a string of **dance**-**pop** hits, including "West End Girls" (1985), "It's a Sin" (1987), "Always on My Mind" (1987), and "Heart" (1988). *Very* (1993) is their most successful album, selling more than 5 million copies and yielding five U.K. single hits, two of which are "Can You Forgive Her?" (1993) and "Go West" (1993). Pet Shop Boys have sold more than 50 million records worldwide.

PETER AND GORDON

The British **pop**-**folk** duo of Peter Asher (1944–) and Gordon Waller (1945–2009) had a string of international hits in the 1960s, forming part of the **British Invasion**. Their first record, "A World Without Love" (1964), written by **Paul McCartney**, was a number-one hit in both **Great Britain** and the **United States**. Other hits included "Nobody I Know" (1964), "I Don't Want to See You Again" (1964), "I Go to Pieces" (1964), "True Love Ways" (1965), "Lady Godiva" (1966), and "Knight in Rusty Armour" (1966). Asher went on to become a successful record producer.

PETER, PAUL AND MARY

Peter, Paul and Mary were a central part of the 1960s **folk revival** in the **United States**, becoming the most popular acoustic **folk** group of the decade and bringing the first commercial success to **Bob Dylan** with their **cover** of "Blowin' in the Wind" (1962). Formed in New York City, in 1961, by Peter Yarrow (1931–), Noel Paul Stookey (1937–), and Mary Travers (1937–2009), the group's self-titled debut album in 1962 sold more than 2 million copies and spent seven weeks at the top of the ***Billboard*** chart, yielding two hit singles, "Lemon Tree" and **Pete Seeger's** "If I Had a Hammer." Peter, Paul and Mary scored their sole number-one hit with "Leaving on a Jet Plane" (1969), before breaking up in 1970, to pursue solo careers. They reunited many times throughout the years for special events.

PETERSON, OSCAR EMMANUEL (1925–2007)

Canadian **jazz** pianist and composer Oscar Peterson was dubbed by **Duke Ellington** the "Maharaja of the Keyboard." In a career spanning 60 years, he played thousands of concerts worldwide, made more

than 200 recordings, and won eight **Grammy Awards**. Influenced by **Art Tatum**, Peterson developed a dazzling technique, grounded in having studied classical piano as a child. The Montreal-born composer attracted early attention with the regular live **radio** program *Fifteen Minutes Rambling* and was the only black musician in the Johnny Holmes band from 1944 to 1947. He made his U.S. debut at Carnegie Hall in 1949.

Despite the rising tide of **bebop**, Peterson's music remained true to a **swing** tradition, albeit modified. His most illustrious combo was a trio with bassist Ray Brown (1926–2002) and guitarist Herb Ellis (1921–2010), with whom he recorded and toured extensively. Peterson played with some of the biggest names in jazz, including **Ella Fitzgerald**, **Count Basie**, **Lester Young**, **Louis Armstrong**, **Stan Getz**, and **Dizzy Gillespie**.

See also CANADA.

PETTY, THOMAS EARL "TOM" (1950–)

Tom Petty is an American **rock** singer and songwriter best known as the front man for the band Tom Petty and the Heartbreakers. The band's first big success came with *Damn the Torpedoes* (1979), their third album, which contains the hit singles "Don't Do Me Like That" and "Refugee." In the 1980s, Petty recorded with the **supergroup** the **Traveling Wilburys** and released his first solo album, *Full Moon Fever* (1989), which sold 3 million copies and yielded the hit singles "Free Fallin'," "Runnin' Down a Dream," and "I Won't Back Down." Reunited with the Heartbreakers, Petty and the band had a big hit with *The Great Wide Open* (1991), with Petty continuing to divide his time between recording with the band and his solo efforts. Petty's *Wildflowers* (1994) was highly regarded, with the song "You Don't Know How It Feels" winning a **Grammy Award** for Best Male Rock Performance.

P-FUNK

P-Funk is the name given to the musical and performance collective associated with **George Clinton** and his bands **Parliament** and **Funkadelic**, which reached the peak of their fame in the 1970s. It is used as a shorthand reference to the performers, as well as to their repertoire and the distinctive **funk** music style that they pioneered.

Despite having disbanded both groups in the early 1980s, Clinton continued his P-Funk collective into the 1990s and 2000s, with a revolving lineup of musicians, some of whom remained from the 1970s incarnations of Funkadelic and Parliament. P-Funk recordings have been extensively sampled in **rap** and **hip-hop** music, most notably by **Dr. Dre**.

PHILLIPS, ESTHER (1935–1984)

Born Esther Mae Jones, in Galveston, Texas, **rhythm-and-blues** singer Esther Phillips won a talent show in Los Angeles at the age of 13, and began recording with **Johnny Otis's** band as Little Esther Phillips. Success was immediate for the versatile, earthy-voiced Phillips, as she scored a hit with "Double Crossing Blues" (1950), written by Otis. At 14, she became the youngest female artist to have a number one on the rhythm-and-blues chart. "Mistrusting Blues," a duet with Mel Walker (1929–1964), gave her another hit, followed by "Cupid's Boogie" (1950).

Illness curtailed her career in the 1950s, but in 1962, Phillips bounced back with the **crossover** hit "Release Me," her reworking of a **country** song. The following year, she recorded a duet with Big Al Downing (1940–2005), "You Never Miss Your Water (Until Your Well Runs Dry)" (1963). Despite health problems, Phillips continued to record, showing her versatility in various genres, from **pop** to **soul** and **jazz**. Her adaptation of the **Beatles** song "And I Love Him" (1965) was a minor hit.

Phillips recorded a number of **blues**- and jazz-inflected albums in the 1970s, including *From a Whisper to a Scream* (1972), containing "Home Is Where the Hatred Is," a searing number about drug use. A **disco** version of **Dinah Washington's** "What a Difference a Day Makes" (1975) gave her a pop hit.

PHILLIPS, SAMUEL CORNELIUS "SAM" (1923–2003)

Without Sam Phillips, **rock-and-roll** might have gone in a different direction. Phillips founded the Memphis Recording Service (which would later become **Sun Records**) in Memphis, Tennessee, in 1950. He recorded **"Rocket 88"**—arguably the first rock record—by **Jackie Brenston** and His Delta Cats; he also launched **Elvis Presley's** career in 1954. Phillips also recorded and nurtured such artists as **Howlin' Wolf**,

Johnny Cash, **Jerry Lee Lewis**, and **Carl Perkins**. He had a passion for black music, especially **blues** and rhythm-and-blues, and wanted to bring it to a white audience. When he heard Elvis Presley, he knew he had found a white singer of black music. Phillips sold Sun Records in 1969.

PIAF, EDITH (1915–1963)

Born Édith Giovanna Gassion, in Paris, **France**, Edith Piaf assumed the mantle of France's greatest singer, as well as being its best-known international performer. She began singing in nightclubs in the 1930s; moved into acting; and also emerged as a songwriter, penning the lyrics to the song "Mais qu'est-ce que j'ai!" recorded by Yves Montand, in 1947, making him one of the most famous singers in France. During this time, her own popularity continued to grow, and Piaf became known internationally, touring Europe, the **United States**, and South America. At first she met with little success with U.S. audiences, but after a glowing review by a prominent New York critic, this began to change. She eventually appeared on *The **Ed Sullivan** Show* eight times and at Carnegie Hall twice, in 1956 and 1957.

Piaf developed an intensely personalized style of singing—edgy and highly charged, with a characteristic rapid vibrato that wrung every drop of emotion out of her songs. Her music was often autobiographical, with her singing reflecting her life and her specialty being chanson and **ballads**, particularly about love, loss, and sorrow. Among her best-known songs are "La Vie en rose" (1946), "Non, je ne regrette rien" (1960), "Hymne à l'amour" (1949), "Milord" (1959), "La Foule" (1957), "l'Accordéoniste" (1955), and "Padam . . . Padam . . ." (1951).

PIANOLA

The pianola (or player piano) is a self-playing piano that operates by activating a piano mechanism through the use of perforated, preprogrammed rolls. The perforated roll mechanism to make music was based on the Jacquard punch cards used to weave designs into cloth. The rise of the pianola as a vehicle for bringing **popular music** into the home coincided with the popularity of the mass-produced piano in the late 19th and early 20th centuries. Its heyday was brief, peaking in the early 1920s, but rapidly declining as a result of

improvements in phonograph recording technology and the growing availability of **radio** broadcasts.

PICKETT, WILSON (1941–2006)

Born in Prattville, Alabama, Wilson Pickett was an American **soul** singer and songwriter. Starting out as a **gospel** singer, he moved to **rhythm-and-blues** and soul, singing for a time with the Falcons before going solo. He was at his peak in the 1960s, recording songs like "In the Midnight Hour" (1965), "634–5789 (Soulsville USA)" (1966), "Mustang Sally" (1966), "Land of 1,000 Dances" (1966), "Funky Broadway" (1967), "Everybody Needs Somebody to Love" (1967), and "Don't Knock My Love" (1971).

Like other soul performers, Pickett found hits hard to come by with the advent of **disco** and other genres in the 1970s, but he enjoyed a revival in the 1990s, with his music featuring prominently in the **film** *The Commitments* (1991), about a start-up Irish band seeking its fortune in soul music. He appears in the film *Blues Brothers 2000* (1998). Pickett was also a prolific composer, writing songs that were recorded by numerous artists, including **Led Zeppelin**, **Van Halen**, the **Rolling Stones**, **Aerosmith**, the **Grateful Dead**, **Booker T. & the MGs**, **Genesis**, **Creedence Clearwater Revival**, and **Bruce Springsteen**.

PINK (1979–)

Born Alecia Beth Moore, in Doylestown, Pennsylvania, Pink is an American **pop/rhythm-and-blues** singer and songwriter whose debut solo album, *Can't Take Me Home* (2000), sold 4 million copies worldwide, yielding three hit singles, "There You Go," "Most Girls," and "You Make Me Sick." In 2002, she won a **Grammy Award** for Best Pop Collaboration with Vocals (with **Christina Aguilera**, Lil Kim, and Mya) for "Lady Marmalade."

Pink's second album, *Missundaztood* (2001), with its upbeat pop sound, was even more successful, selling 13 million copies and containing the hit singles "Get the Party Started," "Don't Let Me Get Me," "Just Like a Pill," and "Family Portrait." The song "Trouble" (2003), from the album *Try This* (2003), won a Grammy for Best Female Rock Vocal. Pink collected a third Grammy in 2011, for Best Pop Collaboration with Vocals, for the **John Lennon** song "Imagine," in

a collaboration with **Herbie Hancock**. She has sold more than 40 million albums and 70 million singles worldwide.

PINK FLOYD

Progressive rock band Pink Floyd formed in London, in 1965, became one of the most influential and successful groups of all time, especially with the release of the darkly disturbing *The Dark Side of the Moon* (1973). The band originally consisted of Roger Keith "Syd" Barrett (1946–2006) on **guitar** and vocals; Roger Waters (1944–) on bass, **synthesizer**, and vocals; Rick Wright (1945–2008) on keyboards and synthesizer; and Nick Mason (1945–) on drums. The group added David Gilmour (1944–) in 1968, when Barrett became incapacitated.

Pink Floyd started out performing **rhythm-and-blues covers**, calling themselves Sigma 6 and then the Architectural Abdabs, before Barrett came up with Pink Floyd (taken from a favorite recording by American bluesmen Pink Anderson and Floyd Council). Barrett wrote most of the early material, including the U.K. hits "See Emily Play" (1967) and "Arnold Layne" (1967). Pink Floyd's debut album, *Piper at the Gates of Dawn* (1967), is regarded as an early **psychedelic** masterpiece.

Following the serene, atmospheric albums *Atom Heart Mother* (1970) and *Meddle* (1971), and **film** scores for the **soundtrack** albums *More* (1969), *Zabriskie Point* (1970), and *Obscured by Clouds: Music from La Vallee* (1972), Pink Floyd released the **concept album** *The Dark Side of the Moon*. Addressing such themes as madness, aging, greed, and the nature of time, the album was like nothing that had ever come before. It hit number one on the ***Billboard*** charts in the **United States**, ultimately breaking all records by remaining on the top 200 album charts for 741 weeks. It did not drop off the chart until 1988.

Pink Floyd examines the subject of alienation in *Wish You Were Here* (1975) and also *Animals* (1977). *The Wall* (1979) is another concept album that explores themes of abandonment and personal isolation. It gave the band its first number-one hit in the United States, with "Another Brick in the Wall, Part II" (1979). Three more U.S. number ones followed: "Learning to Fly" (1987) and "The Turning Away" (1987) from *A Momentary Lapse of Reason* (1987), and "Keep

Talking" (1994) from *The Division Bell* (1994). Pink Floyd has sold more than 250 million records. In 2016, the British Royal Mail marked the 50th anniversary of the group with a set of 10 special postage stamps.

PITNEY, GENE FRANCIS ALAN (1941–2006)

Born in Hartford, Connecticut, Gene Pitney was an American **pop-rock** singer and songwriter with a string of hits to his name in the 1960s, notably "The Man Who Shot Liberty Valance" (1962), "Only Love Can Break a Heart" (1962), "Twenty-Four Hours from Tulsa" (1963), "It Hurts to Be in Love" (1964), and "I'm Gonna Be Strong" (1964). He also wrote hits for other performers, including **Bobby Vee** ("Rubber Ball"), **Ricky Nelson** ("Hello Mary Lou"), and the **Crystals** ("He's a Rebel"). Pitney was more popular in **Great Britain** than in his own country and worked for a time in the 1960s with the **Rolling Stones**. He maintained a successful career in Britain and throughout the rest of Europe into the 1970s, appearing regularly on the U.K. charts as late as 1974 ("Blue Angel").

PITTMAN, BARBARA (1938–2005)

A rare female singer in the male-dominated early years of **rock-and-roll**, Barbara Pittman, a friend and contemporary of **Elvis Presley**, was one of few female artists to record at the pioneering **Sun Records** studio in Memphis. After working in **country music** shows, she began recording at Sun, cutting four singles between 1956 and 1960, as well as a host of material that was never released. Equipped with a powerful voice and a raunchy delivery, Pittman's most popular recordings included "I Need a Man" and "Two Young Fools In Love," but she achieved little commercial success. She stated in interviews that this was due to a lack of promotion on the part of the label. After her time at Sun, Pittman moved to California and appeared in several motorcycle films.

PIXIES, THE

A **rock** band formed in Boston, Massachusetts, in 1986, the Pixies, although enjoying only modest commercial success in the **United States**, attracted a wider audience in the United Kingdom and Europe, exerting an influence in the **alternative rock** boom in the 1990s. They were also hailed by the pioneer **grunge** band **Nirvana** as a key influence. From the outset, they were characterized by a distinctive

sound and style, employing **pop** melodies, frenetic vocals, heavily distorted **surf**-style **guitar riffs**, extreme dynamic shifts and lyrics on unusual subjects, ranging from extra-terrestrials and surrealism to themes of violence from the Bible. Much of the driving force came from lyricist and vocalist Black Francis (born Charles Michael Kittridge Thompson IV, 1965), who, after the band's breakup in 1993, performed and recorded using the name Frank Black. The band later reformed in 2004. The Pixies are credited with popularizing the extreme dynamics and stop-start timing that would later become common in alternative rock.

PLATTERS, THE

Formed in Los Angeles, California, in 1953, the Platters were an American vocal group and one of the most successful vocal groups of the early **rock-and-roll** era. At a time when **popular music** was in transition, the Platters were a **crossover** act that managed to appeal to both rock and traditional movements. The group had 40 charting singles on the ***Billboard*** **Hot 100** chart between 1955 and 1967, including four number-one hits: "The Great Pretender" (1956), "My Prayer" (1956), "Twilight Time" (1958), and "Smoke Gets in Your Eyes" (1958).

The Platters went through several lineup changes, with the most successful combination coming from 1954 to 1960, featuring lead tenor Tony Williams (1928–1992), David Lynch (1929–1981), Paul Robi (1931–1989), Herb Reed (1928–2012), and Zola Taylor (1938–2007). A driving force was their early manager and songwriter, Buck Ram (1907–1991), who molded the Platters, modifying their **rhythm-and-blues** style to fit around Williams's distinctive voice, conjuring up nostalgic memories of the **Mills Brothers** and the **Ink Spots**. With many subsequent changes and former members laying claim to the name, the Platters became the subject of interminable legal proceedings in the **United States**.

POCO

Poco was a seminal American **country rock** band formed in Los Angeles, California, in 1968, by ex-members of **Buffalo Springfield**, Richie Furay (1944–), Jim Messina (1947–), and Rusty Young (1946–). Poco's debut album, *Pickin' Up the Pieces* (1969), a reference to

Buffalo Springfield's demise, is regarded as a pioneering example of emerging country rock and the West Coast influence on the genre.

POGUES, THE

The Pogues, formed in London, in 1982, were a Celtic **punk** band that established an international reputation with their **fusion** of punk energy and traditional Irish instruments, for example, the tin whistle, banjo, mandolin, and accordion. They took their name from the Irish *póg mo thóin* ("kiss my ass"). The Pogues have influenced several bands, most notably American Celtic punk group Dropkick Murphys.

POINTER SISTERS, THE

Formed in Oakland, California, in 1969, the Pointer Sisters—originally Ruth (1946–), Anita (1948–), and Bonnie (1950–), with June (1952–) joining in 1972—are an American **rhythm-and-blues** vocal group. They enjoyed considerable success in the 1970s and 1980s, with their blend of styles, ranging from **jazz** to **disco** and **country**. Between 1975 and 1983, the sisters had 13 U.S. top 20 hits, winning their first **Grammy Award** with their 1974 song "Fairytale" (Best Country Vocal), another for their 1984 hit "Jump (for My Love)" (Best Pop Performance), and a third for "Automatic" (1984) (Best Vocal Arrangement). Bonnie left in 1978, June in 2004, and Anita in 2009, while Ruth continued performing with her daughter Issa (1978–) and granddaughter Sadako (1984–).

POLICE, THE

Formed in London, in 1977, the Police were one of the most successful bands to come out of the English **new wave**/**post-punk** era of the late 1970s. They consisted for most of their duration of Sting (born Gordon Summer, 1951–) on vocals, bass, sax, and keyboards; Andy Summers (1942–) on **guitar**; and Stewart Copeland (1952–) on drums. The band forged a distinctive musical identity with Sting's melodic basslines, Summers's fluent guitar, and Copeland's tight drumming, deftly blending **punk**, **jazz**, and more than a little **reggae**.

"Regatta de Blanc," an **instrumental** from the album of the same name, won a **Grammy Award** for Best Rock Instrumental. British number-one hits included "Message in a Bottle" (1979), "Walking on the Moon" (1979), "Don't Stand So Close to Me" (1980), and "Every Little Thing She Does Is Magic" (1981), while "Every Breath You Take"

(1983) topped the charts in both the United Kingdom and the **United States**, and also won Grammy Awards for Song of the Year and Best Pop Performance. The sixth and final album, *Synchronicity* (1983), sold more than 10 million copies and won a Grammy for Best Rock Performance.

Sting went on to have a highly successful solo career. He picked up two Grammys for *Bring on the Night* (1986), for Best Male Pop Vocal and Best Music Video; a Grammy for Best Rock Song ("The Soul Cages," 1992); a Grammy for Best Male Pop Vocal ("If Ever I Lose My Faith in You," 1994); Best Music Video and Best Engineered Album (*Ten Summoner's Tales*, 1994); Best Male Pop Vocal and Best Pop Vocal Album (*Brand New Day*, 2000); Best Male Pop Vocal ("She Walks This Earth," 2001); and Best Pop Collaboration ("Whenever I Say Your Name," duet with **Mary J. Blige**, 2004).

POMUS, DOC, AND MORT SHUMAN

Doc Pomus (born Jerome Solon Felder, 1925–1991) and Mort Shuman (1936–1991) were American songwriters best known for "Save the Last Dance for Me" (the **Drifters**, 1960) and several hits for **Elvis Presley**, including "A Mess of Blues" (1960), "Surrender" (1961), "Little Sister" (1961), and "His Latest Flame" (1961). They had an earlier hit with "Teenager in Love" (**Dion and the Belmonts**, 1959).

POP MUSIC

Pop music is a loosely defined umbrella term that has primarily come into usage to describe music that evolved out of the **rock-and-roll** revolution of the mid-1950s and continues in a definable path to the present. Pop music is essentially eclectic, continuing to draw on and incorporate multiple styles and genres. Early pop music, for example, drew on the sentimental **ballad** for its form. It also adopted the use of vocal harmonies from **gospel** and **soul music**; instrumentation from **jazz**, **country**, and rock music; orchestration from classical music; tempo from **dance music**; backing from electronic music; and rhythmic elements from **hip-hop** music. It has recently appropriated spoken passages from **rap**. But the key defining characteristic is accessibility: the musical styles that are accessible to the widest audience. This means the music that sells the most copies, draws the largest concert audiences, and is played most often on the **radio**.

Pop music differs from rock in that it employs simple melodies, harmonies, and words to create catchy songs or ballads that are easy to remember and have wide appeal. Pop songs are more likely to be influenced by fashions and are more short-lived in their popularity than, for example, rock music; however, the definition of pop music is intentionally elastic, as the music that is identified as pop is constantly changing, as with ephemeral fads like **surf music** and dance crazes like the twist, although the basic elements that constitute a pop song remain constant. The typical format is a verse and repeated chorus structure, generally of a duration between two to five minutes to best fit radio programming requirements. Pop songs are generally played on the standard combo of electric **guitar**, bass, and drums, with vocals that have a strong catchy chorus, or hook. Audience pleasure in listening to the song is the primary goal of pop music.

POPULAR MUSIC

The term *popular music*, while widely understood, is nevertheless exceedingly vague, encompassing a vast range of musical genres and styles that shift and evolve throughout time. Forms of music classified as popular share the characteristic of having wide appeal. The term is mostly used to distinguish art (or classical) music from other forms of music.

The *New Grove Dictionary of Music and Musicians*, the musicologist's authoritative reference resource, identifies popular music as the music since industrialization in the 1800s that is most in line with the tastes and interests of the urban middle class. Such a definition would embrace an extremely wide range of music, from **vaudeville** and **minstrel shows** to **heavy metal**. Even beyond this broad taxonomy, however, there exists popular music that sits outside, and even in opposition to, what are seen as mainstream tastes. **Punk**, for example, arose in the late 1970s, in defiant opposition to the establishment and prevailing norms, while **hip-hop**, with its origins in the decaying black urban neighborhoods of New York, articulated the anger of exclusion.

Popular music can most usefully be distinguished from other types of music by two defining features: (1) its dissemination largely by the mass media (recording, **radio**, **television**, **film**) and (2) its

creation as the product of an organized process for marketing commodities. Popular music, therefore, is best understood as being fundamentally commercial in nature. In short, popular music is any commercially oriented music principally intended to be received and appreciated by a mass audience. It is written, published, performed, recorded, marketed, and sold with this overriding objective.

Use of the term dates back to the late 19th century, in the **United States**, when sheet music sales enjoyed a boom and **Tin Pan Alley** churned out the musical product. Although popular music is sometimes known as "**pop music**," the two terms are not interchangeable; popular music is a generic term for a wide variety of genres, whereas pop music usually refers to a specific musical genre within popular music.

What we have come to understand as popular music is a far-reaching terrain ranging from **folk music** to heavy metal, operetta to **jazz**, country and western to **big band dance music**, and film and Broadway **musicals** to current chart pop songs, but each genre is designed for and marketed to a targeted mass audience.

PORTER, COLE ALBERT (1891–1964)

Cole Porter, born in Peru, Indiana, was an American composer and songwriter. Although classically trained, having learned piano and violin at the age of six, he was drawn to **musical theater** and began to achieve success in the 1920s. By the 1930s, he was one of the major songwriters for the Broadway musical stage. Unlike many successful Broadway composers, Porter wrote both the lyrics and music for his songs.

His first Broadway show was *See America First* (1916), which was a flop, but after a sojourn in Europe, Porter found success in 1928, with the song "Let's Do It (Let's Fall in Love)," for the musical *Paris* (1928). The song was a hit and the beginning of a successful Broadway career. For *Gay Divorce* (1932), which starred Fred Astaire, Porter wrote "Night and Day," and *Anything Goes* (1934) contained more popular numbers, including "I Get a Kick Out of You" and "You're the Top." Other notable songs Porter wrote during this decade included "Begin the Beguine" (1935) and "It's De-Lovely" (1936). He also wrote

for film, with notable successes including “Easy to Love” (1936), “I’ve Got You Under My Skin” (1936), and “In the Still of the Night” (1937).

Porter’s greatest Broadway successes were still to come, with *Du Barry Was a Lady* (1939), *Panama Hattie* (1942), and *Kiss Me, Kate* (1948), which broke standing box-office records with an unheard-of 1,077 performances. Many artists have recorded Cole Porter songs, and dozens have released entire albums of his songs. In 1956, **jazz** singer **Ella Fitzgerald** released *Ella Fitzgerald Sings the Cole Porter Songbook*, followed in 1972, by another collection, *Ella Loves Cole*.

Porter combined a felicitous feel for language with a sense of musical drama. A typical song would often contain lyrics that were urbane or witty and a melody with a sinuous, brooding quality. Some of his best-known songs in this vein were “What Is This Thing Called Love” and “Love for Sale.”

See also GREAT AMERICAN SONGBOOK.

POST-PUNK

Once the novelty and shock value of the original **punk rock** explosion of the late 1970s had worn off, the stylistic reverberations continued, with a number of bands building on the raw dynamics unleashed by the punk ethos. Post-punk, essentially, is musically more complex and experimental, and the mood more introverted. Influences from **electronic music**, especially **Krautrock**, were adopted in an emerging new style that distinguished itself from the emerging **pop**-based **new wave** by its darker subject matter and extensive use of minor-key melodies and frequent melancholic themes, often dealing with angst and alienation. Early post-punk bands included **Joy Division**, **Talking Heads**, **Public Image Ltd**, Gang of Four, Wire, the Chameleons, Magazine, the Birthday Party, and the **Fall**. It was a precursor to the later **alternative rock** and **gothic rock** genres, and also led to the development of dance-rock, **industrial music**, and **synthpop**.

See also NEW ROMANTICS.

POWELL, EARL RUDOLPH “BUD” (1924–1966)

Bud Powell was an American **jazz** pianist, bandleader, and composer, born in Harlem, New York, and a leading figure in the development of **bebop**. He began studying classical piano at the age of five, but

hearing the playing of **Art Tatum** on the **radio** turned him toward jazz, and he later befriended **Charlie Parker** and **Thelonious Monk**.

In his short but troubled life, Powell took the piano where it had never been before, inspired as he was by Parker's saxophone playing and seeking to bring the saxophonist's ideas to the keyboard. It was a style that influenced every piano player who followed him. Powell collaborated with trumpeter Fats Navarro (1923–1950), a 19-year-old **Sonny Rollins**, bassist Tommy Potter (1918–1988), and drummer Roy Haynes (1926–) in a 1949 recording session for the Blue Note label, producing *The Amazing Bud Powell* (1952), forcefully demonstrating his ideas. Also on the album are some tracks he recorded in 1951, as a trio with bassist Curly Russell (1917–1986) and drummer Max Roach (1924–2007), including Powell's composition "Un Poco Loco" ("A Little Crazy"), which has been hailed as a masterpiece, drawing on Afro-Cuban rhythms. Literary critic Harold Bloom (1930–) hailed it as one of the greatest works of 20th-century American art. Other celebrated Powell tracks include "Celia," "Hallucinations," "Tempus Fugit," "Oblivion," "Dance of the Infidels," and "Wail."

PRADO, [DÁMASO] PÉREZ (1916–1989)

Pérez Prado was a Cuban Mexican bandleader, organist, singer, and composer best known for his international **instrumental** hit of 1958, "Patricia." Born in **Cuba** and later taking up Mexican citizenship, he was at the forefront with his orchestra in popularizing **mambo** and was often called the "King of Mambo." Prado's popularity grew in the **United States** in the 1940s, and at the height of the mambo craze, in 1955, he scored a hit with a **cha-cha-cha** version of "Cherry Pink and Apple Blossom White."

See also LATIN AMERICAN MUSIC.

PRESLEY, ELVIS AARON (1935–1977)

When **Sam Phillips**, founder of **Sun Records** in Memphis, Tennessee, first heard Elvis Presley sing, he knew he had found what he was looking for: a white singer who sounded black. It was a defining moment. The young Presley had listened to black singers and absorbed much; in addition, there was a burgeoning musical environment that became known as **rockabilly**—essentially a Southern white version of 12-bar **boogie blues**, shouted rather than

sung, and accompanied by electric **guitar** and drums. This point of confluence where **country music** met blues and took on the flavor of **rhythm-and-blues** was precisely where Presley stood in the mid-1950s, at the birth of what would become **rock** music.

From the outset, as in his **cover** of **Arthur "Big Boy" Crudup's** "That's All Right," there was a sense of strident urgency in the voice, an impatient voice that wanted to take you somewhere; there was also a subtle rhythmic variation, unusual for a white singer at the time. Presley's unique contribution was the development of a sound and style that both blurred and challenged the social and racial barriers of the time; he ushered in a new era of American music and popular culture. (When asked by **radio** interviewers what high school he attended, Presley's answer, in the segregated South, was the code that he was white.)

Presley's early recordings were regional hits, but when Phillips sold his contract to RCA, the singer quickly became a national and then an international phenomenon. **"Heartbreak Hotel"** (1956) exploded onto the airwaves, providing Presley with the first of many multimillion-selling hits and proving to be one of the most influential songs in the history of rock music.

Part of Presley's early appeal was that he was, unlike many contemporary performers, emphatically multidimensional and also unpredictable, liberally altering his style to suit each song. The early country-rockabilly songs, for instance, "Milkcow Blues Boogie" (1954), "My Baby Left Me" (1956), and "Money Honey" (1956), were sung in a high pitch, almost breathlessly. Then he revealed a more mature, aggressive rock-and-roll stance in such songs as "Blue Suede Shoes" (1956), "A Big Hunk O' Love" (1957), "All Shook Up" (1957), "Wear My Ring Around Your Neck" (1958), and "One Night" (1958). And his approach to **ballads** ranged from the almost ethereal vocals on the guitar-tapping version of "Blue Moon" (1954) to smooth **crooning** on "As Long as I Have You" (1958) and "Can't Help Falling in Love" (1961).

Instrumental in Elvis Presley's rise and subsequent career was his manager, "Colonel" Tom Parker (born Andreas Cornelis van Kuijk, 1909–1997), who masterminded every facet of what became the Presley brand and engineered his entry into movies. Also important in

his early career was his backing band, which featured guitarist Winfield "Scotty" Moore (1931–2016) and bassist Bill Black (1926–1965), later augmented by drummer Dominic "D. J." Fontana (1931–). The backing group the Jordanaires were also prominent in shaping the early sound.

Between 1956 and 1962, Presley had a record 17 number-one hits in the **United States**. His final chart-topper was "Suspicious Minds" (1969). Interestingly, all three of his **Grammy Awards** were for **gospel**-derived works: his 1966 recording of the hymn "How Great Thou Art" (Best Sacred Performance); the 1971 recording of "He Touched Me" (Best Inspirational Performance); and again in 1975, with "How Great Thou Art" (Best Inspirational Performance). Presley was one of the truly dominant cultural icons of the 20th century, universally acclaimed as the "King of Rock-and-Roll," or simply the "King."

PRETENDERS, THE

The Pretenders were an Anglo-American **hard rock** band formed in Hereford, England, in 1978, noted for their feisty lyrics and stage persona of American-born vocalist, guitarist, and songwriter Chrissie Hynde (1951–). Hynde's soulful vocals were supported by the band's deftly crafted musical lines, led by guitarist James Honeyman-Scott (1956–1982), whose finely textured **guitar** work added to the Pretenders' distinctive sound. The Pretenders were one of the seminal bands of the so-called Second **British Invasion** of the **new wave**/**post-punk** era, catching attention in 1979, with a forceful self-titled first album that topped the U.K. album chart and the number-one hit single "Brass in Pocket" (1979). In the **United States**, the album's success heralded the arrival of the British new wave. *Pretenders II* (1981) yielded three hits, "Message of Love," "Talk of the Town," and "I Go to Sleep."

PRICE, LLOYD (1933–)

Born in New Orleans, Louisiana, Lloyd Price is an American **rhythm-and-blues** singer, songwriter, record producer, and record label owner. Steeped in the New Orleans sound, he had a hit with the rollicking "Lawdy Miss Clawdy" (1952), considered a proto-**rock** song that has since become a classic. It was followed by "Oooh-Oooh-Oooh" (1952),

"Restless Heart" (1952), and "Ain't It a Shame" (1953), before his career was interrupted by military service. Upon his return, he scored with "Just Because" (1957), before making his breakthrough **crossover** hit, "Stagger Lee" (1958), a reworking of an old New Orleans song that topped both the rhythm-and-blues and **pop** charts. Reorientating his style more toward pop, Price had great success with "Personality" (1959), "I'm Gonna Get Married" (1959), and "Come into My Heart" (1960).

PRIDE, CHARLEY FRANK (1938–)

Charley Pride is an American **country music** singer and guitarist. Born in Sledge, Mississippi, he is among the few African Americans to win acclaim in the country music genre. In 1967, he became the first black artist to perform on the **Grand Ole Opry** since DeFord Bailey in 1925. In a recording career spanning five decades, he scored 36 number-one hits and sold more than 25 million albums.

Pride bought himself a **guitar** at the age of 14 and taught himself to play. He turned to music as a career after failing to break into baseball, but success was slow in coming. He sang in clubs, and it was not until his third single, "Just Between You and Me" (1966), that people started to take notice. Between 1969 and 1971, Pride had eight number-one country singles that also made it onto the **pop** charts, making him a major **crossover** artist. In 1969, his compilation album, *The Best of Charley Pride*, sold more than 1 million copies.

In 1971, he scored his biggest hit with "Kiss an Angel Good Mornin'," a million seller that resulted in Pride being honored with the Country Music Association's Entertainer of the Year award. He continued to churn out hits throughout the 1970s and into the 1980s, when he had his last number one, "Night Games" (1983). Among his many honors were three **Grammy Awards**.

PRINCE (1958–2016)

Born Prince Nelson Rogers, in Minneapolis, Minnesota, Prince was one of the most versatile and influential **popular music** figures of the late 20th century, but also one of the most enigmatic, with his work defying genre categorization. During his career, he never rested in one spot, forever experimenting with **rock**, **dance music**, **funk**, **rhythm-and-blues**, **pop**, **psychedelia**, and **soul**. For many of his recordings, he

wrote the songs, played all the instruments, and also arranged and produced. On his first album, *For You* (1978), he is credited with playing 27 instruments. His worldwide record sales exceed 100 million.

Prince's second album, *Prince* (1979), sold more than 1 million copies and yielded a number-one hit single, "I Wanna Be Your Lover." But it was his sixth studio album, the musically dense *Purple Rain* (1984), the **soundtrack** for the **film** of the same name, in which he stars, that cemented his reputation, selling more than 22 million copies and containing the hits "When Doves Cry" and "Let's Go Crazy." The album won two **Grammy Awards**.

Among his many top 10 hits were "Little Red Corvette" (1983), "Kiss" (1986), and "The Most Beautiful Girl in the World" (1994). He recorded 39 studio albums, among them the acclaimed *Sign O' the Times* (1987). As a songwriter, he wrote songs recorded by Chaka Khan ("I Feel for You"), the **Bangles** ("Manic Monday"), and **Sinéad O'Connor** ("Nothing Compares 2 U"), among others. Prince won seven Grammy Awards.

PRISONAIRES, THE

The Prisonaires were an early African American **doo-wop** group made up of inmates at the Tennessee State Penitentiary, encouraged by the prison warden as an example of his enlightened rehabilitation program. In 1953, they wrote and recorded "Just Walkin' in the Rain," which became a hit (and an even bigger one for **Johnnie Ray**). **Radio** airplay made the Prisonaires popular, in demand for **television** and concert engagements. Further records followed, including "My God Is Real," "I Know," and "A Prisoner's Prayer." The band became favorites of Tennessee governor Frank G. Clement, and the Prisonaires were frequently invited to perform at his mansion.

Parole and pardons disrupted the lineup, which saw a change of name to the Sunbeams, the Marigolds ("Rollin Stone"), and then the Solotones ("Pork and Beans"). Lead singer and founder Johnny Bragg (John Henry Bragg, 1925–2004) was released in 1956, and recorded several singles using his own name before returning to prison in 1960, for parole violation. He put together another Prisonaires, but they never recorded.

PROCOL HARUM

With their name a rough translation in Latin of “beyond these things,” British band Procol Harum, formed in London, in 1966, found international fame with a most unusual song that has endured—“A Whiter Shade of Pale” (1967). The song has sold more than 10 million copies worldwide. With a melody derived from J. S. Bach, a haunting church-like organ, and obscure, quasi-mystical lyrics, “A Whiter Shade of Pale” has become a **rock** classic, appearing in many **films** and with **cover versions** recorded by more than 100 artists, in **soul**, **country**, and **jazz** versions. Written by Procol Harum founder, pianist, and singer Gary Brooker (1945–), lyricist Keith Read (1946–), and organist Matthew Fisher (1946–), the song was the subject of a protracted legal case when Fisher sued, successfully, for cowriting credits. “A Whiter Shade of Pale” is seen as a precursor to the **progressive rock** of the 1970s. Procol Harum’s later hits included “Homburg” (1967) and “Conquistador” (1972).

PROFESSOR LONGHAIR (1918–1980)

Born Henry Roeland Byrd, in Bogalusa, Louisiana, Professor Longhair stands as the principal exponent of what became known as New Orleans piano style, a complex cocktail of barrelhouse boogie-woogie, **Caribbean** rhythms, **zydeco**, **jazz**, and the rich and varied textures inherent in New Orleans music. Although he had only one **rhythm-and-blues** hit, “Bald Head” (1949), Professor Longhair set the classic style for **rock-and-roll** piano, influencing such artists as **Fats Domino** and **Dr. John**. Having long quit the music business, he was rediscovered and appeared at the second New Orleans Jazz and Heritage Festival in 1971, later touring Europe and recording several albums.

PROGRESSIVE ROCK

Progressive rock (often shortened to prog rock) is a form of **rock** music that originated in **Great Britain** in the late 1960s and early 1970s, as part of a reaction against and development from formulaic rock and **pop** norms of the time. It is also called art rock. Progressive rock grew out of the brief **psychedelic rock** experiments as part of a creative flourishing that sought to not only draw inspiration from evermore eclectic influences, but also extend the musical and technical

boundaries beyond their hitherto commercial confines of the three-minute single record and 12-track album. The term was applied to the music of such bands as **King Crimson**, **Yes**, **Genesis**, **Pink Floyd**, **Jethro Tull**, **Soft Machine**, and **Emerson, Lake & Palmer**, while the ***Sgt. Pepper*** album of the **Beatles** marks an obvious watershed in the growing possibilities and sophistication of rock that the progressive genre set out to explore and define.

Progressive rock also gave rise to the idea of the **concept album**, often replete with elaborate art and design on the album cover. Musical ideas were borrowed from classical, **jazz**, and **world music**, and bands like the **Moody Blues** broke down barriers by performing with symphony orchestras. The genre underwent further development in Europe, especially in **Germany**, with the advent of **Krautrock**, arguably the most influential of many subgenres. The rise of **punk** in the late 1970s may be seen as a musical and class reaction to the increasingly elaborate progressive rock, which came to be regarded, especially in Britain, as the esoteric and self-indulgent music of the upper classes with little to say to working-class youth.

An important figure in the later development of progressive rock is London-born Steven Wilson (1967–), who has fashioned a postmodern music that combines prog rock, dance beats, and elements of **hip-hop**. He has worked with several bands, one of which is Porcupine Tree, and was dubbed the "King of Prog Rock" after winning three awards at the 2015 Progressive Rock Awards.

See also OLDFIELD, MICHAEL GORDON "MIKE" (1953–).

PROTEST SONGS

Protest songs are songs carrying a political or social message advocating social change and are not confined to a single genre. They are essentially songs with a purpose. Protest songs have a long history in traditional music, but in the later 20th century they increasingly became part of the counterculture, especially in the civil rights and antiwar movements. In the 1960s, the protest song was one of the main symbols of youth culture and was aimed at raising public awareness about social issues, particularly the controversial war in Vietnam. The traditional song "We Shall Overcome," recorded by **Joan Baez** and others, became an anthem for the Civil Rights Movement in

the **United States**, just as **Bob Dylan's** "Blowin' in the Wind" (1963) became an antiwar anthem.

See also PUSSY RIOT.

PSYCHEDELIA

Psychedelia is a generic name applied to a subculture associated with the 1960s counterculture based on the influence of psychedelic drugs, but more generally to a style of artwork and music derived from the experience of altered consciousness. It is characterized by the use of highly distorted and surreal visuals, sound effects and reverberation, imagery, and bright colors aimed at evoking the experience and effect of using such drugs. The term *psychedelic* is derived from the Ancient Greek words *psychē* (ψυχή, "soul") and *dēloun* (δηλοῦν, "to make visible, to reveal"), translating to "mind-revealing."

See also PSYCHEDELIC ROCK.

PSYCHEDELIC ROCK

Psychedelic rock is a style of **rock** music inspired or influenced by psychedelia, emerging in the 1960s as part of the drug and hippie counterculture and reaching its peak between 1967 and 1969, especially with the **Summer of Love** and **Woodstock**. Although earlier bands, for example, **13th Floor Elevators** and others, had experimented with the style, the most notable exponents were the **Beatles** (especially with the ***Sgt. Pepper*** album), **Pink Floyd**, **Cream**, and the **Yardbirds** in Britain, as well as the **Grateful Dead**, **Jefferson Airplane**, the **Jimi Hendrix** Experience, and the **Doors** in the **United States**. The **Beach Boys** hit single "Good Vibrations" was one of the first **pop** songs to incorporate psychedelic lyrics and sounds, while Scottish folk singer **Donovan** developed an "electric" sound with a series of psychedelic hits, namely "Sunshine Superman" (1966), "Mellow Yellow" (1966), and "Hurdy Gurdy Man" (1968).

Culturally, psychedelic rock, and psychedelia in general, drew on such Beat Generation writers as William S. Burroughs, Jack Kerouac, and Allen Ginsberg, who wrote about drugs and their "consciousness raising" effects. In the early 1960s, the use of LSD (lysergic acid diethylamide), popularly known as "acid," and other hallucinogens was being advocated by proponents of the new "consciousness

expansion”—examples being Timothy Leary and Aldous Huxley, whose writings influenced the thinking of the new generation of youth.

Musically, psychedelic rock attempted to replicate the effects of hallucinogenic drugs, incorporating new **electronic** and recording effects, extended solos, and improvisation. It also drew on Eastern mysticism, reflected in use of exotic instrumentation, for instance, the sitar.

While its apogee as a dominant style was brief, psychedelic rock went on to exert an influence on pop and **soul**, and served as a bridge between early **blues** and **folk music**-based rock to **progressive** rock, **glam rock**, and **hard rock**. It subsequently influenced the development of genres like **heavy metal**.

See also ACID ROCK.

PUBLIC ENEMY

Formed in Garden City, New York, in 1982, Public Enemy is an American **hip-hop** group noted for its hard, intense sound and politically charged lyrics. The first album, *Yo! Bum Rush the Show* (1987), was favorably received, but it was the second album, *It Takes a Nation of Millions to Hold Us Back* (1988), that established Public Enemy’s reputation. The group reached the top of the **rhythm-and-blues** chart in the **United States** and found an international audience. The album, hailed as a hip-hop masterpiece, includes the singles “Don’t Believe the Hype” and “Bring the Noise.”

In 1989, the group recorded “Fight the Power,” which features as the **theme** song for Spike Lee’s **film** *Do the Right Thing*. In 1990, Public Enemy released *Fear of a Black Planet*, containing such songs as “Burn Hollywood Burn” and “911 Is a Joke,” which examines white racism, while “Brothers Gonna Work It Out” urges African Americans to unite. *Apocalypse 91 . . . The Enemy Strikes Black* (1991) was also a major success, yielding the hits “Can’t Truss It” and “Shut ’Em Down.” Another track, “I Don’t Wanna Be Called Yo Nigga,” describes how urban culture uses the word *nigga* outside of its usual derogatory context. Public Enemy helped define the subgenre of rap metal.

PUBLIC IMAGE LTD

Public Image Ltd (also known as PiL) is an English **post-punk** band formed in London, in 1978, by former **Sex Pistols** vocalist John Lydon

(aka Johnny Rotten) as an avowedly "anti-**rock-and-roll** band." PiL was arguably the first post-punk band, creating a series of highly experimental albums, along with a smattering of U.K. top 20 hits, with its eclectic **fusion** of **rock**, **dance music**, **folk**, **pop**, and **dub**. Widely regarded as one of the most innovative and influential bands of the period, PiL notched five U.K. top 20 singles and five top 20 albums. After several lineup changes and a dissolution, Lydon resurrected the band in 2009, releasing a new studio album, *This Is PiL* (2012).

PUNK ROCK

If **rock-and-roll** was in any danger of becoming respectable as it entered its third decade, the advent of punk rock (or punk) in the late 1970s ensured that at least part of the rock family would retain its outlaw status. Punk arose as a genre between 1974 and 1976, primarily in the **United States**, **Great Britain**, and **Australia**, as a rejection of what was perceived as the excesses and oversophistication of mainstream 1970s rock. It quickly spread elsewhere, even the Soviet Union.

Punk bands typically performed frenetically paced songs with hard-edged lyrics, simple repetitive chords, and stripped-down instrumentation. The material was often overtly political and antiestablishment; the music was raw, abrasive, and basic. Punk left no room for subtlety. Many punk bands also sought to bypass the mainstream industry by producing and even distributing their own records.

The term itself was first used by some American critics in reference to **garage** bands and their followers, but it later came to be applied to what increasingly looked like a new musical movement. Bands like **MC5**, the **Stooges**, and the **New York Dolls** heralded an emerging shift; the **Sex Pistols**, the **Ramones**, and the **Clash** were in the vanguard. It soon spawned a distinctive punk subculture, as aggressive and sneering as the music and the bands performing it. The music magazine *Punk*, which first appeared in late 1975, to cover the New York **underground** scene, popularized the term. Sociologists saw punk as the expression of postindustrial angst by disaffected working-class youth.

Punk was, if anything, dynamic, and musicians identifying with or inspired by punk also experimented with a broad range of variations, giving rise to **post-punk** and the **alternative** rock movement. By the end of the 20th century, punk rock had been adopted by the mainstream, as such pop punk and punk rock bands as **Green Day**, Rancid, Sublime, the Offspring, and **Blink-182** brought the genre widespread popularity—and even respectability.

PUSSY RIOT

Pussy Riot, founded in Moscow, in 2011, is a feminist **punk rock** protest group. The group, a loose collective of about 11 women ranging in ages from 20 to early 30s, has attracted global attention for its political activism and prosecution for unauthorized public performances in Russia. Pussy Riot campaigns for feminist issues and gender equality, and is opposed to the regime of President Vladimir Putin.

See also EUROPEAN MUSIC; PROTEST SONGS.

PUSSYCAT

Pussycat was a **country** and **pop** band from the Netherlands, formed around sisters Toni, Betty, and Marianne Kowalzyk. They had one of the biggest hits of 1975, with "Mississippi," which sold more than 5 million copies. Later hits in Europe included "Smile" (1976) and "Hey Joe" (1978).

See also EUROPEAN MUSIC.

PUSSYCAT DOLLS, THE

The Pussycat Dolls were an American **pop girl group** founded in Los Angeles, in 1993, as a **dance** ensemble and burlesque troupe, the brainchild of choreographer Robin Antin (1961–); however, it was the later decision to develop the group as a global image and commercial brand, with heavy emphasis on merchandising, and the release in 2005 of the first studio album, *PCD*, that propelled the Pussycat Dolls into stardom. The album sold almost 3 million copies in the **United States** alone. It contains the hit singles "Don't Cha," "Buttons," and "Stickwitu." *PCD* primarily features a mix of upbeat pop and dance music with influences drawn from several genres, including **hip-hop**, **synthpop**, and **rhythm-and-blues**. *Doll Domination* (2008) was the second and final album, containing the hit single "When I Grow Up."

Billboard ranked the Pussycat Dolls as the 80th most successful musical act of the 2000s. The group has sold 55 million records worldwide, making them one of the best-selling girl groups of all time. The group stopped recording and performing in 2009.

Q

? [QUESTION MARK] AND THE MYSTERIANS

? and the Mysterians were a pioneering American **garage rock** band, hailing from Bay City, Michigan, formed in 1962. Their enigmatic image was taken from the Japanese sci fi **film** *The Mysterians* (1957), with lead singer ? (Mexican-born Rudy Martinez, 1945–) never appearing without sunglasses. The band's biggest hit was "96 Tears" (1966), featuring signature catchy organ licks played on a Vox Continental by Frank Rodriguez (1951–) and ?'s own raw, sparse vocals. "96 Tears" is recognized as one of the first garage-band hits and a precursor to the **punk rock** movement and bands like the **Stooges**. The group failed to replicate their early success and broke up in 1968.

QUATRO, SUZI (1950–)

Born Suzi Quatrocchio, in Detroit, Michigan, Suzi Quatro was a pioneering female **rock** singer in the 1970s, fronting her own (male) band, playing bass, and delivering **hard rock**. More popular in Europe and **Australia** than in the **United States**, she had a string of hits, including "Can the Can" (1973), "48 Crash" (1973), "Daytona Demon" (1973), and "Devil Gate Drive" (1974).

QUEEN

Queen is an English band, famous for its synthesis of **glam rock**, **hard rock**, and theatrical sophistication, exemplified on the acclaimed album *A Night at the Opera* (1975). Queen's big hits, which have topped the charts in many countries, include "Killer Queen" (1974), "Bohemian Rhapsody" (1975), "We Will Rock You" (1977), "Crazy Little Thing Called Love" (1979), and "Another One Bites the Dust" (1980). The musically elaborate "Bohemian Rhapsody," which took three weeks to record, stayed at the top of the British charts for nine weeks in 1975 and 1976. It reached number one again in 1991, for another five weeks, when the same version was rereleased. Queen's *Greatest Hits* (1981) album is the biggest-selling album in British history, with 6 million copies sold there, and more than 25 million sold worldwide.

Queen originally consisted of Freddie Mercury (born Farrokh Balsara, 1946–1991) as lead singer, Brian May (1947–) on **guitar**, John Deacon (1951–) on bass, and Roger Taylor (1949–) on drums. *Made in Heaven* (1995), released four years after Mercury's death, sold 20 million copies. Queen, with May and Taylor, has periodically reunited; Paul Rodgers (1949–), formerly of **Free** and **Bad Company**, joined the band from 2004 to 2009, followed by Adam Lambert (1982–).

R

RADIO

Radio broadcasting of music, which began in the early 1920s, helped to disseminate **popular music** to a mass audience. In the late 1920s, the sponsored musical feature was the most popular program format, and many performers found a wider audience and also an enlarged market for their recordings via radio. During the 1930s and 1940s, the leading **big bands** in the **United States** were mainstays of radio programming, with live performances put to direct broadcast. Many performers with a local following found a much wider reach through radio.

After 1955, **television's** visual images replaced the audio-only limitation of radio as the predominant entertainment and news vehicle, and radio adapted by replacing entertainment programs with schedules of music interspersed with news and features. As a result of television's increased popularity, and also the prevalence of car radios, broadcasters turned to a variety of music formats, giving rise to the **hit parade** and the **Top 40** format of rapid rotation. Top 40 became the outlet for the relatively new style of music known as **rock-and-roll**. Further fragmentation of radio, and the growing number of FM stations, led to more specialization in genres like **jazz** and **soul**, and a multitude of popular music formats, for example, **adult contemporary** and **easy listening**.

Offshore stations and the so-called pirate radio stations, set up to circumvent various government and commercial restrictions, played a key role in bringing new acts to popular notice. One of the most popular and influential offshore radio broadcasts in Europe came from the maritime-based Radio Caroline, which developed out of the strict broadcasting regulations in **Great Britain** in the 1960s. Radio Caroline was the brainchild of Ronan O'Rahilly, who sought to broadcast music by "unestablished" rock artists. The ship broadcast its first show in 1964.

See also DISC JOCKEY; PAYOLA.

RADIOHEAD

English band Radiohead has become one of the most influential forces in **alternative rock** since it was formed in Abingdon, Oxfordshire, in 1985. It is comprised of Thom Yorke (1968–) on lead vocals, **guitar**, piano, and keyboards; Jonny Greenwood (1971–) on lead guitar and keyboards; Colin Greenwood (1969–) on bass; Phil Selway (1967–) playing percussion; and Ed O'Brien (1968–) on guitar. Radiohead first broke through with the single "Creep" (1992), which became a hit after the release of the album *Pablo Honey* (1993). Succeeding albums *The Bends* (1995) and the highly acclaimed *OK Computer* (1997), which won a **Grammy Award** for Best Alternative Music Performance, gained international attention. With *Kid A* (2000), Radiohead took a more experimental turn, incorporating elements of **electronic music**, classical music, **jazz**, and **Krautrock**. *Amnesiac* (2001) and *In Rainbows* (2007) also won Grammy Awards.

RAGE AGAINST THE MACHINE

An American **alternative rock** band formed in Los Angeles, in 1991, Rage Against the Machine has specialized in highly polemical music that has been called **rap** metal, combining elements of **punk**, rock, **hip-hop**, and thrash metal. The band's lineup consists of vocalist and rapper Zacharias Manuel "Zack" de la Rocha (1970–), bassist and backing vocalist Tim Commerford (1968–), guitarist Tom Morello (1964–), and drummer Brad Wilk (1968–). In 1992, the band's self-titled debut album was a multimillion seller, with the next two albums, *Evil Empire* (1996) and *The Battle of Los Angeles* (1999), each topping the U.S. album chart. "Killing in the Name," from the debut album, was a number-one hit single in the United Kingdom.

RAGTIME

Ragtime is a musical genre that enjoyed its peak popularity in the **United States** between 1895 and 1918, and is characterized by a syncopated, or "ragged," rhythm, from which it derived its name. It was originally **dance music** in the red-light districts of African American communities in St. Louis and New Orleans, and later found its way into published sheet music for piano, which broadened its audience.

Ernest Hogan (born Ernest Reuben Crowdus, 1865–1909) was the first to compose ragtime into sheet music. His composition "La Pas Ma La" was released in 1895. Hogan has also been credited with coining the term *ragtime*. He was the first African American to produce and star in a Broadway show, *The Oyster Man* (1907). Ben Harney (1872–1938) is credited with having popularized the music with his composition "You've Been a Good Old Wagon But You Done Broke," released in 1896. Upon his death in 1938, *Time* magazine referred to him as "Ragtime's Father."

Musically, ragtime was a modification of the march made popular by **John Philip Sousa** and combined with additional polyrhythms derived from **African music**, notably the "jig piano" and "piano thumping" of jigs and marches. It was usually written in 2/4 or 4/4 time with a predominant left-hand pattern of bass notes on strong beats (beats 1 and 3) and chords on weak beats (beat 2 and 4) accompanying a syncopated melody in the right hand. Ragtime is significant in that it marked the first popular confluence of African American and **European music**.

Scott Joplin was the best-known ragtime composer, having published "Maple Leaf Rag" (1899) and a string of ragtime hits, one of which was "The Entertainer" (1902), although he was later forgotten by all but a small, dedicated community of ragtime aficionados until the major ragtime revival in the early 1970s. For at least 12 years after its publication, "Maple Leaf Rag" heavily influenced subsequent ragtime composers with its melody lines, harmonic progressions, and metric patterns. Among the prominent ragtime composers were Joseph Lamb (1887–1960), James Scott (1885–1938), and Eubie Blake (1887–1983).

See also SWEATMAN, WILBUR COLEMAN (1882–1961).

RAINEY, GERTRUDE "MA" (c. 1886–1939)

Born Gertrude Malissa Nix Pridgett, in Columbus, Georgia, Ma Rainey was one of the earliest-known American professional **blues** singers and part of the first generation of such singers to record. She was billed the "Mother of the Blues." Known for her robust and powerful vocal abilities, energetic disposition, and elegant phrasing, Rainey developed a "moaning" style of singing that lent real pathos to her

blues. From the time of her first recording in 1923 until 1927, she made more than 100 recordings, including “Bo-weevil Blues” (1923), “Moonshine Blues” (1923), “See See Rider” (1924), “Black Bottom” (1927), and “Soon This Morning” (1927). Rainey worked with some big-name performers, among them **Louis Armstrong** and **Tommy Dorsey**. She influenced an entire line of singers who came after her and encouraged and helped **Bessie Smith** in her formative years.

RAITT, BONNIE LYNN (1949–)

Born in Burbank, California, Bonnie Raitt is an American **rock** and **blues** singer, songwriter, and slide-**guitar** player. (She is one of the few women to play bottleneck guitar.) Although Raitt had been recording since 1971, it was not until the album *Nick of Time* (1989) that she started to make commercial waves after years of critical acclaim, with the album selling 5 million copies and winning **Grammy Awards** for Album of the Year, Best Female Rock Vocal, Best Female Pop Vocal, and Best Traditional Blues Recording (for “I’m in the Mood,” with **John Lee Hooker**).

Luck of the Draw (1991) surpassed *Nick of Time*, selling 7 million copies in the **United States** alone. It yielded three more Grammys with “Something to Talk About” (Best Female Pop Vocal), “Luck of the Draw” (Best Rock Vocal), and “Good Man, Good Woman” (Best Rock Group Vocal). Raitt has continued to record, and in 2012, she released her 16th studio album, *Slipstream*, which went on to win a Grammy Award for Best Americana Album, her 10th Grammy.

RAMONES, THE

Formed in New York City, in 1974, the Ramones were a seminal American **punk rock** band, defining the sound of punk. Although not related, the members adopted the surname Ramone. In 1974, they began playing at New York’s CBGB (Country, Bluegrass, and Blues) club, quickly becoming regulars and attracting attention for their fast, guitar-dense music and short, basic songs. Their debut album, *Ramones* (1976), with its themes of violence, drug use, relationship issues, and even Nazism, was not a commercial success, but it sparked the punk rock movement in both the **United States** and **Great Britain**. For the next 22 years, until they disbanded in 1996, the Ramones played much the same kind of music. They not only pioneered punk

rock, but also influenced other genres, for instance, **heavy metal**, with their music inspiring the punk-metal **fusion** genre thrash.

RAP

Rap is a form of rhyming lyrics spoken rhythmically over musical instruments that typically uses a musical backdrop of **sampling**, scratching, and mixing by **disc jockeys**. Rapping is one of the elements of **hip-hop** music and was originally called emceeing. Stylistically, it can be traced back to African American preachers or the early black **radio** presenters of the 1940s. Musically, artists like **Barry White** and **Isaac Hayes** rapped or talked over music, but the real origin of contemporary rap lies with the release of "Rapper's Delight" in 1979, by the **Sugarhill Gang**. They picked up on the style popularized by disc jockeys with portable sound systems in New York neighborhoods, for example, **DJ Kool Herc**, **Afrika Bambaataa**, and **Grandmaster Flash**, who began to "toast," or boast, of their sexual prowess.

RASCALS, THE

Originally known as the Young Rascals, the Rascals were formed in New York City, in 1965, and are credited with successfully crossing the color line in American **pop** and for whom the term ***blue-eyed soul*** was coined. The Rascals were playing bars in Long Island before recording their first number-one hit, "Good Lovin'" (1966), a lively, slickly produced record that not only approximated the sound of black pop, but also rivaled the sound that was currently riding high as part of the **British Invasion**. Other hits included the dreamy and uniquely drumless "Groovin'" (1967), "How Can I Be Sure" (1967), and "People Got to Be Free" (1968).

RAWLS, LOUIS ALLEN "LOU" (1935–2006)

Born in Chicago, Illinois, Lou Rawls was an American **rhythm-and-blues** singer and actor known for his distinctive, silky baritone vocals, heard at its best on songs like the million-selling "You'll Never Find Another Love Like Mine" (1976). He began singing in church, later joining **Sam Cooke** in a **gospel** group, the Teenage Kings of Harmony. Several groups followed, and in 1954, he made his first recordings with the Chosen Gospel Singers. After military service and singing with another gospel group, Rawls turned to more secular music in the 1960s, developing his own monologue style. In 1966, he scored his

first number one rhythm-and-blues single, “Love Is a Hurtin’ Thing,” and the following year, with “Dead End Street,” he won his first of three **Grammy Awards**. “Your Good Thing (Is About to End)” (1969) sold more than 1 million copies. Rawls released more than 60 albums and sold 40 million records worldwide.

RAY, JOHN ALVIN “JOHNNIE” (1927–1990)

An important transitional figure in the early rise of **rock** music, American **pop** singer Johnnie Ray created a sensation in the prerock early 1950s with his highly emotional, rhythm-based vocal style. Born in Dallas, Oregon, he began singing professionally at the age of 15, appearing on a local **radio** station in Portland. Ray scored a minor hit in 1951, with his first record, “Whiskey and Gin,” but in 1952, he went big time with the double-sided hit single “Cry” and “The Little White Cloud That Cried,” selling more than 2 million copies and making him an instant teen idol, whose popularity for a short time was comparable to the hysteria generated by **Frank Sinatra** and later **Elvis Presley**. He followed up with “Please Mr. Sun”; “Such a Night”; “Walkin’ My Baby Back Home”; “A Sinner Am I”; “Yes Tonight Josephine”; and the multimillion seller “Just Walkin’ in the Rain,” originally recorded by the **Prisonaires**.

Ray’s histrionic style was quickly overtaken by **rock**, and by 1957, despite the success of “You Don’t Owe Me a Thing,” his popularity in the **United States** was in decline, although his records (promoted by live shows) continued to sell in **Great Britain** and **Australia**. Although he scored no major hits after 1957, he continued to enjoy a successful career as a nightclub singer. He appears in the 1954 movie *There’s No Business Like Show Business*.

RAYE, SUSAN (1944–)

Born in Eugene, Oregon, Susan Raye is an American **country music** singer best known for her **crossover pop** hit “L.A. International Airport” (1971). A protégé of **Buck Owens**, with whom she record**e**d a number of duets, she was one of the first female performers to feature in the **Bakersfield sound**. After “L.A. International Airport” came two more hits, “Pitty, Pitty, Patter” and “(I’ve Got a) Happy Heart.” The title track of her album *My Heart Has a Mind of Its Own*

(1972) also reached the top 10. By the 1980s, Raye had retired from show business.

REBETIKO

Rebetiko (also rembetiko; plural rebetika) is an amalgam of various types of **Greek** urban **folk music** that underwent a revival in the 1960s. A form of urban **blues**, its subject matter often reflects themes of poverty, love, and social justice, and harsher realities of marginalized people, with songs about crime, drinking, drugs, poverty, prostitution, and violence. Rebetiko derives from an oral tradition where improvisation played an important role in both the music and lyrics. Composer and singer Markos Vamvakaris (1905–1972) is the most famous name in the genre, known as the "Patriarch of the Rebetiko."

See also EUROPEAN MUSIC.

RECORD WORLD

Founded under the name *Music Vendor* in 1946, *Record World* was one of the three main music industry trade publications in the **United States**, along with ***Billboard*** and ***Cashbox***. It adopted the name *Record World* in 1964. It ceased publication in April 1982. In 2013, *Record World* was relaunched with a mission to serve solely independent artists and labels.

RECORDING

See MUSIC RECORDING.

RED HOT CHILI PEPPERS

Red Hot Chili Peppers are an American **rock** band formed in Los Angeles, in 1983. By 2015, they had sold more than 80 million records worldwide. Red Hot Chili Peppers were formed by high school classmates Anthony Kiedis (1962–), singer; Hillel Slovak (1962–1988), guitarist; Flea (born Michael Peter Balzary, 1962–), bassist; and Jack Irons (1962–), drummer. Their eponymous debut album, *The Red Hot Chili Peppers*, was released in August 1984, but sales were initially slow; however, airplay on college **radio** and **MTV** helped to build a fan base, and the album eventually sold 300,000 copies. The Red Hot Chili Peppers' 2006 album, *Stadium Arcadium*, reached number one in 26 different countries in its first week out.

The band has proven to be not only immensely popular, but also highly influential, spawning a horde of imitators with their innovative combination of **funk**, **psychedelic rock**, and **punk**, extravagantly showcased on tour with an unrestrained stage show. The group's own influences are themselves diverse, ranging from **Elvis Presley**, **Jimi Hendrix**, **Bob Marley**, and **James Brown** to **Billie Holliday** and **Miles Davis**. Similarly eclectic has been the range of vocal styles of original member Anthony Kiedis, which has helped the band maintain a consistent sound despite personnel changes.

REDDING, OTIS RAY (1941–1967)

American **soul** singer, songwriter, and producer Otis Redding was on his way to becoming a major force in **popular music** when he was killed in an airplane crash at the young age of 26. Born in Dawson, Georgia, he had been a member of **Little Richard's** former backing band, later going solo. Redding's third release, "These Arms of Mine" (1962), was a minor hit and was followed by several others, including "Pain in My Heart" (1963), "Come to Me" (1964), "Security" (1964), "Mr. Pitiful" (1964), "I've Been Loving You Too Long" (1965), "Respect" (1965, covered with huge success by **Aretha Franklin**), and "Fa-Fa-Fa-Fa-Fa (Sad Song)" (1966).

Already an established performer among black audiences, his appearance at the 1967 **Monterey Pop Festival** won him a broader following. Redding then wrote (with Steve Cropper of **Booker T. and the MGs**) the wistful, introspective "Sittin' on (the Dock of the Bay)" (1967), which was released posthumously, becoming his biggest hit.

Redding was also instrumental in promoting other artists, among them his protégé, Arthur Conley (1946–2003), whose soul music tribute "Sweet Soul Music" (1967) he produced. At the time of his death, Redding had established his own record label, Jotis, and was planning to get further involved in artist management and production. He continued to be a major influence, hailed by performers as diverse as **Marvin Gaye**, **George Harrison**, the **Doors**, and the **Grateful Dead**, among others.

REDDY, HELEN MAXINE LAMOND (1941–)

Helen Reddy is an Australian singer and actress best known for her worldwide 1972 hit "I Am Woman," which won a **Grammy Award**.

Reddy, who had been working in the **United States** since 1966, followed it up with two further number ones, “Delta Dawn” (1973) and “Angie Baby” (1974). During the 1970s, she was rarely off the **adult contemporary** charts, charting with 24 songs, eight of which reached number one. “I Am Woman,” which she cowrote, quickly became a feminist anthem.

REDŽEPOVA, ESMA (1943–2016)

Known as the “Queen of Gypsy Music,” Esma Redžepova, born in the former Yugoslav republic of Macedonia, was a singer and songwriter of Romani ethnicity. She started singing in the early 1950s, finding a wide audience with her husband Stevo Teodosievski’s ensemble, performing Roma and Macedonian **folk music**. In 2013, she represented Macedonia in the **Eurovision Song Contest**. In 2010, Redžepova was ranked among the 50 greatest voices in the world by American network National Public Radio.

See also EUROPEAN MUSIC.

REED, [LEWIS ALLAN] “LOU” (1942–2013)

Lou Reed was an influential American musician, singer, and songwriter who first rose to prominence in the mid-1960s with **Velvet Underground**. Born in Brooklyn, New York, he learned to play **guitar** by listening to the **radio**, developing an early interest in **rock-and-roll** and **rhythm-and-blues**, and in high school played in several bands. Graduating with a literature degree from Syracuse University, where he studied under poet Delmore Schwarz (1913–1966), whom he greatly admired, Reed sought to bring his literary proclivities to music, once expressing his desire to “bring the sensitivities of the novel to rock music” or write the Great American Novel in a record album.

Reed’s hallmark style involved a distinctive deadpan vocal delivery; poetic lyrics that often dealt with such controversial topics as drug use or transvestitism; and an innovative guitar technique based on his own self-styled “ostrich tuning,” in which all strings were assigned the same note, along with his distinctive guitar-drum roll.

After leaving Velvet Underground, he briefly abandoned music to work as a typist in his father’s tax accounting business, but in 1971, he signed a contract and recorded his first solo album in London with top **session musicians**, including Steve Howe and Rick Wakeman,

members of the **progressive** rock group **Yes**. The album, *Lou Reed*, contains slick versions of unreleased Velvet Underground songs, some of which had originally been recorded by the Velvets. In late 1972, Reed released *Transformer*, produced by **David Bowie** and Mick Ronson, which introduced Reed to a wider audience, especially in **Great Britain**. He had a big hit from the album in 1973, with "Walk on the Wild Side." Both album and hit single constituted the pinnacle of Reed's critical and commercial success.

In 1975, Reed perplexed his fan base and critics alike with *Metal Machine Music*, a double album of electronically generated audio feedback, later seen as a precursor to **noise music**. He continued to record in a sometimes bewildering variety of styles but never again achieved the success of *Transformer*, although he has been hailed as a major influence by a wide range of emerging performers, including **U2**, **Sonic Youth**, and **R.E.M.** In 1990, Reed again performed with a briefly reunited Velvet Underground. He is regarded as the "Godfather of **Punk**."

Ever the innovator, in 2007, Reed released *Hudson River Wind Meditations*, a four-song experimental sound collage that harks back to his experimental *Metal Machine Music*. In 2011, he collaborated with **heavy metal** band **Metallica** to create *Lulu*, an album of new material, not far removed from the familiar themes of Velvet Underground. Written by Reed, *Lulu* marries Reed's trademark monotone vocals with the power and ferocity of Metallica's musicianship.

See also CALE, JOHN DAVIES (1942–); NICO (1938–1988).

REED, MATHIS JAMES "JIMMY" (1925–1976)

Born in Dunleith, Mississippi, Jimmy Reed became one of the most popular **blues** performers in the **United States** in the 1950s. He bridged the racial divide, selling records to both black and white audiences. Listeners were attracted to his swampy, languid vocals, as well as the uncluttered **guitar** shuffles, breezy harmonica interludes, and gently suggestive lyrics of his songs. The hits came in steady procession: "Ain't That Lovin' You Baby" (1956), "Honest I Do" (1957), "Baby, What You Want Me to Do" (1960), "Big Boss Man" (1961), and "Bright Lights, Big City" (1961). In 1968, Reed toured Europe with the

American Folk Blues Festival. His songs have been covered by many musicians, including **Elvis Presley**, **Aretha Franklin**, **Lou Rawls**, **Charlie Rich**, the **Steve Miller Band**, **Hank Williams Jr.**, and the **Rolling Stones**.

REEVES, JAMES TRAVIS "JIM" (1923–1964)

Jim Reeves was an American **country music** singer and the male performer most closely identified in his later work with the lush, **pop**-infused **Nashville sound**. Known as "Gentleman" Jim Reeves, he had a mellow, light baritone voice that attracted a new audience to his brand of country music, both in the **United States** and abroad, especially in Europe. From 1955 to 1969, he maintained a constant presence on both the country and pop charts, even though he had died in an airplane crash in 1964. Several posthumously released singles made it number one, including "This Is It" (1965), "Is It Really Over?" (1965), "Distant Drums" (1966), and "I Won't Come in While He's There" (1967).

Born in Galloway, Texas, Reeves worked as a **radio** announcer while seeking to launch his musical career, but his early recordings in the late 1940s met with little success. His first successful country music songs included "Mexican Joe" (1953) and "Bimbo" (1954), both of which reached number one, and "I Love You" (1954, a duet with Ginny Wright). He scored his biggest hit with "He'll Have to Go" (1960), which, along with "Four Walls" (1957), defined both a style and an era.

REGGAE

Reggae is a musical genre originating in Jamaica in the 1960s, later spreading throughout the world. It has its roots in a number of other musical styles, incorporating influences from Jamaican music (both traditional **mento** and contemporary **ska**), as well as **American rhythm-and-blues**, which was broadcast from high-powered stations in New Orleans and Florida in the early days of **radio** and widely heard in Jamaica. Reggae is closely related to ska and **rocksteady**, popular in Jamaica during the 1950s and early 1960s, coming into its own later that decade.

Stylistically, reggae incorporates diverse musical elements from rhythm-and-blues, **jazz**, mento, **calypso**, and **African music**, as well as

other genres. Reggae music is recognizable from its heavy backbeated rhythm. A dominant characteristic is this use of offbeat rhythms—staccato chords played by a **guitar** or piano (or both) on the offbeats of the measure. The bass guitar often plays the dominant role in reggae. The tempo is usually slower than ska but faster than rocksteady. The concept of "call-and-response" can be found throughout reggae music.

Reggae began to spread internationally during the 1970s, propelled, in part, by the 1973 **film** *The Harder They Come*, which relates the story of a young man making his way in urban Jamaica. The film is accompanied by a **soundtrack** of reggae hits.

Bob Marley is the world's best-known figure in reggae, with a career that spanned more than a decade, beginning in 1963, with rocksteady band the Wailers, and culminating in the release of his 1977 solo album, *Exodus*, which achieved international acclaim. Marley's music was first popularized in the West by **Eric Clapton**, who recorded a **cover version** of "I Shot the Sheriff."

Since the 1960s and 1970s, reggae has spread and evolved in different ways throughout the world. This distinctive style was the precursor to modern Jamaican-style **dub**, as well as such British bands as **UB40**. It has also influenced **rap** and **hip-hop**.

REINHARDT, JEAN BAPTISTE "DJANGO" (1910–1953)

Belgian-born **jazz** guitarist Django Reinhardt was the first important European jazz musician to make major contributions to the development of the **guitar** genre. After his fourth and fifth fingers were paralyzed when he suffered burns in a fire, Reinhardt used only the index and middle finger of his left hand on his solos. He created an entirely new style of jazz guitar technique, sometimes called "hot" jazz guitar.

Reinhardt was drawn to music as a child, first playing the violin. At the age of 12, he received a banjo-guitar as a gift and quickly learned to play it, copying the fingerings of musicians he watched. His first known recordings, made in 1928, were of him playing the banjo. By the age of 13, Reinhardt was making a living from music.

With violinist **Stéphane Grappelli**, Reinhardt cofounded the Quintette du Hot Club de France, hailed by critics as one of the most

original bands in the history of recorded jazz. Reinhardt's most popular compositions have become jazz standards, including "Minor Swing," "Daphne," "Belleville," "Djangology," "Swing '42," and "Nuages." He has influenced many later guitarists in numerous musical genres.

See also EUROPEAN MUSIC; FRANCE.

R.E.M

Formed in Atlanta, Georgia, in 1989, R.E.M. was an American **alternative rock** band, named by ***Rolling Stone*** in 1989, as "America's hippest band." With Michael Stipe (1960–) on vocals, Peter Buck (1956–) on **guitar**, Mike Mills (1958–) on bass and vocals, and Bill Berry (1958–) on drums, the group quickly developed a cult following, with its music mixing the energy of **punk**, the textures of **folk rock**, and often enigmatic lyrics. The band's breakthrough single, "Radio Free Europe" (1981), was later featured in the **film** *The Party Animal* (1984). "Losing My Religion" (1991), from the album *Out of Time* (1991), was a big hit, with the album selling 18 million copies worldwide and collecting a **Grammy Award** for Best Alternative Album and two for the single (Best Pop Vocal and Best Music Video).

REO SPEEDWAGON

Reo Speedwagon is an American **rock** band formed in Champaign, Illinois, in 1968. It was not until the band's ninth studio album, *Hi Infidelity* (1980), that it made the breakthrough from cult following to mass popularity, with the album selling more than 10 million copies and yielding six hits, including the **soft rock** power **ballad** "Keep on Loving You" (1980), the band's first number one, and the popular rock **radio** hits "Don't Let Him Go" and "Take It on the Run." *Good Trouble* (1982) and *Wheels Are Turnin'* (1984), which yielded the hit "Can't Fight This Feeling" (1984), were also big sellers. REO Speedwagon has sold more than 40 million records.

RETURN TO FOREVER

Return to Forever was an American **jazz fusion** group founded in 1971, and led by pianist Chick Corea (1941–). "Return to Forever" was the name of the first tune Corea wrote for the band, then adopting it as the band's name. During its short existence, the group had many members, with the only consistent bandmate of Corea's being bassist

Stanley Clarke (1951–). Although starting out as a Latin-tinged ensemble, Corea took on elements of **progressive rock**, striking a popular **crossover** chord in the 1970s. The album *Romantic Warrior* (1976) was the biggest-selling jazz album of its year. Corea disbanded the group in 1978, but it regrouped for a successful world tour in 2008.

See also DI MEOLA, AL LAURENCE (1954–).

REZNOR, [MICHAEL] TRENT (1965–)

Born in New Castle, Pennsylvania, Trent Reznor is an American musician and composer best known as founder of the influential **industrial rock** project Nine Inch Nails. He has recorded under his own name, as well as Nine Inch Nails, and has also been associated with several experimental bands and collaborations. In 1992, Reznor won a **Grammy Award** for Best Metal Performance with the song "Wish." His most successful albums include *Pretty Hate Machine* (1989), *The Downward Spiral* (1994), *The Fragile* (1999), and *With Teeth* (2005). Reznor has also been a prolific composer of **film music**, and in 2013, he shared a Grammy with Atticus Ross (1968–) for the **soundtrack** for the film *The Girl with the Dragon Tattoo* (2011).

RHYTHM-AND-BLUES

The term *rhythm-and-blues* was coined by ***Billboard*** magazine in 1949, to rename its chart, which had previously been known as "race records." The shift reflected marked changes in the postwar social environment involving African Americans and their status, economic power, and musical tastes. Early performers broke away from the **big band** formula that had dominated the **swing** era, typically in small combos and with an emphasis on **blues**-inflected vocals and song structures. Saxophone and piano were still prominent, but electric **guitar** and bass added volume and intensity, making the new sound ideal for **radio** and **jukeboxes**. The music, finding an ever-widening audience, was avidly promoted by new, independently owned record labels and radio stations marketed to blacks. It also captured the attention of young white audiences and led to the popularity of **rock-and-roll**.

British rhythm-and-blues developed in the early 1960s, largely as a response to the recordings of American artists, often brought

overseas by U.S. servicemen stationed in **Great Britain**. Many bands, particularly in the developing London club scene, were influenced by the sound they heard, including the **Rolling Stones**, the **Beatles**, the **Yardbirds**, and the **Animals**.

The term, while never precise, has undergone a number of shifts in meaning, from its early designation of blues records to a broader application to a range of styles that developed from and incorporated electric blues, as well as **gospel** and **soul music**. By the 1970s, rhythm-and-blues was used as a blanket term for soul and **funk**. In the 1980s, it evolved into "contemporary R&B," combining elements of original rhythm-and-blues, soul, funk, **pop**, **hip-hop**, and **dance**.

RICH, CHARLES ALLAN "CHARLIE" (1932–1995)

Born in Colt, Arkansas, Charlie Rich was an American **country music** singer and songwriter who, like **Johnny Cash**, defied categorization with his incorporation of elements from **rock**, **rockabilly**, **blues**, **jazz**, and **gospel**. In the late 1950s, he worked as a **session** pianist for **Sun Records** in Memphis, scoring his first hit in 1959, with "Lonely Weekends," with a stylistic nod to **Elvis Presley**. In the 1960s, he experimented with styles that ranged from **boogie-woogie** to **novelties** to **honky-tonk**, before settling on a more straightforward **Nashville sound**.

Rich's career peaked in 1973, with two big hits, "Behind Closed Doors" and "The Most Beautiful Girl," the latter a **crossover** hit that topped the U.S. country singles charts, as well as the ***Billboard*** **Hot 100 pop** singles charts. "Behind Closed Doors" earned him two **Grammy Awards**.

Known as the "Silver Fox," Rich went on to score a series of country hits in the 1970s, including "There Won't Be Anymore" (1973), "A Very Special Love Song" (1974), "I Don't See Me in Your Eyes Anymore" (1974), "I Love My Friend" (1974), "A Very Special Love Song" (1974), "She Called Me Baby" (1974), "Rollin' with the Flow" (1977), and "On My Knees" (1978, a duet with Janie Fricke). He wrote the music for the **films** *Benji* (1974) and *For the Love of Benji* (1977).

RICHARD, CLIFF (1940–)

Born Harry Rodger Webb, in Lucknow, **India**, Cliff Richard emerged in the late 1950s, as **Great Britain's** first homegrown **rock-and-roll** star,

and was billed as the British **Elvis Presley**. His first hit single, "Move It" (1958), has been described as Britain's first authentic rock song. In a career spanning six decades, Richard has sold more than 250 million records worldwide. In Britain, where his total sales exceed 21 million singles, he is the most successful British male solo artist of all time, having scored number-one singles in five consecutive decades, in the 1950s, 1960s, 1970s, 1980s, and 1990s.

As a teenager in Britain in the 1950s, Richard became interested in **skiffle** and was given a **guitar** at the age of 16. He played in a number of bands, eventually lining up with the Drifters, who became the **Shadows**, so as to avoid confusion with the American group of the same name. His Elvis-like image did not last long; by his fifth single, "Living Doll" (1959), Richard had moved toward a softer, **pop**-like sound, further evidenced by the hits "Travellin' Light" (1959) and "I Love You" (1960), and the album *Expresso Bongo* (1960). Richard also appeared in such **films** as *The Young Ones* (1961) and *Summer Holiday* (1962). As the **Beatles** era dawned, he had repositioned himself in the pop mainstream.

Richard was never off the charts in Britain, but it was not until the late 1970s that he started to make an impact in the **United States**, with songs like "Devil Woman" (1976), "We Don't Talk Anymore" (1979), "Dreaming" (1980), and "A Little in Love" (1980). "We Don't Talk Anymore" sold more than 5 million copies.

RICHARD HELL AND THE VOIDOIDS

Formed in New York City, in 1976, Richard Hell and the Voidoids were a seminal American **punk rock** band credited with starting the "punk look" of torn clothing held together with safety pins and spiked hair. Fronted by Richard Hell (born Richard Meyers, 1949), formerly of **Television**, the band was the first **rock** band to play New York's club CBGB (Country, Bluegrass, and Blues), which quickly became the center of the emerging punk scene. The Voidoids' debut album, *Blank Generation* (1977), was highly influential, reflecting the themes and style that soon became commonplace in punk.

RICHARDS, KEITH

See ROLLING STONES, THE.

RICHIE, LIONEL BROCKMAN (1949–)

Lionel Richie is an American singer, songwriter, musician, record producer, and actor who achieved success with his first solo album, *Lionel Richie* (1982), and the number-one hit single from it, "Truly," as well as "You Are" and "My Love." Born in Tuskegee, Alabama, he played with several **rhythm-and-blues** groups before joining the **Commodores** as singer and saxophonist, and later writing songs. He wrote "Lady" (1980), a number-one hit for **Kenny Rogers**.

Richie had even more success with his second album, *Can't Slow Down* (1983), which sold more than 13 million copies and contains the **dance-pop** hit single "All Night Long" (1983). The album won a **Grammy Award** for Album of the Year. In 1986, Richie won another Grammy for the charity song "We Are the World," which he wrote with **Michael Jackson** for USA for Africa. It has sold more than 20 million copies. *Dancing on the Ceiling* (1986) also sold in the millions, yielding the hits, apart from the title track, "Say You, Say Me," "Love Will Conquer All," "Ballerina Girl," and "Deep River Woman."

RICKENBACHER, ADOLPH (1886–1976)

Adolph Rickenbacher was a German American **guitar** manufacturer who, in 1931, founded the Electro String Instrument Corporation. His company was the first in the **United States** to produce solid-bodied electric guitars, which would forever change the sound of **blues** and **rhythm-and-blues**. In 1932, Rickenbacker and his business partner, George Beauchamp (1899–1941), produced the first cast aluminum versions of the electric lap steel guitar, also known as the "frying pan." The spelling of the guitar brand later became *Rickenbacker*.

See also FENDER, CLARENCE LEONIDAS "LEO" (1909–1991).

RIDDLE, NELSON SMOCK (1921–1985)

Nelson Riddle was an American arranger, composer, bandleader, and orchestrator who worked with some of the biggest names in **popular music** during a career spanning five decades, beginning in the late 1940s. His catchy and often lush arrangements first came to notice with **Nat "King" Cole's** "Mona Lisa" in 1950, although he had produced a hit in 1949, with **Doris Day's** "Again." Riddle's work was soon in demand, and he worked with such vocalists as **Frank Sinatra**, **Ella Fitzgerald**, **Judy Garland**, **Dean Martin**, **Peggy Lee**, **Johnny Mathis**, and **Rosemary Clooney** in the 1950s.

Riddle composed the scores for a number of movies, including *St. Louis Blues* (1958), *Come Blow Your Horn* (1962), and *Paint Your Wagon* (1969). In 1975, he won an Oscar for music adaptation for the score of the **film** *The Great Gatsby*. He was also responsible for the musical background for the successful **television** series *The Untouchables* and *Route 66*. Riddle found success again in the 1980s, with three big-selling albums for **Linda Ronstadt**.

RIEU, ANDRÉ MARIE NICOLAS LEON (1949–)

André Rieu is a Dutch violinist and orchestra leader known as the "Waltz King of Europe" for his efforts in popularizing light classical music. He was trained as a classical musician after taking violin lessons at the age of five. Capitalizing on a resurgence of interest in waltz music in the 1980s, Rieu founded the Johann Strauss Orchestra in 1987, and began touring and recording. He and his orchestra have performed for large audiences throughout Europe, North and South America, **Japan**, and **Australia**, with his records selling in the millions. He has also reached a wide audience through his frequent **television** performances.

See also EUROPEAN MUSIC.

RIFF

A riff (adapted from refrain) is a short melodic phrase, often constantly repeated, in **popular music**, especially **rock** and **jazz**. A riff is frequently played over changing chords or harmonies, or used as a background to a solo improvisation. Well-known **guitar** riffs feature in such classic rock songs as "Satisfaction" (the **Rolling Stones**), "Smoke on the Water" (**Deep Purple**), and "Sunshine of Your Love" (**Cream**).

RIGHTEOUS BROTHERS, THE

The Righteous Brothers were the vocal duo of tenor Bobby Hatfield (1940–2003) and baritone Bill Medley (1940–). Their dramatic vocal style and close harmonies exemplified the style known as **blue-eyed soul**. Their big breakthrough was with the **Phil Spector**-produced "You've Lost That Lovin' Feelin'" (1964). Other hits included "Unchained Melody" (1965), "Ebb Tide" (1965), and "(You're My) Soul and Inspiration" (1966).

RIHANNA (1988–)

Born Robyn Rihanna Fenty, in Barbados, West Indies, Rihanna has deftly mixed **pop**, **rhythm-and-blues**, and **hip-hop** in a way that has made her one of the biggest-selling recording artists of the early 21st century. From her first million-selling album, *Music of the Sun* (2005), to her international hit "Umbrella" (2007) and multiple chart entries, to her 2010 album *Loud*, which sold 8 million copies, she has demonstrated a mastery of singing styles that has enabled her to keep her considerable vocal appeal fresh. As of 2016, Rihanna has won eight **Grammy Awards**.

RÍOS, MIGUEL (1944–)

Miguel Ríos is a Spanish **rock** and **pop** singer and actor best known internationally for his 1970s hit "A Song of Joy" (also known as "Himno de la alegría"), an adaptation from Beethoven by **Waldo de los Ríos**. It sold 3 million copies worldwide. The 1982 album *Rock and Ríos* sold almost half a million copies in **Spain**.

See also EUROPEAN MUSIC.

RIPERTON, MINNIE (1947–1979)

Chicago-born **pop** singer and songwriter Minnie Riperton, with a five-octave vocal range, is best remembered for her hit "Lovin' You" (1975), her fourth single as a solo artist, having previously been with the band Rotary Connection. "Lovin' You" is distinguished by Riperton's voice reaching into the rare whistle register in the bridge. **Stevie Wonder** plays keyboards on the track, taken from her album *Perfect Angel* (1974). Riperton died from breast cancer at the age of 31.

RITTER, MAURICE WOODWARD "TEX" (1907–1974)

Born in Murvaul, Texas, Tex Ritter was an American **country music** singer and actor whose popularity extended from the 1930s through the 1960s. He set out to become an actor, moving to New York, where he also sang cowboy songs on the **radio**, leading to his own shows, *Tex Ritter's Campfire* and *Cowboy Tom's Roundup*. Ritter made his first recordings in 1933, attracting the attention of a Hollywood producer, who cast him in *Western Song of the Gringo* (1936), the first of more than 70 movies he would make until 1973.

In 1942, with his name in high recognition, Ritter was the first country artist signed to Capitol Records, where he recorded

everything from traditional **folk** tunes to patriotic wartime songs. In 1944, Tex Ritter and His Texans topped the charts with the single “I’m Wastin’ My Tears on You.” His 1945 single “You Two-Timed Me One Time Too Often” became his biggest-selling hit. He had a big **crossover pop** hit in 1952, with the **theme** from the **film** *High Noon*, “High Noon (Do Not Forsake Me).” In 1963, Ritter began a two-year term as president of the Country Music Association, of which he was a founding member. In 1965, he moved to **Nashville** to join the **Grand Ole Opry**.

RIVERS, JOHNNY (1942–)

Born John Ramistella, in New York City, Johnny Rivers is an American **rock** singer, guitarist, songwriter, and record producer. Moving to Baton Rouge, Louisiana, with his family as a child, he formed his first band at the age of 14. His early records found little success, but Rivers’s popularity soared in the mid-1960s, with a string of hits, including a **cover** of **Chuck Berry’s** “Memphis” (1964), “Seventh Son” (1965), “Secret Agent Man” (1966), “Poor Side of Town” (1966), “Baby I Need Your Lovin’” (1967), and “Summer Rain” (1967). Rivers has been instrumental in the careers of a number of other major acts, helping to bring together the **Fifth Dimension** and encouraging songwriter **Jimmy Webb**, for example. He has continued to perform and record, as well as run his own music publishing business and record label.

ROBBINS, MARTY (1925–1982)

Born Martin David Robinson, in Glendale, Arizona, Marty Robbins was an American **country music** singer and songwriter, and the first recipient of a **Grammy Award** for Best Country and Western Song (for “El Paso,” 1960). A successful **crossover** artist, straddling both country and **pop ballad** styles, he recorded nearly 70 albums and had 17 number-one country hits, beginning with “I’ll Go on Alone” (1952). “El Paso” and “A White Sport Coat and a Pink Carnation” (1957) sold more than 1 million copies. Robbins maintained his popular momentum through the 1960s with such hits as “Don’t Worry” (1960), “Devil Woman” (1961), “Ruby Ann” (1961), “Beggin’ to You” (1963), “The Cowboy in the Continental Suit” (1964), and “Ribbon of

Darkness” (1965). He won a second Grammy Award in 1970, for writing “My Woman, My Woman, My Wife.”

ROBERTSON, ALEXANDER “ECK” (1887–1975)

Eck Robertson, born in Delaney, Arkansas, was an American **country music** fiddler who, with traditional fiddle veteran **Henry C. Gilliland**, is credited with having made the first commercial country music recording. The pair traveled to New York in 1922, to record “Arkansas Traveler” and “Turkey in the Straw,” with Gilliland playing the lead and Robertson playing a second part. At the studio’s request, Robertson returned the next day without Gilliland and recorded six additional tracks, the first of many he would record. He and his wife Nettie frequently played at silent movie theaters and continued to perform extensively at dances, theaters, and fiddlers’ conventions, as well as on **radio**.

ROBESON, PAUL LEROY (1898–1976)

Born in Princeton, New Jersey, Paul Robeson was an American singer and actor with a distinctive, powerful, deep bass-baritone voice. He did much to bring traditional **Negro spirituals** into the **popular music** mainstream. Robeson was also well-known for his political activism, having had his passport canceled in the 1950s. He began acting in the 1920s, traveling to London in 1928, to appear in the **musical *Show Boat***, where he was rapturously acclaimed for his “Ol’ Man River,” the song that would become his signature tune. He is known for changing the lines of the song from the meek, “I’m tired of livin’ and feared of dyin’” to a defiant declaration of resistance: “I must keep fightin’ until I’m dying.” Robeson’s 11 **films** included *Body and Soul* (1924), *Jericho* (1937), and *Proud Valley* (1939).

ROBINSON, WILLIAM “SMOKEY” (1940–)

Smokey Robinson is an American singer, songwriter, record producer, and former record label executive. He is best known as lead singer of the slick hybrid **rhythm-and-blues/pop** group Smokey Robinson and the Miracles, who scored hits in the 1960s and early 1970s. Three of their hits were “You’ve Really Got a Hold on Me” (1962), recorded as the Miracles and covered by the **Beatles**; “I Second That Emotion” (1967); and “The Tears of a Clown” (1970). Between 1962 and 1966, Robinson was also one of the major songwriters and producers for

Motown, of which he became vice president. His work greatly influenced and shaped what became the "Motown sound." Going solo in the 1970s, Robinson released several albums using his own name. He scored hit singles with "Cruisin'" (1979), "Being with You" (1981), and "Just to See Her" (1987).

"ROCK AROUND THE CLOCK"

"Rock Around the Clock" is a 12-bar **blues** format song recorded by **Bill Haley** and His Comets in 1954. While not the first **rock-and-roll** song, it is generally credited with firmly establishing the emerging genre in mainstream culture. It was used as the **theme** for the **film** *Blackboard Jungle* (1955), the resulting exposure sending it to the top of the **hit parade**. On July 9, 1955, "Rock Around the Clock" became the first rock recording to hit the top of the ***Billboard*** **pop** charts. The song created an international sensation, becoming wildly popular with teenagers throughout the world.

"Rock Around the Clock" has sold almost 25 million copies worldwide. The song was credited to "Jimmy DeKnight" (actually James E. Myers, 1919–2001) and Max C. Freedman (1893–1962). The first recording of the song, although written for Haley, was made some weeks earlier by Sonny Dae and His Knights. A film of the same name, featuring Bill Hayley and his band, was released in 1956. The original Haley recording is on the **soundtrack** for the 1973 film *American Graffiti*.

ROCK MUSIC

See ROCK-AND-ROLL.

ROCKABILLY

Rockabilly is the earliest form of **rock-and-roll**, emerging as a distinct style of music, fusing **blues**, **hillbilly**, **boogie**, **bluegrass**, and **country music**. For a time in the 1950s, it was the dominant style of rock music, popularized by such artists as **Johnny Cash**, **Bill Haley**, **Buddy Holly**, **Elvis Presley**, **Carl Perkins**, and **Jerry Lee Lewis**. Its influence waned in the 1960s, but during the late 1970s and early 1980s, rockabilly enjoyed a major revival through acts like Robert Gordon (1947–) and the New York–based Stray Cats.

ROCK-AND-ROLL

The term *rock-and-roll* has two distinct but related meanings: One is the raw music that developed in the **United States** in the 1950s, principally from **rhythm-and-blues**; the other is the broad multigenre form into which it developed and evolved, generally synonymous with rock music (usually called just rock). In the second, broader sense, it refers to the dominant **popular music** form, in its multiple genres and subgenres, throughout the world, in terms of audience reach and record sales, from the latter half of the 20th century and into the next.

Rock as a form of popular music arose from a confluence of musical styles, especially rhythm-and-blues, but also **country music** and **gospel**. It is characterized by electronically amplified instrumentation, a heavily accented beat, and a relatively simple phrase structure

British music writer Charlie Gillett (1942–2010) discerned five distinctive styles that developed independently of one another, eventually coalescing into a broad genre. Gillett identified these as American northern band rock (exemplified by **Bill Haley**), New Orleans **dance blues** (**Fats Domino**), Memphis country rock (**rockabilly**), Chicago rhythm-and-blues, and vocal group rock.

The term *rocking and rolling* has a nautical origin, used to describe the pitching movement of a ship at sea, but by the early 20th century it was being applied to the spiritual fervor of black church rituals and also as a black slang euphemism for the sexual act. Various gospel, blues, and **swing** recordings employed the phrase before it fell into more frequent use—but still intermittently—in the 1940s, on recordings and in reviews of what became rhythm-and-blues music aimed at a black audience.

Credit for popularizing the term belongs to pioneering **disc jockey Alan Freed**, who, in 1951, began calling the rhythm-and-blues records he played for his predominantly white audience “rock ‘n’ roll.” In the 1956 **film** *Rock*, *Rock*, *Rock*, Freed explains that “rock-and-roll is a river of music that has absorbed many streams: rhythm-and-blues, **jazz**, **ragtime**, cowboy songs, country songs, **folk** songs. All have contributed to the big beat.”

In 1951, a black vocal group, the Dominoes, recorded “Sixty Minute Man,” a rhythm-and-blues hit with highly suggestive lyrics that

uses the term *rock-and-roll*. Freed began using the term a month later and most likely was inspired by this song; however, as far back as 1934, the song "Rock-and-roll," recorded by the **Boswell Sisters**, was included in the film *Transatlantic Merry-Go-Round*.

"ROCKET 88"

"Rocket 88" is the name of a song from 1951, often cited as the first **rock-and-roll** song. Whether it was the first or not, it indisputably established the prototype for the style of the genre. "Rocket 88" was attributed to **rhythm-and-blues** band **Jackie Brenston** and His Delta Cats (but in reality it was by **Ike Turner's** Kings of Rhythm, of which Brenston was a member). A cover of "Rocket 88" was recorded by **Bill Haley**. The song, ostensibly a musical paean to a new automobile model, the Oldsmobile Rocket 88, was actually a thinly disguised metaphor for sexual prowess. It reached the top of the ***Billboard*** rhythm-and-blues chart. Accidental damage to a **guitar** amplifier created a distortion effect, with producer **Sam Phillips** deciding to keep it. Phillips used the success of the record to establish **Sun Records** the following year.

The name Rocket 88 was adopted by a short-lived **blues supergroup** in **Great Britain**, formed by **Alexis Korner** in 1978, and featuring Jack Bruce (**Cream**), along with Bill Wyman, Ian Stewart, and Charlie Watts (the **Rolling Stones**). The eponymous *Rocket 88* (1981) was the only recording.

ROCKSTEADY

Rocksteady is a musical genre originating in Jamaica in the mid-1960s. A successor to **ska** and a precursor to **reggae**, it was performed by such Jamaican vocal harmony groups as the Gaylads, the Maytals, the Heptones, and the Paragons. The term *rocksteady* takes its name from a dance style mentioned in the Alton Ellis song "Rock Steady." The first international rocksteady hit was "Hold Me Tight" (1968), by the American singer **Johnny Nash**. Rocksteady uses some of the musical elements of **rhythm-and-blues**, **jazz**, ska, African and Latin American drumming, and other genres. One of the most easily recognizable elements, as in ska, are offbeat rhythms and staccato chords played by a **guitar** and piano on the offbeats of the measure.

See also CARIBBEAN.

RODGERS, JIMMIE (1897–1933)

Known as the "Father of **Country** Music," Mississippi-born Jimmie Rodgers, who popularized a style of rhythmic yodeling, is credited with the first million-selling single, "Blue Yodel #1" (1927). His catalog of songs, recorded between 1927 and 1933, established his reputation in the country music genre. Rodgers started playing **guitar** and banjo while working on a railroad, picking up **blues** influences from black coworkers. His distinctive approach was to blend this with **folk** and traditional **hillbilly** country. When ill health forced his retirement from the railroad, he took to music full-time. He appeared as a blackface performer in a traveling show, a yodeler, and briefly as leader of a band, the Jimmie Rodgers Entertainers. In 1929, Rodgers was featured in a short **film**, *The Singing Brakeman*, which became his nickname. In his later years, weakened from the tuberculosis that would end his life at just 35 years of age, he had a weekly **radio** show in San Antonio, Texas.

The legacy of Jimmie Rodgers extends beyond country music. He did much to popularize blues music and has been hailed by such blues artists as **Muddy Waters**, Big Bill Broonzy, and **Howlin' Wolf** as a major influence. Later **western swing** performers cited his influence, as did early **rock** performers like **Elvis Presley** and **Jerry Lee Lewis**. In 1978, the U.S. Postal Service issued a 13-cent commemorative stamp honoring Rodgers, the first in its long-running Performing Arts Series. The 1982 **film** *Honkytonk Man*, directed by and starring Clint Eastwood, is loosely based on Rodgers's life.

RODGERS & HAMMERSTEIN

Richard Rodgers (1902–1979) and Oscar Hammerstein II (1895–1960) were the preeminent American musical writing team in the 1940s and 1950s, the high summer of the **musical theater** era. Composer Rodgers and lyricist Hammerstein were responsible for some of the biggest musical hits, including *Oklahoma* (1943), *Carousel* (1945), *South Pacific* (1949), *The King and I* (1951), and *The Sound of Music* (1959), all of which were made into **films** and generated scores of popular songs. Among their best-known songs are "Edelweiss," "The Sound of Music," and "Something Good" (*The Sound of Music*); "Hello Young Lovers" (*The King and I*); "Oh What a Beautiful Morning"

(*Oklahoma!*); “Some Enchanted Evening” (*South Pacific*); and “You’ll Never Walk Alone” (*Carousel*).

In 1927, Oscar Hammerstein teamed up with **Jerome Kern** to write ***Show Boat***, the operetta that shaped the modern stage musical, contributing such classic songs as “Ol’ Man River,” “Make Believe,” and “Can’t Help Lovin’ Dat Man.”

Richard Rodgers had an earlier association with Lorenz Hart (1895–1943), writing more than 40 stage musicals and film scores until Hart’s death in 1943. Among them were *On Your Toes* (1936), *Babes in Arms* (1937), *The Boys from Syracuse* (1938), *I Married an Angel* (1938), and *Pal Joey* (1940). They wrote many numbers that have become standards. These include “You Took Advantage of Me” (*Present Arms*); “Dancing on the Ceiling” and “There’s a Small Hotel” (*On Your Toes*); “Where or When,” “The Lady Is a Tramp,” “My Funny Valentine,” and “I Wish I Were in Love Again” (*Babes in Arms*); “Isn’t It Romantic” (*Love Me Tonight*); and “Bewitched, Bothered, and Bewildered” (*Pal Joey*).

Rodgers and Hammerstein’s 1934 song “Blue Moon,” from the film *Manhattan Melodrama*, is one of their best-known songs, having become a much-recorded standard **ballad**—a hit in 1949, for both **Billy Eckstine** and **Mel Tormé**, and a million seller in a **doo-wop** version by the **Marcels** in 1961. It has been covered by artists as diverse as **Al Bowlly**, **Frank Sinatra**, **Ella Fitzgerald**, **Elvis Presley**, **Bob Dylan**, and **Rod Stewart**.

In 1998, Rodgers and Hammerstein were cited by *Time* magazine as among the 20 most influential artists of the 20th century. In 1999, they were jointly commemorated on a stamp issued by the U.S. Postal Service.

ROE, DAVID THOMAS “TOMMY” (1942–)

American **pop** singer Tommy Roe, from Atlanta, Georgia, made his name in the wake of **Buddy Holly’s** death in 1959, sounding very much like Holly in his 1960 hit “Sheila.” He had other hits. These included “The Folk Singer” (1963); “Party Girl” (1964); and a pair of **bubblegum** numbers, “Sweet Pea” (1966) and “Dizzy” (1969).

ROGERS, KENNETH RAY “KENNY” (1938–)

Kenny Rogers is an American singer, songwriter, and record producer whose **crossover** success from **country** to **pop** has seen him notch more than 120 hit singles, a slew of big-selling albums, and worldwide record sales of more than 160 million. Two of his albums, *The Gambler* (1978) and *Kenny* (1979), have been hailed as among the most influential country albums of all time. Born in Houston, Texas, Rogers moved through a variety of genres, from **rock** to **jazz**, in his early recording years, before defining his distinctive country-pop style. For a time in the mid-1960s, he was a singer and double-bass player with the **New Christy Minstrels**. In 1967, he formed his own band, the First Edition, scoring a series of hits, including "Ruby, Don't Take Your Love to Town" (1969), "Reuben James" (1969), and "Something's Burning" (1970).

Going solo in 1976, Rogers scored several hits, including "Laura" (1976), "Lucille" (1977), and "Coward of the County" (1979). He also recorded several duets with **Dottie West**. In 1983, he had a hit with "Islands in the Stream," a duet with **Dolly Parton**. In 1988, Rogers won a **Grammy Award** for Best Country Collaboration with Vocals, with **Ronnie Milsap**, for "Make No Mistake, She's Mine"—his third Grammy after the single "Lucille" and the album *The Gambler*. Rogers continued to record and perform into the 1990s and beyond, again reaching number one in 2000, with the single "Buy Me a Rose."

ROGERS, ROY (1911–1998)

Born Leonard Franklin Slye, in Cincinnati, Ohio, Roy Rogers was an American **country** singer, actor, and entertainer, known as the "King of the Cowboys." He started singing on **radio** in the early 1930s, later performing with various country bands, most notably **Sons of the Pioneers**, but it was his movie career that made him famous, as did his later radio and **television** shows. Rogers quickly became a competitor for Gene Autry as America's favorite singing cowboy. He first made the country music charts with "A Little White Cross on the Hill" (1946), followed by "My Chickashay Girl" (1947), "Blue Shadows on the Trail" (1948, with Sons of the Pioneers), and "Stampede" (1950). In 1974, Rogers had a ***Billboard*** **Hot 100** entry with "Hoppy, Gene, and Me."

ROLLING STONE

Rolling Stone is a popular culture biweekly magazine founded in San Francisco, in 1967. It has not only chronicled developments in **rock** music, but also been influential in its own right. In its first issue, publisher and founder Jann Wenner writes that *Rolling Stone* "is not just about the music, but about the things and attitudes that music embraces." *Rolling Stone* was initially known for its musical coverage and the gonzo journalism of the legendary Hunter S. Thompson (1937–2005), but in the 1990s, the magazine shifted focus to appeal to a younger readership interested in youth-oriented **television** shows, **film** actors, and **popular music**.

ROLLING STONES, THE

Formed in London, in 1962, the Rolling Stones stand as one of the most influential **rock** bands of all time, having in many ways defined the genre and selling more than 200 million albums. Having taken their inspiration from **Chicago blues**, the band was instrumental in taking **blues**-influenced rock to the **United States** as part of the **British Invasion** of the early 1960s. The original band consisted of front man and vocalist Mick Jagger (1943–), guitarists Keith Richards (1943–) and Brian Jones (1942–1969), bassist Bill Wyman (born William Perks, 1936), drummer Charlie Watts (1941–), and pianist Ian Stewart (1938–1985). Guitarist Ron Wood (1947–) joined in 1975, in place of Mick Taylor (1949–), who had joined in 1969.

The band's first single, in June 1963, was a **cover** of **Chuck Berry's** "Come On," followed by a cover of **Buddy Holly's** "Not Fade Away," which made the American charts before a successful tour of the United States. Their own composition, "Tell Me (You're Coming Back to Me" (1964), was their first U.S. **Top 40** hit. But it was "(I Cant't Get No) Satisfaction" (1965), with its insistent Keith Richards **guitar riffs**, that made their name—calculated menace, aggression, and a snarling, overt sexuality, which was new in white music. *Aftermath*, the first album of all-original material, came out in 1966, but it had to compete with the simultaneous release of the **Beatles'** *Revolver* and **Bob Dylan's** *Blonde on Blonde*. The Eastern-tinged "Paint It Black" (1966), with Brian Jones on sitar, and the **ballad** "Ruby Tuesday" (1967) were both U.S. number-one hits.

Their Satanic Majesties Request (1967) was a curious diversion into **psychedelia**, but *Beggars Banquet* (1968) was a return to **roots** rock, yielding the hit singles "Sympathy for the Devil" and "Street Fighting Man." Brian Jones, the blues conscience of the Rolling Stones, left shortly thereafter, citing musical differences, only to die in mysterious circumstances in 1969. The blues influence was no more. The day after Jones was buried, the Stones released "Honky Tonk Women," another number one, and "Satisfaction" (1965) and "Jumpin' Jack Flash" (1968) remain rock classics.

The Stones were no stranger to controversy. On their U.S. tour in 1969, they gave a free concert at California's Altamont Speedway, at which a young black man named Meredith Hunter was murdered by members of the Hell's Angels motorcycle gang, whom the Stones had hired to provide security for the event. Their albums, however, continued to sell in the millions, but the Rolling Stones were by now strictly a basic rock band.

Through the late 1960s and into the 1980s, they toured and released with monotonous regularity, recording *Let It Bleed* (1969), *Sticky Fingers* (1971), *Exile on Main St.* (1972), *Goats Head Soup* (1973), *It's Only Rock 'n' Roll* (1974), *Black and Blue* (1976), *Some Girls* (1978), *Emotional Rescue* (1980), and *Tattoo You* (1981). As ***Rolling Stone*** observes, the group had become more an institution than an influential force.

ROLLINS, THEODORE WALTER "SONNY" (1930–)

Born in New York City, Sonny Rollins is an American **jazz** musician and composer whose virtuosity on the tenor saxophone, with his style evolving throughout the years, has been a significant influence on younger musicians. He began playing the piano before switching to alto sax and then tenor, playing in bands as a teenager. He made his first recordings in 1949. Rollins started to make a name for himself in the early 1950s, recording with **Miles Davis**, the **Modern Jazz Quartet**, **Charlie Parker**, and **Thelonious Monk**. In 1954, he recorded what were to become his most famous compositions, "Oleo," "Airegin," and "Doxy," with a quintet led by Davis.

In 1956, ever restless in search of the new, Sonny Rollins began to make a series of recordings that took his music in new directions.

On the album *Sonny Rollins Plus 4*, he plays his own jazz waltz, "Valse Hot," which broke new ground by playing hard bop in 3/4 meter, later much copied. For *Saxophone Colossus*, he drew on **calypso** patterns for "St. Thomas," and in "Blue 7," a rambling 11-minute blues song, he gave free rein to his penchant for thematic improvisation. In the wake of this creative burst, Rollins was widely regarded as the most talented and innovative tenor saxophonist in jazz. He continued to experiment, record, and perform, and in 2015, he received the Jazz Foundation of America's lifetime achievement award.

See also HAWKINS, COLEMAN RANDOLPH (1901–1969).

RONETTES, THE

Formed in 1959, in New York City, the Ronettes were one of the most successful **girl groups** of the 1960s, with five **Top 40** hits, including "Be My Baby" (1963), "Baby, I Love You" (1963), "(The Best Part of) Breakin' Up" (1964), "Do I Love You" (1964), and "Walking in the Rain" (1964). "Walking in the Rain" won a **Grammy Award** in 1965. Originally singing together as the Darling Sisters, Veronica "Ronnie" Bennett (1943–), her sister Estelle Bennett (1944–2009), and cousin Nedra Talley (1946–) appeared on **disc jockey Murray the K's rock** shows, first recording as Ronnie and the Relatives, before signing with **Phil Spector** and his Philles label in 1963, as the Ronettes. In 1964, the group released their only studio album, *Presenting the Fabulous Ronettes Featuring Veronica*.

In 1966, the Ronettes teamed up with the **Beatles** for a 14-city tour of the **United States**, the only girl group to tour with the Beatles. After a tour of **Germany** in 1967, the group broke up. In 1969, Ronnie and Estelle Bennett sang backing vocals for **Jimi Hendrix** on "Earth Blues," a track on the album *Rainbow Bridge*.

RONSTADT, LINDA MARIA (1946–)

Born in Tucson, Arizona, American singer Linda Ronstadt first came to public attention as lead singer of the **folk rock** trio the Stone Poneys, who had a big hit with the **Mike Nesmith** song "Different Drum" (1967). Going solo, she released her first album, *Hand Sown . . . Home Grown* (1969), which has been called the first **alternative country** record by a female artist. While the debut album made little impact, Ronstadt continued to perform and record, and her 1973 album *Don't*

Cry Now was well received. But the real breakthrough came with *Heart Like a Wheel* (1974), earning her the first of 12 **Grammy Awards**. *Heart Like a Wheel* yielded hit singles with "You're No Good," "When Will I Be Loved," and a **cover** of **Hank Williams's** "I Can't Help It (If I'm Still in Love with You)." ***Billboard*** magazine named her the top female **pop** artist of the year.

Prisoner in Disguise (1975) and *Hasten Down the Wind* (1976) continued Ronstadt's success, each selling more than 1 million copies. She had a major hit in 1978, with "Blue Bayou," from *Simple Dreams* (1977). The big-selling *Living in the USA* (1978) and *Mad Love* (1980) followed.

In the 1980s, Ronstadt turned her attention to pop and **jazz** standards, working with arranger **Nelson Riddle** on *What's New* (1983) and also recording several albums in Spanish. Another big-selling album, *Cry Like a Rainstorm, Howl Like the Wind* (1989), features the hit "Don't Know Much," a duet with Aaron Neville. Later experiments in the 1990s included a foray into **Cajun music** and children's music. In 2016, Ronstadt was honored with a Grammy Lifetime Achievement Award.

ROOTS REVIVAL

The term *roots* is often applied to music closely related to the birth of a genre, and roots revival (or roots music) is an imprecise term used to refer to the popularizing, often by young performers, of traditional musical styles, especially **folk** or **blues** music. Roots revivals often include newly composed songs in the older idiom but with socially and politically aware lyrics, along with a general modernization of the folk sound. It can also include the introduction of new instruments. It is a phenomenon experienced in many cultures and is often a sign of renewed interest in, or even a rebirth of, an older tradition in fresh guise.

See also FOLK REVIVAL.

ROS, EDMUNDO (1910–2011)

Born Edmund William Ross, in Port of **Spain**, Trinidad, Edmundo Ros was a musician and bandleader who became famous in **Great Britain**, where he settled, for popularizing the **rumba** and other Latin music. In 1940, he formed the five-piece Edmundo Ros Rumba Band, making his

first recordings the following year and also appearing on **radio**. Playing in London clubs, his band grew to 16 musicians and was renamed Edmundo Ros and His Orchestra. In 1949, Ros recorded *The Wedding Samba*, his most popular album, which went on to sell more than 3 million copies.

Ros continued to record and perform into the 1990s. He established an international reputation, especially in **Scandinavia** and **Japan**, where his music still sells steadily. Ros and his orchestra toured Japan seven times.

See also CARIBBEAN; LATIN AMERICAN MUSIC.

ROSS, DIANA

See SUPREMES, THE.

ROTA, GIOVANNI "NINO" (1911–1979)

Nino Rota was an Italian composer noted for his prolific writing of **film music**, especially for the films of Italian directors Federico Fellini and Luchino Visconti. He also composed the music for two of the Shakespeare films of Franco Zefferelli and for the first two films of Francis Ford Coppola's *Godfather* trilogy. He received an Academy Award for Best Original Score for *The Godfather: Part II* (1974). In addition to his film work, which reached an international audience, he composed operas, ballets, and a variety of other orchestral, choral, and chamber works. He also composed the music for many theater productions.

See also EUROPEAN MUSIC; ITALY.

ROUSSOS, ARTEMIOS "DEMIS" (1946–2015)

Demis Roussos was a Greek **pop** singer, born in Alexandria, Egypt, who became internationally famous in the 1970s, recording in a number of languages. His high-register voice, pleading and melancholic, became a trademark sound. He was extremely popular in Europe, where he frequently topped the **hit parade** charts; in **Great Britain**, Roussos had a number-one hit with the intense romantic ballad "Forever and Ever" (1976). He went solo after having been a member of the Greek **progressive rock** band **Aphrodite's Child**, in which **Vangelis** was also a member. Roussos made almost 300 recordings, his worldwide record sales exceeding 60 million.

See also EUROPEAN MUSIC.

ROXY MUSIC

Roxy Music was an English **progressive rock** group of the 1970s that proved influential in the **glam** and later **punk** and **new wave** genres. Noted for its visual image, as well as its musical sophistication, Roxy Music had a string of number-one albums in **Great Britain** in the 1970s, but the biggest-selling compilation was *Avalon* (1982), which also sold 1 million copies in the **United States**. Roxy Music was founded in 1971, by vocalist Bryan Ferry (1945–), who went on to have a successful solo career. Other key members included **Brian Eno** (until 1973) on **synthesizer**, Andy Mackay (1946–) on saxophones, Phil Manzanera (1951–) on **guitar**, John Gustafson (1942–2014) on bass, and Paul Thompson (1951–) on drums.

RUMBA

Deriving from the Cuban-Spanish word *rumbo*, which means "party" or "spree," rumba refers to a family of percussive rhythms, song, and **dance music** that originated in **Cuba** and combines various musical traditions. While rumba is a music of Cuban origin, the style, using voice, percussion, and dance, traces back to African culture, with elements from distinct African ethnic groups evident due to their preserved traditions within Cuba. It originated from African slaves gathering in the provinces of Havana and Matanzas during the late 1860s. The principal instruments used were drums (conga, *tumba*, and quinto) and sticks (claves and *palitos*). *Cájones*, which are wooden boxes, were used when drums were prohibited by law from 1913 to the late 1930s.

Throughout time, the meaning of rumba shifted from being simply another word for party to the meaning both of a defined Cuban musical genre and a specific form of dance that became popular, in modified form, in the **United States** in the 1930s, with bandleader **Xavier Cugat** being dubbed the "King of Rumba." At the same time, the term spread to the faster **popular music** of Cuba, where it was used as a catchall term. The term is also used today for various styles of popular music from **Spain**, as part of the so-called *Cantes de ida y vuelta*, or music that developed between both sides of the Atlantic.

Rumba has influenced many other musical forms and genres. An early rumba performer who made a major contribution to Latin **jazz** was percussionist, composer, and singer Chano Pozo (1915–1948), who met **Dizzy Gillespie** in 1947, and became part of Gillespie's band as he helped popularize the Afro-Cuban jazz style.

See also AFRICAN MUSIC; CHA-CHA-CHA; LATIN AMERICAN MUSIC; MAMBO; SALSA; TANGO.

RUN D.M.C

RUN D.M.C.

Formed in Queens, New York, in 1981, Run D.M.C. was one of the most important bands in the rise of the **hip-hop** genre, taking it from the streets to the **pop** mainstream and defining its cultural style. The group comprised Joseph "Run" Simmons (1964–) on vocals, Darryl "D.M.C." McDaniels (1964–) on vocals, and Jason ("Jam Master Jay") Mizell (1965–2002) on turntables and programming. Their first single, "It's Like That" (1983), with its social message and unconventional vocal style, with each vocalist finishing the other's lines, quickly became an anthem. But it was the group's third album, *Raising Hell* (1986), that signaled a breakthrough, establishing hip-hop as a commercial entity rather than a passing musical fad. Run D.M.C. also demonstrated **crossover** appeal, scoring **rhythm-and-blues** charting hits with "Rock Box" (1984), "You Talk Too Much" (1985), and "Can You Rock It Like This" (1985). The band stars in the **film** *Krush* (1985).

RUNAWAYS, THE

The Runaways were an American all-female **hard rock** band of the 1970s, best known for the **punk** hit "Cherry Bomb" (1976) and "Queens of Noise" (1977). They were more popular overseas, especially in **Japan**, than in the **United States**. Guitarist and songwriter **Joan Jett** went on to a successful solo career after the Runaways disbanded in 1979. The documentary *Edgeplay: A Film About the Runaways* (2004) recounts their history. The drama **film** *The Runaways* (2010) also depicts their career.

See also GIRL GROUPS.

RUNDGREN, TODD HARRY (1948–)

Todd Rundgren is an American songwriter, multi-instrumentalist, and influential record producer; he is also a pioneer of the **rock music**

video. Rundgren has been hailed for his cutting-edge studio techniques, and among his production successes in the 1970s were the **Band's** *Stage Fright* (1970), Grand Funk Railroad's *We're an American Band* (1973), the **New York Dolls'** self-titled 1973 album, and **Meat Loaf's** *Bat Out of Hell* (1977). He had two hits of his own in 1972—"Hello It's Me" and "I Saw the Light"—and the critically acclaimed album *Something/Anything?* (1972). Rundgren has also worked with the **progressive rock** ensemble Utopia. The music video for his song "Time Heals" (1981) was among the first videos aired on **MTV**.

RUSSELL, LEON (1942–2016)

Born Claude Russell Bridges, in Lawton, Oklahoma, Leon Russell was one of the most sought-after **session musicians** of the 1960s and 1970s, working with (among others) **Bob Dylan**, the **Rolling Stones**, **George Harrison**, **Joe Cocker**, **Herb Alpert**, and **Jerry Lee Lewis**. In Los Angeles, he was, for a time, a part of the **Wrecking Crew**. Russell's first commercial success as a songwriter came with Joe Cocker's "Delta Lady" (1969). From 1969 to 1970, he joined **Delaney and Bonnie** and Friends, playing **guitar** and keyboards on their albums and as part of the touring band. A multi-instrumentalist and gifted pianist and songwriter, Russell also established himself as a solo performer.

RYDELL, BOBBY (1942–)

Born Robert Louis Ridarelli, in Philadelphia, Pennsylvania, Bobby Rydell is an American **pop** singer whose string of hits in the early 1960s made him a teenage idol. Beginning with "Kissin' Time" (1959), which he promoted on ***American Bandstand***, his hits included "Wild One" (1960), "Swingin' School," (1960), "Volare" (1960), "Sway" (1960), and "Forget Him" (1963). Rydell was a constant presence on the charts at the time, scoring 34 **Top 40** hits.

RYDER, MITCH (1945–)

Born William Levise Jr., in Detroit, Michigan, Mitch Ryder is best known for leading his band, Mitch Ryder and the Detroit Wheels, in the 1960s, scoring **hard rock** hits with "Jenny Take a Ride" (1966) and "Devil with a Blue Dress On" (1966). Ryder, a white **soul** shouter, was much admired by future stars **Bruce Springsteen** and **John**

Mellencamp, who produced a comeback album for him, *Never Kick a Sleeping Dog* (1983), producing the hit “When You Were Mine.”

S

SADE

Sade is an English band, formed in London, in 1982, identified with neo-**soul**, and taking its name from the lead singer, Nigerian-born Sade Adu (1959–). *Diamond Life* (1984), the band's debut album, contains an eclectic blend of **jazz**, soul, **funk**, and **rhythm-and-blues**, showcasing singer Sade's rich, textured vocals and yielding the hits "Your Love Is King" and the **bossa nova**–tinged "Smooth Operator." It went on to sell 7 million copies, one of the top-selling debut records of the 1980s. In 1986, Sade won a **Grammy Award** for Best New Artist. Several more multimillion-selling albums followed, and in 1994, Sade won a second Grammy for "No Ordinary Love," a track from *Love Deluxe* (1992). Further Grammys followed for *Lovers Rock* (2000), for Best Pop Vocal Album, and for the single "Soldier of Love" (2009), for Best R&B Performance by a Duo or Group.

SADLER, STAFF SERGEANT BARRY (1940–1989)

Barry Sadler was an American GI who scored an unlikely number-one hit in 1966, with "Battle of the Green Berets," a prowar **novelty song**. A subsequent album of the same name also topped the charts, containing such tracks as "Letter from Vietnam," "Saigon," and "Trooper's Lament." Sadler died of heart failure months after being shot in the head in Guatemala.

See also ONE-HIT WONDER.

SAHM, DOUG

See SIR DOUGLAS QUINTET.

SAKAMOTO, KYU (1941–1985)

Born Hisashi Oshima, Kyu Sakamoto was a Japanese **crooner** and actor who won international fame with his 1963 hit song "Sukiyaki," which was sung in Japanese and sold more than 13 million copies. It reached number one in the **United States** on the ***Billboard*** **Hot 100**. Sakamoto was the first Asian singer to have a number-one song on the chart. The song was originally entitled "I Look Up as I Walk" in Japanese, but it was retitled for English release as "Sukiyaki," which bore no relation

to the lyrics but conveyed a Japanese flavor. The song is one of the biggest-selling numbers of all time and has been widely covered by many artists and translated into several languages. Sakamoto died on August 12, 1985, in the crash of **Japan** Airlines Flight 123, the deadliest single-aircraft accident in history.

See also ASIAN MUSIC.

SALSA

Derived from the Spanish word for sauce, salsa denotes a musical flavor more so than a genre. Cuban and Dominican immigrants to the **United States** and Puerto Ricans in New York have used the term analogously to **swing** or **soul** music, but it is usually applied generically to Cuban or Puerto Rican **dance music**, at times incorporating elements of **rock**, **funk**, **jazz**, and **rhythm-and-blues**. The first salsa bands were predominantly "Nuyorican," that is, New Yorkers of Puerto Rican descent or Puerto Ricans who migrated to New York. The music eventually spread throughout Colombia and the rest of the Americas, and later globally.

See also CHA-CHA-CHA; LATIN AMERICAN MUSIC; MAMBO; RUMBA; SAMBA; TANGO.

SAM AND DAVE

American **soul** singers Samuel Moore (1936–) and David Prater (1937–1988) made up the most successful black vocal duo of the 1960s, notching a series of hits, beginning with "You Don't Know Like I Know" (1965) and followed by "Hold On, I'm Comin'" (1966), "You Got Me Hummin'" (1967), "When Something Is Wrong with My Baby" (1967), "Soothe Me" (1967), "Soul Man" (1967), and "I Thank You" (1968). "Soul Man," a number one **rhythm-and-blues** hit and a number two on the ***Billboard*** **Hot 100**, was instrumental in helping to define the emerging soul genre.

Former **gospel** singers—Sam from Miami, Florida, and Dave from Ocilla, Georgia—the two were regular solo performers in southern clubs when they met in 1961. With Sam's high tenor and Dave's baritone-tenor, they brought the sound of the black church to **pop music**, typically employing call-and-response. The duo broke up in 1970, although reuniting several times before finally disbanding in 1981.

SAM THE SHAM AND THE PHARAOHS

Turban-clad Sam the Sham and the Pharaohs were an American **rock** band that pioneered the "Tex-Mex" sound, showcased in their rollicking nonsense song "Wooly Bully" (1964), which sold more than 3 million copies worldwide. Based on a standard 12-bar **blues** progression, it blends the then-emerging British rock sound with traditional Mexican American *conjunto* rhythms. Texas-born Sam the Sham (born Domingo Samudio, 1937–), vocalist and organist, wrote the song, ad libbing a counting-in in a Tex-Mex mix of Spanish and English ("uno, dos, one, two, tres, quatro"), immediately appealing to the growing Hispanic market. Sam the Sham and a revamped Pharaohs had a further hit in 1966, with "Li'l Red Riding Hood."

See CHICANO ROCK.

SAMBA

Samba is a musical genre and dance style originating in Brazil but with influences from Africa brought to the Americas by the slave trade. It has become, both at home and abroad, a defining cultural symbol of the Brazilian nation and its people. The modern samba, which emerged at the beginning of the 20th century, is predominantly in a 2/4 tempo, varied with the conscious use of a sung chorus to a *batucada* rhythm, with various stanzas of declaratory verses. In its modern form, samba is an urban music style that arose in the early 1900s, in the slums (*favelas*) of Rio de Janeiro, but it was preceded by an older, more stripped down and more African form of samba, which today is called "*samba de roda*," which has existed in the state of Bahia for several centuries.

The advent of **radio** in the 1920s saw samba reach a wider audience, and it was adopted by the middle and even the upper classes, with music developing in a variety of directions and subgenres. Its basic rhythms and style were taken up by major Brazilian music figures **Antônio Carlos Jobim** and **João Gilberto**, and infused with **jazz** influences to popularize **bossa nova** in the early 1960s. The decade saw the beginning and rise of the career of Paulinho da Viola (1942–), one of the most famous and prominent samba songwriters and performers, whose work remained faithful to the genre's roots. His songs have been recorded and rerecorded for

decades by hundreds of Brazilian artists. One of most recent and successful subgenres of samba is “pagoda,” which, since the mid-1980s, has been the term commonly applied to a contemporary form of upbeat, festive samba.

See also AFRICAN MUSIC; LATIN AMERICAN MUSIC.

SAMPLING

Sampling is the process of taking brief segments of sound, from a song, movie, or elsewhere, and using that sound to form another sound or musical piece. The process had been around for some time, but it was not until the late 1970s and early 1980s that sampling became popular with the advent of **hip-hop**, when **disc jockeys** began interacting with and manipulating the vinyl records they played. Initially, it was popular to play and replay the breaks in **funk** music, because crowds liked to dance to these parts, an innovation credited to **DJ Kool Herc**. Then others, for example, **Grandmaster Flash**, helped develop the techniques through changing turntable speeds and turning the records manually. He joined other rappers to form Grandmaster Flash and the Furious Five, and the group rose to prominence with the 1980 single “Freedom,” which samples “Get Up and Dance” by the **rock** band Freedom. Hip-hop and **rap** have relied heavily on the practice of sampling ever since, with purpose-built samplers used and, more recently, computer programs. Sampling has also found its way into other genres, including **electronic music**, **electronic dance music**, **disco**, and **industrial music**.

SAN FRANCISCO SOUND

The San Francisco sound is a broad and imprecise term that is applied to the **rock**-related music produced in the Bay Area of San Francisco during the latter half of the 1960s. Some uses of the term focus on the free-form, jam-oriented rock played by such bands as **Jefferson Airplane** and the **Grateful Dead**, while other uses emphasize the cultural context of the music and its themes, for instance, the communal hippie lifestyle, psychedelic drugs, free love, and the spiritual quest for self-identity.

See also PSYCHEDELIA; SUMMER OF LOVE.

SANTANA

Mexican-born guitarist Carlos Santana (1947–) formed the group bearing his name in San Francisco, in 1967, becoming widely known for the performance at the **Woodstock Festival** in 1969. Since then, despite many personnel changes, Santana has forged an idiosyncratic style, fusing **rock**, **psychedelia**, complex Afro-Latin polyrhythms, and **jazz**-inflected vocals. Santana has sold more than 100 million records.

Abraxas (1970), the band's second studio album, sold more than 5 million copies in the **United States** alone and spawned the hit single "Black Magic Woman." The title track from *Blues for Salvador* (1987) won a **Grammy Award** for Best Rock Instrumental. In 1999, Santana released *Supernatural*, which sold more than 30 million copies worldwide, making it one of the biggest-selling albums of all time. The album features a number of guest artists, including **Eric Clapton** and **Lauryn Hill**. The single "Smooth," featuring Rob Thomas from **Matchbox 20**, spent 12 weeks on top of the U.S. ***Billboard*** **Hot 100**.

Supernatural was honored with nine Grammy Awards in 2000, one of which was for Album of the Year. "The Game of Love," sung by Michelle Branch on the album *Shaman* (2002), won a Grammy for Best Pop Collaboration with Vocals.

See also CHICANO ROCK; LATIN AMERICAN MUSIC.

SANTO & JOHNNY

Brothers Santo (1937–) and Johnny (1941–) Farina, born in Brooklyn, New York, introduced a new sound to **pop music** with Santo's haunting steel **guitar** with the dreamy **instrumental** "Sleep Walk" (1959), a number-one hit. The duo had a minor hit with "Tear Drop" (1960), but they were essentially a **one-hit wonder**. "Sleep Walk," however, has become a classic and continues to receive **radio** airplay, also appearing in commercials, on **television** programs, and in **films**.

SATURDAY NIGHT FEVER

Saturday Night Fever (1977) is an American **dance music film** that helped popularize **disco** internationally. It stars John Travolta and features music predominantly by the **Bee Gees**, including the hit "Stayin' Alive." The **soundtrack** album, which garnered six **Grammy Awards**, is one of the biggest-selling soundtracks of all time, selling more than 15 million copies. *Saturday Night Fever* opened as a stage **musical** in London, in 1998.

SARSTEDT, PETER EARDLEY (1941–2017)

Born in Delhi, India, to British parents, Peter Sarstedt was an English folk-pop singer, best known for his hit, “Where Do You Go To (My Lovely?)” (1969), which, within six weeks of its release, had reached the top of the charts in 14 countries. The song, written in waltz time, told the story of a poor girl who became a socialite. His only other charting hit was “Frozen Orange Juice” (1969).

SCAGGS, WILLIAM ROYCE “BOZ” (1944–)

Boz Scaggs is an American singer, songwriter, and guitarist best known for the album *Silk Degrees* (1976) and for having been with the **Steve Miller Band**. Born in Canton, Ohio, he learned to play the **guitar** as a child, later teaming up with Steve Miller before working solo in Sweden and **Great Britain**. He returned to the **United States** and again joined Miller in San Francisco. Scaggs played and sang on the Steve Miller Band’s first two albums, *Children of the Future* and *Sailor*, in 1968, before again going solo. *Silk Degrees* yielded four hit singles, “It’s Over,” “Lowdown,” “What Can I Say,” and “Lido Shuffle.” It also includes the poignant **ballad** “We’re All Alone,” covered by **Rita Coolidge**.

SCANDINAVIA

The **popular music** of the countries of Scandinavia is characterized by great diversity and a flourishing industry. Sweden, Norway, Iceland, and Denmark have had successful domestic record industries for many years. On a per capita basis, Sweden is one of the world’s most successful exporters of popular music and was home to one of the most successful global acts of the 1970s, **ABBA**. Later Swedish bands **Ace of Base** and Roxette also gained international recognition. Moreover, Iceland’s **Björk** established a global following.

Danish blues performer **Peter Thorup** established an international reputation in the 1970s, especially in his collaboration with **Alexis Korner** and one of the bands they formed, New Church.

Heavy metal, in particular, has long been popular, with notable bands including Opeth, Meshuggah, and Amon Amarth from Sweden, and Children of Bodom from Finland. Homegrown Scandinavian metal bands have had a long and lasting influence on the metal subculture,

along with bands from **Great Britain** and the **United States**. In the 1990s, Norway became the pacesetter for **black metal**.

Metal bands began drawing on Norse mythology, as well as **folk music** themes, to create Viking metal—a Nordic-inflected variant of black metal. Viking metal developed in the 1980s through the mid-1990s as a rejection of the satanic aspects and the occult inherent in black metal, turning instead to the Vikings and paganism for inspiration. The origin of Viking metal can be traced to the albums *Blood Fire Death* (1988) and *Hammerheart* (1990) by Swedish band Bathory. The Finnish **hard rock** band Hanoi Rocks built a cult following and influenced many non-Scandinavian bands, notably **Guns N' Roses**.

SCAT SINGING

Most commonly used in **jazz**, scat singing (or scat) is vocal improvisation on a melody using nonsense syllables instead of words. It was popularized by **Louis Armstrong** in the mid-1920s, although there are earlier known examples. Gene Greene (1857–1930), known as the "Ragtime King," may have been the first to record scat with his "King of the Bungaloos" (1911). Cliff "Ukulele Ike" Edwards (1895–1971) scatted an interlude on his "Old Fashioned Love" (1923) in place of an **instrumental** soloist. Later performers using variations of scat included **Ella Fitzgerald**, **Cab Calloway**, and **Sarah Vaughan**. Notable examples of scat can be heard on Armstrong's "Ain't Misbehavin'," Fitzgerald's "How High the Moon," and Vaughan's "Sassy's Blues."

The **doo-wop pop** vocal style of the 1950s drew on elements of scat, while in the 1960s the **Swingle Singers** recorded classical numbers using scat syllables but generally without improvisation. In more recent applications, many **hip-hop** artists and rappers use scat singing to come up with the rhythms for their raps.

SCORPIONS

Scorpions are a highly successful German **rock** band founded in 1965, and still performing, having sold almost 20 million records worldwide as of 2016. In 2010, despite the band having announced that *Sting in the Tail* would be their last album, *Comeblack* followed in 2011, and *Return to Forever* in 2015.

The band's rhythm guitarist, Rudolf Schenker (1948–), launched the band in Hanover, initially playing **hard rock**. But as the lineup

evolved, so did the music, with the band becoming synonymous with **heavy metal**. The group was at its peak in the 1980s, touring the **United States** in 1984, playing three successive nights in front of 60,000 fans at New York's Madison Square Garden. Scorpions also played to big crowds in Latin America and Asia. In 1988, the band released *Operation: Mindcrime*, which would go on to become one of the top 10 best-selling **concept albums** of all time.

Scorpions were among the first Western bands to play in the former Soviet Union. While they joined other performers at the Moscow Music Peace Festival in 1989, including Ozzy Osbourne, Skid Row, **Mötley Crüe**, Gorky Park, **Bon Jovi**, and Cinderella, they had also played several dates in Leningrad the year before. In a half-century of touring, Scorpions have played 5,000 dates in 80 countries.

See also EUROPEAN MUSIC; GERMANY.

SCRUGGS, EARL EUGENE (1914–2012)

Born in Cleveland County, North Carolina, Earl Scruggs was an pioneering American **bluegrass** musician noted for perfecting and popularizing a three-finger banjo-picking style (now known as "Scruggs style"), which became a defining characteristic of the bluegrass genre. He first found fame when hired by **Bill Monroe** to play banjo in the Blue Grass Boys, later joining guitarist and mandolinist **Lester Flatt** in the **Foggy Mountain Boys**. He later reached a mainstream audience through his performance of "The Ballad of Jed Clampett," the **theme** for the network **television** hit *The Beverly Hillbillies*, in the early 1960s.

SEALS AND CROFTS

Multi-instrumentalists Jim Seals (1941–) and Dash Crofts (1940–) were an American **soft rock** duo of the 1970s, whose gentle harmonies produced the hits "Summer Breeze" (1972), "Diamond Girl" (1974), and "Get Closer" (1976). Both had been members of the **Champs**, known for their **instrumental** hit "Tequila."

SEARCHERS, THE

English **rock** band the Searchers were part of the music scene that emerged in Liverpool, in the early 1960s, with bands like the **Beatles**. Taking their name from the John Wayne **film**, they evolved from a **skiffle** group formed in 1959, scoring a number-one hit in **Great**

Britain with a **cover** of the **Drifters'** "Sweets for My Sweet" (1963). "Needles and Pins" (1965) was their first hit in the **United States**, followed by "Don't Throw Your Love Away" (1964) and "When You Walk in the Room" (1964). The Searchers were part of the **British Invasion**, touring the United States in 1964, where they appeared on *The **Ed Sullivan** Show*. They also toured **Australia and New Zealand**.

SEDAKA, NEIL (1939–)

Neil Sedaka is an American **pop-rock** singer and songwriter who first rose to prominence in the late 1950s, scoring such hits as "The Diary" (1958), "I Go Ape" (1959), "Oh! Carol" (1959), "Calendar Girl" (1960), and "Breaking Up Is Hard to Do" (1962). He wrote most of his own songs, many in collaboration with Howard Greenfield (1936–1986), as part of the **Brill Building** scene.

Born in Brooklyn, New York, Sedaka showed early musical talent, taking piano lessons and later winning a scholarship to the Juilliard School, where, as a student, he sold his first song, "Stupid Cupid" (1958), a hit for **Connie Francis**. He was briefly a member of the group that became the **Tokens**. Sedaka's singing career slumped in the 1960s, but he maintained a steady output of songs for other artists, including "Workin' on a Groovy Thing" (1969) for the **Fifth Dimension** and "Puppet Man" (1971) for **Tom Jones**. He scored a hit in **Australia**, where he had a sizeable following, with "Wheeling, West Virginia" (1970). Working in **Great Britain** in the 1970s, he returned to the charts with "Laughter in the Rain" (1974) and "Bad Blood" (1976), with **Elton John** on backing vocals.

SEEGER, PETER "PETE" (1919–2014)

Born in Manhattan, New York, Pete Seeger was an iconic American **folk** singer, songwriter, and activist. He picked up an early interest in music, starting with the ukulele, before gravitating toward folk singing, encouraged by music historian **Alan Lomax**, with whom he worked for a time as an assistant. He joined the Almanac singers in the early 1940s, and **radio** spots followed. Soon thereafter he had a string of hits with the **Weavers**, with his most notable hit being **Lead Belly's** "Goodnight, Irene" (1950). Seeger's songs have been covered by many artists, the most famous songs being "Where Have All the Flowers Gone?" (written with Joe Hickerson), "If I Had a Hammer" (with Lee

Hays of the Weavers), and “Turn! Turn! Turn!”—forming an important part of the **folk revival** movement.

Seeger was one of those most responsible for popularizing the spiritual “We Shall Overcome” (also recorded by **Joan Baez** and many other singer-activists), which became the unofficial anthem of the 1960s Civil Rights Movement in the **United States**. In the 1960s, he was prominent as a singer of **protest** music in support of international disarmament, civil rights, counterculture, and environmental causes. In 1976, Seeger wrote and recorded the powerful “Delbert Tibbs,” a song speaking out against the death penalty, about a death-row inmate who was later exonerated.

An early advocate for **Bob Dylan**, Seeger has often been cast as the folk purist who objected to Dylan’s going electric at the 1965 Newport Folk Festival, but as he later explained, he merely wanted to hear the words, which were obscured by the backing.

SEEKERS, THE

The Seekers are an Australian **folk-pop** group who achieved international success in the 1960s. Formed in Melbourne, in 1962, they were part of the **folk revival** in **Australia** before heading overseas, becoming the first Australian group to impact on the pop charts in the **United States** and **Great Britain**. Their hits included “I’ll Never Find Another You” (1965), “A World of Our Own” (1965), “The Carnival Is Over” (1965), “Morningtown Ride” (1966), and “Georgy Girl” (1966). After the Seekers disbanded in 1968 (later to reunite), guitarist Keith Potger (1941–) formed the New Seekers, scoring hits with “I’d Like to Teach the World to Sing” (1971), “Beg, Steal, or Borrow” (1972), and “You Won’t Find Another Fool Like Me” (1973).

SEGER, ROBERT CLARK “BOB” (1945–)

Bob Seger is an American **rock** singer, born in Dearborn, Michigan, best known for his work with the Silver Bullet Band beginning in the mid-1970s, and the hits “Katmandu” (1975), “Night Moves” (1976), and “Main Street” (1977). *Night Moves* (1976) sold more than 6 million copies in the **United States**, a feat equaled by *Stranger in Town* (1978). *Greatest Hits* (1994) sold more than 9 million copies.

SESSION MUSICIAN

A session (or studio) musician is an instrumentalist or vocalist hired to play with an ensemble during a "session"—either in the recording studio or on stage—but who is not a permanent member of the group. The term is applied to those working in all musical styles. A session musician may come in and play on one song during a recording session or join a band for an entire tour.

See also WRECKING CREW, THE.

SEVILLE, DAVID

See ALVIN AND THE CHIPMUNKS.

SEX PISTOLS, THE

The Sex Pistols are synonymous with the **punk rock** revolution of the late 1970s. Formed in London, in 1975, the original lineup comprised Johnny Rotten (born John Lydon, 1956–) on vocals, Steve Jones (1955–) on **guitar**, Glen Matlock (1956–) on bass, and Paul Cook (1956–) on drums. In 1977, Matlock was replaced by Sid Vicious (born John Ritchie, 1957–1979). In only three years together, during which time the group yielded one studio album and a handful of game-changing singles, the Sex Pistols profoundly reshaped the **rock** music landscape. Of their album *Never Mind the Bollocks Here's the Sex Pistols* (1977), ***Rolling Stone*** commented that it was unquestionably one of the most important rock records of all time. The Rock and Roll Hall of Fame, inducting the group in 2006, noted that the "Sex Pistols restored a sense of danger to rock music."

Punk had previously been applied to primitive, unadorned, basic-chord rock music, but the Sex Pistols did far more, adding a pronounced antiestablishment element and fashioning a punk culture, not just a music. The Sex Pistols defined the look, sound, and feel of the punk movement. "God Save the Queen" (1977), the band's biggest U.K. hit single, like most of what the Sex Pistols did, was designed to shock and offend. Released on the occasion of Queen Elizabeth's Silver Jubilee, marking 25 years on the throne, the song was seen as an attack on the monarchy, with the nihilistic phrase, "no future," the song's closing refrain, becoming emblematic of the punk rock movement. It won notoriety for the band, along with the carefully cultivated aggressive media image, the banning of their

records, and the forced abandonment of many scheduled performances.

The Sex Pistols toured Europe and the **United States** in 1977 and 1978, and after a concert in San Francisco, Johnny Rotten announced the end of the group. In 1979, Sid Vicious died of a drug overdose after being charged with the murder of his girlfriend. Rotten, whose stage name was "owned" by the band's enterprising manager and promoter, Malcolm McLaren (1946–2010), reverted to his real name and formed **Public Image Ltd**.

SGT. PEPPER'S LONELY HEARTS CLUB BAND

Sgt. Pepper's Lonely Hearts Club Band (1967) was the eighth studio album released by the **Beatles**, a landmark in the evolution of **rock** music. It also established the idea of the **concept album**—a thematically linked work rather than a collection of discrete numbers. In the case of *Sgt. Pepper*, the concept lay in the Beatles adopting an alter ego as a fictional Edwardian period band, as illustrated in the elaborate cover art. The idea enabled the band to break free of **pop**-dictated constraints (although the album does contain some very pop numbers, for example, "When I'm Sixty-Four") and explore new musical directions, as well as push the boundaries of recording technology, using multilayered tracks and other electronic innovations.

Sgt. Pepper was an immediate success, soaring to the top of the album chart in **Great Britain**, where it spent 27 weeks, and also reaching number one in the **United States**, a position it held for 15 weeks. The album won four **Grammy Awards** in 1968, including Album of the Year, the first rock album to be so honored.

The album sold in the millions throughout the world, accounting for 3.3 million copies in the United States alone by the end of the 1960s. Acclaimed as the greatest rock record of all time—and certainly the most influential—it has kept on selling, reaching more than 11 million in the United States and 5 million in Britain as of 2016.

SHADOWS, THE

The Shadows are a British **instrumental rock** band, beginning in 1958, as the Drifters, but changing their name to avoid confusion with the American vocal group of the same name. Originally the backing band

for **Cliff Richard**, the Shadows emerged as an act in their own right, defining the beat group combo of the 1960s, with lead **guitar**, rhythm guitar, bass, and drums. The Shadows were hugely popular in **Great Britain**, **Australia**, New Zealand, and Europe, scoring British number-one hits with "Apache" (1960), "Kon-Tiki" (1961), "Wonderful Land" (1962), "Dance On" (1962), and "Foot Tapper" (1963).

Central to their distinctive, twangy, metallic guitar sound was the bespectacled Hank B. Marvin (born Brian Robinson Rankin, 1941–), whose technique was much copied. Other original members were guitarist Bruce Welch (born Bruce Cripps, 1941–), bassist Tony "Jet" Harris (1939–2011), and drummer Tony Meehan (1943–2005). The Shadows disbanded in 1968, but periodically reunited.

SHAKUR, TUPAC (1971–1996)

Born Lesane Parish Crooks, in East Harlem, New York, Tupac Shakur (also known as 2Pac and Makaveli) was an American **hip-hop** artist, rapper, and actor whose anger-charged work was instrumental in elevating **rap** from the streets to a complex art form, paving the way for hip-hop to become a global phenomenon. Tupac's debut album, *2Pacalypse Now* (1991), contains the hit "Brenda's Got a Baby." His second album, *Strictly 4 My N.I.G.G.A.Z.* (1993), sold more than 1 million copies and was a **crossover** success, with **pop** chart hits "I Get Around" and "Keep Ya Head Up." His acclaimed double album *All Eyez on Me* (1996) is one of the highest-selling rap albums of all time, having sold more than 10 million copies. A controversial figure, whose rap lyrics (like his life) alternated between glamorizing the gangster and highlighting the destructiveness of gangster life, Tupac attracted a large and devoted following during his short career. He was shot dead in Las Vegas, at the age of 25.

See also GANGSTA RAP.

SHANGRI-LAS, THE

An American **pop girl group** of the early 1960s, the Shangri-Las departed from the demure "girlie" look and sound of other female groups, cultivating a tough, streetwise image that would later be seen as proto-**punk**. They are best remembered for the melodramatic death song "Leader of the Pack" (1964). Other hits included the moody, brooding, minor-key "Remember (Walkin' in the Sand)"

(1964); “Give Him a Great Big Kiss” (1964); and “I Can Never Go Home Anymore” (1965).

Formed in Cambria Heights, New York, by two sets of sisters who were still in school—Mary Weiss (1948–) and Betty Weiss (1946–), and identical twins Margie (1948–1996) and Mary Ann Ganser (1948–1970)—they were discovered while playing school shows, talent shows, and teen hops. By the end of 1964, with their chart success, the Shangri-Las were a headline act, performing with the **Beatles** and touring with the **Rolling Stones**.

Although their hits soon stopped and the group disbanded in 1968, the Shangri-Las continued to exert an influence in the 1970s, on such acts as the **New York Dolls** and **Blondie**, who recorded a **cover** of their “Out in the Streets.” Other acts to cover Shangri-Las songs include **Aerosmith**, with “Remember (Walkin’ in the Sand)”; **Bette Midler**, with “Leader of the Pack”; and **Marianne Faithfull**, with “Past, Present, and Future”.

SHANKAR, RAVI (1920–2012)

Born Rabindra Shankar Chowdhury, in **India**, Ravi Shankar was a sitar player and composer of Indian classical music. He collaborated with many Western musicians and did much to popularize the sitar among Western audiences. Among those with whom he worked was **George Harrison**, who organized the charity concert for Bangladesh in 1971, which produced a big-selling live album, honored with a **Grammy Award** for Album of the Year. The pair toured together and released *Shankar Family & Friends* (1973). Shankar had already won a Grammy in 1967, for Best Chamber Music Performance. He won further Grammys in 2002 and 2013, for Best World Music Album, and also a Lifetime Achievement Award. He is the father of singer **Norah Jones**.

SHANNON, DEL (1939–1990)

Born Charles Weedon Westover, in Coopersville, Michigan, Del Shannon was an American **rock**-**pop** singer and songwriter who, apart from chalking up a string of hits in the 1960s, also created some history. For his international hit “Runaway” (1961), Shannon used Max Crook’s proto-**synthesizer**, the clavioline-based Musitron, to introduce a new sound to rock. He was also the first U.S. performer to record a **cover** of a **Beatles** song—“From Me to You” (1963). Later hits included

"Hats Off to Larry" (1961), "So Long Baby" (1961), "Little Town Flirt" (1962), "The Swiss Maid" (1962), and "Keep Searchin' (We'll Follow the Sun)" (1964). He took his own life in 1990.

SHAPIRO, HELEN (1946–)

Born in London, England, Helen Shapiro is a British singer and actress best known for her two number-one hits in **Great Britain** in the early 1960s, both recorded while she was still a teenager—"You Don't Know" (1961) and "Walking Back to Happiness" (1961). She later turned to acting, cabaret performances, and **jazz** singing.

SHAW, ARTIE (1910–2004)

Born Arthur Jacob Arshawsky, in New York City, Artie Shaw was an American clarinetist, saxophonist, bandleader, and composer. Hailed as one of the greatest clarinet players in **jazz**, he led several popular **big bands** in the late 1930s and early 1940s, scoring a hit with **Cole Porter's** "Beguine the Beguine" in 1938.

Shaw began learning the saxophone at the age of 13 but soon switched to the clarinet and left home to tour with a band. Returning to New York, he became a **session musician** during the early 1930s. From 1925 to 1936, he performed with many bands and orchestras; from 1926 to 1929, Shaw worked in Cleveland and established a lasting reputation as music director and arranger for an orchestra led by violinist Austin Wylie. In 1929 and 1930, he played with Irving Aaronson's Commanders, where he was exposed to symphonic music, which he would later incorporate into his arrangements.

Shaw was an early proponent of what became known much later as "Third Stream music," a **fusion** of classical and jazz forms and traditions. He also recorded extensively with small jazz groups drawn from within the ranks of the various big bands he led. At the peak of his career in about 1940, Shaw was one of the highest-paid performers in the **United States**. He did many **radio** broadcasts, and throughout the autumn and winter of 1938 he was often heard from the Blue Room of New York's Hotel Lincoln (now the Milford Plaza).

In 1954, he stopped playing the clarinet and retired from music, spending the rest of the decade in Europe. Having already produced an acclaimed autobiography, Shaw turned his attention to writing, turning out fiction, as well as material for the theater and **films**. In

1983, he was persuaded to form another band, confining his involvement to conducting, but in 1987, he ceased to tour with the band, which continued to bear his name. In 1985, he was the subject of the documentary film *Time Is All You've Got*. Shaw has been hailed by critics for the warmth and creativity in his music. Many of his recordings have been used in films.

See also SWING.

SHAW, SANDIE (1947–)

Born Sandra Ann Goodrich, in Dagenham, England, Sandie Shaw was one of the most successful British female **pop** singers of the 1960s. Her hits included "Girl Don't Come" (1964), "(There's) Always Something There to Remind Me" (1966), "Long Live Love" (1965), and "Message Understood" (1965). In 1967, Shaw became the first British act to win the **Eurovision Song Contest** with "Puppet on a String," which became a number-one hit in **Great Britain**.

SHEARING, GEORGE (1919–2011)

Born in London, England, George Shearing was a **jazz** pianist and composer whose combo in the 1950s and early 1960s was one of the most popular jazz outfits in the world. He is best remembered as composer of the classic "Lullaby of Birdland," which has been recorded by scores of artists, most notably **Ella Fitzgerald**. Shearing, who was born blind, developed a distinctive sound, based on the harmonic complexities of **bebop** but more gently and subtly executed, with his unusual instrumentation of vibraphone, **guitar**, piano, bass, and drums. He lived in the **United States** beginning in 1947.

SHIRELLES, THE

Formed in Passaic, New Jersey, in 1958, the Shirelles were among the most influential, as well as definitive, **girl groups** of the late 1950 and early 1960s. Comprising schoolmates Shirley Owens (1941–), Doris Coley (1941–2000), Addie "Micki" Harris (1940–1982), and Beverley Lee (1941–), they originally called themselves the Poquellos and then briefly the Honeytunes, before releasing their first single, "I Met Him on a Sunday," a song influenced by **doo-wop** but with an exquisite feel for both **pop** and **rhythm-and-blues**.

The group, unusual for the time, wrote many of their own songs, but it was the **Carole King**–Gerry Goffin song "Will You Still Love Me

Tomorrow?" (1961) that gave them their biggest hit. This, along with "Tonight's the Night" (1961), was selected by ***Rolling Stone*** magazine as one of the greatest songs of all time. After the success of these singles, the Shirelles became frequent guests of high-profile **disc jockey Murray the K**, who hosted them on his *All-Star Rock Shows* on New York **radio** station WINS. Shirelles songs have been widely covered by many other artists, particularly "Will You Still Love Me Tomorrow?" The **Beatles**, notably, recorded an early **cover** of "Baby It's You."

SHORE, FRANCES ROSE "DINAH" (1916–1994)

Dinah Shore was an American vocalist and actor who reached the peak of her popularity toward the end of the **big band** era in the 1940s, becoming one of the biggest-selling female vocalists of the late 1940s. She later became a celebrated **television** personality. (Her adopted stage name, "Dinah," came from her singing the song of the same name and **disc jockey** Martin Block forgetting her name, calling her the "Dinah girl.")

Born in Winchester, Tennessee, Shore overcame polio as a child and began her singing career on **radio** station WSM in **Nashville**. After earning a degree in sociology, she went to New York and, after several unsuccessful auditions, was hired as a vocalist at radio station WNEW, where she sang with **Frank Sinatra**. She recorded and performed with the **Xavier Cugat** orchestra and won a recording contract in 1940, scoring her first hits with "The Breeze and I" and "Yes, My Darling Daughter."

Shore struck out on her own to become the first singer of her era to achieve huge solo success. Her 1942 recording of "Blues in the Night" was a million seller, establishing her as a sultry **blues**-tinged balladeer. She had her first number-one hit in 1944, with "I'll Walk Alone," an emotive wartime song of longing. Among her other major hits were "The Gypsy" (1946), "The Anniversary Song" (1947), "Buttons and Bows" (1948), and "Dear Hearts and Gentle People" (1949).

Shore had a string of 80 charted popular hits from 1940 to 1957, and after appearing in several **films** she went on to a four-decade

career in American television, starring in her own music and variety shows from 1951 to 1963, and hosting two talk shows in the 1970s.

SHORTER, WAYNE (1933–)

Wayne Shorter is an American **jazz** saxophonist and composer. Born in Newark, New Jersey, he saw **Lester Young** play and was inspired to get a clarinet. Switching to tenor saxophone, Shorter formed a teenage band in Newark called the Jazz Informers, later studying music at New York University. Working his way through college, and after graduating, he played with several bands, earning the nickname the "Newark Flash" for his speed and dexterity.

In 1958, following military service, Shorter had a brief stint with Horace Silver and later played in the house band at Minton's Playhouse in Harlem, where he began jamming with fellow tenor saxophonists **John Coltrane** and **Sonny Rollins**. In 1959, he joined Art Blakey's Jazz Messengers, eventually becoming the band's musical director. He went on to join **Miles Davis's** quintet, and from there he cofounded the jazz **fusion** band **Weather Report**.

Shorter has recorded more than 20 albums as a bandleader. He switched to soprano saxophone in the late 1960s, quickly establishing himself as the acknowledged master of that instrument. He composed extensively for Davis, most notably "Prince of Darkness," "E.S.P.," "Sanctuary," and "Nefertiti." Many of his compositions have become jazz standards.

Shorter has continued to record prolifically. In 1997, he reunited with **Herbie Hancock**, from the Davis quintet days, on the album *1+1*. The song "Aung San Suu Kyi" (named for the Burmese prodemocracy activist) won both Hancock and Shorter a **Grammy Award**. Shorter also toured with Hancock in 1998, the same year he was named a "Jazz Master" by the National Endowment for the Arts. In 2000, Shorter formed an acoustic group, playing his own compositions, many of them reworkings of material dating back to the 1960s.

He has accumulated 10 Grammy Awards, including a 2014 Lifetime Achievement Award, in honor of his contributions to U.S. culture and history. In 2008, the *New York Times* described Shorter as "probably jazz's greatest living small-group composer and a contender for greatest living improviser."

See also BLAKEY, ART (1919–1990).

SHOW BOAT

Show Boat (1927) was a **musical** by Oscar Hammerstein and **Jerome Kern** that effectively defined and shaped the modern stage musical, contributing such classic songs as "Ol' Man River," "Make Believe," and "Can't Help Lovin' Dat Man." It was based on a novel of the same name by Edna Ferber (1885–1968). The musical traces the lives of the performers, stagehands, and dock workers on the *Cotton Blossom*, a Mississippi River show boat, during a period of forty years, from 1887 to 1927, addressing themes of racial prejudice and tragic, enduring love. It opened in New York, on December 27, 1927. *Show Boat*, which has been revived many times, has also been adapted for **film** three times and **television** once.

SHUMAN, MORT

See POMUS, DOC, AND MORT SHUMAN.

SILVESTER, VICTOR MARLBOROUGH (1900–1978)

Victor Silvester was an English bandleader whose name, beginning in the 1930s, became synonymous with ballroom dancing. Setting out in 1935, to address a perceived dearth of **dance music** records, he formed a five-piece band, later enlarged to become Victor Silvester and His Ballroom Orchestra. His first recording, "You're Dancing on My Heart," which became his signature tune, sold 17,000 copies. In a career spanning half a century, he sold more than 75 million records.

SIMON, CARLY ELISABETH (1945–)

Carly Simon is an American **pop/soft rock** singer and songwriter whose self-titled debut album in 1971 won her a **Grammy Award** for Best New Artist. The album contains the hit single "That's the Way I've Always Heard It Should Be" (1971), which she cowrote. Her most popular album was her third studio album, *No Secrets* (1972), which topped the album charts and yielded the international hit "You're So Vain." (1972). Simon won further Grammys for her album *Boys in the Trees* (1979) (Best Album Package) and for the song "Let the River Run" (1989), for the **film** *Working Girl* (1988) (Best Song Written for a Motion Picture).

SIMON, PAUL FREDERIC (1941–)

American singer and songwriter Paul Simon, born in Newark, New Jersey, first won fame with **folk rock** duo **Simon & Garfunkel**. After the duo split in 1970, he went on to forge a successful solo career, expanding his musical horizons and experimenting with various styles, including **reggae** and **world music**.

The album *Paul Simon* (1972) was a million seller, containing the hits "Mother and Child Reunion," a foray into reggae, and "Me and Julio Down by the Schoolyard," in which he uses a *cuica*, a Brazilian friction drum instrument often used in **samba** music. *There Goes Rhymin' Simon* (1973) introduced the hits "Kodachrome" and the **gospel**-tinged "Love Me Like a Rock." *Still Crazy After All These Years* (1975) yielded the catchy "50 Ways to Leave Your Lover."

Graceland (1986) was Simon's most commercially successful album, selling more than 16 million copies worldwide. Following a visit to **South Africa**, where he played with local musicians, Simon incorporated elements like **mbaqanga** and **zydeco** into his music. It won a **Grammy Award** for Album of the Year. *The Rhythm of the Saints* (1990) continued his journey into world music. Simon has been honored with 12 Grammy Awards.

SIMON & GARFUNKEL

Paul Simon and Art Garfunkel (1941–), an American duo, became the avatars of **folk rock** after their hauntingly poetic "The Sounds of Silence" (1965) became a hit. They began singing together as teenagers, recording the song "Hey School Girl" (1957) under the name Tom and Jerry, and even appearing on ***American Bandstand***.

After reuniting in 1962, and with the success of "The Sounds of Silence," the duo had a succession of hits, including "Homeward Bound" (1966), "I Am a Rock" (1966), "The Dangling Conversation" (1966), "A Hazy Shade of Winter" (1966), "Scarborough Fair/Canticle" (1968), "Mrs. Robinson" (1968), "The Boxer" (1969), "Bridge Over Troubled Water" (1970), "Cecilia" (1970), and "El Condor Pasa" (1970).

Their debut album, *Wednesday Morning, 3 A.M.* (1964), was rereleased in 1966, after the success of "The Sounds of Silence," and went on to be a big seller, as did the albums *The Sounds of Silence* (1966), *Parsley, Sage, Rosemary, and Thyme* (1966), and the acclaimed

Bookends (1968). *Bridge Over Troubled Water* (1970) was their biggest hit, selling 25 million copies worldwide, including sales of 8 million in the **United States**. The album won a **Grammy Award** for Album of the Year, while the title track won an astonishing five Grammys: Record of the Year, Song of the Year, Best Contemporary Song, Best Accompanying Instrumental Arrangement, and Best Engineered Recording. Simon & Garfunkel have won 10 Grammys, including a Lifetime Achievement Award in 2003.

After they split in 1971, both pursued solo careers, with Simon writing and recording, and Garfunkel singing and acting. They have reunited many times throughout the years, most notably in 1981, for the concert in New York's Central Park, which attracted half a million people. A live album, *The Concert in Central Park* (1982), sold 4 million copies worldwide.

SIMONE, NINA (1933–2003)

Born Eunice Kathleen Waymon, in Tryon, North Carolina, Nina Simone was an American singer, pianist, songwriter, and arranger whose sultry, smoky voice was seen to advantage in a range of genres. Hoping to make a career as a pianist, she started performing in nightclubs after failing to gain admission to several music schools. Her only chart hit was George Gershwin's "I Loves You, Porgy' (1959), but in the 1960s, Simone delved into such genres as **jazz**, **pop**, **soul**, and particularly **rhythm-and-blues**, recording the sensual "I Put a Spell on You" (1965). Her influence, however, has been profound, cited by **Aretha Franklin**, **John Lennon**, and **Elton John**, among others. Simone, who spent much of her later life outside the **United States**, especially in **France**, was as famous for her social consciousness and political activism as she was for her music.

SINATRA, FRANCIS ALBERT "FRANK" (1915–1998)

American singer and actor Frank Sinatra was one of the most popular musical artists of all time, selling 150 million records worldwide. His voice and style were immediately recognizable, and at several stages in his career he was the best-known entertainer in the world. Born in Hoboken, New Jersey, Sinatra began singing for tips at the age of eight, standing on top of the bar at a local nightclub. He started

singing professionally as a teenager in the 1930s, inspired after watching **Bing Crosby** perform.

Radio exposure brought him to the attention of bandleader Harry James, and this led to Sinatra's first recordings, including "All or Nothing at All." In 1940, **Tommy Dorsey** invited Sinatra to join his band, which brought immediate success. Going solo after two years, Sinatra's career blossomed as he became a superstar, notching 17 top 10 entries between 1943 and 1946. The mobs of teenaged bobby-soxer fans he attracted with his wistful, crooning baritone earned him such nicknames as the "Voice" and the "Sultan of Swoon." Sinatra was instrumental in transforming **popular music** singing, with his ability to subtly infuse lyrics with a personal, intimate point of view, which became his hallmark.

When his popularity began to wane after the war, Sinatra established himself as a **film** actor, winning Best Supporting Actor in 1953 (*From Here to Eternity*) and receiving a nomination for Best Actor for *The Man with the Golden Arm* (1955). He also starred in several musicals, including *On the Town* (1949), *Guys and Dolls* (1955), *High Society* (1956), and *Pal Joey* (1957). In September 1951, Sinatra made his Las Vegas debut at the Desert Inn, becoming a prominent figure on the Las Vegas scene throughout the 1950s and 1960s. After his earlier teenage appeal, Sinatra, now in his late 30s, reinvented himself as a suave swinger with a rougher, world-weary singing style.

In 1959, *Come Dance with Me!*, a hard-swinging album arranged by Billy May, won Sinatra his first **Grammy Awards**, for Album of the Year and Best Male Vocal, and the album stayed on the sales chart for 140 weeks, longer than any other Sinatra album. In 1962, he collaborated with **jazz** great **Count Basie**, recording *Sinatra-Basie*.

Sinatra left a vast personal catalog. Among the standards he recorded at least three times were "All or Nothing at All," "Angel Eyes," "Autumn in New York," "I Concentrate on You," "I Get a Kick Out of You," "I'll Be Seeing You," "I'll Never Smile Again," "I've Got a Crush on You," "I've Got You Under My Skin," "Nancy (with the Laughing Face)," "Night and Day," "One for My Baby," "September Song," and "Stormy Weather." His personal signature songs included "Put Your Dreams Away" (his 1945 **theme**) and later "Young at Heart" (1954),

"All the Way" (1957), "It Was a Very Good Year" (1965), "Strangers in the Night" (1966), and "New York, New York" (1980). In 1969, with Sinatra in mind, singer-songwriter **Paul Anka** wrote the song "My Way," which was to become more closely identified with Sinatra than any other song in his seven decades as a singer, even though he reputedly did not care for it.

Sinatra's mastery of long-lined phrasing inspired imitations by many other male **crooners**, notably Dick Haymes, **Vic Damone**, and **Tony Bennett** in the 1940s and 1950s, and most recently **pop** jazz star **Harry Connick Jr**. Upon his death in 1998, the *New York Times* wrote, "Widely held to be the greatest singer in American pop history and one of the most successful entertainers of the 20th century, Sinatra was also the first modern pop superstar." His daughter Nancy Sinatra (1940–) had a hit with "These Boots Are Made for Walkin" (1966) and also with a duet with her father, "Somethin' Stupid" (1967).

SINGING NUN, THE

The Singing Nun (*Soeur Sourire* in French) was a Belgian-born singer-songwriter, born Jeanne Paule Marie Deckers (1933–1985), who became an international celebrity with her number-one hit in 1963, "Dominique." It was only the second foreign-language song to reach the top of the ***Billboard*** **Hot 100**, after "Sukiyaki," by **Kyu Sakamoto**, that same year. In addition to recording in French and English, Deckers recorded versions in Dutch, German, Hebrew, Japanese, and Portuguese. A former teacher, she entered the Missionary Dominican Sisters of Our Lady in 1959, and was encouraged to continue her songwriting and singing, eventually making an album, which sold 2 million copies and yielded the single "Dominique." Deckers left the convent in 1966, and her record company refused to let her continue using the name the Singing Nun. She attempted to continue her musical career, calling herself "Luc Dominique," but failed to match her earlier success. She took her own life in 1985. The **film** *The Singing Nun* (1965), starring Debbie Reynolds, is loosely based on Deckers's life.

See also EUROPEAN MUSIC.

SIOUXSIE AND THE BANSHEES

Siouxie and the Banshees, formed in London, England, in 1976, by vocalist Siouxsie Sioux (born Susan Ballion, 1958–) and guitarist Steve Severin (1959–), grew out of the emerging **punk rock** scene to become influential in the rise of **post-punk** and the advent of **gothic rock**. Their best-known songs, characterized by Siouxsie's powerful yet nuanced vocals, include "Cities in Dust" (1985), "Peek-A-Boo" (1988), "The Killing Jar" (1988), and "Fear (of the Unknown)" (1991). "Kiss Them for Me" (1988) was the band's only charting song in the U.S. **Top 40**. After the Banshees disbanded in 1996, Siouxsie Sioux sang with the Creatures and also as a solo performer.

SIR DOUGLAS QUINTET

The Sir Douglas Quintet was an American **rock** band formed by singer, songwriter, and multi-instrumentalist Doug Sahm (1941–1999), in San Antonio, Texas, in 1964. The band had only two hits, "She's About a Mover" (1965) and "Mendocino" (1968), but its influence in popularizing the Tex-Mex sound was significant. Sahm, who had been performing since the age of six, had absorbed a range of influences, including **country**, **blues**, western **swing**, **jazz**, and the distinctive polkas of Mexican conjunto bands. These elements surfaced in his work, with the band, as a solo performer, and with later bands in the 1970s, the Sir Douglas Band and the Texas Tornados. The Sir Douglas Quintet is considered a pioneering influence in the history of rock-and-roll for incorporating Tex-Mex and **Cajun** styles into rock music.

See also CHICANO ROCK.

SKA

Ska is a music genre originating in Jamaica, in the late 1950s, prefiguring both **rocksteady** and **reggae**. Ska combines elements of **Caribbean mento** and **calypso** with American **jazz** and **rhythm-and-blues**, and features a dominant "walking" bass line accented with rhythms on the upbeat. Among the pioneers of ska were Prince Buster (born Cecil Bustamente Campbell, 1938–2016) Clement "Coxsone" Dodd (1932–2004), and Arthur "Duke" Reid (1915–75).

SKIFFLE

Skiffle was a music genre with **jazz**, **blues**, **folk**, and **roots** influences that originated, along with the term, in the **United States** in the 1920s, and was revived in **Great Britain** as part of the **folk revival** of

the 1950s and 1960s. British skiffle grew out of the developing postwar jazz scene, which saw a move away from **swing** toward more traditional jazz. Skiffle is often associated with African American musical culture of the 1920s and 1930s, especially the jug bands, which used such improvised musical instruments as the washboard, jugs, the tea chest bass, the cigar-box fiddle, the musical saw, and comb-and-paper kazoos, as well as more conventional instruments like acoustic **guitar** and banjo. The term *skiffle* was one of many slang phrases for a rent party, a social event with a small charge designed to pay rent on a house.

The first use of the term on record was in 1925, in the name of Jimmy O'Bryant and his Chicago Skifflers. Most often it was used to describe **country** blues music records, which included the compilations "Hometown Skiffle" (1929) and "Skiffle Blues" (1946) by Dan Burley & His Skiffle Boys. It was used by **Ma Rainey** to describe her repertoire to rural audiences. In term of style, skiffle is characterized by uptempo songs and major chord harmonization—tendencies also shared with the **bluegrass** genre.

Skiffle performers took songs from many mainstream and folk music sources, and adapted them to suit the skiffle style, often played by amateur musicians. Skiffle's essential accessibility inspired many young performers to start musical careers. These include **Van Morrison**; **Alexis Korner**; Mick Jagger; John Renbourn; Roger Daltrey of the **Who**; **Jimmy Page** of **Led Zeppelin**; Ritchie Blackmore of **Deep Purple**; and, most notably, the **Beatles**, who evolved from **John Lennon's** skiffle group the Quarrymen. Skiffle is most often associated in Britain with **Lonnie Donegan**, who scored a string of skiffle hits.

SLADE

Slade was the most commercially successful band in **Great Britain** in the 1970s, with its raucous mix of **glam rock** and **hard rock**, scoring 17 consecutive top 20 hits, including six number ones, beginning with "Coz I Luv You" (1971). But the band made little impact in the **United States**, despite relocating there in the mid-1970s. Many Slade songs (mostly composed by vocalist Noddy Holder [1950–] and bassist Jim Lea [1949–]) were written specifically to encourage audience participation, for example, "Get Down and Get with It" (1971), "Mama

Weer All Crazee Now" (1972), "Cum on Feel the Noize" (1973), "Give Us a Goal" (1978), "We'll Bring the House Down" (1981), "Rock-and-roll Preacher" (1982), and "My Oh My" (1983). The acclaimed album *Slade Alive!* (1972) was the band's first album to make the U.S. ***Billboard*** chart. *Merry Xmas Everybody* (1973) was a global million seller.

SLEDGE, PERCY TYRONE (1940–2015)

Percy Sledge was an American **rhythm-and-blues**/**soul** singer best known for his 1966 soul anthem "When a Man Loves a Woman," a million-selling **crossover** hit. Born in Leighton, Alabama, Sledge had been a member of the Esquires Combo before going solo. "When a Man Loves a Woman" was his first solo recording, but he never repeated the success of that song, with "Warm and Tender Love" (1966), "It Tears Me Up" (1966), and "Take Time to Know Her" (1968) his only other top 20 entries. "When a Man Loves a Woman" was a hit twice in **Great Britain**, reaching number four in 1966, and, on reissue, peaking at number two in 1987.

SLOAN, P. F. (1945–2015)

Born Philip Gary Schlein, in New York, New York, P. F. Sloan was an American singer and songwriter best known for writing **Barry McGuire's** hit, the emblematic 1960s **protest song** "Eve of Destruction" (1965). Other hits included "A Must to Avoid" (**Herman's Hermits**, 1966) and "Secret Agent Man" (**Johnny Rivers**, 1966). Sloan was less successful as a singer, recording a number of albums, including *Songs of Our Time* (1965) and *Twelve More Times* (1966). The reclusive music artist is also the subject of the song "P. F. Sloan," written by **Jimmy Webb**.

SLY AND THE FAMILY STONE

Formed in San Francisco, California, in 1967, Sly and the Family Stone were an American interracial band that shaped the **funk** genre by marrying black **pop** rhythms with **psychedelic** elements and **soul**, and paving the way for **disco**. Brothers Sly Stone (born Sylvester Stewart, 1944–) and Freddie Stone (born Fred Stewart, 1947–) combined their respective bands, Sly and the Stoners and Freddie and the Stone Souls, but it was not until their fourth studio album, *Stand!* (1969), that they achieved wide recognition, their growing stature

consolidated by their appearance at the **Woodstock Festival**. *Stand!* sold more than 500,000 copies in 1969 alone and yielded the hit singles “Sing a Simple Song,” “I Want to Take You Higher,” “Stand!,” and “Everyday People.”

The follow-up album, *There’s a Riot Goin’ On* (1971), heralded a shift for the band, a darker, more strident, socially conscious work that has since become influential. Increasing drug use and differences within the band began to impact the group dynamic, with the band dissolving in 1975. Various incarnations appeared during the next few years, but their best work was behind them.

SMALL FACES, THE

The Small Faces were a British **rock** band of the 1960s, formed in London, in 1965, and best known internationally for their 1967 **psychedelic** hit “Itchykoo Park,” one of the earliest examples of the studio “phase-shifting” technique. Comprising guitarist Steve Marriott (1947–1991), guitarist Ronnie Lane (1946–1997), keyboard player Ian McLagan (1946–2014), and drummer Kenney Jones (1948–), in their best-known lineup, the group scored a number of other hit singles, including “Sha-La-La-La-Lee” (1966), “All or Nothing” (1966), “Tin Soldier” (1967), and “Lazy Sunday” (1968).

The band, for all its acclaim, had little success in the **United States**, apart from “Itchykoo Park.” The British hit “Lazy Sunday” features elements of the **music hall**, as does the ambitious **concept album** *Ogden’s Nut Gone Flake* (1968). The original group disbanded in 1969, with Marriott forming the band Humble Pie.

SMITH, BESSIE (c. 1894–1937)

Dubbed the “Empress of the Blues,” Bessie Smith was the most popular female **blues** singer of the 1920s and 1930s, continuing to exert an influence on later **jazz**, blues, and even **rock** vocalists long after her premature death in an automobile accident. Born in Chattanooga, Tennessee, she began to sing at an early age and, in 1923, signed a contract with Columbia Records. Soon Smith was among the highest-paid black performers of her time, with hits like “Downhearted Blues,” and heading her own shows, which sometimes featured as many as 40 performers. She went on to tour in her own railroad car. Smith had a powerful voice that recorded well at a time

when recordings were made acoustically, but with the advent of electrical recording the sheer power of her voice was even more in evidence.

Smith made 160 recordings for Columbia, often accompanied by the finest musicians of the day, including, most notably, **Louis Armstrong**, **Coleman Hawkins**, **Fletcher Henderson**, **James P. Johnson**, Joe Smith, and Charlie Green. By the end of the 1920s, however, her popularity had waned, although she continued to perform and made new recordings at the start of the **swing** era.

SMITH, HUEY "PIANO" (1934–)

Huey "Piano" Smith is an American **rhythm-and-blues** pianist and songwriter whose trademark **boogie**-derived shuffling right-handed break came to define the New Orleans style, along with the playing of **Fats Domino**, in the late 1950s. With the Clowns, Smith scored two hits: "Rockin' Pneumonia and the Boogie Woogie Flu" (1957) and "Don't You Just Know It" (1958).

SMITH, MAMIE (1883–1946)

Born in Cincinnati, Ohio, American singer and actress Mamie Smith started out as a dancer, later singing in **vaudeville**, but in 1920, she made history by becoming the first black singer to record the **blues** as a soloist. Smith recorded "That Thing Called Love" and "You Can't Keep a Good Man Down," but it was "Crazy Blues," recorded later in 1920, that became a hit, selling more than 2 million copies. The success convinced record companies of the market for blues. Smith was one of the first blues artists to broadcast on **radio**, beginning in 1923, on station KGW, in Portland, Oregon.

SMITH, PATRICIA LEE "PATTI" (1946–)

Patti Smith is an American **alternative music** singer, songwriter, and poet—a seminal figure in the emerging **punk rock** scene of the 1970s. Born in Chicago, Illinois, she began putting her poems to music and made her recording debut with the proto-punk single "Hey Joe"/"Piss Factory" (1974). Smith had her biggest hit with "Because the Night" (1973), cowritten with **Bruce Springsteen**, but it was the album *Horses* (1975) that showcased her talents and established her reputation. It stands as the definitive early punk rock album, notable for its

intensity, lyricism, and raw energy. The singles “Gloria” and “Land of a Thousand Dances” have become iconic songs in her repertoire.

Smith has continued to record, refashioning her music to gain new audiences, evidenced by her critically acclaimed later albums *Peace and Noise* (1997), *Gung Ho* (2000), and *Trampin’* (2004). *Twelve* (2007) features her interpretations of a dozen **rock** classics. Smith has been cited as a key influence on many later bands, including **Siouxsie and the Banshees**, **R.E.M.**, and the **Smiths**.

SMITHS, THE

The Smiths were the most distinctive band to come out of the English **alternative/indie** scene of the 1980s, with flawlessly crafted material and a sound that was all their own. Formed in Manchester, in 1982, by vocalist Morrissey (born Stephen Morrissey, 1959–) and guitarist Johnny Marr (born John Maher, 1963–), the two made a formidable songwriting team with Morrissey’s literary leanings and Marr’s acute feel for and knowledge of **rock** history. Their songs are typically about ordinary people and their experiences with despair, rejection, and death. The other members were Andy Rourke (1963–) on bass and Mike Joyce (1963–) on drums. Together, their basic **guitar**–bass–drum sound constituted an emphatic repudiation of the **synthesizer**-based **pop** that dominated the 1980s, and their social realism contrasted with the glitter of the **new romantics**.

The Smiths had 10 singles reach the U.K. top 20, and all four of their studio albums reached the U.K. top five, including one that topped the charts, *Meat Is Murder* (1985), with its **rockabilly** and **funk** influences. The Smiths disbanded in 1987, with Morrissey embarking on a solo career, releasing 10 studio albums, including three U.K. number ones: *Viva Hate* (1988), *Vauxhall and I* (1994), and *Ringleader of the Tormentors* (2006). Marr has continued to record and produce.

SNOOP DOGG (1971–)

Also known as Snoop Doggy Dogg and Snoop Lyon, Snoop Dogg is an American rapper and actor, born Cordozar Calvin Brodus, in Long Beach, California. He established an international reputation with his debut album, *Doggystyle* (1993), which contains the hit singles “What’s My Name” and “Gin and Juice.” His next album, *Tha Doggfather* (1996), also reached the top of the charts, and Snoop

Dogg had further **hip-hop** hits with *Da Game Is to Be Sold, Not to Be Told* (1998) and *No Limit Top Dogg* (1999). Snoop Dogg became known for his laid-back rapping style, and his name has become identified with the **gangsta rap** of the 1990s. In 2013, after a visit to Jamaica, he released a **reggae** album, *Reincarnated*. His albums have sold more than 35 million copies.

See also RAP.

SNOW, CLARENCE EUGENE "HANK" (1914–1999)

Hank Snow was a Canadian **county music** singer and songwriter whose career spanned six decades, during which time he recorded 140 albums and charted more than 85 singles on the ***Billboard*** country charts between 1950 and 1980, selling more than 80 million albums. His number-one hits include his own compositions, "I'm Moving On" and "The Golden Rocket," as well as famous versions of "I Don't Hurt Anymore," "Let Me Go, Lover!," and "Hello Love."

Born in Brooklyn, Nova Scotia, Snow started to play his mother's Hawaiian steel **guitar**, found he had talent, and took up singing. He won a local **radio** spot, calling himself the "Cowboy Blue Yodeler," in homage to his idol, **Jimmie Rodgers**, known as "America's Blue Yodeler." Live appearances followed, and Snow adopted the name Hank because it went well with cowboy songs. Once again, influenced by Rodgers, he became "Hank, the Yodeling Ranger."

His first recording, "The Prisoned Cowboy," backed with "Lonesome Blue Yodel," was made in 1936, which led to a national radio show, further touring, and a growing interest from American radio stations. In 1945, Snow moved to **Nashville**, now billing himself as "Hank Snow, the Singing Ranger." Success came when he was invited to play at the **Grand Ole Opry** in 1950 (a connection he used in 1954, to persuade the Opry to allow an up-and-coming **Elvis Presley** to perform). His second release, in early 1950, "I'm Moving On," was the first of seven number-one hits on the country charts, staying at the top for an unprecedented 21 weeks. Snow's music has been covered by many artists, including Presley, the **Rolling Stones**, **Ray Charles**, **Johnny Cash**, and **Emmylou Harris**.

See also CANADA.

SNOW, PHOEBE (1950–2001)

Born Phoebe Laub, in New York City, Phoebe Snow epitomized the American singer-songwriter in the mid-1970s with her **hit**, "Poetry Man," a lilting, **jazz**-inflected single from her self-titled debut album. With her soaring contralto voice, Phoebe Snow was a popular live performer whose repertoire transcended genres, from jazz to **blues**, **pop**, **funk** and **gospel**. She was also a renowned interpreter of **soul** and **rock** classics.

SOFT MACHINE

Soft Machine (the title taken from a William S. Burroughs novel) are a pioneering British **progressive rock** band formed in 1966, in Canterbury, England, and a driving force in what became known as the **Canterbury scene**. What evolved as **jazz**-influenced Soft Machine grew out of an earlier band, Wilde Flowers, formed by drummer and singer Robert Wyatt (1945–) and some school friends. Soft Machine, in its various incarnations, had little commercial success but developed a strong **underground** following, especially in Europe, and is considered a major influence on progressive rock. The 1968 album *The Soft Machine*, recorded while on tour in the **United States**, was especially influential with its **fusion** of **psychedelic rock** with jazz and **soft rock**. In August 1970, the band became the first rock group to be invited to play at the classical music London Proms.

SOFT ROCK

Soft rock is a subgenre of **rock-and-roll**, and a gentler, more melodic, less strident variant than the **guitar**-driven style that came to be known, beginning in the mid-1960s, as **hard rock**. Soft rock draws heavily on **folk** elements, often employing acoustic instruments and placing emphasis on melody and vocal harmonies. Electric **guitars** in soft rock are generally subdued, not dominant. By the late 1970s, soft rock had become a popular **radio** format, later evolving into **adult contemporary**.

SONDHEIM, STEPHEN (1930–)

Stephen Sondheim is an American composer and lyricist best known for his contributions to **musical theater**. Born in New York City, he began writing musicals as a teenager, later studying music. He got his first big break writing lyrics for **Leonard Bernstein's** music in *West Side Story* (1957). The long-running landmark production generated

several **pop** hits, including "Something's Coming," "America," "Tonight," and "Maria." In 1961, it became a hit as a **film**.

West Side Story launched a career that went on to include *Gypsy* (1959), *A Funny Thing Happened on the Way to the Forum* (1962), *Company* (1970), *Follies*, (1971), *A Little Night Music* (1973), *Sweeney Todd* (1979), *Sunday in the Park with George* (1984), and *Into the Woods* (1987). Sondheim has also written film music, including "Goodbye for Now" for *Reds* (1981) and several for *Dick Tracy* (1990), one of which is "Sooner or Later (I Always Get My Man)," sung by **Madonna**, which won the Academy Award for Best Song. The lyricist has won eight **Grammy Awards**.

SONIC YOUTH

Formed in 1981, in New York City, Sonic Youth was at the forefront in redefining the **post-punk**, **indie music** sound in the 1980s, influencing later bands like **Nirvana**. The band experimented with unconventional **guitar** tunings and "prepared," or heavily modified, guitars, and employed heavy use of dissonance and feedback to create an entirely new and challenging sonic landscape. The group consisted of founding members Thurston Moore (1958–) on vocals and guitar; Kim Gordon (1953–) on vocals and bass; Lee Ranaldo (1956–) on guitar and vocals; and a series of drummers, later adding Steve Shelley (1962–). Sonic Youth developed a cult following in the 1980s, with their indie albums *Confusion Is Sex* (1983), *Bad Moon Rising* (1985), *EVOL* (1986), *Sister* (1987), and *Daydream Nation* (1988).

In 1988, breaking new ground for an indie band, Sonic Youth was signed to a major label and guaranteed creative control. *Goo* (1990) was an important bridge between the New York **underground** and mainstream **rock**; it gave the band their best commercial success to date, later exceeded by *Experimental Jet Set, Trash and No Star* (1994), which yielded a hit single, "Bull in the Heather."

See also NOISE MUSIC.

SONNY & CHER

Sonny (Salvatore Bono, 1935–1998) and Cher (Cherilyn Sarkesian, 1946–) were an American husband and wife **pop** duo of the 1960s, who, in the 1970s, hosted two national **television** variety shows in the **United States**. "Baby Don't Go" (1964) was their first hit, followed by

the multimillion-selling worldwide hit “I Got You Babe” (1965), a catchy waltz-time pop number unusually featuring an oboe. Several other hits followed, most notably “The Beat Goes On” (1967) and “All I Ever Need Is You” (1971). Cher later pursued a solo singing and acting career. She scored number-one hits with “Gypsies, Tramps, and Thieves” (1971); “Half-Breed” (1973); “Dark Lady” (1974); and “Believe” (1998), for which she won a **Grammy Award** for Best Dance Recording.

SONS OF THE PIONEERS

One of the earliest **country music** singing groups in the **United States**, Sons of the Pioneers came together in 1933, in Los Angeles, initially as the Pioneer Trio. The band featured rhythm guitarist Leonard Slye (1908–1998), who would later become famous as **Roy Rogers**; string bassist Bob Nolan (1910–1980); and vocalist Tim Spencer (1908–1974). They were later joined by fiddler Hugh Farr (1903–1980). Frequent **radio** appearances made the group popular, and recordings soon followed.

One of the first songs recorded was a Bob Nolan composition, “Tumbling Tumbleweeds,” which quickly became a staple in their repertoire. Between 1935 and 1984, Sons of the Pioneers appeared in 87 **films**, several movie shorts, and a **television** series. In 1938, contractual arrangements forced Slye (Rogers) to leave the group, but he subsequently rejoined, with Sons of Pioneers appearing as supporting players in many of the Roy Rogers movies. The group continues to perform.

SOUL MUSIC

Soul music originated in the **United States** in the 1950s, drawing on elements of **rhythm-and-blues**, **jazz**, and **gospel**-influenced singing. Culturally, soul grew out of the African American experience of urban American life. It is characterized by catchy rhythms, handclaps, and spontaneous body moves; a call-and-response element, borrowed from church singing, is also common. Soul reached its peak in the 1960s, coinciding with the era of civil rights activism. It also developed distinctive regional styles before splitting into numerous subgenres. Initially, soul was music for both dancing and listening, but **dance music**, embracing **funk** and later **disco**, began to diverge from

listening music, mostly **pop** songs. Soul became popular throughout the world, directly influencing **rock** music and the music of Africa.

See also AFRO-POP; BLUE-EYED SOUL; BROWN, JAMES JOSEPH (1933–2006).

SOUNDTRACK

A soundtrack is music used in the sound mix for a motion picture. With the advent of long-playing records in the late 1940s, **film** studios began releasing "soundtrack albums" to promote their latest movies. The music often became popular in its own right. One of the biggest-selling film soundtracks of all time is **John Williams's** music from the movie *Star Wars* (1977).

SOUSA, JOHN PHILIP (1854–1932)

Known as the "American March King," John Philip Sousa was an American composer and conductor best known for his "The Stars and Stripes Forever," the national march of the **United States**. He wrote almost 150 marches. Some of these include "Semper Fidelis," the official march of the U.S. Marine Corps; "The Liberty Bell"; "The Thunderer"; and "The Washington Post." Sousa also wrote a number of operettas.

SOUTH, JOE (1940–2012)

Born Joseph Alfred Souter, in Atlanta, Georgia, Joe South was an American singer, guitarist, songwriter, and record producer best known for "Games People Play" (1968), which he recorded himself, and "Rose Garden" (1972), a hit for **Lynn Anderson**. "Games People Play," which features South on a distinctive electric sitar, won **Grammy Awards** for Song of the Year and Best Contemporary Song. South's songs were recorded by many artists. As a **session musician**, he played on **Bob Dylan's** *Blonde on Blonde* (1966).

SOUTH AFRICA

The music of South Africa, like that of most settler countries, is the cultural product of the movement of people—in this case, the colonization by both British and Dutch Afrikaners. The long traditions of the various African peoples were affected, disrupted either through restrictions, for example, curfews, or the appropriation of their music by missionaries for purposes of Christian conversion. In the case of the former, the rapid urbanization in the early 20th century and night

curfews in major cities like Johannesburg restricted mass entertainment options for blacks, leading to the emergence of *marabi*—an improvised music played in illegal bars on cheap pianos and accompanied by pebble-filled cans, and later, by the 1930s, augmented with **guitars**, banjos, and concertinas. In the case of the latter, missionaries incorporated African traditional music into their worship, laying the foundation for what developed into a highly popular **gospel music** form.

The English-speaking whites had their **dance** bands and **popular music**, while the Afrikaners' music was derived from Dutch **folk** styles. Lithuanian-born Charles Segal (1929–) was the first white musician, in the early 1920s, to compose in the African style, mixing indigenous and **jazz** influences. But jazz was seen as subversive by the white minority government, and musicians like **Hugh Masekela** were forced into exile.

In the 1960s, singer Miriam Makeba (1932–2008), nicknamed Mama Africa, was the first artist from Africa to popularize **African music** throughout the world. She had a hit with "Pata Pata," first recorded in 1957, but not released in the **United States** until 1967. She recorded and toured with many popular artists, the likes of **Harry Belafonte**, **Paul Simon**, and Hugh Masekela, her former husband.

In the 1960s, **mbaqanga**, a South African dance music, absorbed influences of American vocal bands, especially **doo-wop**, and produced such popular groups as the Skylarks and the Manhattan Brothers. With the **folk revival**, **folk rock** groups emerged, most notably Four Jacks and a Jill, scoring an international hit with "Master Jack" (1967).

The first homegrown **rock** star was John Kongos (1945–), whose band Johnny and the G-Men was popular before he went to the United Kingdom, scoring international hits with "He's Gonna Step on You Again" (1971), with distinctive tape loop of African drumming, and "Tokoloshe Man" (1971). In the 1980s, a visit by Paul Simon to South Africa, where he played with local musicians, led to the incorporation of such elements as mbaqanga and **zydeco** into his music, appearing on the hugely successful album *Graceland* (1986).

Since the majority government of the early 1990s, under Nelson Mandela, South Africa has developed a flourishing music and recording industry, spanning all genres, from traditional folk music to **hip-hop**. Among the many local innovations is **kwaito**, a dance music that emerged in the 1990s, incorporating the use of African sounds and **samples**.

SPAIN

A distinctive form of dance and music in Spain that has spread throughout the world is flamenco, itself a **fusion** of various cultures of southern Spain and originating with the *gitanos*, the Romani people of the region. A number of Spanish flamenco guitarists have become internationally famous, including Paco Peña (1942–) and Pepe Romero (1944–). The *jota* is a **folk** song and dance form popular throughout Spain, with numerous regional variations, with the Aragonese the best known. Several non-Spanish musicians have incorporated the *jota* into their music, for example, French composer Georges Bizet (1838–1875), in his famous Spanish opera *Carmen*.

Popular music in Spain was little influenced by external events until the end of the Franco dictatorship in 1975, with few outlets for performers, although the Benidorm International Song Festival, founded in 1958, sought to encourage Spanish popular music. The earliest Spanish **pop** was an imitation of French pop, which at the time was itself an imitation of American and British pop and **rock**. Flamenco rhythms, for instance, in Rosalía's 1965 single "Flamenco," later lent a distinctive air to Spanish pop. In the 1960s, **Los Bravos** scored with the international pop hit "Black Is Black" (1966).

By the 1980s, a powerful countercultural movement known as *La Movida Madrileña* (the "Madrilenian scene") was driving change on several fronts, with music developing a local character in various genres. Artists like **Julio Iglesias** and, later, **Enrique Iglesias** and Alejandro Sanz (1968–) have become successful internationally, selling millions of albums worldwide.

See also EUROPEAN MUSIC.

SPEARS, BRITNEY JEAN (1981–)

Britney Spears is an American **pop** singer, songwriter, and actor who hit the top of the ***Billboard*** album chart with six of her first seven

albums. Born in McComb, Mississippi, her career took off with the release of her first single, ". . . Baby One More Time" (1998), a teen-oriented **dance**-pop song that topped charts throughout the world, selling more than 10 million copies. The album of the same name was one of the most successful debut albums of all time, selling 30 million copies internationally and more than 12 million in the **United States** alone.

Oops! . . . I Did It Again (2000) was similarly successful, notching world sales of 25 million. The song "Toxic" (2004), from her fourth studio album, *In the Zone* (2003), won a **Grammy Award** for Best Dance Recording. Spears is credited with reviving the teen pop genre. Her singles have continued to find their way to the top of the pop charts, including "Womanizer" (2008), "3" (2009), and "Hold It Against Me" (2010). Spears has sold more than 100 million albums.

SPECTOR, HARVEY PHILLIP "PHIL" (1939–)

Few individuals have left such an indelible impact on **popular music** as American record producer, musician, and songwriter Phil Spector. Born in the Bronx, New York, he developed the **Wall of Sound**, a popular music production formula he described as a "Wagnerian approach to **rock-and-roll**." His studio innovations opened up new musical possibilities and forever changed the sound of recorded music.

From 1960 to 1965, Spector produced more than 25 **Top 40** singles for various artists and was closely associated with the top **girl groups** the **Crystals** and the **Ronettes**. The 1965 song "You've Lost That Lovin' Feelin'," produced and cowritten by Spector for the **Righteous Brothers**, had more **radio** airplay in the **United States** than any other song in the 20th century.

Spector's career began in 1958, when he wrote and produced the number-one hit "To Know Him Is to Love Him" for the **Teddy Bears**, which he formed, playing **guitar** and singing background vocals. In 1971, he won a **Grammy** for Album of the Year for coproducing **George Harrison's** *Concert for Bangladesh*. After a hiatus in the late 1970s, Spector returned to work with such artists as the **Beatles**, **Leonard Cohen**, and the **Ramones**. His techniques have been adopted by a range of influential acts, from the **Beach Boys** to **Bruce**

Springsteen. Spector's career effectively ended in 2009, when he was sentenced to prison for a term of 19 years to life for second-degree murder.

SPENCER DAVIS GROUP, THE

The Spencer Davis Group, formed in Birmingham, England, in 1963, was an important band in the British r**hythm-and-blues** movement, scoring hits with "Keep on Running" (1965), "Somebody Help Me" (1966), "Gimme Some Lovin'" (1966), and "I'm a Man" (1967). Formed by Welsh guitarist Spencer Davis (1942–), bassist Mervyn "Muff" Winwood (1943–), vocalist and organist Steve Winwood (1948–), and drummer Pete York (1942–), the band was originally called the Rhythm-and-Blues Quartette, its members drawn from **jazz** backgrounds. The group broke up in 1968, with Winwood joining **Traffic** and later **Blind Faith**. The Spencer Davis Group, with a changed lineup, reformed briefly in 1973 and '74. Davis again reformed it in 2006.

SPICE GIRLS, THE

The Spice Girls were an English **dance**-**pop** group formed in London, in 1994, who became the biggest-selling female group of all time, amassing worldwide sales of more than 80 million. Comprising Melanie Brown ("Scary Spice," 1975–), Melanie Chisholm ("Sporty Spice," 1974–), Emma Bunton ("Baby Spice," 1976–), Gerri Halliwell ("Ginger Spice," 1972–), and Victoria Beckham ("Posh Spice," born Victoria Adams, 1974–), the group took the world by storm with their debut single, "Wannabe" (1996), topping the charts in 37 countries, with their debut album, *Spice* (1996), selling 31 million copies. The promotion and marketing of the Spice Girls targeted young girls ("girl power") and was supported by an elaborate merchandising effort. Their **film**, *Spice World* (1997), was immensely popular. The album *Spiceworld* (1997) sold 20 million copies.

See also GIRL GROUPS.

SPRINGFIELD, DUSTY (1939–1999)

Born Mary Isobel Catherine Bernadette O'Brien, in London, England, **pop** singer Dusty Springfield became part of the **British Invasion** of the early 1960s, having already tasted international success as part of the **folk**-pop trio the **Springfields**. With a soaring, powerful voice and

polished delivery, Springfield quickly made her mark as a solo artist, scoring with the upbeat "I Only Want to Be with You" (1963). Other hits followed, including the wistful "Wishin' and Hopin'" (1964), the introspective "I Just Don't Know What to Do with Myself" (1964), the powerful **ballad** "You Don't Have to Say You Love Me" (1966), and the **country**-**soul** "Son of a Preacher Man" (1968). Springfield was voted the top British female singer in a readers' poll in ***New Musical Express*** from 1964 to 1966, and top female singer in 1965, 1966, 1967, and 1969. She was highly popular in Europe, also recording in French, German, and Italian.

See also EXCITERS, THE.

SPRINGFIELDS, THE

The Springfields were a British **folk**-**pop** vocal trio who became part of the **folk revival**, scoring a hit in the **United States** with "Silver Threads and Golden Needles" (1962), the first song by a British group to hit the U.S. top 20. It was a number-one hit in **Australia** and sold more than a million copies worldwide. The trio, at this time, was comprised of **Dusty Springfield**, her brother Tom Springfield (born Dion O'Brien, 1934–), and Mike Hirst (1941–). A follow-up number, "Island of Dreams," was a top 10 hit in **Great Britain**.

SPRINGSTEEN, BRUCE FREDERICK JOSEPH (1949–)

At a time when American **rock** music was flirting with the flamboyance of **progressive** rock and the dreamy melodies of **country rock**, New Jersey–born Bruce Springsteen returned it to its working-class, urban roots with a thump. *Born to Run* (1975) hit a raw nerve in the **United States**, shaken by humiliation in Vietnam and rocked by the Nixon scandals, addressing its themes to the grit of everyday life and the daily struggles of ordinary people. Springsteen's next album, *Darkness on the Edge of Town* (1978), is more muted in tone, emphasizing themes of lost love, depression, and angst.

But with *Born in the U.S.A.* (1984), Springsteen became an international superstar, with seven singles from the raw, hard-hitting album hitting the top of the charts, some of which were "Glory Days," "Dancing in the Dark," "Born in the U.S.A.," and "Cover Me." The album, recorded with his acclaimed E Street Band, would become one of the best-selling records of all time, selling more than 30 million

copies. Springsteen won a **Grammy Award** for "Dancing in the Dark" (Best Rock Vocal). *Born in the U.S.A.* was the best-selling album of 1984, and has been the best-selling record of Springsteen's career. It also helped popularize "heartland rock" in the United States, dealing with small-town themes and the pursuit of the American Dream.

Springsteen's title track for the **film** *Philadelphia* (1993), "The Streets of Philadelphia," was a major hit, collecting four Grammy Awards in 1995: Best Song, Song of the Year, Best Rock Vocal, and Best Song Written for a Motion Picture. *The Ghost of Tom Joad* (1995) is an introspective acoustic set that reveals Springsteen in reflective mode. It won a Grammy in 1997, for Best Contemporary Folk Album.

With *The Rising* (2002), Springsteen again tapped into the prevailing mood in America, this time addressing themes of resilience and hope in the aftermath of the 9/11 attacks. It sold more than half a million copies in its first week, eventually collecting Grammy Awards for Best Rock Album, Best Rock Vocal, and Best Song for the title track. With *Devils & Dust* (2005), Springsteen returned to acoustic material, picking up a Grammy for Best Rock Vocal for the title track.

In *We Shall Overcome: The Seeger Sessions* (2006), his work took an unexpected turn, with Springsteen releasing an album of **Pete Seeger** songs. It garnered two more Grammys: Best Traditional Folk Album and Best Video. With the single "Radio Nowhere" (2007), from *Magic* (2007), the musician collected Grammys for Best Solo Rock Vocal and Best Rock Song. "Once Upon a Time in the West," from the same album, won a Grammy for Best Rock Instrumental, while the following year, "Girls in Their Summer Clothes" was adjudged Best Rock Song. In 2010, Springsteen collected his 20th Grammy, for "Working on a Dream" (Best Solo Rock Vocal). His musical status is reflected in his universally acknowledged nickname, the "Boss."

STAFFORD, JO ELIZABETH (1917–2008)

Born in Coalinga, California, Jo Stafford was an American **pop music** singer whose career spanned five decades, from the late 1930s to the early 1980s. Hailed for the purity of her voice, she originally trained to become an opera singer before following a career in **popular music**.

Stafford made her first musical appearance at the age of 12, joining her two older sisters in a vocal trio named the Stafford Sisters

and later with the Pied Pipers. Her later wartime recordings made her a favorite among American servicemen, who dubbed her "G.I. Jo." She had a hit in 1945 with the Pied Pipers and **Johnny Mercer** with "Candy." Stafford could sing in many styles, including **folk** and **swing**, but it was as a balladeer interpreting standards like "I'll Be Seeing You," "Haunted Heart," "All the Things You Are," and "The Nearness of You" that she most clearly displayed her vocal qualities and a subtle feel for romantic nostalgia, which became her trademark.

By 1955, Stafford had achieved more worldwide record sales than any other female artist. Her 1952 song "You Belong to Me" was a number-one hit in the **United States** and **Great Britain**, the record becoming the first by a female artist to reach number one in Britain. Later hits included a duet with **Frankie Laine**, "Hey, Good Lookin'" (1951); a pop version of **Hank Williams's** "Jambalaya" (1952); "Shrimp Boats" (1952); and "Make Love to Me" (1953). Stafford inspired many later vocalists, among them 1960s singer-songwriter **Judy Collins**.

STARR, KAY (1922–2016)

Born Katherine LaVerne Starks, in Dougherty, Oklahoma, Kay Starr, while still in school, won a succession of **radio** talent contests in Dallas, Texas, where her family had moved. She was given her own thrice-weekly program, singing **pop** tunes and **hillbilly** songs. When the family moved again, Starr landed another radio job in Memphis, where she was also a featured singer, mainly of listener requests, on station WREC's popular *Saturday Night Jamboree* program.

Starr's first big break came in 1937, when bandleader-violinist **Joe Venuti** hired her as a singer when he came to Memphis to play the Peabody Hotel. This led to a stint in New York, in 1939, with Bob Crosby's orchestra, followed by a temporary fill-in job with the most famous band in the **United States—Glenn Miller's**. She made her first recordings with Miller.

Going solo in 1946, Starr struggled to make an impact, but in 1950, after hearing a fiddle recording of Pee Wee King's "Bonaparte's Retreat," she persuaded publisher **Roy Acuff** to write some lyrics, and it became her first hit. It was followed by "Wheel of Fortune" (1951). An even bigger hit came in 1956, with a song that gently mocks the

emerging **rock-and-roll**, “The Rock and Roll Waltz,” and in 1957, she scored with “My Heart Reminds Me.”

Starr continued to tour and record, moving more into **jazz** and **country**. She recorded several jazz and country albums on small independent labels, including a 1969 album with the **Count Basie** Orchestra, *How About This*, and a well received 1975 album, *Back to the Roots*.

The versatile singer was successful in every field of music she tried, but despite her pop and country success, her true roots were elsewhere. The great **Billie Holiday** called Starr the “only white woman who could sing the **blues**.”

STARR, RINGO (1940–)

Born Richard Starkey, in Liverpool, England, Ringo Starr was the drummer (and occasional vocalist) for the **Beatles**. While the Beatles had been playing together since 1960, Starr did not join until 1962, having been with Rory Storm and the Hurricanes. Highly regarded for his abilities, Starr had developed an idiosyncratic style, largely due to his being left-handed but playing a right-handed drum kit. After the Beatles split in 1970, he scored several solo hit singles, including “It Don’t Come Easy” (1971), “Back Off Boogaloo” (1972), “Photograph” (1973), and “You’re Sixteen” (1973), and several well-received albums, one of which was *Ringo* (1973).

STATLER BROTHERS, THE

The Statler Brothers were an American vocal group who started singing **gospel** but moved, with their distinctive harmonies, into **country music**. For many years they were the backing group for **Johnny Cash**. Formed in Staunton, Virginia, in the late 1950s, they worked under a variety of names before settling, in 1963, on the Statler Brothers, the name taken from a brand of tissues. The group consisted of Don Reed (1945–) on lead vocals, Harold Reed (1939–) on bass, Phil Baisley (1939–) on baritone, and Lew DeWitt (1938–1990) on tenor and **guitar**. In 1983, DeWitt was replaced by Jimmy Fortune (1955–). Their best-known hit was “Flowers on the Wall” (1965), which won a **Grammy Award**, the first of three.

On **television**, the Statler Brothers were featured on *The Johnny Cash Show* from 1969 to 1971, and in the 1980s, they were regulars

on The Nashville Network (TNN), where they also hosted their own show, *The Statler Brothers Show*, from 1991 to 1998. Their songs have been featured on several **film soundtracks**. The Statler Brothers, with their subtle humor, have been hailed as the first country music act to transfer the genre's trademark sense of nostalgia from a rural to a suburban setting.

STATUS QUO

Status Quo is a long-running English **hard rock** band known for the distinctive **boogie** beat characterizing its music. Formed in London, England, in 1962 (originally as the Scorpions, then the Spectres and the Traffic Jam), the band scored its first hit with the **psychedelic** "Pictures of Matchstick Men" (1968), followed by "Ice in the Sun" (1968). Status Quo toured extensively and developed a loyal fan base, hitting the top of the U.K. album chart in the 1970s and beyond with *Hello!* (1973), *On the Level* (1975), *Blue for You* (1976), and *1+9+8+2* (1982). The band's only number-one U.K. single was "Down Down" (1974).

STAX RECORDS

Founded in Memphis, Tennessee, in 1957, originally as Satellite Records, Stax became a potent force in the 1960s, pioneering American southern **soul music**. The rhythm section for the Stax house band, formed in 1962, won fame not only for the polish of their music and their distinctive sound, but also in their own right as **Booker T. and the MGs**. Part of the Stax sound, apart from the quality of the musicians, has been attributed to the unusual acoustic qualities of the sloping floor of the recording studio, a former movie theater. At the height of its influence in the mid-1960s, Stax artists included **Otis Redding**, **Isaac Hayes**, **Sam and Dave**, and Rufus Thomas (1917–2001), who scored several **dance** hits in the 1960s, notably "Walking the Dog" (1963), which was covered by the **Rolling Stones** on their first album.

STEELE, TOMMY (1936–)

Born Thomas Hicks, in London, England, singer Tommy Steele was among **Great Britain's** first homegrown **rock-and-roll** stars, even though the rock mantle was worn lightly. After playing in a **skiffle** band, he had such early hits as "Rock with the Caveman" (1956),

"Singing the Blues" (1957), and "Come on, Let's Go" (1958), before veering off into **novelty songs**, for example, "Little White Bull" (1958) and "What a Mouth" (1960). His later career was spent acting on stage, in **films**, and in musical comedy. Steele's greatest stage success was in the **musical** *Half a Sixpence* (1963), later a film, and on its best-selling **soundtrack**.

STEELEYE SPAN

Steeleye Span is an English **folk rock** band, formed in 1969, that was at the forefront in popularizing electric **folk** in the 1970s. It was founded by bassist Ashley Hutchins (1945–), formerly of **Fairport Convention**. With its eclectic mix of traditional British folk and contemporary **rock** music, the band had **crossover** hits with "Gaudette" (1974) and "All Around My Hat" (1975). Three of their albums have made the British **Top 40** album chart.

STEELY DAN

The band Steely Dan was formed in Los Angeles, California, in 1972. The group carved out a niche in the early 1970s with their ironic, sophisticated, **jazz**-inflected **pop-rock** and cryptic lyrics, as well as the complex musical landscape they created. As ***Rolling Stone*** observes, they were less a band than a concept, centered on the multitalented duo of guitarist and bassist Walter Becker (1950–) and vocalist and keyboardist Donald Fagen (1948–).

Their early hit singles included "Do It Again" (1972), "Reelin' in the Years" (1972), and "My Old School" (1973). Steely Dan's third studio album, *Pretzel Logic* (1974), was a critical and commercial success, yielding the hit single "Rikki Don't Lose That Number." ***New Musical Express*** nominated it as album of the year. *Aja* (1977) was even more successful, selling more than 5 million copies. It contains four hit singles: "Peg," "Deacon Blues," "FM," and "Josie." They released seven highly regarded albums between 1972 and 1980. Steely Dan disbanded in 1981, later reforming in 1993.

Steely Dan's album *Two Against Nature* (2000) was a triumph, picking up **Grammy Awards** for Album of the Year, Best Pop Vocal Album, and Best Engineered Album (Non-Classical), as well as a Grammy for the track "Cousin Depree," for Best Pop Vocal by a Duo. Steely Dan has sold more than 40 million albums worldwide.

STEPPENWOLF

Steppenwolf, a Canadian American **hard rock** band formed in 1967, is credited with introducing the term ***heavy metal***, used in their hit "Born to Be Wild" (1968). (It was actually a reference to a motorcycle, and it was only later that it was applied to a music genre.) Along with the million-selling "Magic Carpet Ride" (1968), it was among the band's best-known hits to make it into the **Top 40** between 1967 and 1972. "Born to Be Wild" and **Hoyt Axton's** "The Pusher" are both included on the **soundtrack** for the cult **film** *Easy Rider* (1969), which considerably boosted Steppenwolf's popularity.

STEVE MILLER BAND, THE

The Steve Miller band is an American **rock** band formed in San Francisco, in 1966, by guitarist and vocalist Steve Miller (1943–). The band was at its peak in the 1970s, recording a string of songs that have become staples of classic rock-oriented FM **radio**. The group became prominent in the burgeoning San Francisco music scene in the late 1960s, playing the influential **Monterey Pop Festival**. Singer-guitarist **Boz Scaggs** was with the band for its first two albums before going solo.

The Steve Miller Band's biggest commercial success was with the smooth **blues**-rock album *The Joker* (1973), which yielded a hit single of the same name (the lyrics of which reference earlier songs), along with "Your Cash Ain't Nothin' but Trash" (1974), "Shu Ba Da Du Ma Ma Ma Ma" (1974), and "Evil" (1975). *Fly Like an Eagle* (1976) was also successful, producing the singles "Take the Money and Run," "Rock'n Me," and the title track. *Book of Dreams* (1977) was another big seller, containing the hit singles "Jet Airliner," "Swingtown," and "Jungle Love." *Abracadabra* (1982) spawned another number-one hit with the title track. *The Steve Miller Band's Greatest Hits 1974–78* (1978) has sold more than 13 million copies, and Miller continues to perform sold-out concerts.

See also SAN FRANCISCO SOUND.

STEVENS, CAT (1947–)

Born Steven Demetri Georgiou, in London, England, Cat Stevens was one of the most successful singer-songwriters of the late 1970s and early 1970s, scoring initial hits in **Great Britain**, with "I Love My Dog"

(1966), “Matthew and Son” (1967), “I’m Gonna Get Me a Gun” (1968), and “Lady D’Arbanville” (1970). He broke through into the U.S. market with the albums *Tea for the Tillerman* (1970), *Teaser and the Firecat* (1971), and *Catch Bull at Four* (1972). His hits included “Father and Son” (1970), “Moonshadow” (1971), “Wild World” (1971), “Peace Train” (1971), and “Morning Has Broken” (1972). Stevens later converted to Islam, changing his name to Yusuf Islam.

STEWART, RODERICK DAVID “ROD” (1945–)

Raspy-voiced British **rock**-**pop** singer Rod Stewart sang with several bands in the 1960s and 1970s, including the **Jeff Beck** Group and the Faces, before launching his solo career. His third album, *Every Picture Tells a Story* (1971), showcased his vocal talents, combining elements of **hard rock**, **folk rock**, **country**, and **blues**. It topped the album charts on both sides of the Atlantic, and the single “Maggie May” did the same on the pop charts. The album has become a rock classic and is regularly included on lists of the best albums of all time.

Stewart followed up with a series of best-selling albums: *Never a Dull Moment* (1972), *Smiler* (1974), *Atlantic Crossing* (1975), *A Night on the Town* (1976), *Foot Loose & Fancy Free* (1977), and *Blondes Have More Fun* (1978). He also continued to have hit singles, including “You Wear It Well” (1972), “Sailing” (1975), “The First Cut Is the Deepest” (1977), and “You’re in My Heart” (1977). A change of direction saw him hit the charts with the **disco**-flavored “Do Ya Think I’m Sexy?” (1978).

Stewart continued to evolve as both a performer and later as a songwriter, evidenced in *Vagabond Heart* (1991). Turning his focus to pop standards, he recorded several albums, most notably *Stardust: The Great American Songbook*, *Volume III* (2004), which won a **Grammy Award** for Best Traditional Pop Album. Stewart’s record sales worldwide have exceeded 100 million.

STIVELL, ALAN (1944–)

Born Alain Cochevelou, Alan Stivell is a French Breton singer, musician, and master of the Celtic harp, credited as the driving force in developing the subgenre of **Celtic rock**. Inspired by a resurgent Breton cultural nationalism and an interest in the unity of wider Celtic culture, Stivell, from an early age, played a variety of traditional

instruments, but it was his modernization of the Celtic harp with the addition of bronze strings, and the resulting sound, that won him fame and helped popularize Celtic rock. He has worked with many musicians in related genres and toured widely, while continuing to record.

See also EUROPEAN MUSIC; FOLK REVIVAL; FOLK ROCK; FRANCE; ROOTS REVIVAL; WORLD MUSIC.

STOCKHAUSEN, KARLHEINZ (1928–2007)

Karlheinz Stockhausen is a German avant-garde composer and musical theorist widely acknowledged by critics as one of the most important—and controversial—figures in 20th-century music. His compositions and theories were and remain widely influential. Stockhausen's works, spanning a period of nearly 60 years, both eschew and challenge traditional forms. In addition to **electronic music**, of which he was an early innovator, his output ranged from miniatures for musical boxes, to works for solo instruments, songs, chamber music, and choral and orchestral music, to a cycle of seven full-length operas. His theoretical and other writings comprise 10 large volumes.

Stockhausen is one of the few **art music** figures acknowledged as a significant influence in **popular music**. Among the **rock** bands and artists that have hailed him as a major influence are **Frank Zappa**, the **Who**, **Pink Floyd**, **Jefferson Airplane**, and the **Grateful Dead**. The **Beatles** included his face on the cover of ***Sgt. Pepper's Lonely Hearts Club Band***. Popular **jazz** musicians **Miles Davis**, **Herbie Hancock**, and **Charles Mingus** have also acknowledged Stockhausen's influence.

See also GERMANY; MUSIQUE CONCRÈTE.

STOLLER, MIKE

See LEIBER, JERRY, AND MIKE STOLLER.

STONE, SLY

See SLY AND THE FAMILY STONE.

STOOGES, THE

The Stooges, formed in 1967, by **Iggy Pop**, in Ann Arbor, Michigan, were an American proto-**punk** band. Although their commercial success was negligible, the Stooges' music was to take on major significance in the wave of punk rock that began in the late 1970s,

with the **Sex Pistols** and the **Damned**, among others, recording their songs.

STORM, GALE (1922–2009)

Born Josephine Owaissa Cottle, in Bloomington, Texas, Gale Storm was an American **pop** singer and actress. Already well known from her **television** appearances on *My Little Margie* and *The Gale Storm Show*, her first record, a pop **cover** of the **rhythm-and-blues** song "I Hear You Knockin'" (1955), was a million-selling hit. She had further hits with "Memories Are Made of This" (1955), "Why Do Fools Fall in Love" (1956), "Ivory Tower" (1956), and the haunting **ballad** "Dark Moon" (1958).

STRAIT, GEORGE HARVEY (1952–)

An American **country music** singer, songwriter, actor, and producer, George Strait is credited with taking country music back to its traditional **roots** and away from the pervasive **pop** influences of the 1970s. Known as the "King of Country," he has sold more than 100 million records worldwide, making him one of the biggest-selling recording artists of all time.

Born in Poteet, Texas, Strait scored a hit with his debut single, "Unwound" (1981), before going on to release seven albums that reached number one on the country charts in the 1980s. He went on to make *Pure Country* (1992), which sold 6 million copies, followed by *Strait Out of the Box* (1995), which sold 2 million. In 1992, Strait made his **film** acting debut in *Pure Country*, featuring on the **soundtrack** the hit songs "I Cross My Heart," "Heartland," "Where the Sidewalk Ends," and "The King of Broken Hearts." In 2009, he won a **Grammy Award** for *Troubador* (2008), as Best Country Album of the Year. In 2010, ***Billboard*** magazine named Strait the top country music artist of the past 25 years.

STRAYHORN, WILLIAM THOMAS "BILLY" (1915–1967)

Billy Strayhorn was an American **jazz** composer, pianist, and arranger best known for his successful and prolific collaboration with **Duke Ellington**, spanning nearly three decades. His best-known compositions include "Take the 'A' Train," "Chelsea Bridge," and "Lush Life." Born in Dayton, Ohio, Strayhorn was a child prodigy, initially drawn to classical music, but limited opportunities for a black man in

a white-dominated field saw him turn to jazz. He played in Pittsburgh with a combo called the Mad Hatters, where, in 1938, he met Ellington, who hired him as an arranger, composer, and occasional pianist. Apart from composing with Ellington, Strayhorn arranged many of Ellington's recordings and added value by drawing on his own classical training to provide harmonic clarity and polish to the Duke's own compositions. Ellington was always generous in his acknowledgment of Strayhorn's input.

STREISAND, BARBRA (1942–)

American singer, songwriter, and actress Barbra Streisand is one of the best-selling **popular music** recording artists of all time. Her album sales in the **United States** alone amount to almost 70 million, and her total worldwide record sales are close to 250 million. She holds the record for the most top 10 albums of any female recording artist, with 33, since beginning her recording career in 1963.

Born in Brooklyn, New York, Streisand began her career singing in nightclubs at the age of 18, after winning a talent quest. She made her Broadway debut in the **musical** *I Can Get It for You Wholesale* (1962). Her debut album, *The Barbra Streisand Album* (1963), brought her instant success, winning **Grammy Awards** for Album of the Year and Best Female Vocal. Her operatic-range voice and subtle variations on a melodic line quickly made her voice instantly recognizable, and her successes continued. *People* (1964) and *My Name Is Barbra* (1965) both won Grammys for Best Vocal. Streisand went on to amass 10 Grammys, as well as numerous acting awards.

She appeared in the show *Funny Girl* (1964) for more than two years, which earned her a Tony Award nomination. The song "People" from that show became Streisand's first top 10 single. She also stars in the 1968 **film** *Funny Girl*. In the 1970s, Streisand successfully combined her film and musical interests, notably with hit film *The Way We Were* (1973), whose title track provided her first number-one single. "Evergreen" (1976), the **theme** from the film *A Star Is Born* (1976), gave her a second chart-topper. Streisand later collaborated with **Neil Diamond** on the song "You Don't Bring Me Flowers" (1978), which went to number one, as did "No More Tears (Enough Is Enough)" (1979), a **dance** record sung with **Donna Summer**. Streisand

had her biggest-selling album in 1980, with *Guilty*, containing another number one hit, "Woman in Love."

Streisand continued to release top-selling albums. *The Broadway Album* (1985), *Back to Broadway* (1993), *Higher Ground* (1997), *Love Is the Answer* (2009), and *Partners* (2014) all reached the top of the album charts.

STUDIO GROUP

A studio group (or band) is an ad hoc ensemble of **session musician** performers brought together to record under a name that, for the most part, has no other outside existence. Examples are the cartoon band the **Archies** of the late 1960s and the associated group, the Cuff Links. The term can also be applied, although less commonly, to a permanent ensemble that exists only to record and not perform live.

STUDIO MUSICIAN

See SESSION MUSICIAN.

SUGARCUBES, THE

The Sugarcubes were an experimental **alternative rock** band formed in Iceland, in 1986. The band, despite its short life, won critical claim internationally, topping the **indie** album chart in **Great Britain** with *Life's Too Good* (1986) and *Here Today, Tomorrow, Next Week!* (1989). The group developed a cult following in the **United States**. The Sugarcubes' lead singer, **Björk**, went on to a highly successful solo career after the group disbanded in the early 1990s.

See also SCANDINAVIA.

SUGARHILL GANG, THE

The Sugarhill Gang, formed in 1977, were an American early **hip-hop** group, recording one of the most popular (and influential) **rap** songs of all time, "Rapper's Delight" (1979), which eventually sold more than 8 million copies. It was the first **Top 40** hip-hop song. The three members were recruited by producer Sylvia Robinson (1936–2011), of Sugar Hill Records, and they are credited with propelling rap from New York block parties into the **popular music** mainstream. After "Rapper's Delight," the trio had only minor success, with such songs as "8th Wonder" (1980) and "Apache" (1981).Their last album was a children's rap album, *Jump on It!* (1999).

SULLIVAN, EDWARD VINCENT "ED" (1901–1974)

Ed Sullivan was an American **television** personality and newspaper columnist, principally remembered as the creator and host of the television variety program *The Toast of the Town*, later popularly—and, eventually, officially—renamed *The Ed Sullivan Show*. Broadcast for 23 years, from 1948 to 1971, it set a record as the longest-running variety show in U.S. broadcast history. *The Ed Sullivan Show* is especially known among those of the post–World War II generations for introducing acts and airing breakthrough performances by popular 1950s and 1960s musicians. Examples include **Elvis Presley**, the **Beatles**, the **Supremes**, **Dave Clark Five**, the **Beach Boys**, the **Rolling Stones**, the **Jackson 5**, **Janis Joplin**, the **Mamas & the Papas**, the **Lovin' Spoonful**, **Herman's Hermits**, and the **Doors**.

SUMMER, DONNA (1948–2012)

Born LaDonna Adrian Gaines, in Boston, Massachusetts, Donna Summer was an American **pop** singer and songwriter, and the best-known figure to emerge from the **disco** boom in the late 1970s. Dubbed the "Queen of Disco," Summer, in her predisco career, went from singing in church to playing in the **musical *Hair*** in **Germany**, where she also worked as a studio musician, and for a time in Austria, with the Viennese Folk Opera.

Summer's second album, *Lady of the Night* (1974), coproduced by **Giorgio Moroder**, was released only in Europe, but a single from it, "Love to Love You Baby" (1975)—an explicitly erotic song and one of the first extended disco tracks—became a sensation, topping the charts in several countries. Her later album *Bad Girls* (1979) sold in the millions and contains four hit singles, "Hot Stuff," "Bad Girls," "Dim All the Lights," and "Walk Away." The material was an eclectic mix of **rock**, pop, **soul**, disco, **funk**, and **country**, clearly demonstrating her talents beyond just the brief disco era. A duet with **Barbra Streisand**, "No More Tears (Enough Is Enough)" (1979), topped both the pop and **dance** charts in the **United States**.

Subsequent dance and pop hits continued to flow, including "She Works Hard for the Money" (1983), "This Time I Know It's for Real" (1989), and "Love's About to Change My Mind" (1989). Summer exerted an influence on **popular music** in general and has been cited

as an inspiration by several artists, including **Madonna** and **Beyoncé Knowles**.

SUMMER OF LOVE

The Summer of Love is the name given to a social phenomenon that occurred during the (northern) summer of 1967, when as many as 100,000 people converged in the Haight-Ashbury neighborhood of San Francisco, turning it into a melting pot of counterculture, politics, music, drugs, and creativity, and leaving an indelible mark on popular culture, especially **rock** music, and the explosion of **psychedelic rock**. Emblematic of the time was the song "San Francisco (Be Sure to Wear Flowers in Your Hair)," written by John Phillips of the **Mamas & the Papas** for his friend **Scott McKenzie**, to help promote the **Monterey Pop Festival**, which Phillips was helping to organize. It quickly became an international hit and carried the message of love and peace of the San Francisco "flower children," which the song celebrates, throughout the world.

See also PROTEST SONGS; SAN FRANCISCO SOUND.

SUN RECORDS

Sun Records is a small, independent record label established in Memphis, Tennessee, in 1952, by **Sam Phillips**, two years after opening his Memphis Recording Service. It became a crucible for emerging **rock-and-roll** talent, recording the first rock record —**"Rocket 88"**—in 1952, and developing such talent as **Elvis Presley**, **Howlin' Wolf**, **Jerry Lee Lewis**, **Johnny Cash**, **Carl Perkins**, and **Roy Orbison**. Presley, like the others, cut his first record at Sun. Much of the foundation for later 20th-century rock music was laid in the Sun studio. Phillips sold the company in 1969.

SUPERGROUP

A supergroup is a **rock** and **pop music** term for a group whose members are already successful and well known, either as solo performers or part of other groups. It was first applied in 1968, to **Cream**, whose three members had already achieved prominence, and after that **Crosby, Stills & Nash** and **Blind Faith**, among others.

SUPREMES, THE

No other group epitomized the **Motown** corporate brand in the 1960s like the American female singing group the Supremes—managed,

promoted, stylized, and formularized with ruthless and methodical rigor by Motown founder **Berry Gordy Jr.**—nor was any other group as successful, with the **rhythm-and-blues** vocal trio notching 12 number-one hits on the ***Billboard*** charts.

Founded in Detroit, Michigan, in 1959, as the Primettes, by Florence Ballard (1943–1976), Mary Wilson (1944–), Diana Ross (1944–), and Betty McGlown (1941–2008), they signed with Motown as the Supremes in 1961, after Barbara Martin (1943–) replaced McGlown. Martin left in 1962, leaving the group as a trio. During the mid-1960s, the Supremes achieved mainstream success with Ross as lead singer. In 1967, Gordy renamed the group Diana Ross & the Supremes and replaced Ballard with Cindy Birdsong (1939–).

Part of their commercial success was due to nothing being left to chance, from the tight quality control of their material to their meticulously planned appearance: Shunning the casual look and basic dance routines, the Supremes appeared onstage in detailed makeup and high-fashion gowns and elaborate wigs, and performed graceful choreography created by Motown's house choreographer. By 1965, the Supremes were international stars, rivaling even the **Beatles**. They had regular **television** appearances and live shows, and played the Las Vegas and international nightclub circuit, always to capacity crowds.

Their biggest hits included "Baby Love," "Where Did Our Love Go?," and "Come See About Me" from 1964; "Stop! In the Name of Love," "Back in My Arms Again," and "I Hear a Symphony" from 1965; "You Can't Hurry Love" and "You Keep Me Hangin' On" from 1966; "The Happening" and "Reflections" from 1967; "Love Child" from 1968; and "Someday We'll Be Together" from 1969.

Diana Ross left to pursue a solo career in 1970, and was replaced by Jean Terrell (1944–), with the group's name reverting to the Supremes. After 1972, the lineup changed more frequently, with the group disbanding in 1977, after 18 years.

See also HOLLAND–DOZIER–HOLLAND.

SURF MUSIC

The genre known as surf music evolved in Orange County, California, as lifestyle music that celebrated the summer beach culture of surf, cars, and girls. It began in the early 1960s as **instrumental** dance

music, invariably in straight 4/4 time, with a medium to fast tempo and a sound dominated by electric guitars, especially the extensive use of reverb to suggest the sound of the waves. Guitarists also made use of the vibrato arm on their **guitar** to bend the pitch of notes downward. With their electronic tremolo effects and rapid, alternating tremolo picking, early **rock** instrumentalists like **Link Wray** and **Duane Eddy** were influential.

But the dominant influence by far was **Dick Dale**—the "King of the Surf Guitar"—who brought Middle Eastern elements into his frenetic guitar style, employing fast scales and staccato picking. Dale is credited with creating the first surf tune, "Let's Go Trippin'," recorded by Dale and the Del-Tones in 1961. The **Chantays'** "Pipeline" became a surf classic, while the Surfaris enjoyed hits with "Wipe Out" and the **novelty song** "Surfer Joe," and the **Ventures**, while predating the surf craze, notched a string of surf-style instrumental hits. While they did not consider themselves a surf rock group, they exerted a stylistic influence that would be emulated by later nonsurf bands.

Vocal surf music was quick to follow, notably by the **Beach Boys** and **Jan and Dean**. In Sydney, **Australia**, which also had a big surf culture, such local bands as the Atlantics, the Delltones, and Col Joye and the Joy Boys gained international exposure. The so-called **British Invasion**, spearheaded by the **Beatles**, ended the surf music craze.

SWEATMAN, WILBUR COLEMAN (1882–1961)

Born in Brunswick, Missouri, Wilbur Sweatman was a pioneering American **ragtime jazz** musician, composer, and bandleader. He is credited with being the first African American to record jazz. He also made the first recording of **Scott Joplin's** celebrated "Maple Leaf Rag" in 1903, but no copies are known to survive.

A talented multi-instrumentalist, Sweatman began his career playing in a circus band before moving on to **minstrel shows** and **vaudeville**. By 1901, he had become the youngest band leader in the **United States**, heading the Forepaugh and Sells Circus band. He briefly played with the bands of **W. C. Handy** and Mahara's Minstrels before organizing his own dance band in Minneapolis, Minnesota, by late 1902. He then led a successful orchestra based in Chicago, later moving to New York in 1913.

While the white **Original Dixieland Jazz Band (ODJB)** is credited with the first jazz recordings in early 1917, some historians suggest that Sweatman might have preceded them by two months with his 1916 recording of his own "Down Home Rag," which he had written in 1911, along with "My Hawaiian Sunshine." Was it ragtime or jazz? The debate is centered on the loose feel and hints of improvisation found in the recording. What is certain, however, is that Sweatman was the first African American to make recordings labeled as "jass" and "jazz." After the success of ODJB, Sweatman changed his approach, recording dozens of tracks into the 1920s. He continued to perform into the 1930s, which saw a mild resurgence in traditional jazz. He made his last recordings in 1935. Sweatman played occasionally after that but concentrated more on his own music publishing business.

SWEET, THE

The Sweet was an influential band in **Great Britain** (and later the **United States**) at the height of the **glam rock** fad in the early 1970s. Teaming up with songwriters Nicky Chinn (1945–) and Mike Chapman (1947–), the band had a series of hits on the British charts, including "Blockbuster" (1973), "Hell Raiser" (1973), "The Ballroom Blitz" (1973), and "Teenage Rampage" (1974). "The Ballroom Blitz" also charted in the United States, along with "Little Willy" (1972) and "Fox on the Run" (1975).

SWIFT, TAYLOR ALISON (1989–)

Taylor Swift is an American **crossover country-pop** singer and songwriter, and one of the most successful recording artists of the early 21st century. As of 2016, she has won 10 **Grammy Awards**. Born in Reading, Pennsylvania, Swift began singing as a child and signed her first recording contract at the age of 16, scoring a hit single with "Tim McGraw" (2006). Her self-titled debut album followed, selling 2.5 million copies.

Her next album, *Fearless* (2008), hit the top of the **U.S.** country and pop charts, and stayed there for 11 weeks. *Fearless* won Grammy Awards for Album of the Year and Best Country Album. "Love Story," from the album, sold 8 million copies internationally, making it one of the biggest-selling singles of all time. By late 2008, Swift had become the highest-selling country artist of the year. In 2010, she won

Grammy Awards for the song “White Horse,” for Best Female Country Vocal and Best Country Song.

Swift’s run of success continued with *Speak Now* (2010), which sold 4.5 million copies; *Red* (2012), which sold 4.1 million; and *1989* (2014), which sold 5.7 million. Further Grammys followed for Best Country Song and Best Country Solo Performance (“Mean,” 2012), Best Song Written for Visual Media (“Safe & Sound,” 2013), and Album of the Year and Best Pop Album (*1989*, 2016). Swift has sold more than 40 million albums as of 2016.

SWING

Swing, or swing music, is a general term applied to the dominant form of **jazz** music, usually uptempo and joyous, the style of American music most popular in the 1930s and early 1940s. Swing has roots in the late 1920s use of larger ensembles (**big bands**) using written arrangements. It was at its peak between 1935 and 1946—a period known as the Swing Era. Key figures in its popularization include **Fletcher Henderson**, **Count Basie**, **Duke Ellington**, the **Dorsey** brothers, and **Benny Goodman**. Although it declined after the war, swing blended with other genres to create new styles. In **country music**, artists like **Jimmie Rodgers** introduced many elements of swing, along with **blues**, to create a genre called **western swing**.

SWINGIN’ BLUE JEANS, THE

English rock band the Swingin’ Blue Jeans were part of the so-called Mersey beat that emerged from Liverpool in the early 1960s, having evolved like many other British bands at the time, from a **skiffle** group. They brought a discernible **rock** influence to the prevailing sound, scoring a hit in both Britain and the **United States** with a wild **cover** of Chan Romero’s “Hippy Hippy Shake” (1963). They scored further hits with a remake of **Little Richard’s** “Good Golly Miss Molly” (1964) and the much-covered “You’re No Good” (1964).

See also BRITISH INVASION.

SWINGLE SINGERS, THE

Formed in Paris, **France**, in 1962, the Swingle Singers (also known as the Swingles) are a vocal group founded by American Ward Swingle (1924–2015), originally as **session musicians**. Their debut album, *Jazz Sébastien Bach* (1963), a series of **jazz**-vocal arrangements of the

keyboard music of J. S. Bach, created a sensation, winning a **Grammy Award** for Best Performance by a Chorus and another for Best New Artist. An early hit for the group was Bach's "Air on the G String," recorded with the **Modern Jazz Quartet**. In 1972, the original French group disbanded, with Ward Swingle reforming the Swingle Singers in London. The Swingle Singers have gone on to release more than 50 recordings, winning five Grammy Awards and appearing on numerous **film** and **television soundtracks**, including *Sex and the City*, *Glee*, *Grey's Anatomy*, and *Milk*.

SWITCHED-ON BACH

Switched-On Bach (1968) was a million-selling album by Wendy Carlos (1939–), released under her birth name, Walter Carlos, comprising 12 pieces by classical composer J. S. Bach, transcribed for Moog **synthesizer** and performed by Carlos and Benjamin Folkman. The album was a major **crossover** success, reaching the top 10 of the ***Billboard*** album chart in the **United States** and popularizing the synthesizer. The album won three **Grammy Awards** in 1969: Album of the Year (Classical), Best Classical Performance (Instrumental), and Best Engineered Album (Classical).

SYNTHESIZER

A sound synthesizer is an electronic musical instrument that generates electric signals converted to sound through loudspeakers or headphones. Synthesizers (also known as synths) may imitate other instruments or generate new timbres. They are often played with a keyboard but can be controlled via a variety of other input devices, including music sequencers, instrument controllers, fingerboards, **guitar** synthesizers, wind controllers, and electronic drums. Synthesizers without built-in controllers are usually called sound modules.

After World War II, **electronic music**, including the **art music** forms, **electroacoustic music**, and **musique concrète**, was created by contemporary composers, and numerous electronic music studios were established throughout the world, especially in Bonn, Cologne, Paris, and Milan. These studios were typically filled with electronic equipment, including oscillators, filters, tape recorders, audio

consoles, and so forth, and the entire studio functioned as a sound synthesizer.

Many inventors were involved in the development of the synthesizer, the most influential being **Bob Moog**, who built his first prototype between 1963 and 1964. Moog was the first synthesizer designer to popularize the voltage control technique in analog electronic musical instruments. In the late 1960s and 1970s, the development of miniaturized solid-state components allowed synthesizers to become self-contained, portable instruments, as proposed by **Harald Bode** in 1961.

The synthesizer had a considerable effect on 20th-century music. The **Monkees** bought one of the first Moog synthesizers, and the band was the first to release an album featuring a Moog. Other big-name acts, for example, the **Rolling Stones**, the **Doors**, the **Beatles**, and **Simon & Garfunkel**, soon followed suit. It subsequently became a staple of **progressive rock**, used extensively by such bands as **Pink Floyd** and **Emerson, Lake & Palmer**. It gave rise to the extensive genre of **electronic dance music**.

SYNTHPOP

Synthpop (also known as technopop) is a genre of **popular music** that first rose to prominence in the 1980s, and features the **synthesizer** as the dominant musical instrument. Its inspiration was drawn from the earlier use of synthesizers in **progressive rock**, electronic art rock, **disco**, and especially **Krautrock** bands the likes of **Kraftwerk**. Synthpop arose as a distinct genre in **Japan** and **Great Britain** during the **post-punk** era as part of the **new wave** movement of the late 1970s and mid-1980s.

Early pioneers in synthpop included the Japanese group **Yellow Magic Orchestra** and British bands Ultravox and the Human League. The early sound was pared back and austere, but it began to evolve into more accessible forms with the adoption of **dance** beats, and its popularity among the **new romantic** movement saw such British synthpop acts as **Depeche Mode**, Duran Duran, and Spandau Ballet reach large audiences in the **United States**. Synthpop was instrumental in establishing the synthesizer as a major element of **pop**

and rock music, directly influencing subsequent genres, including **house music** and **techno**.

T

10CC

10CC was among the most prominent of the British “art rock” bands of the 1970s, scoring such hits as “Rubber Bullets” (1973), “I’m Not in Love” (1975), “The Things We Do for Love” (1976), and “Dreadlock Holiday” (1978). The band was unusual in that each of its four initial members was a multi-instrumentalist, singer, songwriter, and producer. They included Eric Stewart (1945–), Lawrence “Lol” Creme (1947–), Graham Gouldman (1948–), and Kevin Godley (1945–). Gouldman had written some of the biggest hits of the 1960s. These included “Look Through Any Window” and “Bus Stop” for the **Hollies**; “For Your Love,” “Heart Full of Soul,” and “Evil Hearted You” for the **Yardbirds**; and “No Milk Today” for **Herman’s Hermits**.

13TH FLOOR ELEVATORS

A seminal American **psychedelic rock** band that emerged in Austin, Texas, in late 1965, 13th Floor Elevators were formed by guitarist and vocalist Roky Erickson (1947–). The band is generally credited with being one of the first psychedelic groups, with their 1966 hit “You’re Gonna Miss Me” hailed as the first of the genre. Anticipating the much later **noise music**, the 13th Floor Elevators achieved a distinctive sound with the use by Tommy Hall (1943–) of an electric jug to create echo and voice distortion. The other original members were guitarist Stacy Sutherland (1946–1978), bassist Benny Thurman (1943–2004), and drummer John Ike Walton (1942–).

The band underwent several personnel changes in its brief four-year history, marked by legal issues and problems with the police concerning drug use. In 1969, Erickson pleaded insanity in response to drug charges after he was arrested for possession of a single marijuana joint. He was committed to a mental hospital for almost four years. He continued to suffer mental problems and returned to music in the 1990s. The band’s influence has been widely acknowledged by **Big Brother and the Holding Company**, **Janis Joplin**, **R.E.M.**, and **ZZ Top**, among others.

See also PSYCHEDELIA.

T. REX

Originally known as Tyrannosaurus Rex, T. Rex was an influential English band, regarded as a pioneer of **glam rock**. The album *Electric Warrior* (1971) is seen as a landmark in glam rock, also marking a departure in style for the formerly **psychedelic**/**folk**-oriented band. The album delivered T. Rex its only top 10 hit in the **United States**, "Bang a Gong (Get It On)." Formed in 1967, by guitarist, singer, poet, and songwriter Marc Bolan (born Marc Feld, 1947–1977), T. Rex enjoyed enormous success in **Great Britain**, notching 11 singles in the British top 10 between 1970 and 1973, a feat not achieved since the **Beatles** almost a decade earlier. Hits included "Ride a White Swan" (1970), "Hot Love" (1971), "Jeepster" (1971), "Telegram Sam" (1972), "Metal Guru" (1972), "Children of the Revolution" (1972), and "20th Century Boy" (1973). Bolan, an important figure in shaping the music and style of the 1970s, died in a car accident in 1977.

TAJ MAHAL (1942–)

Taj Mahal is the stage name of Henry Saint Clair Fredericks, an American **blues** musician, multi-instrumentalist, singer, and songwriter. Born in Harlem, New York, but growing up in Springfield, Massachusetts, Taj Mahal has been influential in introducing elements of **world music**, especially music from Africa and the **Caribbean**, into traditional blues. He has won two **Grammy Awards**, both for Best Contemporary Blues Album, for *Señor Blues* (1997) and *Shoutin' in Key: Taj Mahal and the Phantom Blues Band Live* (2000).

TAKE THAT

Take That is an English male **dance**-**pop** band formed in Manchester, in 1989, conceived as an answer to the American **New Kids on the Block**. The group had eight number-one singles on the U.K. charts before breaking up in 1996, a year after **Robbie Williams** left to go solo. Take That regrouped in 2006, with Williams returning, only to depart again in 2012. They scored four more number-one hits in the United Kingdom.

TALKING HEADS

Talking Heads were one of the most critically acclaimed **new wave**/**post-punk** bands of the 1970s, drawing on elements as diverse

as **funk**, African rock, and aesthetic minimalism. Formed in New York City, in 1975, the group consisted of David Byrne (1952–) on vocals and **guitar**, Tina Weymouth (1950–) on bass and **synthesizer**, Jerry Harrison (1949–) on keyboards and guitar, and Chris Frantz (1951–) on drums.

The band's second album, *More Songs About Buildings and Food* (1978), produced by **Brian Eno**, established Talking Heads' reputation. The ambitious *Remain in Light* (1980), also produced by Eno, was heavily influenced by the **Afrobeat** of Nigerian bandleader **Fela Kuti**, exploring West African polyrhythms and blending them with Arabic music from North Africa and **disco** funk. It contains the British hit single "Once in a Lifetime" (1981). *Little Creatures* (1985) was the band's biggest-selling album.

See also AFRICAN MUSIC; WORLD MUSIC.

TANGERINE DREAM

Tangerine Dream, founded in **Germany**, in 1967, is a pioneering **electronic music** group whose work has been highly influential in a range of genres, especially **trance music** and **ambient music**. The best-known lineup of the group in the 1970s included founder Edgar Froese (1944–2015), Christopher Franke (1953–), and Peter Baumann (1953–). Tangerine Dream pioneered what has been termed the "Berlin School style of synth music"—that is, highly textured and layered music employing modular **synthesizers** and other early electronic music equipment and using driving sequences to create a propulsive rhythmic beat. The band has released more than 100 albums and composed more than 60 **film** scores.

See also EUROPEAN MUSIC; KRAUTROCK.

TANGO

Tango is a music style in 2/4 or 4/4 time that originated among European immigrant populations of Argentina and Uruguay, and on a solo **guitar**, guitar duo, or an ensemble, known as the *orquesta típica*, which includes at least two violins, flute, piano, double bass, and at least two *bandoneóns*. Sometimes guitars and a clarinet join the ensemble. Tango may be purely **instrumental** or include a vocalist. Tango music and dance have become popular throughout the world,

reaching a peak in popularity between the 1930s and early 1950s, roughly paralleling the **big band** era in the **United States**.

Carlos Gardel (1890–1935), a French Argentine singer, songwriter, composer, and actor, was the most prominent figure in the history of tango. He became an international figure with his rich, baritone voice; the dramatic phrasing of his lyrics; and hundreds of three-minute tango recordings. Together with lyricist and longtime collaborator Alfredo Le Pera, Gardel wrote several classic tangos.

See also CHA-CHA-CHA; LATIN AMERICAN MUSIC; MAMBO; RUMBA; SALSA; SAMBA.

TATUM, ARTHUR "ART," JR. (1909–1956)

Virtually blind from early childhood, American **jazz** pianist Art Tatum, who was largely self-taught, made a name for himself with his dazzling technique, lightning-fast playing, and capacity for rhythmic variation. He introduced an insistent, **swing-**based pulse to jazz piano. Born in Toledo, Ohio, Tatum, at the age of 19, was playing in a local jazz club, where his abilities were noticed by some big names passing through Toledo, including **Louis Armstrong** and **Count Basie**. He then went to New York and later Chicago in the early 1930s, with little success, but returning to New York in 1937, he was in demand with club appearances and on national **radio** shows. In 1938, he toured England and put together his own trio.

Although Tatum was not considered part of the **bebop** movement in the 1940s, he had a legion of bop followers, for instance, alto saxophone player **Charlie Parker** and fellow pianist **Bud Powell**, and he became a mentor for pianists Billy Taylor (1921–2010) and **Oscar Peterson**. In 1974, Tatum was awarded a posthumous **Grammy Award** for his contributions to jazz. In 2007, his surname was used by musicologist Tristan Jehan to denote the "smallest perceptual time unit in music."

TAYLOR, JAMES (1948–)

The self-doubting James Taylor found fame in the 1970s, as a new kind of troubadour singer-songwriter, writing sensitive songs about personal experiences, especially human frailties and fears. Born in Boston, Massachusetts, but growing up in North Carolina, he started playing cello but later switched to **guitar**, which he mastered in his

own picking style. He played in a **folk** duo and later a band, the Flying Machine, before going solo, but was hampered by mental health and drug problems despite an enthusiastic response to his 1969 appearance at the Newport Folk Festival.

Taylor's second album, *Sweet Baby James* (1970), was hailed as a **folk rock** masterpiece, yielding the single "Fire and Rain," a song about his experience in psychiatric institutions and the suicide there of a friend. In 1971, he released *Mud Slide Slim and the Blue Horizon*, with the number-one single "You've Got a Friend," written by his longtime friend, **Carole King**. The recording won him a **Grammy Award** in 1971, for Best Pop Male Vocal.

In 1972, Taylor continued his success with *One Man Dog*, followed in 1973, with *Walking Man*. The album *Gorilla* (1975) brought him two more major hits, "How Sweet It Is (to Be Loved by You)" and "Mexico." He went on to consolidate his already-solid reputation with *JT* (1977), *Flag* (1979), *Dad Loves His Work* (1981), *That's Why I'm Here* (1985), *Never Die Young* (1988), *New Moon Shine* (1991), *Live* (1993), and *Hourglass* (1998), which won a Grammy Award for Best Pop Album. *October Road* (2002) was another big seller. He has won six Grammys in all.

Taylor was awarded the U.S. National Medal of the Arts in 2011, and designated a Chevalier of the Order of Arts and Letters by the French government in 2012. In November 2015, he was honored with the U.S. Presidential Medal of Freedom.

TAYLOR, KOKO (1928–2009)

Born Cora Walton, in Bartlett, Tennessee, Koko Taylor was an American **blues** singer, migrating, like many other African Americans, from the South to Chicago in search of work. Working as a cleaner by day and singing at night in clubs, she was discovered in 1962, by **Willie Dixon**, who arranged a recording contract. She had a big hit in 1965, with Dixon's song "Wang Dang Doodle," recorded years before by **Howlin' Wolf**.

Taylor's raw, raspy voice and traditional, hard-bitten blues delivery won her a local cult following, but it was not until her appearance at the 1972 Ann Arbor Blues and Jazz Festival, and an album recorded there, that her fame began to spread internationally.

She later appeared at Carnegie Hall and the Montreux International Festival. In 1985, Taylor won a **Grammy Award** for Best Traditional Blues Album with *Queen of the Blues* (1985), and she later appeared in David Lynch's movie *Wild at Heart* (1990) and John Landis's *Blues Brothers 2000* (1998).

TEAGARDEN, WELDON LEO "JACK" (1905–1964)

Jack Teagarden, born in Vernon, Texas, occupies a unique place in the annals of **popular music**, having redefined the technical capabilities of a single instrument—in his case, the **jazz** trombone. His innovative techniques did much to expand the role of the instrument beyond the old subsidiary, almost comedic role of the early New Orleans brass bands. Chief among his contributions to the language of jazz trombonists was his ability to inject the **blues**, or merely a "blue feeling," into virtually any piece of music. He developed a set of close-to-the-chest slide positions that brought a delicacy to the sound and was perhaps the first jazz trombonist to play softly.

Teagarden first came to prominence on the local Texas jazz scene in the early 1920s, playing with Peck Kelley's band and later with Doc Ross, Willard Robinson, Ben Pollack, and in Chicago with Wingy Malone, before signing a five-year deal as a soloist with **Paul Whiteman** in 1933. He also played and recorded with **Benny Goodman** and **Glenn Miller**, and Miller and Teagarden collaborated to provide lyrics and a verse for Spencer Williams's "Basin Street Blues," which became one of Teagarden's signature numbers for the rest of his career. Regular recordings and a **radio** spot broadened his audience, and in 1939, Teagarden formed his own **big band**. He later joined **Louis Armstrong**, who held him in the highest esteem, in his All-Stars. After the war he toured widely, including a successful tour of Europe and **Japan**.

Teagarden was also a composer and an accomplished vocalist, with a languid, low-key drawl, performing memorable duets with Armstrong and **Johnny Mercer**. He influenced every jazz trombonist who came after him.

TECHNO

Techno is a form of **electronic dance music** that emerged in Detroit, Michigan, during the mid-to late 1980s. It has since diversified as a

style, but Detroit techno is seen as the source from which a large number of subgenres have emerged. Techno's own origins are eclectic but traceable, with Detroit techno drawing on earlier forms of African American music, including Chicago **house**, **funk**, electro, and electric **jazz**, and blended with electronic music by such artists as **Kraftwerk**, **Giorgio Moroder**, and **Yellow Magic Orchestra**.

Techno also resonates to themes derived from life in American late capitalist society, with Alvin Toffler's book *The Third Wave* serving as a notable point of reference, and from which pioneering producer **Juan Atkins** cited Toffler's phrase "techno rebels" as inspiring him to use the word *techno* to describe the musical style he helped to create.

The style quickly spread beyond Detroit in the mid-1980s, first to other parts of the **United States** and then to **Great Britain** and **Germany**. After the Berlin Wall fell in 1989, free **underground** techno parties mushroomed in East Berlin, and a rave scene comparable to that in Britain was established. East German **disc jockey** Paul van Dyk has remarked that techno was a major force in reestablishing social connections between East and West Germany during the unification period.

Throughout time, the term has come to have two popular interpretations, the first being a description of all **electronic music** and the second a style that developed from house music, which abandoned the influences of **disco**.

TEDDY BEARS, THE

Formed in Los Angles, California, the Teddy Bears were an American **pop** music vocal group of the late 1950s, famous as a **one-hit wonder** with the song "To Know Him Is to Love Him" (1958), and for launching the career of **Phil Spector**. Spector had written the song, unusual in its 12/8 time, the title taken from the inscription on his dead father's gravestone, and put together a studio group to record it: himself, school friend Marshall Leib (1939–2002), vocalist Annette Kleinbard (1940–), and drummer Sandy Nelson (1938–). Spector, then just 19, not only wrote, but also arranged, played, sang, and produced the record, which remained on the ***Billboard*** **Hot 100** for 23 weeks, in the top 10 for 11 of those weeks, and occupied the number-one chart position for three weeks. It sold more than 2.5 million copies. "To

Know Him Is to Love Him" has since been covered by numerous artists, including **Dolly Parton**, **Linda Ronstadt**, **Emmylou Harris**, and **Amy Winehouse**.

Follow-up records, both as the Teddy Bears and the Spectors Three, failed to repeat the initial success, and the group soon disbanded. Kleinbard (aka Bard), who changed her name to Carol Connors, later wrote "Hey Little Cobra" (1964), a hit for the Ripchords. She also cowrote the **theme** song for the **film** *Rocky* (1976) and sang the theme song "We Are One" for the horror film *Orca* (1977). Nelson went on to become a celebrated **rock** drummer.

TELEVISION (BAND)

Television grew out of the emerging **punk rock** scene in New York City, in 1973, although its musical experimentation and structural complexity owed more to **Velvet Underground** than contemporary proto-punk bands. Led by guitarist, vocalist, and songwriter Tom Verlaine (born Thomas Miller, 1949–) and guitarist and vocalist Richard Lloyd (1949–), Television's debut album, *Marquee Moon* (1977), although not commercially successful, has become a cult classic, showcasing the band's characteristic interlocking melodic and rhythmic **guitar** lines, which influenced the development of much post-punk and **alternative rock** music.

See also RICHARD HELL AND THE VOIDOIDS.

TELEVISION (MEDIUM)

In the 1950s and 1960s, television began to play an increasingly important role in disseminating new **popular music**. Variety shows regularly showcased popular singers and bands. From 1948 to 1971, *The **Ed Sullivan** Show* was one of the most popular television series in the **United States**, and many music acts found fame after their appearances. Ed Sullivan was partially responsible for bringing **Elvis Presley**, the **Beatles**, and the **Rolling Stones** to prominence in the United States. The medium has also been a major platform for popular music in themes, incidental music, and **background music** for nonmusical programs and also for popular tunes adapted for commercials.

See also MTV; RADIO.

TEMPO, NINO AND APRIL STEVENS

Born Antonino (1935–) and Carol (1936–) LoTempio, in Niagara Falls, New York, Nino Tempo and April Stevens are an American brother and sister vocal duo best known for the hit “Deep Purple” (1963). Other hits included “Whispering” (1963), “Stardust” (1966), and “All Strung Out” (1966). “Deep Purple” won a **Grammy Award** for Best Rock and Roll Record.

TEMPTATIONS, THE

Formed in Detroit, Michigan, in 1960, the Temptations are an American male vocal group who not only dominated the **hit parade** charts in the 1960s and early 1970s, but also shaped the development of **rhythm-and-blues** and **soul music**. They were a mainstay of the **Motown** sound (along with the **Four Tops** and the **Supremes**) and also the look, with their highly polished performances characterized by smooth harmonies, zany choreography, and flashy outfits.

Their early lineup, featuring alternating lead singers, gave them a flexibility that few other groups could match. The Temptations then comprised Eddie Kendricks (1939–1992), David Ruffin (1941–1991), Paul Williams (1939–1973), Melvin Franklin (1942–1995), and founder Otis Williams (1949–). They had their first hit with “The Way You Do the Things You Do” in 1964. In 1965, “My Girl,” featuring Ruffin as lead singer, was the group’s first number-one hit. The group’s other hits that year were “It’s Growing” and “Since I Lost My Baby.” The run of success continued in 1966, with “Get Ready” and “Ain’t Too Proud to Beg,” and in 1967, with “All I Need.” They also scored with “I Can’t Get Next to You” (1969), “Just My Imagination (Running Away with Me)” (1971), and “Papa Was a Rollin’ Stone” (1972). The Temptations’ records have sold in the millions and include four ***Billboard*** **Hot 100** number ones.

TEN YEARS AFTER

Formed in Nottingham, England, in 1967, Ten Years After are an English **blues rock** band, at the peak of their popularity in the late 1960s and early 1970s. Originally calling themselves the Jaybirds and then a series of different names before settling on Ten Years After, the band released a self-titled debut album in 1967, featuring a mix of traditional **blues**, as well as songs by their guitarist, Alvin Lee (1944–2013). Their second album, the live *Undead* (1968), contains “I’m

Going Home," a dazzling six-minute blues performance by Lee that made the charts on both sides of the Atlantic.

Stonedhenge (1969) and *Ssssh* (1969) followed, with the band playing in New York and gaining a following, leading to an engagement at the **Woodstock Festival**, where Lee's lightning-fast **guitar** playing created a sensation. "Love Like a Man" (1970) was Ten Years After's only other charting single. The band has periodically reunited after breaking up in 1974.

See also GREAT BRITAIN.

TENG, TERESA (1953–1995)

Teresa Teng was a highly acclaimed Taiwanese **pop** singer known for her **folk** songs and romantic **ballads**. A brilliant linguist with a clear and mellifluous voice, she recorded not only in her native Mandarin language, but also in Taiwanese Hokkien, Cantonese, Japanese, Indonesian Bahasa, and English. Teng's popularity boomed in the 1970s, after her success in **Japan**, and she was one of the first outside singers whose music was swept into **China** after the country started opening up and she built a large following.

In the early 1980s, however, continuing political tension between China and Taiwan led to Teng's music, along with that of other singers from Taiwan and Hong Kong, being banned for several years in China as too "bourgeois." But her popularity in China remained undiminished, with her records selling on the black market. Known in Chinese as Deng Lijun, Teng's surname was the same (in Mandarin) as that of Deng Xiaoping, China's paramount leader, and she was jokingly known as Little Deng. In some circles she was nearly as famous. So popular was her music that a saying arose: "Deng the Communist leader ruled by day, but Teng the singer ruled by night." Although Teng performed in many countries throughout the world, she never performed in mainland China.

Many of her songs became standards in her own lifetime, most notably "When Will You Return?" and "The Moon Represents My Heart." She died from an asthma attack while on holiday in Thailand. She was just 42.

See also ASIAN MUSIC; C-POP.

TERRY, THELMA (1901–1966)

Born Thelma Coombes in Bangor, Michigan, Thelma Terry was an American bandleader and bass player during the 1920s and 1930s. She formed her own **big band**, Thelma Terry and Her Playboys, becoming the first American woman to lead a notable **jazz** orchestra as an instrumentalist.

Terry studied string bass in school, later joining the Chicago Women's Symphony Orchestra. This, however, did not provide her with a living, so she turned to jazz, of which Chicago was a major center. She was busy playing in and around Chicago for several years, sometimes with her all-girl band (Thelma Combes and Her Volcanic Orchestra), sometimes in a string quartet, eventually finding her way into the house band at Colosimo's Restaurant (owned by mobster Al Capone) in 1925, where she played bass and sang, sometimes on live **radio** broadcasts.

The novelty of a female bandleader was noted in an article in *Variety* magazine, bringing her to national attention and a contract with the newly formed Music Corporation of America (MCA), which renamed her Thelma Terry and assembled an all-male band, Thelma Terry and Her Playboys, featuring a young **Gene Krupa**. MCA promoted Terry as the "Beautiful Blonde Siren of Syncopation," the "Jazz Princess," and the "Female **Paul Whiteman**," sending the band on a national tour.

Terry found leading the band and constant touring difficult, and on the eve of a proposed tour to **Germany**, she quit the band and retired, marrying a resort owner. In 1936, an attempted comeback was unsuccessful. Thelma Terry and Her Playboys left few recordings. Terry is known to have made just six recordings, four in Chicago and two in New York City, between 1929 and 1931.

THEM

Formed in Belfast, Northern **Ireland**, in 1963, the **garage rock** band Them is best known for introducing vocalist **Van Morrison**, who went on to an illustrious solo career. Them had some success in the **United States**, touring in 1966, with the **Doors**. Them's hits included "Baby, Please Don't Go" (1964), "Gloria" (1965), "Here Comes the Night" (1965), and "Mystic Eyes" (1965).

See also GREAT BRITAIN.

THEME MUSIC

Theme music refers to music that is often written specifically for, or adapted for, a **radio** or **television** program, **film**, or even a video game, and usually played during the introduction and title sequence and/or ending credits in a television program or movie. Theme music has been a feature of television programs from the start, drawing on the earlier example of radio. It is used to establish a mood for the show and provide an audible cue that a particular show is beginning. Some of these have been released commercially and become popular hits in their own right. Examples are the title theme from the television western *Rawhide*, performed and recorded by **Frankie Laine**, and the **Henry Mancini** theme from the TV private-eye show *Peter Gunn*.

See also BACKGROUND MUSIC.

THEODORAKIS, MIKIS (1925–)

Mikis Theodorakis is a Greek songwriter and composer whose prolific output has ranged from classical music, including opera and ballet, to music for the stage, popular songs, and **film music**. He is best known internationally for his film scores, notably *Zorba the Greek* (1964), *Z* (1969), *State of Siege* (1972), and *Serpico* (1973).

See also EUROPEAN MUSIC.

THIN LIZZY

Thin Lizzy is an Irish **hard rock** band formed in Dublin, in 1969. Led by Phil Lynott (1951–1986), it was at the peak of its success in the mid-1970s, when its distinctive hard-driving sound and thoughtful lyrics found an audience in **Great Britain** and then the **United States**. The album *Jailbreak* (1976) was a breakthrough, yielding the hits "The Boys Are Back in Town" and "Jailbreak," both of which have become hard rock classics. **Blues** rock guitarist **Gary Moore** had two stints with the band in the 1970s. The group broke up in 1983, but was periodically revived in various incarnations by some of the original members.

See also IRELAND.

THORNTON, WILLIE MAE "BIG MAMA" (1926–1984)

Born in Ariton, Alabama, Big Mama Thornton was a booming-voiced American **rhythm-and-blues** singer noted for recording the originals of such celebrated songs as "Hound Dog" (1953) (later made famous

by **Elvis Presley**) and "Ball 'n' Chain" (1968) (a hit for **Janis Joplin**). A resurgence of interest in **folk** and blues music in the 1960s helped revive her career. In 1965, Thornton toured Europe as part of the American Folk Blues Festival, and she performed at the Monterey Jazz Festival in 1966 and 1968. *Stronger Than Dirt* (1969) brought her work to a new audience and was her most commercially successful album.

THOROGOOD, GEORGE (1952–)

Born in Wilmington, Delaware, George Thorogood is an American **blues rock** singer, guitarist, and songwriter whose distinctive **boogie**-infused rock has been a mainstay of FM **radio** for four decades. With his band the Destroyers (originally the Delaware Destroyers, formed in 1974), he has continued to pump out uncompromising **hard rock** albums, containing both his own songs and **blues** standards. Thorogood has sold more than 15 million albums worldwide. His breakthrough album was *Bad to the Bone* (1982), containing the hit single of the same name, the band's best-known song.

THORUP, PETER EIBERG (1948–2007)

Peter Thorup was a Danish **blues** musician who gained an international reputation as a guitarist, singer, composer, and record producer. He is best known for his collaborations with British blues pioneer **Alexis Korner**. They formed the band New Church, which was influential in **Scandinavia**, and later the loose collective **big band** CCS (Collective Consciousness Society). In 1976, Thorup returned to Denmark, later scoring a **pop** hit with Anne Grete (1947–), with their Danish version of the **Kenny Rogers**–**Dolly Parton** song "Islands in the Stream."

See also SCANDINAVIA.

THREE DOG NIGHT

In the late 1960s and early 1970s, no group had a string of hits like the American **pop**-**rock** band Three Dog Night, formed in 1967, in Los Angeles. Between 1969 and 1973, the group had 21 consecutive **Top 40** hits in the **United States**, including three number ones: "Mama Told Me (Not to Come)" (1970), "Joy to the World" (1971), and "Black and White" (1972). Three Dog Night was unusual in having three lead singers: Danny Hutton (1942–), Cory Wells (1942–2015), and Chuck Negron (1942–). The band had sold 50 million records by the mid-

1970s, singles and albums combined. The original group disbanded in 1976, later reforming in 1981, and continuing to perform with several lineup changes.

THREE TENORS, THE

The Three Tenors, all established operatic stars, were an unlikely **popular music** hit of the 1990s, but a series of concerts and big **television** audiences saw Luciano Pavarotti (1935–2007) from **Italy**, José Carreras (1946–) from **Spain**, and Plácido Domingo (1941–), also from **Spain**, sell millions of records worldwide. *Carreras Domingo Pavarotti in Concert* (rereleased as *The Three Tenors in Concert*) was recorded in Rome and has become the biggest-selling classical music album of all time. It sold 3 million copies in the **United States** alone.

The Three Tenors in Concert 1994 (1994) is a live recording of a concert in Los Angeles, watched by an estimated 1.3 billion people. It also sold in the millions, notching 3 million copies in Europe and 1 million in the United States. The Three Tenors released two further live albums, *The Three Tenors: Paris 1998* (1998) and *The 3 Tenors Christmas* (2000), plus several compilation albums.

See also EUROPEAN MUSIC.

THUNDERCLAP NEWMAN

Thunderclap Newman was an English **one-hit wonder** group, scoring with “Something in the Air” (1969). The group was assembled in late 1968, by Pete Townshend of the **Who**, as a vehicle for Who associate John “Speedy” Keen (1945–2002), who wrote, played drums, and sang on “Something in the Air.” Townshend played bass on the track under the pseudonym Bijou Drains. The band took its name from **jazz** pianist Andy “Thunderclap” Newman (1943–2016), whose lively barrelhouse piano features heavily. “Something in the Air” was originally titled “Revolution” but later renamed to avoid confusion with the **Beatles’** 1968 song of the same name. The song is featured in the **films** *The Magic Christian* (1969) and *The Strawberry Statement* (1970).

Thunderclap Newman released one album, *Hollywood Dream* (1970).

TIMBERLAKE, JUSTIN RANDALL (1981–)

Born in Memphis, Tennessee, Justin Timberlake is an American **pop** singer, songwriter, and actor who first achieved recognition as a member of the boy band NSYNC. His debut album as a solo performer,

Justified (2002), was a hit, yielding the singles “Cry Me a River” and “Rock Your Body,” winning **Grammy Awards** for Album of the Year and Best Male Pop Vocal (“Cry Me a River”). ***Rolling Stone*** magazine named Timberlake the biggest pop star of the year for 2003. *Future Sex/Love Sounds* (2006) was equally successful, collecting Grammys for Best Rap/Sung Collaboration (“My Love,” with T. I.) and Best Dance Recording (“SexyBack”). With *The 20/20 Experience* (2013), Timberlake won further Grammys, for Best Music Video (“Suit & Tie,” with **Jay Z**) and Best R&B Song (“Pusher Love Girl”).

TIN PAN ALLEY

Tin Pan Alley is the name informally bestowed on an area in New York City in which music publishers and songwriters worked, dominating the **popular music** of the **United States** in the late 19th and early 20th centuries. The Tin Pan Alley name originally referred to a specific place—West 28th Street, between Fifth Avenue and Sixth Avenue in Manhattan. A plaque on the sidewalk on 28th Street between Broadway and Sixth commemorates it. Throughout time, the term was popularly embraced, and many years later it came to describe the U.S. music industry in general. The origin of the name is obscure, but legend has it that it was derisively applied to the sound of many cheap upright pianos, as favored by publishers, whose noise was said to resemble the banging of tin pans. In London, in the 1920s, Denmark Street, in the city’s West End, became known as “Britain’s Tin Pan Alley” because of the large number of music shops located there.

The Tin Pan Alley music publishers developed a new method for promoting sheet music—that of the incessant promotion of new songs. One of the technological innovations that helped spread popular music at the turn of the century was the player piano, which allowed people to hear the new popular piano tunes. In its prime, Tin Pan Alley was producing music for multiple genres. New material was always needed for Broadway **musicals**, and the emergence of **vaudeville** created even more demand, with publishing companies popping up throughout Tin Pan Alley. The popularity of phonograph recordings added to the demand. Many successful musicians, for example, **Irving Berlin**, started their own publishing companies as well.

Just when Tin Pan Alley declined as an institution is disputed. Some accounts place its end at the start of the Great Depression in the 1930s, when the phonograph and **radio** supplanted sheet music as the driving force of American popular music, while others consider Tin Pan Alley to have continued into the 1950s, when earlier styles of American popular music were upstaged by the rise of **rock-and-roll**.

See also BRILL BUILDING.

TLC

Formed in Atlanta, Georgia, in 1990, TLC is an American **girl group** whose work spanned several genres, including **rhythm-and-blues**, **hip-hop**, **funk**, and urban **soul**. Immensely popular with their **crossover** appeal in the 1990s and 2000s, TLC sold more than 75 million records globally, becoming the best-selling American female group of all time. TLC originally consisted of lead singer Tionne "T-Boz" Watkins (1970–), rapper Lisa "Left Eye" Lopes (1971–2002), and singer Crystal Jones (1971–). Jones was replaced by Rozonda "Chilli" Thomas (1971–) in 1991, while Lopes died in a car crash in Honduras (and was subsequently not replaced) in 2002. The group continued as a duo.

As the **Shangri-Las** had done three decades earlier, TLC refused to be defined by the prevailing girl-group ethos, but rather on their own terms, with their baggy, boyish clothes and hip-hop "attitude," conveying a swagger more reminiscent of male ensembles. They backed their look with conversational "message" songs directed at young women. TLC's debut album, *Oooooooohhh . . . on the TLC Tip* (1992) sold 4 million copies, yielding three hits, "Ain't 2 Proud 2 Beg," "What About Your Friends," and "Baby Baby Baby." Their next album, *CrazySexyCool* (1994), won a **Grammy Award** and sold 10 million copies, while *FanMail* (1999) and *3D* (2002) were also big sellers. TLC scored number-one singles with "Creep" (1994), "Waterfalls" (1995), "No Scrubs" (1999), and "Unpretty" (1999).

TOKENS, THE

Formed in 1955, as the Linc-Tones, in Brooklyn, New York (and later Darrell and the Oxfords), the Tokens were an American **doo-wop** group best known for their 1961 smash international hit "The Lion Sleeps Tonight." **Neil Sedaka** was briefly a member of the original

group, but he left in 1957. The eventual lineup comprised lead baritone Jay Siegel (1939–), first lead tenor Hank Medress (1938–), bass Phil Margo (1942–), and second tenor and baritone Mitch Margo (1947–).

"The Lion Sleeps Tonight" was derived from an African **folk** song originally recorded in the 1930s and popularized in the 1950s by **South Africa's** Miriam Makeba (1932–2007) in Zulu. The **Weavers** then recorded an English-language version, "Wimoweh."

The Tokens never achieved such success again, despite releasing many subsequent recordings; however, they continued to work as background vocalists for such artists as **Bob Dylan**, **Connie Francis**, and **Del Shannon**, and in commercials. Protracted legal disputes among former members concerning the rights to the Tokens name saw rival groups touring and performing as the Tokens.

TOP 40

Top 40 is a generic term used to designate what are currently the most popular songs in a given genre, as measured by sales and **radio** airplay, with the top songs featured in a top 10 or top 20. It is derived from published **hit parade** music charts and was applied beginning in 1951, to a radio format featuring contemporary **popular music**. For programming purposes, a "countdown" of the most popular songs was common, but for tracking sales, more extensive calculations were made, as in the ***Billboard*** **Hot 100**.

TOP OF THE POPS (TOTP)

Top of the Pops (TOTP) was a weekly **television** music show broadcast by the British Broadcasting Corporation (BBC) between 1964 and 2006. The program was highly influential, with its usual format consisting of performances from some of that week's best-selling **popular music** artists, with a rundown of that week's singles **hit parade** chart. During its heyday on the BBC, *TOTP* attracted 15 million viewers in **Great Britain** each week. *TOTP* also had television airtime in versions shown outside Britain, notably in **Germany**, **Italy**, **France**, the Netherlands, and New Zealand. It also had a short run in the **United States** in 1987, in an American version of the show.

TORMÉ, MELVIN HOWARD "MEL" (1925–1999)

Nicknamed the “Velvet Fog” for his smooth, mellow voice, Mel Tormé was an American **jazz** singer, musician, actor, and composer. Born in Chicago, Illinois, he was a child prodigy, first singing professionally at the age of four, and acted in **radio** serials as a child. In 1944, he formed the vocal quintet Mel Tormé and His Mel-Tones, one of the first jazz-influenced vocal groups, scoring hits on their own and with **Artie Shaw’s** band. Going solo in 1947, Tormé had hits with “Careless Hands” (1949) and “Again” (1949). He wrote more than 250 songs. His best-known composition, “The Christmas Song” (also known as “Chestnuts Roasting on an Open Fire”), written with lyricist Bob Wells (1922–1998), became one of the most popular seasonal standards after it was recorded by **Nat “King” Cole** in 1946. Tormé continued to record and perform into the 1990s.

TORNADOS, THE

The Tornados were a British **instrumental** group formed in London, in 1962, initially as a **session** band, by producer Joe Meek to work on his recordings. They had a number-one hit in both **Great Britain** and the **United States** with “Telstar” (1962). The song, written by Meek, was named after the communications satellite launched that year, cashing in on the sudden public interest in space technology and featuring an array of **electronic** effects from a clavioline, an electronic keyboard. In 1963, it was covered by the **Ventures**. “Telstar” sold about 5 million copies internationally and was the subject of a protracted lawsuit by French composer Jean Ledrut (1903–1982), who claimed the tune had been lifted from a score he had written for the **film** *Austerlitz* (1960). The litigation was eventually resolved in Meek’s favor but not until after his death in 1967.

TOTO

Toto is an American **rock**/**pop**/**fusion** band formed in Los Angeles, in 1976, by a group of highly regarded **session musicians**. The original lineup featured Bobby Kimball (1947–) on lead vocals, David Paich (1954–) on keyboard and vocals, Jeff Porcaro (1954–1992) on drums, Steve Porcaro (1957–) on keyboards, Steve Lukather (1957–) on **guitar**, and David Hungate (1948–) on bass.

Their debut album, *Toto* (1978), with its blend of **hard rock**, **soul**, **psychedelia**, and **jazz**, was an immediate hit, yielding three charting

singles: “Hold the Line,” “I’ll Supply the Love,” and “Georgy Porgy.” But it was Toto’s fourth album, *Toto IV* (1982), that firmly established the band’s reputation with the hits “Rosanna,” “Africa,” “I Won’t Hold You Back,” and “Make Believe.” Toto picked up six **Grammy Awards** for *Toto IV*, for Album of the Year, Best Producer, and Best Engineered Recording, with “Rosanna” winning Song of the Year, Best Vocal Arrangement, and Best Instrumental Arrangement.

With several lineup changes, the band continued to record and tour before disbanding in 2008, reforming in 2010. Toto has released 17 albums, selling more than 40 million records worldwide.

TOURÉ, ALI FARKA (1939–2006)

Ali Farka Touré was a singer, guitarist, and songwriter from Mali, in West Africa, whose haunting and energetic recordings of his homeland’s music are regarded as representing a crucial point of intersection of traditional Malian music and its North American cousin, the **blues**. Characterized by stuttering **guitar** rhythms repeated over a single chord, half-spoken vocals, and frenetic bursts of energy, his music bears a close resemblance to some of the Mississippi blues styles of **John Lee Hooker** and others.

Touré began performing in Europe in the 1980s, and in 1989, his self-titled album was released in the **United States**, where he later performed. In 1992, he recorded *The Source* with American musicians **Ry Cooder** and **Taj Mahal**, which headed ***Billboard***’s **world music** chart for 11 weeks. A further album recorded with Cooder, *Talking Timbuktu* (1993), won a **Grammy Award** in 1995, for Best World Music Album. Touré won a second Grammy in 2005, for *In the Heart of the Moon*, a collaboration with fellow Malian musician Toumani Diabaté (1965–).

See also AFRICAN MUSIC.

TOUSSAINT, ALLEN (1938–2015)

Allen Toussaint was an American **rhythm-and-blues** singer, pianist, songwriter, and producer, closely identified with the sound of his native New Orleans. His impact was at its peak in the 1960s and 1970s, when, as both songwriter and producer, he worked on such records as Ernie K-Doe’s “Mother-in-Law,” Lee Dorsey’s (and later Devo’s) “Workin’ in the Coal Min,” and Jessie Hill’s “Ooh Poo Pah

Doo." His collaborations were many and diverse, from **Fats Domino** to the **Band** to **Elvis Costello**, and his songs were recorded by a multitude of artists, including the **Rolling Stones** and the **Who**.

TRAFFIC

Traffic was an English **rock** band formed in 1967, that began by exploring **psychedelia**, scoring such hits as "Paper Sun" (1967) and "Hole in My Shoe" (1967), but later moved toward a more eclectic mix of **jazz** and **folk**-**blues** influences. The band was fronted by Steve Winwood (1948–), formerly of the **Spencer Davis Group**. Winwood left in 1969, but returned for the acclaimed album *John Barleycorn Must Die* (1970). After touring the **United States**, Traffic released *The Low Spark of High Heeled Boys* (1971), which made the top 10 on the U.S. album chart. Amid several personnel changes, Traffic continued to record before disbanding in 1975, after which there were sporadic reunions.

TRANCE

Trance music is **electronic dance music** that developed in the 1990s, in **Germany**. It is a melodic, usually free-form style of music characterized by a steady beat between 130 and 158 beats per minute and repeating melodic patterns. The term refers to a supposed state of hypnotism and heightened consciousness portrayed in trance music by the mixing of layers with a distinctly predictable pattern of buildup and release, induced by the sound. Trance **music festivals** have become popular in many parts of the world.

TRAP

Trap, a music genre, is a form of **electronic dance music** and **hip-hop** that originated in the early 1990s, in the Southern **United States**, typified by aggressive lyrical content and sound. Typical themes include depictions of street life, poverty, violence, and hardship. The term was originally used to refer to the place where drug deals were made and the difficulty in escaping the lifestyle. It originated in Atlanta, Georgia, where rappers Cool Breeze, Dungeon Family, Outkast, Goodie Mob, and Ghetto Mafia were some of the first to use the term in their music. The genre's influence is largely derived from its earlier Southern hip-hop predecessors, especially **hardcore hip-hop**.

See also GANGSTA RAP; RAP.

TRAVELING WILBURYS, THE

The Traveling Wilburys were a British American **supergroup** originally comprising **George Harrison**, **Bob Dylan**, **Roy Orbison**, **Tom Petty**, and Jeff Lynne. They recorded two albums, *The Traveling Wilburys, Vol 1* (1988) and *The Traveling Wilburys, Vol 3* (1990), the latter intentionally misnumbered. Several singles were chart hits, notably Harrison's clever "Handle with Care" (1988). *The Traveling Wilburys, Vol 1* won a **Grammy Award** in 1989, for Best Rock Performance by a Duo or Group. Orbison died before the recording of the second album.

TRAVIS, MERLE ROBERT (1917–1983)

Merle Travis was an American **country music** singer, guitarist, and songwriter. He wrote the hit "Sixteen Tons," made famous by **Tennessee Ernie Ford** in 1955, but Travis was most influential as a guitarist, devising a playing style that became known as "Travis picking." His rapid, syncopated finger-picking style drew on a range of musical influences, for example, **ragtime**, boogie-woogie, and **blues**, but especially the native tradition of western Kentucky, where he was born. Among the many guitarists he influenced was **Chet Atkins**, with whom he recorded the album *The Atkins–Travis Traveling Show* (1974). It won a **Grammy Award** for Best Country Instrumental Performance.

TRAVIS, RANDY (1959–)

Born Randy Bruce Traywick, in Marshville, North Carolina, Randy Travis is an American **country music** singer and songwriter whose debut album, *Storms of Life* (1986), sold 4 million copies. The album was seen as highlighting the rise of the "neo-traditional country" style, emphasizing the **instrumental** background and a "traditional" country vocal style. Travis has sold more than 25 million records.

See also OUTLAW COUNTRY.

TREMELOES, THE

Formed in London, in 1958, the Tremeloes, an English **rock** band, were originally the backing group for Brian Poole (1941–), with whom they had two hits, "Twist and Shout" (1963) and "Do You Love Me?" (1963). When Poole left to go solo, the band had a series of nine

British top 20 hits, including “Here Comes My Baby” (1967), “Even the Bad Times Are Good” (1967), “Silence Is Golden” (1967), “Suddenly You Love Me” (1968), “(Call Me) Number One” (1969), and “Me and My Life” (1970). Both “Here Comes My Baby” and “Silence Is Golden” made the ***Billboard* Hot 100** in the **United States**.

TRITT, [JAMES] TRAVIS (1963–)

An American **country music** singer-songwriter, Travis Tritt has been a self-confessed reformer of the country genre, bringing **rock** and **blues** influences to the fore in his music. Born in Marietta, Georgia, his first album, *Country Club* (1989), gave him a hit single of the same name despite reservations by country purists. He signaled his intentions with the title of his rock-infused second album, *It’s All About to Change* (1991), which was a big seller, selling more than 3 million copies in the **United States** alone. A reviewer for the *Chicago Tribune* observes, “Tritt is the most muscular and visceral of today`s new country singers, accompanying country lyrics with bombastic, rock-style instrumentation and some of the most intense vocals to be found anywhere.” His refusal to conform to the cowboy ethos did his career no harm, with the **Grand Ole Opry**—that stickler for country tradition—inviting him to perform in 1992, **Grammy** Awards in 1992 and 1998, and four recognition awards from the Country Music Association.

See also OUTLAW COUNTRY.

TROGGS, THE

The Troggs (an abbreviation of troglodyte) were an English **rock** band of the 1960s, part of the **British Invasion**, and best known for their hit “Wild Thing” (1966), a multimillion seller that reached number one in the **United States**. Other hits included “With a Girl Like You” (1966), “I Can’t Control Myself” (1966), and “Love Is All Around” (1967). With stripped-down instrumentation; simple, repetitive chord structures; and raw, unsubtle vocals from lead singer Reg Presley (born Reginald Bell, 1941–2013) they are seen as precursors of **garage rock** and **punk**.

TUCKER, SOPHIE (1884–1966)

Born Sonya Kalish, in Tulchyn, Ukraine, Sophie Tucker was an American singer, comedian, and actress known for her risqué songs and comic routines. She moved to the **United States** with her family

when she was just three months old, later singing for tips in her family's restaurant in Hartford, Connecticut. Tucker later went to New York, gaining her first break singing on the **vaudeville** circuit in 1906, and three years later she was hired by Florenz Ziegfeld Jr. for his **Ziegfeld Follies** revue. So flamboyant was her performance that some of the other female stars were unwilling to appear with her, and she was let go from the revue.

Tucker traded on irreverence, making hits out of such **novelty songs** as "You've Got to Make It Legal, Mr. Siegel" and "Who Paid the Rent for Mrs. Rip Van Winkle When Rip Van Winkle Went Away?" She was also a pioneering recording artist, with her famous signature song "Some of These Days" first recorded for the Edison Company in 1911. Tucker rerecorded the song in 1926. Other big hits included "After You've Gone," "Cheatin' on Me," and "My Yiddishe Mama."

Tucker toured Europe in 1925, and with vaudeville losing popularity, she turned to **radio** to continue her career. In 1929, she made her **film** debut as a nightclub singer in *Honky Tonk*, singing "Some of These Days," in addition to "I Never Want to Get Thin" and "I'm the Last of the Red Hot Mamas." In 1938, she had a hit Broadway **musical** comedy with *Leave It to Me*. Tucker influenced many later female performers, including **Janis Joplin**, "Mama" Cass Elliot of the **Mamas & the Papas**, and **Bette Midler**.

TUCKER, TANYA DENISE (1958–)

Tanya Tucker is an American **country music** singer, born in Seminole, Texas, who had her first hit, "Delta Dawn" (1972), when she was just 13. She went on to top the country charts with a series of 1970s hits: "What's Your Mama's Name" (1973), "Blood Red and Goin' Down" (1973), "Would You Lay with Me (in a Field of Stone)" (1973), "Lizzie and the Rainman" (1975), "San Antonio Stroll" (1974), and "Here's Some Love" (1976). Her album *Here's Some Love* (1976) topped the country album chart in the **United States**. Tucker later became identified with **outlaw country**, one of the few female artists to do so.

TUPAC

See SHAKUR, TUPAC (1971–1996).

TURNER, IKE WISTER (1931–2007)

Ike Turner was an American **rhythm-and-blues** musician, bandleader, and producer best known for his partnership with his wife, **Tina Turner**. As the Ike and Tina Turner Revue, they scored hits with “I Idolize You” (1961), “It’s Going to Work Out Fine” (1961), “Poor Fool” (1962), “River Deep, Mountain High” (1966), “Proud Mary” (1971), and “Nutbush City Limits” (1973).

Born in Clarksdale, Mississippi, Turner took to the piano as a child, later switching to **guitar**. In the late 1940s, he started the Kings of Rhythm, later going to Memphis to record at the **Sun Records** studio of **Sam Phillips**. Their song **“Rocket 88”** is often considered to be the first **rock-and-roll** recording. It was released under the name **Jackie Brenston** and His Delta Cats. Turner and his band stayed in Memphis, often working as **session musicians** with **blues** artists. He also worked as a talent scout for Modern Records, helping discover **B. B. King** and **Howlin’ Wolf**, before teaming up with Tina. They split in 1976, with Ike finding little success as he battled drug addiction.

TURNER, JOSEPH VERNON “BIG JOE” (1911–1985)

Born in Kansas City, Missouri, Big Joe Turner was an American **blues** shouter and an important figure in the development of what became **rock-and-roll**. He began his career singing on the sidewalks of Kansas City in the 1920s, and later in noisy, smoky nightclubs, at a time when the blues music of an earlier generation of American blacks, rooted in **gospel** songs and Southern rural life, was evolving to reflect the black migration to the cities. In the 1930s and 1940s, as part of the **jazz** scene, Turner sang with the **Count Basie** and **Duke Ellington** bands.

Turner had a productive partnership with boogie-woogie pianist Pete Johnson (1904–1967) in the 1930s, recording (and performing at Carnegie Hall) “Roll ’Em Pete” (1938), a song featuring a backbeat and regarded as a significant precursor of rock-and-roll. Later embracing **jump blues**, which he helped define, Turner went on to sing **rhythm-and-blues**, scoring a hit with “Chains of Love” (1951). He recorded such R&B classics as “Shake, Rattle, and Roll” (1954) and “Corrine Corrina” (1956), which became the foundation for a new genre of music when white singers like **Elvis Presley** and bandleader **Bill Haley** popularized them among audiences of white teenagers in the mid-1950s. Turner has been called the “Grandfather of Rock.”

TURNER, TINA (1939–)

Born Annie Mae Bullock, in Brownsville, Tennessee, American singer and actress Tina Turner first came to notice singing with her then-husband, **Ike Turner**, in his band the Kings of Rhythm. Later, as the Ike and Tina Turner Revue, they scored hits with "I Idolize You" (1961), "It's Going to Work Out Fine" (1961), "Poor Fool" (1962), "River Deep, Mountain High" (1966), "Proud Mary" (1971), and "Nutbush City Limits" (1973).

After they split in the mid-1970s, Tina embarked on a successful solo career, hitting the charts with "Let's Stay Together" (1983) and the release of her fifth solo album, *Private Dancer* (1984), containing the powerful worldwide hit "What's Love Got to Do with It." The song won **Grammy Awards** for Record of the Year and Song of the Year. Turner won a further Grammy for "Better Be Good to Me," for Best Female Pop Vocal. "One of the Living" (1986) won a Grammy for Best Rock Vocal, as did "Back Where You Started" (1987). The album *Tina Live in Europe* (1988) was also honored with a Grammy for Best Rock Vocal.

TURTLES, THE

The Turtles, formed in Inglewood, California, in 1963, were one of the more polished American **pop**-**rock** groups of the 1960s, built around the contrasting vocals of Howard Kayman (1947–) and Mark Volman (1947–). Having journeyed through several names and styles, from **surf**-pop to **folk rock**, they explored the musical terrain, beginning with a **cover** of **Bob Dylan's** "It Ain't Me Babe" (1965) and a series of minor hits, until "Happy Together" (1967) took them to the top of the charts. "She'd Rather Be with Me" (1967) and "Elenore" (1968) were also successful.

TWAIN, SHANIA (1965–)

Shania Twain, born Eileen Regina Edwards, in Windsor, Ontario, **Canada**, is a **country music** singer and songwriter. She is the best-selling female country artist of all time, with more than 85 million records sold worldwide, and has been dubbed the "Queen of Country **Pop**."

Twain started singing as a child, performing in bars for tips to supplement the family income and later singing with bands as a

teenager and writing songs. A demo tape won her a recording contract in **Nashville**, and while her self-titled debut album attracted critical attention in 1993, it was her second studio album, *The Woman in Me* (1995), that ignited her career, selling 20 million copies. It yielded four number-one hit singles—"Any Man of Mine," "(If You're Not in It for Love) I'm Outta Here," "You Win My Love," and "No One Needs to Know." It won her a **Grammy Award** for Best Country Album.

Twain followed it with *Come on Over* (1997), an even bigger success, notching sales of 40 million and establishing her as a **crossover** pop-**rock** artist without alienating her country fan base. It produced a string of hits, and songs from the album picked up four Grammy Awards. In 2004, Twain retired from singing because of lesions on her vocal cords. She returned to the performance stage in 2012, after extensive medical treatment.

TWITTY, CONWAY (1933–1993)

Born Harold Lloyd Jenkins, in Friars Point, Mississippi, Conway Twitty was an American **rockabilly** singer and songwriter who moved into **country music**, becoming one of the most successful recording artists in the genre. He was called the "High Priest of Country Music." Twitty began singing as a child and, at the age of 12, had his own weekly **radio** show in Arkansas. After playing in a country band, followed by army service, he fronted a rockabilly band, the Rockhousers. He had a minor hit with "I Need Your Lovin'" (1957).

With a powerful, rich voice that could take on an anguished, growling quality, Twitty's distinctive vocals were displayed to full effect with "It's Only Make Believe" (1958), a song he wrote that hit the top of the **pop** charts, eventually selling 8 million copies worldwide. This led to appearances on the big national **television** shows in the **United States** and a pair of follow-up hits, the upbeat "Mona Lisa" and the sorrowful "Lonely Blue Boy" (1959).

With his pop appeal fading in the early 1960s, Twitty returned to country music, notching more than 50 number-one hits in the next three decades, mostly **ballads** of lost love, for example, "To See My Angel Cry" (1969), "Hello Darlin'" (1970), "After All the Good Is Gone" (1976), and "Tight Fittin' Jeans" (1981).

In the early 1970s, Twitty scored a string of successful duets with **Loretta Lynn**, including “After the Fire Is Gone” (1971), for which they won a **Grammy** in 1971, and “Louisiana Woman, Mississippi Man” (1973). His charting singles and many albums saw him amass sales of more than 50 million copies.

U

U2

Irish **alternative rock**/**post-punk** band U2 is one of the most successful groups of all time, having won a record 22 **Grammy Awards** (more than any other group) and sold more than 170 million records. It was formed in Dublin in 1978, originally known as Feedback and then the Hype, before settling on U2. Members include Bono Vox (born Paul Hewson, 1960–) on vocals; the Edge (born David Evans, 1961–) on **guitar**, keyboards, and vocals; Adam Clayton (1960–) on bass; and Larry Mullen (1960–) on drums.

U2 developed a growing cult following in the 1980s, with its focus on social and spiritual concerns, and *The Joshua Tree* (1987), showcasing its distinctive melodic sound, cemented the band's international reputation, selling 25 million copies and collecting Grammys for Album of the Year and Best Rock Performance. Two number-one singles came from the album: "With or Without You" and "I Still Haven't Found What I'm Looking For." Subsequent albums confirmed the band's popularity, including *Rattle and Hum* (1988, 15 million copies), *Achtung Baby* (1991, 18 million), *Zooropa* (1993, 6 million), *Pop* (1997, 7 million), *All That You Can't Leave Behind* (2000, 12 million), *How to Dismantle an Atomic Bomb* (2004, 9 million), and *No Line on the Horizon* (2009, 5 million).

See also IRELAND.

UB40

Formed in Birmingham, England, in 1978, UB40 is a **reggae**-**pop** band. It achieved success in the **United States** with a reggae-inflected **cover** of the **Neil Diamond** song "Red Red Wine" (1983), followed by similar interpretations of **Sonny & Cher's** "I Got You Babe" (1985) and the **Elvis Presley** song "Can't Help Falling in Love" (1993). *Promises and Lies* (1993), UB40's 10th album, sold more than 9 million copies, with their worldwide sales as of 2016 exceeding 70 million copies, making them one of the most successful reggae acts of all time. UB40, which

continues to tour, has been instrumental in spreading reggae music in places like Russia and South America.

UNDERGROUND MUSIC

The term *underground music* has been loosely applied to various genres throughout the years but has more recently come to be defined by musicians who seek to avoid the trappings and conventions of the mainstream commercial music industry. It is generally music intended for an elite audience, often characterized by its high levels of originality, experimentation, or sometimes socially transgressive extremes, as in death metal. It can also be used as a vehicle for political dissent. **Frank Zappa** attempted to define *underground* by noting that the "mainstream comes to you, but you have to go to the underground."

In modern **popular music**, the term *underground* refers to performers or bands ranging from artists that do DIY guerrilla concerts and self-recorded shows to those who are signed to small independent labels. In some musical styles, the term refers to the content of the music that is illegal or controversial, as in the case of early 1990s death metal bands in the **United States**, for instance, Cannibal Corpse. The advent of the Internet has made underground music more widely accessible and arguably less obscure and less underground.

See also INDIE MUSIC.

UNDERWOOD, CARRIE MARIE (1983–)

Born in Muskogee, Oklahoma, Carrie Underwood is an American **country music** singer who shot to fame in 2005, with her win in the fourth season of **television's** *American Idol*. Her debut album, *Some Hearts* (2005), was an instant success, the best-selling solo female debut album in country music history, yielding the hit singles "Jesus, Take the Wheel" and "Before He Cheats." The album won three **Grammy Awards**. Underwood added further Grammys for "Last Name" (Best Female Country Vocal, 2009), "I Told You So" (Best Country Collaboration, with Randy Travis, 2010), "Blown Away" (Best Country Solo, 2013), and "Something in the Water" (Best Country Solo, 2015). In 2016, she made headlines with an appearance at the

Grand Ole Opry when she sang the song “Church Bells,” addressing the issue of domestic violence against women.

UNITED STATES OF AMERICA

No country has shaped **popular music** to the extent that the United States has. Because the United States has been both an innovator and an exporter, its music, technology, and culture have impacted the global popular music and cultural landscape to a profound degree. American popular music has largely become the world’s popular music. Deeply embedded in the social, cultural, and economic history of the United States are the seeds that led to the rise of the dominant forms of popular music in the 20th century, from the advent of the **blues** and **jazz**, to **swing** and **country music**, to the development of **vaudeville** and **musical theater**, to the rise of **rhythm-and-blues** and **rock-and-roll**, to the **folk revival**, **psychedelia**, **gospel**, **soul**, **funk**, and **disco**, to late 20th-century depiction of urban street life in **hip-hop** and **rap**.

Thus, there is little surprise that the preeminent figures in the dominant genres are overwhelmingly American. In jazz there’s **Louis Armstrong**, **Duke Ellington**, **Ella Fitzgerald**, **John Coltrane**, **Charlie Parker**, **Billie Holiday**, and **Miles Davis**; in blues, **Robert Johnson**, **Lead Belly**, and **Muddy Waters**; in **big band** swing, **Fletcher Henderson**, the **Dorsey** brothers, **Benny Goodman**, **Glenn Miller**, **Frank Sinatra**, and **Bing Crosby**; in popular songwriting, **Irving Berlin**, **George Gershwin**, and **Cole Porter**; in musical theater, **Rodgers & Hammerstein** and **Stephen Sondheim**; in country, **Jimmie Rodgers** and **Hank Williams**; in rhythm-and-blues, **Fats Domino** and **Big Joe Turner**; in gospel, **Mahalia Jackson**; in early rock-and-roll, **Elvis Presley** and **Little Richard**; in the folk revival, **Woodie Guthrie**, **Pete Seeger**, **Bob Dylan**, and **Peter, Paul and Mary**; in soul, **Sam Cooke** and **Marvin Gaye**; in funk, **James Brown**; and in late 20th-century pop, **Michael Jackson**, **Prince**, and **Madonna**.

With the slaves brought from West Africa came the rhythms that would find their way into and underpin a range of genres, from blues to jazz and rock, while the **Negro spiritual**, formed at the junction of African rhythm and European religion, constituted a unique genre of American folk music arising out of lived experience. With migration

came music, and popular music played a vital role in cultural maintenance for the new arrivals, from the klezmer of the Ashkenazi Jews from Eastern Europe to the bouncy dance rhythms from Latin America, themselves deriving from African origins. Throughout time, the various musics were influenced by the new environment, absorbing elements from other styles as they evolved and adapted. Klezmer, for example, assimilated American jazz, while Latin beats, with roots in Mexico, Central America, and South America, have traveled north, blending with the musical influences of African American and Native American musical styles and sounds to create unique new sounds.

Internal migration has also had an impact. The diverse cultures within the United States, regional as well as ethnic, have fed into a syncretic mainstream that has absorbed, modified, and melded them. For example, the **Cajun** and Creole influences of New Orleans have lent their flavors to other styles, while still retaining a robust sense of genre, as in **zydeco**. The mass migration from the South to the cities of the North again saw key elements of hitherto regional cultures take on new vitality, as in the rise of **Chicago blues**.

At the turn of the 20th century, **ragtime** emerged as the first truly American music genre, remaining popular for more than 20 years. But after its best-known exponent, **Scott Joplin**, died in 1917, its popularity waned, and as the 1920s unfolded, jazz rapidly took over as the dominant form of popular music.

The accelerated urbanization of the United States in the 20th century is reflected in the music. Big Joe Turner, an important transitional figure, was one of the first blues singers to focus on urban themes at a time when the music of an earlier generation of American blacks, rooted in gospel songs and Southern rural life, was evolving to reflect the black migration to the cities.

Nostalgia has always been a prominent theme in American country music, and a yearning for a receding or vanished past accounts for its continuing popularity. Country rose to prominence in the 1920s, during a time when the United States seemed to be leaving behind the familiar certainties of an older, agrarian world.

While the United States has exported its music to the world, the traffic has not been one way. The United States has shown a readiness to take in influences from beyond its borders, as seen in the rise of Latin American music beginning in the 1940s and the various **dance** crazes, for example, the **tango** and **cha-cha-cha**, and later the **bossa nova**. **Reggae** and **calypso** are just two of many genres from the Caribbean that found a foothold in the United States, and in the 1960s, the **British Invasion** brought new elements to rock music, which were quickly adopted and modified by American artists.

URIAH HEEP

Formed in London, England, in 1970, Uriah Heep is an English **hard rock/heavy metal** band best known for the 1972 album *Demons and Wizards*. "Lady in Black," from their 1971 album *Salisbury* became a hit in **Germany** in 1977, and also later in Russia, prompting a cult following.

USHER (1978–)

Born Usher Terry Raymond IV, in Chattanooga, Tennessee, Usher is an American **rhythm-and-blues/pop** singer-songwriter who rose to fame with his second studio album, *My Way* (1997), selling 7 million copies. It also spawned three hit singles: "My Way," "You Make Me Wanna," and "Nice & Slow." *8701* (2001) was equally successful, with its nod to **hip-hop** and **funk** influences, containing the number-one hits "U Remind Me" and "U Got It Bad." But it was his next album, *Confessions* (2004), that made him an international superstar, selling 20 million copies and winning a **Grammy Award** for Best Contemporary R&B Album. It yielded four hit singles: "Yeah," "Burn," "Confessions Part II," and "My Boo." ***Billboard*** named Usher the top Hot 100 artist of the 2000s. As of 2016, he has won eight Grammy Awards.

V

VALE, JERRY (1930–2014)

Born Genaro Louis Vitaliano, in the Bronx, New York, Jerry Vale was an American **crooner** best known in the 1950s for his romantic **ballads**, many of which he sang in Italian. He began his career performing in supper clubs as a teenager, scoring his first hit with "You Can Never Give Me Back My Heart" (1953). Vale went on to record more than 50 albums, scoring further hits with "Two Purple Shadows" (1954), "You Don't Know Me" (1956), "Pretend You Don't See Her" (1957), and "Al Di La" (1961). He helped popularize romantic Italian songs for American listeners with renditions of "Innamorata" (1956) and "I Have but One Heart" (1962). His version of "The Star-Spangled Banner," recorded in 1963, for years remained a fixture at many sporting events in the **United States**.

VALENS, RITCHIE (1941–1959)

Born Richard Steven Valenzuela, in Los Angeles, California, Ritchie Valens was a pioneering Mexican American **rock** singer, songwriter, and guitarist, later seen as a founding figure of **Chicano rock**. His success was a breakthrough, making him the first Latino to successfully cross over into mainstream rock. Although his recording career lasted just eight months before he died in an airplane crash with **Buddy Holly** and the **Big Bopper**, Valens made a lasting impact, especially on the Spanish-speaking music world. He had three hits with the **country**-inspired "Come on, Let's Go" (1958); the joyfully upbeat "La Bamba" (1958), which he adapted from a Mexican **folk** song; and the wistful romantic **ballad** "Donna" (1958). The **film** *La Bamba* (1987) tells his life story.

VALENTINE, DICKIE (1929–1971)

Born Richard Maxwell, in London, England, Dickie Valentine was a British **pop** singer of the 1950s, scoring a number of hits, most notably a **cover** of the **Chordettes'** "Mr Sandman" (1954), "Fingers of Suspicion" (1954), and "Christmas Alphabet" (1955). Valentine was, for many years, the most popular male vocalist in **Great Britain**, and in

1961, he had his own **television** show, *Calling Dickie Valentine*. He died in a car crash.

VALLÉE, HUBERT PRIOR "RUDY" (1901–1986)

American singer, actor, and bandleader Rudy Vallée was one of the first modern **pop** stars—the most prominent and, arguably, the first of a new style of **popular music** vocalist, the **crooner**. Born in Island Pond, Vermont, he played a variety of instruments as a teenager, later crossing the Atlantic to work in the band at London's Savoy Hotel. Returning to the **United States** in 1925, to earn a degree in philosophy from Yale, he formed his own band, Rudy Vallée and the Connecticut Yankees.

Vallée had a thin, wavering tenor voice, but his deft use of the new electric **microphone**—and his occasional use of a megaphone—enabled him to project a hitherto unfamiliar intimacy in his vocals. His singing, together with his suave manner and boyish good looks, attracted great attention, especially from young women, and was widely reported in the press. Vallée's live appearances were usually sold out, mostly to screaming female fans, even if his singing could hardly be heard in venues not yet equipped with microphones. He developed a unique trombone-like vocal phrasing—heard most clearly on "Deep Night" (1929)—which inspired later crooners like **Bing Crosby**, **Frank Sinatra**, and **Perry Como** to model their voices on **jazz** instruments.

In 1928, Vallée won a recording contract and started performing on the **radio**. The following year, he began hosting the *Fleischmann Hour*, a top-rated program, which he did for more than a decade. Along with his group, Vallée's best-known popular recordings included "The Stein Song" (1929) and "Vieni, Vieni" (1937). He later became a **film** actor in Hollywood. He continued to record into the mid-1940s, later enjoying a renaissance during the 1960s, after high-profile appearances on Broadway.

VALLI, FRANKIE

See FOUR SEASONS, THE.

VAN DER GRAAF GENERATOR

Van der Graaf Generator is a British **progressive rock** band formed in Manchester in 1967. Although never widely known, the band

established an **underground** cult following in **Great Britain**, the **United States**, Europe, and, particularly in **Italy**. The anguished lyrics of their songs are dark and bleak, and the instrumentation often densely textured and moody. The group split in 1972, but has periodically reformed and toured. Lead singer and guitarist Peter Hammill (1948–) has recorded solo, most notably *Nadir's Last Chance* (1975), which, along with Van der Graaf Generator's earlier work, may be seen as proto-**punk**.

VAN HALEN

Van Halen is an American **hard rock** band formed in 1974, in Pasadena, California. Until 1985, the lineup consisted of Eddie Van Halen (1955–) on **guitar**, David Lee Roth (1954–) on vocals, Michael Anthony (1955–) on bass, and Alex Van Halen (1953–) on drums. The band had an international best seller with the album *1984* (1984), which went on to sell 20 million copies, and the album features Van Halen's first number one in the **United States**, "Jump." Three other hits came from the album—"Panama," "I'll Wait," and "Hot for Teacher." Roth left the band in 1985. In 1992, Van Halen won a **Grammy Award** for Best Hard Rock Performance for *For Unlawful Carnal Knowledge* (1991). The band has recorded 12 studio albums as of 2016, plus several more live albums and compilations, selling more than 80 million records.

VANDROSS, LUTHER RONZONI (1951–2005)

Luther Vandross was an American singer, songwriter, and record producer whose work formed an important bridge between the **gospel**-rooted **soul** of the 1970s and the later postdisco **rhythm-and-blues** resurgence of the 1980s. A highly-regarded **session** singer who worked with many top performers, he joined the group Change as lead singer, releasing the acclaimed debut album *The Glow of Love* in 1980. His own solo debut album, *Never Too Much* (1981), for which he sang, composed, and produced, went to number one on the album charts.

Never Too Much was followed by a string of number-one albums that sold in the millions: *Forever, For Always, For Love* (1982), *Busy Body* (1983), *The Night I Fell in Love* (1985), *Give Me the Reason* (1986), *Any Love* (1988), and *Power of Love* (1991). The albums also

yielded several number-one hit singles, including “Never Too Much” (1981), “Stop to Love” (1986), and “Any Love” (1988). During that period, Vandross also produced albums for **Aretha Franklin** (*Jump to It*, 1982) and **Dionne Warwick** (*How Many Times Can We Say Goodbye*, 1983). He continued to record and perform through the 1990s, recording hit duets with **Janet Jackson** and **Mariah Carey**. Vandross sold more than 35 million records worldwide and collected eight **Grammy Awards**, including Best Male R&B Vocal Performance four times.

VANGELIS (1943–)

Born Evangelos Odysseas Papathanassiou, in Agria, Greece, Vangelis is a Greek musician and composer best known for his **film** scores, most notably *Chariots of Fire* (1980). Other film work includes *Blade Runner* (1982), *Missing* (1982), *Antarctica* (1983), *1492: Conquest of Paradise* (1992), and *Alexander* (2004). In the late 1960s, Vangelis was a member of the Greek **progressive rock** band **Aphrodite’s Child**, of which **Demis Roussos** was also a member. In the 1970s, he recorded a number of **electronic** albums.

See also EUROPEAN MUSIC.

VANILLA FUDGE

Formed in New York City, in 1966, Vanilla Fudge was one of the first “heavy” **rock/psychedelic rock** bands, specializing in extended half-speed arrangements of existing songs, most notably a hit with a **cover** of the **Supremes’** “You Keep Me Hangin’ On” (1967). The self-titled album of 1967 offered similar treatment to the **Beatles** songs, “Ticket to Ride” and “Eleanor Rigby,” and **Sonny & Cher’s** “Bang Bang.” For the ambitious album *The Beat Goes On* (1967), Vanilla Fudge sought to use sound collages to depict a history of recent **pop** music.

VANITY FARE

Vanity Fare, an English **pop** group, formed in 1966, had two million-selling **hits**, “Early in the Morning” (1968) and “Hitchin’ a Ride” (1970). Both hits were unusual for the time, with “Early in the Morning” featuring a harpsichord (played by **Elton John**) and “Hitchin’ a Ride” featuring two recorders.

VAUDEVILLE

The term *vaudeville*, originating in 18th-century Paris, referred to the songs performed at the Theatre de la Foire (Fair Theatre) and the ***opéra comique***, which put new lyrics, adapted to contemporary subjects, to well-known melodies. As *opéra comique* became its own musical genre using original music in the 19th century, vaudeville then referred to comedy acts with songs thrown in. Impresario Tony Pastor (1837–1908) sought to make vaudeville a family entertainment by cleansing its more risqué elements, opening at New York's Fourteenth Street Theatre in 1881, the birth of modern vaudeville. Others quickly followed suit. As a form of entertainment in the **United States**, it was popular into the early 20th century, most commonly as short **musical** comedies interspersed with popular songs. More generally, it refers to any light theatrical entertainment with music.

See also MUSIC HALL.

VAUGHAN, SARAH LOIS (1924–1990)

American singer Sarah Vaughan is ranked among the greatest of 20th-century female **jazz** vocalists, along with **Billie Holiday** and **Ella Fitzgerald**. Possessed of a sublime voice, meticulous phrasing, and an incomparable rhythmic ease, she was adept at **scat singing** ("Shulie a Bop" is a fine example) and was among the first vocalists in the emerging **bebop** era after World War II to employ bop phrasing and chords in her work.

Born in Newark, New Jersey, Vaughan sang in church as a child and later studied piano, which helped develop and attune her exquisite harmonic ear. After winning a talent quest, she joined the **big band** of **Earl "Fatha" Hines** as a vocalist, but her big break came when she joined **Billy Eckstine**, with whose big band she made her recording debut in 1944, with "I'll Wait and Pray." While Vaughan officially left the band in late 1944, to pursue a solo career, she remained close to Eckstine and recorded with him frequently throughout her career.

The slew of hits that came in the late 1940s firmly established Vaughan's reputation: "If You Could See Me Now" (1945), "Mean to Me" (1946), "I Cover the Waterfront" (1947), "Tenderly" (1947), "Nature Boy" (1948), and "Black Coffee" (1949). Moving to more **middle-of-the-road** material in the 1950s, she continued to score with

such songs as “Whatever Lola Wants” (1955) and “Broken Hearted Melody” (1959), continuing on to the 1980s, with a reinterpretation of the **Beatles’** “Fool on the Hill” (1981). Singers directly influenced by Vaughan have included **Phoebe Snow**, Anita Baker, **Sade**, and Rickie Lee Jones.

VAUGHAN, STEPHEN “STEVIE” RAY (1954–1990)

Stevie Ray Vaughan was an American guitarist, and a driving force in the **blues rock** revival of the 1980s. Born in Dallas, Texas, he played **guitar** as a child, later becoming lead singer for the band Double Trouble, which worked with a number of artists, including **Jackson Browne**, and recorded several successful albums, notably *Texas Flood* (1983) and *Couldn’t Stand the Weather* (1984). **David Bowie** was so impressed with Vaughan’s gritty guitar work that he invited him to play on his 1983 album *Let’s Dance*.

Vaughan was the preeminent contemporary **blues** musician of the 1980s, his distinctive style, deeply grounded in traditional blues and infused with rock, winning both popular and critical acclaim. He won six **Grammy Awards**. Vaughan died in a helicopter crash at the young age of 35, but he continued to exert an influence on younger guitarists and his recordings continued to sell in the millions.

VEE, BOBBY (1943–2016)

Born Robert Thomas Velline, in Fargo, North Dakota, Bobby Vee was an American **pop** singer who was immensely popular on both sides of the Atlantic in the early 1960s, notching 38 ***Billboard*** **Hot 100** hits. His best-known songs include “Devil or Angel” (1960), “Rubber Ball” (1960), “Take Good Care of My Baby” (1961), “Run to Him” (1961), and “The Night Has a Thousand Eyes” (1962).

VELVET UNDERGROUND

Velvet Underground was an American **rock** band active between 1965 and 1973, formed in New York City by **Lou Reed** and **John Cale**. Although the group achieved little commercial success, it is regarded as among the most influential and innovative bands in rock history, its legacy extending into **alternative** rock, experimental rock, and even **punk**.

The group was originally made up of Reed on vocals and **guitar**; Cale on bass, keyboards, viola, and vocals; Sterling Morrison (1942–

1995) on bass and guitar; and Angus MacLise (1938–1979) on percussion. The band worked with German vocalist **Nico** on their debut album, *The Velvet Underground & Nico*, in 1967. Velvet Underground achieved a distinctive sound driven by Nico and Reed's deadpan vocals; Cale's droning viola, bass, and keyboards; Reed's experimental avant-garde guitar; and Morrison's often lyrical rhythm-and-blues- and country-influenced guitar. By this time, MacLise had been replaced on drums by Maureen "Mo" Tucker (1944–), who brought a simple but steady tribal-sounding beat. Another distinctive feature on many songs was the "**drone** strum," an eighth-note rhythm guitar style used by Reed.

Tensions mounted as the group tired of receiving little recognition for its work, and Reed and Cale were pulling Velvet Underground in different directions. Cale was forced out in 1968 (but would rejoin in the 1990s for a reunion), and Reed quit in 1970, replaced by Doug Yule (1947–). The band, with additional lineup changes, finally dissolved in 1973.

VENTURES, THE

The Ventures, an American **instrumental** group formed in 1958, were one of the top instrumental groups of the 1960s, rivaled only by the **Shadows** from England. Their record sales have exceeded 110 million, making them the biggest-selling instrumental **rock** group of all time. Their readily identifiable sound—driving mechanical drums, dominant metallic **guitars**, and catchy **pop** melodies—yielded a string of hits, including "Walk, Don't Run" (1960), "Perfidia" (1960), and "Ram-Bunk-Shush" (1961). The Ventures' sound was much copied by later bands, and their innovations, for instance, the early distorted fuzz bass (as on "The 200 Pound Bee," 1962), were influential. They continue to perform.

VENUTI, GIUSEPPE "JOE" (1903–1978)

A musical pioneer, virtuoso violinist, and composer, Joe Venuti was at the forefront in introducing the use of string instruments in **jazz**, along with guitarist **Eddie Lang**, a childhood friend. Throughout the 1920s and early 1930s, Venuti and Lang made many recordings, as leader and featured soloists.

Born of Italian parents—various accounts have him born in Lecco, **Italy**, at sea, or in Philadelphia— Venuti was famous for a fast, "hot" playing style on the violin, characteristic of jazz soloists in the 1920s and the **swing** era. He worked with some of the big names, including **Benny Goodman**, the **Dorsey** brothers, **Bing Crosby**, **Bix Beiderbecke**, **Paul Whiteman**, and **Jack Teagarden**; however, following Lang's death in 1933, Venuti's career began to wane, although he continued performing and recording. He briefly had his own **big band**. His music would later be a major influence on such violinists as **Django Reinhardt** and **Stéphane Grappelli** in **France**. Venuti enjoyed a resurgence of interest in the 1970s.

VILLAGE PEOPLE

Originally formed as a gay cult **disco** group in New York, in the mid-1970s, Village People soon had a mainstream following with their danceable hits, including "Macho Man" (1978), "Y.M.C.A." (1978), "In the Navy" (1979), and "Can't Stop the Music" (1980).

VINCENT, GENE (1935–1971)

Born Vincent Eugene Craddock, in Norfolk, Virginia, Gene Vincent was an American **rockabilly** singer whose career peaked with the first single recorded with his band, the Blue Caps—"Be Bop a Lula" (1956). The song, with its distinctive flutter echo, has become a **rock** classic, and Vincent was briefly seen as a rival to **Elvis Presley**. Later hits followed but none matching the success of "Be Bop a Lula." They included "Race with the Devil" (1956), "Bluejean Bop" (1956), and "Lotta Lovin'" (1957).

VINTON, STANLEY ROBERT "BOBBY," JR (1935–)

Born in Canonsburg, Pennsylvania, Bobby Vinton is an American **pop** singer who became an instant teenage idol with his first hit, the romantic **ballad** "Roses Are Red (My Love)" (1959). Other big hits in a similar vein followed, including "Blue on Blue" (1963), "Blue Velvet" (1963), "There! I've Said It Again" (1963), "Mr. Lonely" (1964), "Please Love Me Forever" (1967), and "My Melody of Love" (1974). Vinton scored 30 **Top 40** songs in the 1960s and 1970s, with 24 of his albums making the ***Billboard*** top 200.

W

WAINWRIGHT, LOUDON III (1946–)

Born in Chapel Hill, North Carolina, Loudon Wainwright is an American **folk** singer and actor who found unexpected fame with a **novelty song** in 1972, "Dead Skunk (in the Middle of the Road)," which continues to receive **radio** airplay. He has recorded 23 studio albums. *High Wide & Handsome: The Charlie Poole Project* (2009) won a **Grammy Award** for Best Traditional Folk Album. He is the father of singer-songwriters Rufus and Martha Wainwright.

WAITS, THOMAS ALAN "TOM" (1949–)

Born in Pomona, California, Tom Waits is an American singer, songwriter, and actor known for his characteristic smoky, gravelly voice and eclectic experimental musical style embracing **rock**, **blues**, **jazz**, and **pop** elements. His experimental rock album *Bone Machine* (1993) won a **Grammy Award** for Best Alternative Music Album. *Mule Variations* (1999) won a Grammy for Best Contemporary Folk Album.

WAKEMAN, RICHARD CHRISTOPHER "RICK" (1949–)

Rick Wakeman is an English musician, composer, and songwriter who first became known in the 1970s, for his flamboyant keyboard work with the **progressive rock** band **Yes**. His subsequent solo albums have sold more than 50 million copies. Among his best-known works is *Journey to the Centre of the Earth* (1974), a live recording of his second of two concerts on January 18, 1974, at the Royal Festival Hall in London, based on Jules Verne's same-titled science-fiction novel. Wakeman's lavish performance, with its neo-classical rock-**pop**/**new age** approach, is accompanied by the London Symphony Orchestra, the English Chamber Choir, and a group of handpicked musicians for his band, which later became the English Rock Ensemble. It was the second album in his historical trilogy. The others were *The Six Wives of Henry VIII* (1973) and *The Myths and Legends of King Arthur and the Knights of the Round Table* (1975).

WALKER, AARON THIBEAUX "T-BONE" (1910–1975)

Born in Linden, Texas, T-Bone Walker was an influential American **blues** musician—**guitar** virtuoso, multi-instrumentalist, songwriter, and **jump blues** pioneer. He was the first person to play the blues on an electric guitar, inspiring the legendary **B. B. King** to take it up. An extraverted showman, Walker was largely responsible for promoting the guitar from its customary role as an accompanying, rhythm-playing instrument, owing much to his ability to play single string, horn-phrased solos.

Walker began playing music at the age of five, making his first known recordings, "Trinity River Blues" and "Wichita Falls Blues," in 1929. He played in the **big band** of Big Jim Wynn (1912–1976) in the 1930s, later joining, as a guitarist and singer-songwriter, Les Hite's Cotton Club Orchestra, before going solo. In 1947, Walker recorded "Call It Stormy Monday (But Tuesday Is Just as Bad)," which became the most famous of his songs, since covered by numerous musicians. At about this time, he also recorded "Inspiration Blues," "T-Bone Shuffle," "Go Back to the One You Love," "Bobby Sox Blues," "I'm Still in Love with You," and "West Side Baby."

Numerous guitarists have cited him as an influence, including **Chuck Berry** and **Jimi Hendrix**. Walker won a **Grammy Award** for Best Ethnic or Traditional Recording with "Good Feelin'" (1971). In 1985, he was given a posthumous Grammy Lifetime Achievement Award.

WALKER, JERRY JEFF (1942–)

Born Ronald Clyde Crosby, in Oneonta, New York, Jerry Jeff Walker is an American **country music** singer and songwriter. Based in Texas, and known as the "Gypsy Songman," he is best known as the composer of the song "Mr. Bojangles" (1969), which he recorded and has since been covered by many artists, including **Bob Dylan**, **Nina Simone**, and the **Nitty Gritty Dirt Band**.

WALKER BROTHERS, THE

Although not brothers at all, the Walker Brothers were three American musicians who sought to further their careers in **Great Britain** in 1964, scoring a minor hit with "Love Her" (1965). Latching onto the **blue-eyed soul** sound of dramatic arrangements and vocal harmonies, they scored two big hits with "Make It Easy on Yourself" (1965) and "The Sun Ain't Gonna Shine Anymore" (1966).

WALL OF SOUND

The Wall of Sound is the name given to an elaborate recording studio production process pioneered by **Phil Spector** in the early 1960s, to create a multilayered and much bigger, fuller, and richer sound than the usual foreground vocal blended with the standard two **guitars**, bass, and drums of early **rock** and **pop**. Spector hit on the idea of overdubbing and rerecording scores of musicians—often involving five or six guitars, three or more pianos, an assortment of strings, multiple drum kits, castanets, tambourines, bells, and timpani. The key to the process was the combination effect of the various components working in unison.

The Wall of Sound is epitomized in the **Ronettes'** "Sleigh Ride" (1963), "Da Doo Ron Ron" (1963) by the **Crystals**, and, most spectacularly, in the sonic extravaganza of **Ike Turner** and **Tina Turner's** "River Deep, Mountain High" (1966). Many other artists subsequently adopted a similar technique, most notably the **Beach Boys** in "Good Vibrations" (1966).

WALLER, THOMAS WRIGHT "FATS" (1904–1943)

Fats Waller, born in New York City, was an American **jazz** pianist, organist, composer, and vocalist. He studied piano as a child, becoming a professional musician at the age of 15, working in cabarets and theaters, and accompanying such **blues** singers as **Bessie Smith**. His first recordings ("Muscle Shoals Blues" and "Birmingham Blues") were made in 1922, when he was just 18.

Waller appeared frequently on **radio** in the 1920s, and on a visit to Paris in 1932, he made jazz history by playing the organ at Notre Dame Cathedral. In the 1930s, he recorded with a sextet, Fats Waller and His Rhythm. He also appeared in several **films**, including *Stormy Weather* (1943).

Waller is a significant figure in **popular music**, not only for such joyous compositions as "Ain't Misbehavin'," the much-covered "Honeysuckle Rose," "Squeeze Me," and "Blue Turning Grey Over You," which have become jazz standards, but also the delicacy and rhythmic intensity be brought to the Harlem "stride piano" style, adapted from his teacher, **James P. Johnson**. Waller's most important contribution to the stride tradition was a series of solo recordings of

his own compositions: “Handful of Keys,” “Smashing Thirds,” “Numb Fumblin’,” “Viper’s Drag,” and “Valentine Stomp” from the late 1920s.

His influence on jazz pianists has been immense, including **Art Tatum**, **Count Basie**, **Thelonious Monk, Erroll Garner**, and **Bud Powell**. Aside from pianists, Waller influenced the later **bebop** wave with the complex harmonic structures of his “Honeysuckle Rose,” inspiring numbers like **Charlie Parker’s** “Scrapple from the Apple.”

WARWICK, DIONNE (1940–)

Born Marie Dionne Warrick, in East Orange, New Jersey, Dionne Warwick is an American **pop** singer and actress who had a fruitful partnership in the 1960s, with songwriters **Hal David** and **Burt Bacharach**. She sang in a **gospel** trio before recording her first hit song, “Don’t Make Me Over” (1962). Within a decade, Warwick scored 18 consecutive ***Billboard*** **Hot 100** singles, including the classic David–Bacharach numbers “Anyone Who Had a Heart” (1963), “Walk on By” (1964), “Reach Out for Me” (1964), “A House Is Not a Home” (1964), “Message to Michael” (1966), “Promises Promises” (1968), “Alfie” (1967), “Say a Little Prayer” (1967), “Do You Know the Way to San Jose?” (1968), “This Girl’s in Love with You” (1969), and “I’ll Never Fall in Love Again” (1969). The song “Do You Know the Way to San Jose?” won her a **Grammy Award** for Best Female Pop Vocal Performance. It became her signature tune.

Warwick’s 1966 album *Here Where There Is Love* topped the **rhythm-and-blues** album chart. After a lull in her career in the 1970s, her album *Dionne* (1979) sold 1 million copies, followed by the popular *Heartbreaker* (1982) and *How Many Times Can We Say Goodbye?* (1983) albums. Warwick’s worldwide album sales exceed 25 million. The single “Love Power” (1987) topped the **adult contemporary** chart in the **United States**.

WASHINGTON, DINAH (1924–1963)

Born Ruth Lee Jones, in Tuscaloosa, Alabama, but growing up in Chicago, Dinah Washington was one of the most popular black female singers of the 1950s, dubbed the “Queen of the **Jukebox**.” After getting her start in **gospel** singing, she began performing in nightclubs. Her first hit was “Evil Gal Blues” (1944). In 1943, Washington joined

Lionel Hampton's band before going solo three years later. "Ain't Misbehavin'" was a hit for her in 1946.

During the 1950s, Washington, with her distinctive nasal delivery, was a constant presence in the top 10 of the **rhythm-and-blues** charts. In 1959, she had her biggest **crossover** hit, "What a Difference a Day Makes," which won her a **Grammy Award**. Two later duets with **Brook Benton**, "Baby (You've Got What It Takes)" (1960) and "A Rockin' Good Way (to Mess Around and Fall in Love)" (1960), also reached number one, as did "This Bitter Earth" (1960). Washington's last big hit was "September in the Rain" (1961).

WATERS, ETHEL (1896–1977)

Ethel Waters was an American **jazz**, **blues**, and **gospel** singer and actress best known for her 1933 recording of "Stormy Weather," which became a big hit. Her recording of the song was inducted into the Grammy Hall of Fame in 2003. She had an earlier hit with "Dinah" (1925), also a Grammy inductee. Before turning to acting, Waters performed and recorded with some of the best-known bandleaders of the 1930s, including **Duke Ellington**, **Fletcher Henderson**, and **Benny Goodman**.

WEATHER REPORT

Weather Report was an influential American **jazz fusion** band founded in 1970, by saxophonist **Wayne Shorter** and Austrian-born keyboardist Joe Zawinul (1932–2007). In a career spanning 16 years, Weather Report had a rapid turnover of personnel and embraced a diverse spectrum of styles and genres, drawing on various ethnic musical influences. The band released 14 studio albums, 2 live albums, and 5 singles. *Heavy Weather* (1977), the eighth album by Weather Report, was the most successful, selling half a million copies and being voted jazz album of the year by the readers of *Down Beat*.

WEAVERS, THE

Formed in New York City, in 1948, the Weavers were an American **folk music** group comprising Ronnie Gilbert (1926–2015), Lee Hays (1914–1981), Fred Hellerman (1927–2016), and **Pete Seeger**. In the early 1940s, Hays and Seeger had cofounded a previous group, the Almanac Singers, which had promoted peace and isolationism during World War II, working with the American Peace Committee.

A **folk revival** in New York City was closely tied to the resurgent interest in square dancing and folk dancing there in the 1940s, along with political activism, which gave musicians like Seeger popular exposure. The importance of the Weavers to the second folk revival of the late 1950s cannot be overstated, sparking a renewed interest in American folk traditions.

"Goodnight Irene" (1950) was a number-one hit for 13 weeks in 1950. From 1950 to 1951, the Weavers sold more than 4 million records, including "Midnight Special" and "On Top of Old Smoky," and they were hailed by *Time* magazine as the "most influential group in the business." But their popularity was short-lived as a result of the Cold War "red scare," when their left-wing sympathies saw their recording contract canceled. They were banned from **radio** and **television**, and unable to book concert venues. The group was placed under FBI surveillance, and Seeger and Hays were called to testify before Joseph McCarthy's House Un-American Activities Committee. They disbanded soon thereafter.

In December 1955, the group reunited to play a sold-out concert at Carnegie Hall. The concert was a huge success and a recording and national tour followed, but they never entirely recovered from the earlier stigma, which had tainted folk music in general; however, in the late 1950s, the **Kingston Trio** was founded in direct imitation of (and in homage to) the Weavers, covering much of their repertoire but shorn of overt political overtones. The Kingston Trio, with their chart hits and legion of imitators, laid the groundwork for the 1960s commercial folk revival.

Seeger left in 1958, and was replaced by Erik Darling (1933–2008). The group eventually disbanded in 1964. The documentary film *The Weavers: Wasn't That a Time!* (1982) was released after the death of Hays and chronicles the history of the group.

WEBB, JAMES LAYNE "JIMMY" (1946–)

Jimmy Webb is an American songwriter and singer famous for writing such songs as "By the Time I Get to Phoenix," "Wichita Lineman," "Galveston," "The Worst That Could Happen," "All I Know," and the enigmatic "MacArthur Park." He won a **Grammy Award** (Song of the Year) in 1968, for "Up, Up, and Away" (1967), a hit for the **Fifth**

Dimension, and also in 1986, for Best Country Song for "Highwayman," recorded by several artists, including himself, but a big hit for the **Highwaymen**.

WEIL, CYNTHIA

See MANN, BARRY, AND CYNTHIA WEIL.

WELK, LAWRENCE (1903–1992)

Lawrence Welk was an American musician and bandleader whose name became synonymous with **easy listening** music. Born in Strasburg, North Dakota, he became a household name in **popular music** with his syndicated **television** show, which ran for more than 30 years, from 1951 to 1982. His style came to be known as "champagne music." Before he found fame via **radio** and television, in the 1930s, Welk led a traveling **big band** that specialized in **dance** tunes. Between 1956 and 1963, 19 of Welk's album recordings reached the top 20, and 10 of those made the top 10. Welk achieved his greatest popularity in the early 1960s, with the **instrumental** hit "Calcutta" (1961).

WELLS, MARY ESTHER (1943–1992)

Born in Detroit, Michigan, American **pop/rhythm-and-blues** singer Mary Wells was one of the first stars of Detroit's **Motown** label, scoring a hit at the age of 16, with her first release, a song she had written, "Bye Bye Baby" (1960). Her smooth style and sharp production of her songs came to characterize what became the Motown sound in the series of hits that followed, working with writer-producer **Smokey Robinson**. They included "The One Who Really Loves You" (1962), "You Beat Me to the Punch" (1962), "Two Lovers" (1963), "You Lost the Sweetest Boy" (1963), "Laughing Boy" (1963), "What's Easy for Two Is So Hard for One" (1963), and her biggest hit, "My Guy" (1964).

"My Guy" was one of the first Motown songs to break onto the charts in **Great Britain**, making Wells an international star. She was invited to open for the **Beatles** when she traveled to Britain. Wells also scored hits with two duets with **Marvin Gaye**, "Once Upon a Time" (1964) and "What's the Matter with You, Baby?" (1964). But after an acrimonious split with Motown in 1965, she failed to match her early success.

WEST, DOROTHY MARIE "DOTTIE" (1931–1991)

Born Dorothy Marie Marsh, in McMinnville, Tennessee, Dottie West was a groundbreaking American **country music** singer and songwriter who found success in the early 1960s, at a time when the genre was heavily dominated by males. "Here Comes My Baby" (1964) was her first hit, and it won her a **Grammy Award** in 1965, for Best Female Vocal Performance, the first Grammy of its kind. The song became her signature tune and a country music classic, covered by more than 100 artists, including **Lynn Anderson**, **Faron Young**, and **Dean Martin**.

In 1973, West had a hit with "Country Sunshine," which she originally wrote as an advertising jingle for the Coca-Cola company. In the late 1970s, she began recording a series of duets with **Kenny Rogers**, including "Every Time Two Fools Collide" (1978), "All I Ever Need Is You" (1979), and "What Are We Doin' in Love" (1981). Her biggest solo hit was "A Lesson in Leavin'" (1980), which she followed with another number one, "Are You Happy Baby?" (1980). West died at the age of 58, after complications from injuries received in a car crash.

WEST, KANYE OMARI (1977–)

Born in Atlanta, Georgia, Kanye West is an American **hip-hop** musician and record producer who first established himself as a producer, working with **Jay Z**, among others. In 2003, he collaborated with rapper Twista and singer Jamie Foxx on the song "Slow Jamz," which became West's first single to top the ***Billboard*** **Hot 100**. His own debut album, *The College Dropout* (2004), sold 2.6 million copies and won a **Grammy Award** in 2005, for Best Rap Album, and another for Best Rap Song ("Jesus Walks"). He won a third Grammy that same year for Best R&B Song as songwriter ("You Don't Know My Name," by **Alicia Keys**).

West's second album, *Late Registration* (2005), went straight to the top of the album chart in the **United States**, producing four hit singles—"Diamonds from Sierra Leone," "Gold Digger" (featuring Jamie Foxx), "Touch the Sky" (featuring Lupe Fiasco), and "Heard 'Em Say" (featuring Adam Levine).The album picked up three more Grammy Awards. *Graduation* (2007) was more **rock**-tinged than his previous albums but equally successful, collecting four Grammys.

By 2016, West had sold more than 21 million albums and collected 21 Grammy Awards. He is regarded as one of the most successful and influential musicians of his genre, instrumental in broadening the appeal of hip-hop. ***Rolling Stone*** called him the "most important new **pop** star of the 2000s."

WESTERN MUSIC

Western music is a form of American **folk music** derived from the folk traditions of England, Scotland, Wales, and **Ireland**, into which were incorporated themes of frontier life in the **United States**, often celebrating the cowboy as both hero and cultural icon. Many cowboy songs from the 19th century, often sung around campfires, can be traced to European folk songs. The early cowboy bands were string bands, later supplemented with the harmonica. Western music shares similar roots with Appalachian music, once called **hillbilly music**, which developed separately from but parallel to the Western music genre.

With growing urbanization, the genre faded in the early 20th century but underwent a resurgence in the 1930s and 1940s, through the romanticization of the cowboy and idealized depictions of the West in Hollywood **films**. It also found a new audience via **radio**. In the late 1950s, the music industry grouped the Western music and **country music** genres together under the banner of country and western music, later amalgamated into the modern name country music.

WESTERN SWING

Western swing, a subgenre of American **country music** originating in the late 1920s in the U.S. South and West, emerged as a popular form of **dance music**. It forms an important historical bridge between **jazz** and the later **rock-and-roll**. The electrically amplified stringed instruments, especially the steel **guitar**, lent the music a distinctive sound. Evolving as an outgrowth of jazz, Western swing came to influence such genres and styles as **honky-tonk**, **rockabilly**, and **country rock**, popularizing the use of electrically amplified instruments and drums to reinforce a strong backbeat.

Bob Wills is often credited with pioneering the form, creating several bands and playing on **radio** throughout the South and West

before establishing the popular Texas Playboys in 1934, introducing electric guitar. Celebrated rock pioneer **Bill Haley** was himself an exponent of Western swing, leading a prerock band in the early 1950s known as Bill Haley and the 4 Aces of Western Swing.

WHAM!

English **dance**-**pop** duo Wham!, comprising **George Michael** and Andrew Ridgely (1963–), sold 25 million records in just four years together, scoring international number-one hits with "Wake Me Up Before You Go-Go" (1984), "Careless Whisper" (1984), "Freedom" (1985), and "Everything She Wants" (1985). The album *Make It Big* (1984) sold more than 8 million copies, topping the charts in both **Great Britain** and the **United States** (where, for a time, the duo was called Wham! UK).

WHITE, BARRY (1944–2003)

Born Barry Eugene Carter, in Galveston, Texas, American **soul**, **funk**, and **disco** singer-songwriter Barry White built a huge international reputation around his resounding bass-baritone voice, romantic image, and lush orchestral arrangements. His many big-selling albums and singles have accounted for more than 100 million album sales, making him one of the most commercially successful recording artists of all time. His first big hit was "I'm Gonna Love You Just a Little More, Baby" (1970), followed by "Never, Never Gonna Give You Up" (1973). In 1974, he topped both the **rhythm-and-blues** chart and the ***Billboard*** **Hot 100** with "Can't Get Enough of Your Love, Babe."

Learning **gospel** singing from his mother and teaching himself to play piano and organ, White made his recording debut at the age of 11, after his family moved to Los Angeles, playing piano on "Goodnight My Love," a hit for Jesse Belvin (1932–1960). White himself would later record the song. He went on to become a singer and pianist with the Upfronts, and while working as a talent scout for Mustang Records, he signed a female vocal trio, Love Unlimited, producing their 1972 hit "Walking in the Rain with the One I Love."

In 1973, with his solo career taking off, White created the Love Unlimited Orchestra, a 40-piece orchestral group with which he recorded his own "Love's Theme," an **instrumental** that became a number-one **pop** hit. The album, containing the single *Rhapsody in*

White (1974), was a huge success, blending rhythm-and-blues with classical themes and paving the way for disco.

Although his star waned in the late 1970s, White began a resurgence in the 1980s, with his music frequently **sampled** by rappers and appearing on **Quincy Jones's** *Back on the Block* (1988) album. In 1989, he released *The Man Is Back!* which yielded three **Top 40** singles. In 1994, his album *The Icon Is Love* sold more than 2 million copies, and *Staying Power* (1999) won two rhythm-and-blues **Grammy Awards**.

"WHITE CHRISTMAS"

Reputed to be the biggest-selling song of all time, "White Christmas" is a song written by **Irving Berlin** in about 1940 and made famous by **Bing Crosby**, who first performed it in 1941. The song appeared soon thereafter in his 1942 movie *Holiday Inn*. Crosby's recording topped the charts in 1942, topping the charts again in 1945, and for a third time in 1947. The song, about a remembered old-fashioned Christmas, sold more than 100 million copies for Crosby and an estimated 50 million copies by the hundreds of other performers who have covered it. There have been more than 500 recorded versions of the "White Christmas," in several different languages.

WHITEMAN, PAUL SAMUEL (1890–1967)

Born in Denver, Colorado, Paul Whiteman was an American musician, composer, and bandleader who led one of the most popular **dance big bands** in the **United States** in the 1920s and 1930s, and was sometimes referred to in the press as the "King of **Jazz**," although purists have questioned his jazz credentials. Fellow bandleader Eddie Condon, for example, claimed his restrained style was aimed at "making a lady" out of jazz. But such criticism notwithstanding, Whiteman was undoubtedly one of the preeminent figures of 20th-century music.

Whiteman's recordings were both popular and commercially successful; his style of jazz was often the first jazz of *any* form that many Americans heard during the era. In 1926, Whiteman hired three singers for his orchestra—**Bing Crosby**, Al Rinker, and Harry Barris—billing them as the Rhythm Boys. Crosby's prominence in the Rhythm Boys helped launch his career as one of the most successful singers of

the 20th century. **Paul Robeson** (1928) and **Billie Holiday** (1942) also recorded with the Paul Whiteman Orchestra.

Whiteman's dominance in the 1920s was remarkable, as he scored 28 number-one records during the 1920s and 32 during his career. At the height of his popularity, eight of the top 10 sheet music sales slots were by the Paul Whiteman Orchestra. He provided music for six Broadway shows and produced more than 600 phonograph recordings. He reached a wide audience by **radio** in the 1930s.

Whiteman used his large ensemble to explore many styles of music, and he is perhaps best known for his blending of symphonic music and jazz, as typified by his 1924 commissioning and debut of **George Gershwin's** jazz-influenced "Rhapsody in Blue." Whiteman's work on symphonic jazz later influenced many jazz musicians, as diverse as **Miles Davis**, **Gil Evans**, the **Modern Jazz Quartet**, **Wynton Marsalis**, and other contemporary artists.

WHITFIELD, NORMAN JESSE (1940–2008)

Norman Whitfield was an American songwriter and record producer, credited with helping to establish the **Motown** sound of the 1960s. He cowrote the **soul** classic "I Heard It Through the Grapevine" (1966), a hit for both **Gladys Knight** and the Pips, as well as **Marvin Gaye**, both of which he produced. Whitfield was closely associated with the rise of the **Temptations**, as both writer and producer, and he is credited with developing the subgenre of **psychedelic** soul.

WHO, THE

The English **rock** band the Who, who were part of the 1960s **British Invasion**, are one of the most influential groups in rock history, with worldwide record sales topping 100 million. Their list of innovations is extensive, including sound amplification, the employment of the **synthesizer** and feedback, the concept of the lead **guitar** and bass playing styles, the use of power chords, and the idea of rock opera. The Who, formed in London, in 1964, changed the face of rock music, in everything from song structure to presentation.

Comprising vocalist Roger Daltrey (1944–), guitarist and songwriter Pete Townshend (1945–), bassist John Entwistle (1944–2002), and drummer Keith Moon (1947–1978), the Who evolved from an earlier band, the Detours, with Townshend and Entwistle coming

from a **jazz** background. They had built up a live cult following by the time of their first hit single, “I Can’t Explain” (1965), on which **Jimmy Page** plays as a **session musician**. Two of their songs, “The Kids Are Alright” (1966) and “My Generation” (1965, containing the memorable line, “Hope I die before I get old”), became youth anthems. Other hit singles included “Substitute” (1965), “I’m a Boy” (1966), “Happy Jack” (1966), “Pictures of Lily” (1967), “I Can See for Miles” (1967), and “Won’t Get Fooled Again” (1971).

The Who gained valuable exposure from their appearances at the **Monterey Pop Festival** and **Woodstock Festival**. They broke new musical ground with the audacious rock opera *Tommy* (1969), containing the hit single “Pinball Wizard.” A second rock opera album, *Quadrophenia* (1972), followed.

The loud volume of the band’s live shows—which often involved the smashing of instruments—influenced the approach of later **hard rock**, **heavy metal**, and **punk rock** bands. The Who received lifetime achievement awards from the British Phonographic Industry in 1988, and the Grammy Foundation in 2001.

WILDE, KIM (1960–)

Born Kim Smith, in London, England, the daughter of **pop** singer **Marty Wilde**, Kim Wilde is a British pop singer and songwriter who scored a hit on both sides of the Atlantic with her cover of the **Supremes’** “You Keep Me Hangin’ On” (1987). She had a steady stream of hits after her successful debut single, “Kids in America” (1981), becoming the most-charted British solo female act of the 1980s, with 17 **Top 40** hit singles. Wilde’s album *Close* (1988) spent almost eight months on the British album chart, yielding four major European hits: “Hey Mr. Heartache,” “You Came,” “Never Trust a Stranger,” and “Four Letter Word.”

WILDE, MARTY (1939–)

Born Reginald Leonard Smith, in London, England, Marty Wilde was among the first wave of **pop** stars in **Great Britain** seeking to capitalize on the popularity of American **rock-and-roll**. He scored a series of hits in Britain, all **covers** of U.S. hits: “Honeycomb” (1957), “Endless Sleep” (1958), “Donna” (1959), “A Teenager in Love” (1959), “Sea of Love”

(1959), and “Rubber Ball” (1961). He had a later hit in his own right with “Abergavenny” (1968). He is the father of **Kim Wilde**.

WILLIAMS, HIRAM “HANK” (1923–1953)

Regarded as one of the most significant **popular music** figures of the 20th century, American singer-songwriter Hank Williams was the most important performer in the **country music** genre in the late 1940s and early 1950s, the father of contemporary country music. He recorded 35 singles (five released posthumously) that ranked in the top 10 of the ***Billboard*** Country and Western Best Sellers chart, including 11 that topped the chart.

Born in Mount Olive, Alabama, Williams moved to nearby Greenville as a child, where he met a black street performer, Rufus Payne (1883–1939), who gave him **guitar** lessons in exchange for meals or money. Payne would have a major role in shaping Williams’s later musical style, especially in chord improvisation, exposing Williams to **blues** and other African American influences. From this early mentoring, Williams was able to fuse (white) **hillbilly**, **folk**, and blues into a unique style he made his own, featuring direct, emotional lyrics and vocals that would later become the standard for many popular music artists.

Moving to Montgomery, his music career began in 1937, when **radio** station WSFA hired him to perform and host a 15-minute program. Williams formed a backup band, the Drifting Cowboys, which was managed by his mother. He dropped out of school to devote his time to music, touring with the band throughout Alabama and playing in theaters before the start of the movies and later in **honky-tonks**.

The war interrupted Williams’s career when the other band members were drafted, and in 1942, he lost his radio show for reasons associated with the alcoholism that plagued his life. After working for a shipbuilding company and singing for soldiers in bars in Mobile, he returned to Montgomery and radio in 1945, and began to write his own songs. Although winning growing recognition as a songwriter, he was rejected when he auditioned for the **Grand Ole Opry** in **Nashville** in 1946.

But a contract for six songs was negotiated with music publisher Fred Rose, and as part of the deal, Williams made his first recordings at the end of the year, two of which, “Never Again Will I Knock on Your Door” and “Honky Tonkin’,” soon became hits, leading to a recording contract with MGM in 1947. This led to the release of “Move It on Over,” which became a huge country hit with its rollicking **rhythm-and-blues** beat.

Williams was attracting attention. In 1948, he moved to Shreveport, Louisiana, to join the nationally broadcast radio show *Louisiana Hayride*, and he began hosting his own show on KWKH, all the while touring and performing throughout western Louisiana and eastern Texas. More hits followed, and in 1949, Williams recorded an old Cliff Mills–Irving Friend song from the 1920s, “Lovesick Blues,” which went to the top of the *Billboard* charts, where it stayed for four months. The song struck a chord with mainstream record buyers, as well as those who listened to country.

Such was his stature that the Grand Ole Opry invited him back after the earlier rejection, and on his debut there in June 1949, Williams was received with rapture, lauded with an unprecedented six encores. He joined the first European tour of the Opry, performing on military bases in England, **Germany**, and Azores, later releasing seven more hit songs, including “Wedding Bells,” “Mind Your Own Business,” “You’re Gonna Change (Or I’m Gonna Leave),” and “My Bucket’s Got a Hole in It.”

Williams also began recording **gospel**-influenced songs using the alias “Luke the Drifter.” But by 1952, his drinking had begun to take its toll, exacerbated by an addiction to morphine, which he took for a congenital back condition. He died of heart failure at the young age of 29.

After Hank Williams, country music was never the same. He had taken his music to a wider mainstream audience. But after **crooner Tony Bennett** covered “Cold, Cold Heart” in 1951, Williams’s songs found an even broader market, a market that Hank himself would have found hard to penetrate. It was followed by a stream of **covers** by such mainstream artists as **Jo Stafford**, **Guy Mitchell**, **Frankie Laine**, **Teresa Brewer**, **Perry Como**, and several others.

Just as his records kept selling long after his death, Williams's impact continued to be felt for years, both in terms of reinterpretations of his short but iconic catalog and the resonance of his sound in the emergent **rock-and-roll** genre. His songs, totaling just 65 in all, have endured and been reworked and revisited by later generations of artists as diverse as **Bob Dylan**, **jazz** diva **Norah Jones**, R&B star **Dinah Washington**, and British **punk** band the The. It is difficult to overestimate the importance of Hank Williams.

WILLIAMS, [HOWARD ANDREW] ANDY (1927–2012)

Andy Williams, born in Wall Lake, Iowa, was an American **pop** singer who sold millions of records in the 1960s and 1970s, and also hosted a long-running **television** variety show. Originally part of a quartet with his three older brothers, who sang with **Bing Crosby** in 1943, he started out as a solo performer in 1953, recording six songs but with little initial success. But a change of record label brought a change of fortune, with "Canadian Sunset" reaching the top 10 in 1956, followed by his only ***Billboard*** number-one hit, "Butterfly," in 1957. A string of hits followed, and Williams became one of the most popular vocalists both inside and outside the **United States**, signing what was at that time the biggest recording contract in history. Williams adopted as his **theme** song the Oscar-winning **Johnny Mercer** song "Moon River," from the **film** *Breakfast at Tiffany's* (1961), although it was never released as a single.

WILLIAMS, JOHN TOWNER (1932–)

John Williams is an American composer best known for his **film** scores. Among his most acclaimed works are *Jaws* (1976), the *Star Wars* series (1977–2015), *Superman* (1978), *Close Encounters of the Third Kind* (1979), the *Indiana Jones* series (1981–2008), *Jurassic Park* (1994), and the first three *Harry Potter* films (2003–2005). He has also written music for four Olympic Games, *NBC Sunday Night Football*, and the **television** series *Lost in Space*. In 2005, the American Film Institute nominated the *Star Wars* score as the greatest American film score of all time. Williams has won 22 **Grammy Awards**.

WILLIAMS, PAUL HAMILTON (1940–)

Born in Omaha, Nebraska, Paul Williams is an American composer, songwriter, and actor best known for writing the songs "We've Only

Just Begun" (1970) and "Rainy Days and Mondays" (1971), both hits for the **Carpenters**. He wrote the lyrics for **Barbra Streisand's** "Evergreen," the **theme** from the remake of the **film** *A Star Is Born* (1976), for which he won a **Grammy Award** for Song of the Year.

WILLIAMS, [RANDALL] HANK, JR. (1949–)

Known as Hank Williams Jr., he is an American singer-songwriter and the son of **Hank Williams**. After playing his famous father's music for years, Hank Jr. managed to carve out his own niche as a **country music** artist, especially in the field of **outlaw country**. He made his recording debut in 1964, with his father's "Long Gone Lonesome Blues," and that same year provided the singing voice of his father in the **film** *Your Cheatin' Heart*. He also recorded an album of duets with recordings of his father.

A talented multi-instrumentalist, Williams's own musical style later evolved as a blend of South-infused **rock**, **blues**, and traditional country, in collaboration with a number of key figures, most notably **Waylon Jennings**. *Hank Williams Jr. and Friends* (1975) was highly acclaimed, marking a move away from his father's legacy toward a more pronounced, hard-edged **country rock** style that continued to evolve.

Williams was prolific throughout the 1980s, resulting in a string of hits. Between 1979 and 1990, he scored with 30 top 10 singles on the ***Billboard*** country charts, including eight number ones. In 1987 and 1988, he was named Entertainer of the Year by the Country Music Association. In 1987, 1988, and 1989, Williams won the same award from the Academy of Country Music.

WILLIAMS, ROBERT PETER "ROBBIE" (1974–)

English **pop** singer Robbie Williams first found fame with the boy band **Take That**, before going solo in the mid-1990s. His first solo album, *Life Thru a Lens* (1997), contains the hit single "Angels." Subsequent albums included *I've Been Expecting You* (1998), *Sing When You're Winning* (2000), *Swing When You're Winning* (2001), *Escapology* (2002), *Intensive Care* (2005), *Rudebox* (2006), *Reality Killed the Video Star* (2009), and *Take the Crown* (2012). Williams rejoined Take That in 2009, only to depart again in 2012. He has sold more than 70 million records worldwide.

WILLIAMSON, JOHN LEE "SONNY BOY" (1914–1948)

Born in Jackson, Tennessee, Sonny Boy Williamson was an American **blues** singer, songwriter, and harmonica player, regarded as the pioneer of the blues harp as a solo instrument. He made his first recordings in 1937, and many of his songs, for example, "Good Morning, School Girl," have become standards. Williamson's harmonica techniques, in which he blended his vocals in a continuous melodic line, proved to be profoundly influential. His legacy is confused, however, with another performer, Aleck "Rice Miller" Ford (c. 1912–1965), who also recorded under the name Sonny Boy Williamson beginning in the early 1940s. To differentiate, John Lee Williamson is often referred to as Sonny Boy Williamson I and Miller/Ford as Sonny Boy Williamson II.

WILLIS, HAROLD "CHUCK" (1928–1958)

Chuck Willis was an American **rhythm-and-blues** singer and songwriter best known for his hits "C. C. Rider" (1957) and "What Am I Living For?" (1958). Another of his songs, "Betty and Dupree" (1958), inspired the **dance** craze known as the Stroll.

WILLS, JAMES ROBERT "BOB" (1905–1975)

Bob Wills was an American **country music** fiddler and bandleader, and an important formative influence in the genre. In the mid-1930s, he led his band, the Texas Playboys, which fused basic **Western swing** with elements of **pop**, **blues**, and **big band swing**. It was Wills who introduced horns, drums, and electric **guitars**.

Born into a musical family in Kosse, Texas, he was playing in bands in the 1920s, made his first recordings in 1932, and later moved to Tulsa, becoming a regular on **radio** station KVOO with his Texas Playboys. In 1940, Wills and his band recorded "New San Antonio Rose," which became a huge hit. That same year, he went to Hollywood and made *Take Me Back to Oklahoma*, the first of 19 western **musical** movies. He continued to record and perform into the 1970s.

Wills has been hailed by such music legends as **Fats Domino**; **Merle Haggard**, whose band the Strangers was configured in the style of the Texas Playboys; and **Willie Nelson**, who covered Wills's "Stay a

Little Longer." In 2004, the documentary **film** *Fiddlin' Man: The Life and Times of Bob Wills* was released, about his life and music.

WILSON, BRIAN DOUGLAS (1942–)

Born in Inglewood, California, Brian Wilson is an American singer, songwriter, multi-instrumentalist, and record producer best known as the driving force in the 1960s behind the **Beach Boys**. As the group's principal songwriter, he wrote or cowrote more than 20 **Top 40** hits, including the highly acclaimed "Good Vibrations" (1966). Wilson was largely responsible for the album *Pet Sounds* (1966), regarded as a **rock** masterpiece, but the proposed follow-up, the **concept album** *Smile*, was abandoned (with Wilson revisiting it in 2004, releasing *Brian Wilson Presents Smile*). While none of his solo material has achieved the same success as his work with the Beach Boys, Wilson is regarded as a major creative force in contemporary music as a songwriter, arranger, and producer. He is the subject of two documentary **films**, *I Just Wasn't Made for These Times* (1995) and *Beautiful Dreamer: Brian Wilson and the Story of Smile* (2005). Wilson is the winner of two **Grammy Awards**.

WILSON, CASSANDRA (1955–)

Born Cassandra Fowlkes, in Jackson, Mississippi, Cassandra Wilson is a smoky-voiced American **jazz** singer, musician, songwriter, and producer who has incorporated elements of **blues**, **folk**, **pop**, and **country music** into her work. She has been acclaimed for returning jazz to its blues **roots**, while at the same time employing sophisticated pop production techniques. Wilson's album *New Moon Daughter* (1996) won a **Grammy Award** for Best Jazz Vocal, a feat she repeated with *Loverly* (2008).

WILSON, JACK LEROY "JACKIE" (1934–1984)

Born in Detroit, Michigan, Jackie Wilson was an American **soul** singer and songwriter. He was discovered by **Johnny Otis** at a talent show in 1951, later replacing **Clyde McPhatter** in the group Billy Ward and His Dominoes. Wilson went solo in 1957, scoring a minor hit with "Reet Petite" (1957), written by **Berry Gordy Jr.** But success was forthcoming, and Wilson's polished and energetic vocals made full use of his four-octave voice range in such songs as the million-selling "Lonely Teardrops" (1958), "You Better Know It" (1959), "A Woman, a

Lover, a Friend" (1960), "Doggin' Around" (1960), "My Empty Arms" (1961), "Baby Workout" (1963), and "(Your Love Keeps Lifting Me) High and Higher" (1967).

Wilson left an indelible impact on soul music and has been acknowledged as a major influence by many performers, including **Sam Cooke**, **Elvis Presley**, **James Brown**, **Michael Jackson**, and **Van Morrison**. Morrison recorded a tribute song, "Jackie Wilson Said (I'm in Heaven When You Smile)" on his 1972 album *Saint Dominic's Preview*.

WINEHOUSE, AMY JADE (1983–2011)

Born in London, England, Amy Winehouse was an English singer and songwriter whose eclectic mix of **soul**, **rhythm-and-blues**, and **jazz**, with a sassy overlay of **hip-hop**, made her one of the most distinctive performers of the 2000s. Her debut album, *Frank* (2003), attracted critical attention, but it was her next album, *Back to Black* (2006), that made her an international superstar and delivered five singles, one of which was the raw, hard-hitting, autobiographical song "Rehab" (2006). The album won her five **Grammy Awards** in 2008, including Best New Artist, Song of the Year, and Record of the Year. In 2012, the year after her death at the age of 27, from alcohol poisoning, Winehouse won another Grammy for a duet with **Tony Bennett** ("Body and Soul"). In 2015, the documentary **film** *Amy*, depicting her life, won a Grammy for Best Music Film.

WINTER, EDGAR HOLLAND (1946–)

Edgar Winter is an American **rock** and **blues** musician best known for his band, the Edgar Winter Group, and the album *They Only Come Out at Night* (1972), as well as the hit singles "Frankenstein" and "Free Ride." A multi-instrumentalist, he fused several genres, including rock, blues, **jazz**, and **pop**. Winter was a pioneer of the **synthesizer**, devising a way to strap the keyboard around his neck for live performances. He is the brother of **Johnny Winter**.

WINTER, JOHN DAWSON III "JOHNNY" (1944–2014)

Born in Beaumont, Texas, Johnny Winter was an American **blues rock** virtuoso guitarist, singer, songwriter, and producer. He was regarded as one of the finest guitarists of his generation. Winter attracted critical acclaim with his third studio album, *Second Winter* (1969),

which contains an upbeat version of **Bob Dylan's** "Highway 61 Revisited." As a producer, he won three **Grammy Awards** for his work with **blues** legend **Muddy Waters**.

WINTERHALTER, HUGO (1909–1973)

Hugo Winterhalter was an American **easy listening** arranger, composer, and bandleader best known for his recording of "Canadian Sunset" (1956), with the song's composer, Eddie Heywood (1915–1989), on piano. It sold more than 1 million copies and followed an earlier hit he had with Heywood, "Land of Dreams" (1954). As an arranger, Winterhalter worked with a number of bands in the 1940s, including the **Dorsey** brothers and **Count Basie**, and he later worked with vocalists, including **Billy Eckstine**, **Dinah Shore**, **Eddie Fisher**, **Perry Como**, **Sarah Vaughan**, **Harry Belafonte**, the **Ames Brothers**, and **Kay Starr**. His orchestra was among the first to record long-playing (LP) recordings.

WITHERS, WILLIAM HARRISON "BILL" (1938–)

Born in Slab Fork, West Virginia, Bill Withers is an American singer and songwriter whose work has spanned **soul**, **funk**, and **rhythm-and-blues**. His best-known songs include "Ain't No Sunshine" (1971), "Lean on Me" (1972), and "Just the Two of Us" (1981). "Ain't No Sunshine" won a **Grammy Award** for Best R&B Song, the first of three for Withers.

WOMACK, ROBERT DWAYNE "BOBBY" (1944–2014)

Bobby Womack was an American **soul** singer, guitarist, and songwriter. Born in Cleveland, Ohio, he started out as a **gospel** singer, later playing **guitar** with **Sam Cooke**, but it was his songwriting that initially made him famous. Among his many hits were "It's All Over Now" (the **Rolling Stones**), "Lookin' for Love" (**J. Geils Band**), and "Trust Me" (**Janis Joplin**). Womack's own solo career gathered momentum in the early 1970s, with the albums *Communication* (1971), which yielded the hit "That's the Way I Feel About 'Cha," and *Understanding* (1972), which contains "Woman's Gotta Have It." In 1981, he released two of his most critically acclaimed albums, *The Poet*, and a sequel, *The Poet II*. He joined the Rolling Stones to sing a duet with Mick Jagger on "Harlem Shuffle," on the Stones' 1986 album *Dirty Work* (1986).

WONDER, STEVIE (1950–)

While Stevie Wonder's place in the contemporary music pantheon is assured, his genius is so broad it is difficult to confine him to any particular genre. Born Steveland Judkins Morris, in Saginaw, Michigan, "Little" Stevie Wonder, as he was then billed, burst onto the **pop music** scene as a blind, 13-year-old musical prodigy, announcing his arrival with a **Motown** hit, "Fingertips, Part 2" (1963). Originally a **jazz instrumental**, the number enabled Wonder to display his immense talents on this live recording with vocals, bongos, and harmonica. (**Marvin Gaye** played drums.) It soared to the top of both the pop and **rhythm-and-blues** charts.

The phenomenal success of "Fingertips" (recorded when he was just 12) helped the singer's subsequent album, *Recorded Live: The 12 Year Old Genius* (1963), reach number one on the ***Billboard*** pop albums chart, making him the youngest artist to accomplish the feat; however, it was not his first album—that was *The Jazz Soul of Little* Stevie (1963), a nonvocal album designed to showcase his songwriting and multi-instrumental virtuosity. He also recorded a tribute to **Ray Charles** in *Tribute to Uncle Ray* (1962).

This diversity showed that Stevie Wonder was more than just another product of the Motown machine. While effectively mastering the label's trademark polished **fusion** of pop and **soul**, it highlighted his future directions in musical experimentation development, from playing with **funky** chord changes to **reggae**, jazz, African rhythms, and **synthesizers**. He is one of the few artists to make records on which he plays virtually all the instruments.

Hits through the following decades continued, among them "Uptight (Everything's Alright)" (1965), "I Was Made to Love Her" (1967), "For Once in My Life" (1968), "Signed, Sealed, Delivered, I'm Yours" (1970), "Superstition" (1972), "You Are the Sunshine of My Life" (1973), "You Haven't Done Nothin'" (1974), "I Wish" (1976), "Sir Duke" (1977), "Master Blaster (Jammin')" (1980), "Ebony and Ivory" (1982, a duet with **Paul McCartney**), "I Just Called to Say I Love You" (1984), "Part-Time Lover" (1985), and "You Will Know" (1987).

Wonder's many albums have long featured on the charts, most notably his highly acclaimed *Songs in the Key of Life* (1976), which sold

more than 10 million copies in the **United States** alone. He has scored more than 30 U.S. top 10 hits and won 25 **Grammy Awards**, the most won by a solo artist. His records have sold more than 100 million copies worldwide.

WOODSTOCK FESTIVAL

Formally the Woodstock Music & Art Fair, the Woodstock Festival was an open-air **rock music festival** that took place during a span of four days at Bethel, near Woodstock, New York, in 1969. It became a pivotal event in not only **popular music**, but also popular culture in general. Almost 400,000 people converged on the rural farmland venue, where 32 acts performed, the event captured for the acclaimed documentary **film** *Woodstock* (1970). ***Rolling Stone*** nominated it as one of the 50 moments that changed the history of rock-and-roll. The term *Woodstock generation* became part of the common lexicon.

WORLD MUSIC

World music is an imprecise term applied to a category encompassing many different styles of **popular music**, both traditional and nontraditional, from throughout the world. The term arose in the 1980s, initially as a marketing category for non-Western traditional music to distinguish it from mainstream **pop** and **Top 40** styles. Its popularity has grown with the spread of globalization and the Internet, bringing hitherto localized music forms to a wider audience. Many **music festivals** are now devoted to world music, beginning with WOMAD (World of Music, Arts, and Dance), founded in 1980, by **rock** musician **Peter Gabriel** and others, and now a major international event held in different countries.

WRAY, FRED LINCOLN “LINK” (1929–2005)

Link Wray was an American **rock** musician known primarily as a guitarist and songwriter but also a vocalist. He first came to prominence in the late 1950s, scoring a hit with his band, the Ray Men, with the atmospheric, almost sinister **instrumental** “Rumble” (1958), which was banned in some U.S. cities for fear it would incite teenage gang violence. Wray has been extraordinarily influential, pioneering the use of power chords and being among the first to use intentional distortion in the recording process. Among the many

performers who have cited his influence are **Bob Dylan**, **Neil Young**, **Jimmy Page**, and **Bruce Springsteen**.

WRECKING CREW, THE

The Wrecking Crew was a nickname bestowed on an American collective of studio and **session musicians** that played anonymously on many records in Los Angeles, especially during the 1960s. The crew backed dozens of popular singers and made up one of the most successful groups of studio musicians in music history. Other names, for example, the "Clique" and the "First Call Gang," have been attributed to the band, some of whose members reject the name the Wrecking Crew. The Wrecking Crew's members were musically versatile, typically having formal backgrounds in **jazz** or classical music. The group was the subject of the documentary film *The Wrecking Crew* (2008).

See also SPECTOR, HARVEY PHILLIP "PHIL" (1939–).

WU-TANG CLAN

Formed in New York City, in 1992, the Wu-Tang Clan epitomizes aggressive **hardcore hip-hop**, uncompromising in lyrics (often conceived in a dialect of their own), music, presentation, and style. The Wu-Tang Clan has a wide range of collaborators and associates, and all nine original members have, at some stage, taken on solo projects, making the group seem more like a loose collective than a conventional group. Their best-known album, *Wu-Tang Forever* (1997), won a **Grammy Award** for Best Rap Album. The Wu-Tang Clan has sold more than 40 million records worldwide.

WYNETTE, TAMMY (1942–1998)

Born Virginia Wynette Pugh, in Tupelo, Mississippi, Tammy Wynette was an American **country music** singer and the first female country artist to sell 1 million albums. During her career she sold more than 30 million records, with 35 number-one singles and 11 number-one albums. Beginning her career as a background singer, Wynette scored a minor hit with "Apartment #9" (1966) and a bigger hit with "Your Good Girl's Gonna Go Bad" (1967), but she reached number one with "My Elusive Dreams" (1967), "I Don't Want to Play House" (1967), "D-I-V-O-R-C-E" (1968), and her biggest hit, "Stand by Your Man" (1968). Firmly established, she was dubbed the "First Lady of Country Music."

Many of her songs deal with classic themes of loneliness, divorce, and the difficulties of life and relationships, a reflection of her own turbulent life.

Wynette also recorded duets with **George Jones**, to whom she was briefly married, charting 14 singles on the ***Billboard*** country chart, including three number-one hits—"We're Gonna Hold On" (1973), "Golden Ring" (1976), and "Near You" (1976). The **musical** *Stand by Your Man: The Tammy Wynette Story*, which premiered in **Nashville** in 2001, and later toured, is a biographical treatment of her life and music.

Y

YARDBIRDS, THE

It is difficult to overstate the influence of the seminal British **blues rock** band the Yardbirds, formed in 1963, in London. They were a crucial cog in the **blues** revival of the early 1960s, originally calling themselves the Most Blueswailing Yardbirds. They consisted of vocalist and harmonica player Keith Relf (1943–1976), guitarist Anthony "Top" Topham (1947–), guitarist Chris Dreja (1945–), bassist Paul Samwell-Smith (1943–), and drummer Jim McCarty (1943–). Topham was replaced in late 1963, by **Eric Clapton**. In the band's short but influential incarnation from 1963 to 1968, the Yardbirds would count as its members at various times such **guitar** legends as **Jimmy Page** and **Jeff Beck**, as well as Clapton.

The Yardbirds were the bridge that joined mid-1960s British **rhythm-and-blues** to the **psychedelia** of the late 1960s, paving the way for the rise of **heavy metal**. Their work set the pattern for blues-based **rock** music into the 1970s and beyond. The Yardbirds also pioneered various sonic techniques, for example, "fuzztone" distortion.

The band enjoyed chart success with "For Your Love" (1965), "Heart Full of Soul" (1965), "Evil Hearted You" (1965), "Shapes of Things" (1966), and "Over Under Sideways Down" (1966). Their musical influence continued, with the members departing. Clapton joined **Cream**; Page formed **Led Zeppelin**; Beck formed his own band, the Jeff Beck Group; and Samwell-Smith, Relf, and McCarty formed the **progressive** rock band Renaissance. Samwell-Smith was also an influential record producer who went on to work with, among others, **Cat Stevens** and **Jethro Tull**.

YELLOW MAGIC ORCHESTRA (YMO)

Yellow Magic Orchestra is a pioneering Japanese **electronic music** group seen as one of the founders of the **synthpop** genre and whose influence has contributed to the development of several other genres and subgenres, including **house**, **techno**, **hip-hop**, and **J-pop**. Formed

in 1977, with Haruomi Hosono (bass, keyboards, vocals), Yukihiro Takahashi (drums, lead vocals), and Ryuichi Sakamoto (keyboards, vocals), and sometimes accompanied by music programmer Hideki Matsutake, YMO experimented heavily with **synthesizers**, **samplers**, sequencers, drum machines, computers, and digital recording technologies. The band has been influential in its homeland, **Japan**, where it was the most popular musical group during the late 1970s and 1980s. Its subsequent influence was global, especially in **hip-hop**, with that genre's pioneer, **Afrika Bambaataa**, crediting YMO as an inspiration.

See also ASIAN MUSIC.

YES

Formed in London, England, in 1968, Yes became a major force in **progressive rock** in the 1970s and early 1980s, with nine of the band's 21 studio albums reaching the top 10 in either **Great Britain** or the **United States**, with two reaching number one in Britain—*Tales from Topographic Oceans* (1973) and *Going for the One* (1977). Worldwide sales have totaled about 50 million copies.

The third studio album, *The Yes Album* (1971), gained the band a following in the United States, building on the trademark harmonies and melodic complexity of the first two albums by including more eclectic elements of **jazz** piano, **funk**, and acoustic music. Yes followed up quickly with *Fragile* that same year. Between the two releases, however, keyboardist Tony Kaye (1946–) left the band and was replaced by **Rick Wakeman**. This grouping—vocalist Jon Anderson (1944–), bassist and vocalist Chris Squire (1948–2015), drummer Bill Bruford (1949–), guitarist Steve Howe (1947–), and Wakeman—formed what is regarded as the classic lineup of the band, releasing six more highly successful albums during the next decade: *Close to the Edge* (1972), *Yessongs* (1973), *Tales from Topographic Oceans* (1973), *Relayer* (1974), *Going for the One* (1977), and *Tormato* (1978).

Amid ongoing personnel changes, Yes split up in 1981. Squire and Kaye reformed the band, later including Anderson, releasing *90125* (1983), which became their biggest-selling album, selling 3 million copies in the United States alone. Yes has continued to reform and record with ever-changing personnel.

YOAKAM, DWIGHT (1956–)

Dwight Yoakam is an American **rock**-influenced **country music** singer, songwriter, and actor. Born in Kentucky, but growing up in Columbus, Ohio, he began playing with **garage** bands, later moving to **Nashville** and then Los Angeles. He made his recording debut in 1986, with *Guitars, Cadillacs, Etc., Etc.*, which yielded him a hit with his **cover** of "Honky Tonk Man." Yoakam consolidated his popularity in 1988, with two number-one country hits, "Streets of Bakersfield" (a duet with **Buck Owens**) and "I Sang Dixie." He continued to ride the charts into the 1990s and beyond, selling more than 25 million records and winning two **Grammy Awards**.

See also BAKERSFIELD SOUND; OUTLAW COUNTRY.

YOUNG, FARON (1932–1996)

Faron Young was an American **country music** singer, songwriter, and actor. Born in Shreveport, Louisiana, he began performing while in high school, later appearing on the *Louisiana Hayride* **radio** show as a featured singer. He joined the **Grand Ole Opry** in 1952, and soon began to have hits, beginning with "'Goin' Steady" (1952). He scored his first number one with "'Live Fast, Love Hard, Die Young" (1955). He also began acting in western **films**, earning a nickname that stuck, the "Young Sheriff," from a role in *Hidden Guns* (1955). His string of hits continued into the 1970s, including "Alone with You" (1958), "Country Girl" (1959), and "'It's Four in the Morning" (1971). "Hello Walls" (1961) was a big **crossover** hit, reaching number one on the country charts and becoming a top 20 **pop** hit.

YOUNG, LA MONTE (1935–)

La Monte Young is an American composer, artist, and musician associated with the development of minimalism, especially **drone music**. Born in Bern, Idaho, he later studied music at the University of California, Los Angeles, and also briefly under **Karlheinz Stockhausen** in Darmstadt, **Germany**. He also studied **electronic music** in New York and was influenced by the work and theory of **John Cage**. Young's use of repetition in turn influenced a number of experimental **rock** musicians, notably **John Cale** and **Brian Eno**. His work has been seen as seminal in the development of genres as diverse as **Krautrock**, **punk**, and **ambient music**.

YOUNG, LESTER WILLIS (1909–1959)

Lester Young (nicknamed the “Prez”) was an American **jazz** tenor saxophonist whose relaxed, light-toned, liquidly melodic style and sophisticated harmonies became a major influence on the genre. Young’s playing was, in many ways, stylistically opposite to the stridency and energy of his contemporary, fellow tenor great **Coleman Hawkins**.

Born into a musical family in Woodville, Mississippi, Young played in the family band, appearing in **vaudeville** and on the carnival circuit before joining **Count Basie’s** band in 1933. After that he joined **Fletcher Henderson**, before rejoining Basie until 1940. Young also played clarinet during this time. After 1940, he led a number of smaller groups and also accompanied **Billie Holiday** on a number of recordings. It was Holiday who dubbed him “Prez”—short for the “president” (of tenor saxophonists).

Young’s playing after the war was less inspired, but the album *Jazz Giants* (1956) was a timely reminder of his majesty, most evident on the track “Gigantic Blues,” as was a final reunion with Count Basie at the 1957 Newport Jazz Festival.

Young influenced many other tenor saxophonists, including **Stan Getz**, **Charlie Parker**, **John Coltrane**, Zoot Sims (1925–1985), Dexter Gordon (1923–1990), Al Cohn (1925–1988), Gerry Mulligan (1927–1996) and, after switching to tenor, Sonny Stitt (1924–1982). Young is said to have popularized use of the term *cool* to mean something fashionable. “Goodbye Pork Pie Hat” (1959), which has become a much-covered jazz standard, is an elegy to Young by **Charles Mingus**.

YOUNG, NEIL PERCIVAL (1945–)

Born in Toronto, Ontario, **Canada**, Neil Young is a Canadian **rock** singer, songwriter, and filmmaker who first rose to prominence when he came to the **United States** in the 1960s, cofounding the band **Buffalo Springfield** and later joining **Crosby**, **Stills & Nash**. Since his self-titled solo debut album in 1969, he has released 35 studio albums and been hailed for his musical experimentation and deeply personal lyrics. Young has had an impact on genres as diverse as **country rock**, **punk**, **alternative rock**, and **grunge**, and has inspired many younger

musicians and bands. In 2011, he won a **Grammy Award** for Best Rock Song for “Angry World,” from the album *Le Noise* (2010).

YOUNG RASCALS, THE

See RASCALS, THE.

YOUNGBLOODS, THE

The Youngbloods were an American **folk rock** group from the 1960s, formed in Boston, Massachusetts, in 1965. Although winning critical acclaim for several albums (*The Youngbloods*, 1967; *Earth Music*, 1967; *Elephant Mountain*, 1969; *Rock Festival*, 1970) and performances on the **folk** circuit in New York’s Greenwich Village, their only significant commercial success was the hit single “Get Together” (1967), which became an anthem for peace and brotherhood.

Z

ZAGER AND EVANS

A **rock**-**pop** duo, Denny Zager (1943–) and Rick Evans (1944–), from Lincoln, Nebraska, formed in the late 1960s and are best remembered for their 1969 song “In the Year 2525,” or to give it its full title, “In the Year 2525 (Exordium & Terminus”). Written by Evans, it is a bleak look at a civilization being destroyed by its own technology, but with a distant message of redemption. Their subsequent success was minimal.

See also ONE-HIT WONDER.

ZAPPA, FRANK VINCENT (1940–1993)

Born in Baltimore, Maryland, but growing up in California, Frank Zappa was a singer, songwriter, producer, and multimedia performer best known for his association with the innovative **rock** backing band the Mothers of Invention and their sonic experimentation. A self-taught musician who briefly took private lessons in classical composition, Zappa composed rock, **jazz**, orchestral, and experimental **musique concrète** works in a career spanning four decades, also taking forays into **doo-wop**, **heavy metal**, and **big band** suites. Moreover, he directed feature-length **films** and music videos, and designed album covers.

Zappa briefly teamed up with **Captain Beefheart**, recording some songs under the name the Soots, but these were rejected by a major label as having “no commercial potential,” a quote Zappa subsequently reproduced on the sleeve of the 1966 debut album for the Mothers of Invention, *Freak Out!* The stage shows of the Mothers of Invention (renamed Zappa after 1978) were renowned for their precise musicianship and uninhibited, sometimes scatological humor.

ZEVON, WARREN (1947–2003)

Warren Zevon was an Americans **rock** singer, songwriter, and musician known for the quirky humor and sometimes dark content of his lyrics. Born in Chicago, he moved with his family to Fresno, California, where he briefly studied modern classical music. He moved to New York in

his late teens, intent on becoming a folk singer, working as a **session musician** and jingle writer. Two early songs he wrote, “Like the Seasons” and “Outside Chance,” were recorded by the **Turtles**, and his first effort at a solo album in 1969, *Wanted Dead or Alive*, failed to make an impact.

In the early 1970s, Zevon performed and toured with the **Everly Brothers** and later moved to **Spain** in the summer of 1975, where he lived and played in a small tavern near Barcelona, owned by David Lindell, a former mercenary, with whom he composed the cult classic “Roland the Headless Thompson Gunner.” Returning to live in Los Angeles, Zevon won growing acclaim from such established musicians as **Linda Ronstadt**, **Bonnie Raitt**, the **Eagles**, and Carl Wilson of the **Beach Boys**, with Ronstadt recording several of his songs. In 1976, his self-titled album was produced by **Jackson Browne**, a collection of hard-boiled and gritty songs depicting daily life, including his own struggle with alcoholism.

Zevon began to work and tour with Browne, who also produced (with guitarist Waddy Wachtel) his highly acclaimed 1978 album, *Excitable Boy*. The songs received heavy airplay on FM **radio**, especially “Roland” and “Lawyers, Guns, and Money,” while Zevon scored a top 30 hit with a single from the album, “Werewolves of London,” which features Mick Fleetwood and John McVie from **Fleetwood Mac**.

ZIEGFELD FOLLIES

The Ziegfeld Follies were a series of elaborate **musical** stage productions running on Broadway from 1907 to 1931, with later renewals and serving as the subject of several **films**. They were the brainchild of impresario Florenz Ziegfeld Jr. (1867–1932), inspired by the ***Folies Bergère*** in Paris. For all their unashamed glitz and frivolity, the Follies had an impact on both shaping the stage musical and **popular music** in general. Introducing works commissioned from a legion of composers and lyricists, including those the caliber of **Irving Berlin**, many of the songs offered an alternative to the sometimes mawkish and stodgy commerciality prevailing at the time in **Tin Pan Alley**. A number of them became sheet music hits of the day, for example, “Sweet Kentucky Lady” (1914).

Among the most prolific contributors of original music to the Follies were Gene Buck (1885–1957) and Dave Stamper (1883–1963), scoring a hit with their first song together for the 1912 edition, "Daddy Has a Sweetheart and Mother Is Her Name." Florenz Ziegfeld produced the landmark musical ***Show Boat*** in 1927.

ZOMBIES, THE

The Zombies are an English **rock** band formed in 1961, and led by Rod Argent (piano, keyboards, vocals) and Colin Blunstone (vocals), both still involved in the band. The group scored British and American hit success in 1964, with "She's Not There," and two further singles, "Tell Her No" (1965) and "Time of the Season" (1969), were also successful. The 1968 album *Odessey and Oracle* was met with both critical and commercial success.

ZYDECO

Zydeco is a distinctive accordion-based music of the Louisiana Creole genre that originated among French-speaking blacks of African descent who historically lived on the prairies of south central and southwest Louisiana. Broadly, it comprises a blend of local indigenous musical traditions infused with **blues** and **rhythm-and-blues**. The roots of zydeco are found in *jure*, a form of hand-clapping and foot-stomping used by black field hands to pray and give thanks. While the origins of the term (also rendered zarico, zodico, zordico, and zologo) are disputed, the most common explanation is that it derives from the French *les haricots* (beans) and the common Creole expression "Les haricots sont pas salés" ("The beans aren't salty"), referring to hard times or poverty. While exhibiting many similarities to **Cajun music**, zydeco is not of Cajun origin, although it has freely borrowed and adapted from it. Cajun music, in turn, has borrowed many of its traits from Creole music.

Zydeco has spread far beyond its place of origin, thanks initially to northern migration of Creole people, which has spread it throughout the **United States**; it has also migrated to Europe, **Japan**, **Great Britain**, and **Australia**. In 2007, zydeco was recognized as a separate category at the **Grammy Awards**. Characterized by a fast tempo and dominated by the button or piano accordion and a form of washboard worn on the chest, known variously as a "rub-board,"

"scrub-board," or frottoir, zydeco music was originally created at house parties, where families and friends gathered for socializing.

The first frottoir was designed by **Clifton Chenier** in 1946, while he and his brother Cleveland were working at an oil refinery in Texas. Zydeco is usually played with accordion, electric guitar and bass, drums, and a sometimes even some brass (with larger bands).

See also BUCKWHEAT ZYDECO (1947–).

ZZ TOP

ZZ Top are an American **blues rock** band formed in 1969, in Houston, Texas, comprising guitarist and vocalist Billy Gibbons, bassist and vocalist Dusty Hill, and drummer Frank Beard, a lineup that has endured for more than 40 years. Since the release of the band's first album in January 1971, ZZ Top has become known for its strong **blues roots** and slyly humorous lyrical motifs. The band's style has changed throughout the years, beginning with blues-inspired **rock** on their early albums and later incorporating new musical trends, for example, **punk** and use of **synthesizers**. The band has had global album sales in excess of 50 million as of 2016.

Chapter Appendix A

Notable Songs and Artists by Year, 1920–2015

Year	Songs, Artists
1920	“Crazy Blues” (Mamie Smith) “I’ve Got My Captain Working for Me Now” (Al Jolson) “Whispering” (Paul Whiteman Orchestra)
1921	“Wang Wang Blues” (Paul Whiteman Orchestra; Gussie Mueller) “Look for the Silver Lining” (Marion Harris) “Margie” (Eddie Cantor) “Wabash Blues” (Isham Jones and His Orchestra)
1922	“April Showers” (Al Jolson) “Hot Lips” (Paul Whiteman Orchestra)
1923	“Everything Is K.O. in K.Y.” (Paul Whiteman Orchestra) “Swinging Down the Lane” (Isham Jones and His Orchestra) “Down Hearted Blues” (Bessie Smith)
1924	“Rhapsody in Blue” (Paul Whiteman Orchestra; George Gershwin) “San” (Paul Whiteman and His Jazz Band) “Show Me the Way (to Go Home)” (Ted Lewis and His Jazz Band) “Santa Claus Blues” (Louis Armstrong)
1925	“Charleston” (Paul Whiteman Orchestra) “Dinah” (Ethel Waters) “If You Knew Susie (Like I Know Susie)” (Eddie Cantor; Jack Shilkret and His Orchestra) “St. Louis Blues” (Bessie Smith) “Sweet Georgia Brown” (Ben Bernie and His Orchestra; Ethel Waters)
1926	“Black Bottom” (Johnny Hamp’s Kentucky Serenaders) “Breezin’ Along with the Breeze” (Johnny Marvin) “Bye Bye Blackbird” (Gene Austin) “Gimme a Little Kiss (Will Ya’, Huh?)” (Whispering Jack Smith) “I’m Sitting on Top of the World” (Al Jolson) “Some of These Days” (Sophie Tucker; Ted Lewis and His Jazz Band) “Valencia (A Song of Spain)” (Paul Whiteman Orchestra) “When the Red, Red Robin Comes Bob-Bob-Bobbin’ Along” (Paul Whiteman Orchestra)

	“East St. Louis Toodle-Oo” (Duke Ellington)
1927	“Back Water Blues” (Bessie Smith) “Black and Tan Fantasy” (Duke Ellington and His Orchestra) “Blue Skies/Falling in Love with You” (Jesse Crawford) “Broken Hearted” (Paul Whiteman Orchestra) “Creole Love Call” (Duke Ellington and His Orchestra; Adelaide Hall) “Star Dust” (Hoagy Carmichael)
1928	“Diga Diga Doo” (Duke Ellington and His Cotton Club Orchestra) “I Must Have That Man”/“Baby” (Adelaide Hall; Lew Leslie’s Blackbird Orchestra) “I Wanna Be Loved by You” (Helen Kane) “Mississippi Mud” (Paul Whiteman Orchestra) “That’s My Weakness Now” (Paul Whiteman Orchestra; Bing Crosby)
1929	“Am I Blue?” (Ethel Waters; Nat Shilkret Orchestra) “High Water Everywhere” (Charley Patton) “I’m in Seventh Heaven” (Al Jolson) “I’m Only Making Believe” (James Melton) “Louise” (Maurice Chevalier; Paul Whiteman’s Rhythm Boys) “Makin’ Whoopie” (Eddie Cantor; Nat Shilkret Orchestra) “Singin’ in the Rain” (Cliff “Ukelele Ike” Edwards)
1930	“Beyond the Blue Horizon” (Jeanette MacDonald; George Olsen and His Music; Phil Spitalny Orchestra) “Body and Soul” (Paul Whiteman Orchestra) “Betty Coed” (Rudy Vallée) “Happy Days Are Here Again” (Charles King) “It’s a Great Life” (Maurice Chevalier) “Ninety-Nine Out of a Hundred (Wanna Be Loved)” (Rudy Vallée) “On the Sunny Side of the Street” (Ted Lewis and His Jazz Band) “Preachin’ Blues” (Son House) “You’re Driving Me Crazy (What Did I Do?)” (Nick Lucas)
1931	“Minnie the Moocher” (Cab Calloway and His Cotton Club Orchestra) “Just a Gigolo” (Ted Lewis) “Mood Indigo” (Duke Ellington) “As Time Goes By” (Rudy Vallée) “Goodnight Sweetheart” (Guy Lombardo; Al Bowlly)
1932	“Night and Day” (Fred Astaire; Leo Reisman) “All of Me” (Louis Armstrong) “It Don’t Mean a Thing (If It Ain’t Got That Swing)” (Louis Armstrong)
1933	“Stormy Weather” (Ethel Waters) “Sophisticated Lady” (Duke Ellington) “Shadow Waltz” (Bing Crosby)

1934	“Moon Glow” (Benny Goodman) “Smoke Gets in Your Eyes” (Paul Whiteman) “Honeysuckle Rose” (Fats Waller)
1935	“Cheek to Cheek” (Fred Astaire) “Lovely to Look At” (Eddie Duchin)
1936	“Pennies from Heaven” (Bing Crosby) “Alone” (Tommy Dorsey) “Summertime” (Billie Holiday)
1937	“Sing, Sing, Sing” (Benny Goodman) “One O’Clock Jump” (Count Basie)
1938	“Begin the Beguine” (Artie Shaw) “Bei Mir Bist Du Schoen” (Andrews Sisters) “A-Tisket, A-Tasket” (Ella Fitzgerald)
1939	“Over the Rainbow” (Judy Garland) “Moonlight Serenade” (Glenn Miller) “God Bless America” (Kate Smith) “Body and Soul” (Coleman Hawkins)
1940	“In the Mood” (Glenn Miller) “Frenesi” (Artie Shaw) “Only Forever” (Bing Crosby)
1941	“Chattanooga Choo Choo” (Glenn Miller) “A String of Pearls” (Glenn Miller) “Green Eyes” (Jimmy Dorsey) “Blues in the Night” (Benny Goodman; Peggy Lee)
1942	“White Christmas” (Bing Crosby) “Midnight Cocktail” (Glenn Miller) “(I’ve Got a Gal in) Kalamazoo” (Glenn Miller)
1943	“Paper Doll” (Mills Brothers) “Sunday, Monday, or Always” (Bing Crosby) “As Time Goes By” (Rudy Vallée)
1944	“Swinging on a Star” (Bing Crosby) “Don’t Fence Me In” (Bing Crosby; Andrews Sisters) “I’ll Be Seeing You” (Bing Crosby) “Goodnight Irene” (Lead Belly)
1945	“Sentimental Journey” (Les Brown; Doris Day) “Rum and Coca Cola” (Andrews Sisters) “Till the End of Time” (Perry Como)

1946	“Prisoner of Love” (Perry Como) “Five Minutes More” (Frank Sinatra) “Let It Snow! Let It Snow! Let It Snow!” (Vaughn Monroe)
1947	“Near You” (Francis Craig) “Zip-a-Dee-Doo-Dah” (James Baskett) “Ballerina” (Vaughn Monroe) “Haunted Heart” (Jo Stafford)
1948	“Buttons and Bows” (Dinah Shore) “Nature Boy” (Nat King Cole) “Cool Water” (Vaughn Monroe; Sons of the Pioneers) “Move on Up a Little Higher” (Mahalia Jackson)
1949	“Ghost Riders in the Sky” (Vaughn Monroe) “Some Enchanted Evening” (Perry Como) “Rudolph the Red-Nosed Reindeer” (Gene Autry)
1950	“Mona Lisa” (Nat King Cole) “Tennessee Waltz” (Patti Page) “Music! Music! Music!” (Teresa Brewer) “I’m Movin’ On” (Hank Snow)
1951	“Cry” (Johnny Ray) “Unforgettable” (Nat King Cole) “Be My Love” (Mario Lanza)
1952	“You Belong to Me” (Jo Stafford) “Wheel of Fortune” (Kay Starr) “High Noon (Do Not Forsake Me)” (Frankie Laine)
1953	“That’s Amore” (Dean Martin) “Don’t Let the Stars Get in Your Eyes” (Perry Como) “Your Cheatin’ Heart” (Hank Williams) “Hound Dog” (Big Mama Thornton)
1954	“Mr. Sandman” (The Chordettes) “Secret Love” (Doris Day) “Sh-Boom” (Crew Cuts) “Hey There” (Rosemary Clooney)
1955	“Rock Around the Clock” (Bill Haley and His Comets) “Sixteen Tons” (Tennessee Ernie Ford) “Only You” (Platters) “The Yellow Rose of Texas” (Mitch Miller)
1956	“Que Sera Sera (Whatever Will Be Will Be)” (Doris Day) “Blueberry Hill” (Fats Domino)

	“Heartbreak Hotel” (Elvis Presley) “Hound Dog” (Elvis Presley) “Blue Suede Shoes” (Carl Perkins) “Long Tall Sally” (Little Richard) “Why Do Fools Fall in Love” (Frankie Lymon and the Teenagers)
1957	“Jailhouse Rock” (Elvis Presley) “Diana” (Paul Anka) “All Shook Up” (Elvis Presley) “Great Balls of Fire” (Jerry Lee Lewis)
1958	“Volare” (Domenico Modugno) “Tom Dooley” (Kingston Trio) “Smoke Gets in Your Eyes” (Platters) “Johnny B. Goode” (Chuck Berry) “Patricia” (Perez Prado) “Tequila” (Champs)
1959	“Mack the Knife” (Bobby Darin) “The Battle of New Orleans” (Johnny Horton) “Personality” (Lloyd Price) “Come Softly to Me” (Fleetwoods)
1960	“It’s Now or Never” (Elvis Presley) “Are You Lonesome Tonight?” (Elvis Presley) “The Twist” (Chubby Checker) “Save the Last Dance for Me” (Drifters) “Georgia on My Mind” (Ray Charles)
1961	“Stand By Me” (Ben E. King) “Runaway” (Del Shannon) “Let’s Twist Again” (Chubby Checker) “Surrender” (Elvis Presley) “Blue Moon” (Marcels) “Crying” (Roy Orbison)
1962	“Return to Sender” (Elvis Presley) “I Can’t Stop Loving You” (Ray Charles) “Telstar” (Tornadoes)
1963	“She Loves You” (Beatles) “Louie Louie” (Kingsmen) “It’s My Party” (Lesley Gore) “Be My Baby” (Ronettes) “Blowin’ in the Wind” (Peter, Paul and Mary) “Love Me Do” (Beatles)
1964	“I Want to Hold Your Hand” (Beatles)

	“Oh, Pretty Woman” (Roy Orbison) “House of the Rising Sun” (Animals) “Baby Love” (Supremes) “I Get Around” (Beach Boys)
1965	“(I Can’t Get No) Satisfaction” (Rolling Stones) “Mr. Tambourine Man” (Byrds) “Help!” (Beatles) “Yesterday” (Beatles) “Eve of Destruction” (Barry McGuire)
1966	“Strangers in the Night” (Frank Sinatra) “Good Vibrations” (Beach Boys) “Yellow Submarine/Eleanor Rigby” (Beatles) “The Sound of Silence” (Simon and Garfunkel) “Monday, Monday” (The Mamas and the Papas) “Paint It Black” (Rolling Stones)
1967	“A Whiter Shade of Pale” (Procol Harum) “I’m a Believer” (Monkees) “All You Need Is Love” (Beatles) “Light My Fire” (Doors) “San Francisco (Be Sure to Wear Flowers in Your Hair” (Scott McKenzie)
1968	“Hey Jude” (Beatles) “What a Wonderful World” (Louis Armstrong) “Sittin’ on the Dock of the Bay” (Otis Redding) “In-a-Gadda-da-Vida” (Iron Butterfly) “Lady Madonna” (Beatles) “Born to Be Wild” (Steppenwolf)
1969	“Get Back” (Beatles) “Honky Tonk Women” (Rolling Stones) “In the Year 2525” (Zager and Evans) “Sugar, Sugar” (Archies) “Suspicious Minds” (Elvis Presley) “Lay Lady Lay” (Bob Dylan) “Give Peace a Chance” (Plastic Ono Band)
1970	“Let It Be” (Beatles) “In the Summertime” (Mungo Jerry) “Bridge Over Troubled Water” (Simon and Garfunkel) “Whole Lotta Love” (Led Zeppelin) “(They Long to Be) Close to You” (Carpenters) “Get Up (I Feel Like Being a) Sex Machine” (James Brown)
1971	“My Sweet Lord” (George Harrison) “Imagine” (John Lennon)

	“Maggie May” (Rod Stewart) “Rose Garden” (Lynn Anderson) “American Pie” (Don McLean)
1972	“Without You” (Harry Nilsson) “Telegram Sam” (T. Rex) “Heart of Gold” (Neil Young) “A Horse with No Name” (America) “Changes” (David Bowie)
1973	“Angie” (Rolling Stones) “The Ballroom Blitz” (Sweet) “Crocodile Rock” (Elton John) “Killing Me Softly with His Song” (Roberta Flack)
1974	“Waterloo” (ABBA) “The Joker” (Steve Miller Band) “Band on the Run” (Paul McCartney and Wings) “The Loco-Motion” (Grand Funk Railroad)
1975	“Bohemian Rhapsody” (Queen) “Get Down Tonight” (KC and the Sunshine Band) “I’m Not in Love” (10cc) “Rhinestone Cowboy (Glen Campbell)
1976	“Dancing Queen” (ABBA) “If You Leave Me Now” (Chicago) “Fernando” (ABBA) “Tonight’s the Night” (Rod Stewart) “Anarchy in the UK” (Sex Pistols)
1977	“Hotel California” (Eagles) “I Feel Love” (Donna Summer) “Mull of Kintyre” (Wings) “Rich Girl” (Hall and Oates)
1978	“Stayin’ Alive” (Bee Gees) “You’re the One That I Want” (John Travolta; Olivia Newton-John) “Y.M.C.A.” (Village People) “Night Fever” (Bee Gees) “You Don’t Bring Me Flowers” (Barbra Streisand; Neil Diamond)
1979	“Heart of Glass” (Blondie) “Hot Stuff” (Donna Summer) “Another Brick in the Wall” (Pink Floyd) “Bat Out of Hell” (Meat Loaf)
1980	“Woman in Love” (Barbra Streisand) “(Just Like) Starting Over” (John Lennon)

	“Rock with You” (Michael Jackson) “Don’t Stand So Close to Me” (Police)
1981	“Bette Davis Eyes” (Kim Carnes) “In the Air Tonight” (Phil Collins) “Endless Love” (Diana Ross; Lionel Richie) “Physical” (Olivia Newton-John)
1982	“Down Under” (Men at Work) “Ebony and Ivory” (Paul McCartney; Stevie Wonder) “I Love Rock ‘n’ Roll” (Joan Jett and the Blackhearts) “Africa” (Toto)
1983	“Billie Jean” (Michael Jackson) “Every Breath You Take” (Police) “All Night Long (All Night)” (Lionel Richie) “Do You Really Want to Hurt Me” (Culture Club)
1984	“Careless Whisper” (George Michael) “I Just Called to Say I Love You” (Stevie Wonder) “Relax” (Frankie Goes to Hollywood) “Girls Just Want to Have Fun” (Cyndi Lauper) “Jump” (Van Halen) “Purple Rain” (Prince) “When Doves Cry” (Prince)
1985	“I Want to Know What Love Is” (Foreigner) “Material Girl” (Madonna) “We Are the World” (USA for Africa) “Born in the USA” (Bruce Springsteen)
1986	“Papa Don’t Preach” (Madonna) “West End Girls” (Pet Shop Boys) “Manic Monday” (Bangles)
1987	“La Bamba” (Los Lobos) “I Wanna Dance with Somebody Who Loves Me” (Whitney Houston) “It’s a Sin” (Pet Shop Boys) “Who’s That Girl?” (Madonna)
1988	“Heaven Is a Place on Earth” (Belinda Carlisle) “Faith” (George Michael) “Spotlight” (Madonna) “Need You Tonight” (INXS) “Man in the Mirror” (Michael Jackson)
1989	“Like a Prayer” (Madonna) “Eternal Flame” (Bangles) “The Best” (Tina Turner)

	“Don’t Wanna Lose You” (Gloria Estefan) “Pop Singer” (John Mellencamp)
1990	“Nothing Compares 2 U” (Sinéad O’Connor) “Vogue” (Madonna) “U Can’t Touch This” (MC Hammer)
1991	“(Everything I Do) I Do It for You” (Bryan Adams) “Black or White” (Michael Jackson) “Losing My Religion” (R.E.M.) “Wind of Change” (Scorpions) “Coming Out of the Dark” (Gloria Estefan)
1992	“Smells Like Teen Spirit” (Nirvana) “I Will Always Love You” (Whitney Houston) “End of the Road” (Boyz II Men) “I’ll Be There” (Mariah Carey)
1993	“I’d Do Anything for Love (But I Won’t Do That)” (Meat Loaf) “7” (Prince) “Dream Lover” (Mariah Carey) “The Power of Love” (Celine Dion) “Wheel of Fortune” (Ace of Base)
1994	“Streets of Philadelphia” (Bruce Springsteen) “Without You” (Mariah Carey) “Gin and Juice” (Snoop Doggy Dog) “Zombie” (Cranberries)
1995	“You Are Not Alone” (Michael Jackson) “Any Man of Mine” (Shania Twain) “Anywhere Is” (Enya) “Hand in My Pocket” (Alanis Morissette)
1996	“Wonderwall” (Oasis) “Because You Loved Me” (Celine Dion) “Wannabe” (Spice Girls) “Killing Me Softly with His Song” (Fugees)
1997	“Candle in the Wind 1997” (Elton John) “Honey” (Mariah Carey) “4 Seasons of Loneliness” (Boyz II Men)
1998	“My Heart Will Go On” (Celine Dion) “I Don’t Want to Miss a Thing” (Aerosmith) “You’re Still the One” (Shania Twain) “Changes” (2Pac)
1999	“Baby One More Time” (Britney Spears)

	“No Scrubs” (TLC) “I Want It That Way” (Backstreet Boys) “Livin’ La Vida Loca” (Ricky Martin) “My Name Is” (Eminem)
2000	“Music” (Madonna) “Oops! I Did It Again” (Britney Spears) “Beautiful Day” (U2) “Rock DJ” (Robbie Williams) “It’s My Life” (Bon Jovi)
2001	“Fallin’” (Alicia Keys) “If You’re Gone” (Matchbox 20) “Thank You” (Dido) “Independent Women Part I” (Destiny’s Child) “I’m Like a Bird” (Nelly Furtado)
2002	“In the End” (Linkin Park) “U Got It Bad” (Usher) “Family Affair” (Mary J. Blige) “Hero” (Enrique Iglesias)
2003	“In Da Club” (50 Cent) “Crazy in Love” (Beyoncé; Jay-Z) “Unwell” (Matchbox 20) “All I Have” (Jennifer Lopez) “I’m with You” (Avril Lavigne)
2004	“Yeah” (Usher) “Burn” (Usher) “If I Ain’t Got You” (Alicia Keys) “Naughty Girl” (Beyoncé)
2005	“We Belong Together” (Mariah Carey) “Since U Been Gone” (Kelly Clarkson) “Gold Digger” (Kanye West) “Boulevard of Broken Dreams” (Green Day) “Pon de Replay” (Rihanna)
2006	“Sexyback” (Justin Timberlake) “Promiscuous” (Nelly Furtado; Timbaland) “SOS” (Rihanna) “Buttons” (Pussycat Dolls; Snoop Dog)
2007	“Irreplaceable” (Beyoncé) “Umbrella” (Rihanna; Jay-Z) “Say It Right” (Nelly Furtado) “Stronger” (Kanye West)

2008	“No One” (Alicia Keys) “Lollipop” (Lil Wayne; Static Major) “Viva La Vida” (Coldplay) “Touch My Body” (Mariah Carey)
2009	“Boom Boom Pow” (Black Eyed Peas) “Poker Face” (Lady Gaga) “Love Story” (Taylor Swift) “Waking Up in Vegas” (Katy Perry)
2010	“California Girls” (Katy Perry; Snoop Dog) “Bad Romance” (Lady Gaga) “Rude Boy” (Rihanna) “Haven’t Met You Yet” (Michael Bublé)
2011	“Rolling in the Deep” (Adele) “Firework” (Katy Perry) “Super Bass” (Nicky Minaj) “On the Floor” (Jennifer Lopez; Pitbull)
2012	“Somebody That I Used to Know” (Gotye; Kimbra) “Stronger (What Doesn’t Kill You)” (Kelly Clarkson) “Starships” (Nicky Minaj)
2013	“Mirrors” (Justin Timberlake) “Roar” (Katy Perry) “I Knew You Were Trouble” (Taylor Swift)
2014	“Dark Horse” (Katy Perry; Juicy J) “Shake It Off” (Taylor Swift) “The Monster” (Eminem; Rihanna)
2015	“Blank Space” (Taylor Swift) “Hello” (Adele) “What Do You Mean?” (Justin Bieber)

Source: Tsort: The World’s Music Charts. http://tsort.info/. Ver: 2.5.0027.

Chapter Appendix B

Selected Grammy Awards, 1958–2015

Year	Song of Year (songwriter)	Record of Year (artist)	Best New Artist
1958	“Nel Blu Dipinto Di Blu (Volare)” (Domenico Modugno)	“Nel Blu Dipinto Di Blu (Volare)” (Domenico Modugno)	
1959	“The Battle of New Orleans” (Jimmy Driftwood)	“Mack the Knife” (Bobby Darin)	Bobby Darin
1960	“Theme from Exodus” (Ernest Gold)	“The Theme from a Summer Place” (Percy Faith)	Bob Newhart
1961	“Moon River” (Henry Mancini & Johnny Mercer, songwriters)	“Moon River” (Henry Mancini)	Peter Nero
1962	“What Kind of Fool Am I?” (Anthony Newley and Leslie Bricusse)	“I Left My Heart in San Francisco” (Tony Bennett	Robert Goulet
1963	“Days of Wine and Roses” (Henry Mancini & Johnny Mercer)	“Days of Wine and Roses” (Henry Mancini)	Ward Swingle (Swingle Singers)
1964	“Hello, Dolly!” (Jerry Herman)	“The Girl From Ipanema” (Astrud Gilberto & Stan Getz)	The Beatles
1965	“The Shadow of Your Smile” (Johnny Mandel & Paul Francis Webster)	“A Taste of Honey” (Herb Alpert)	Tom Jones
1966	“Michelle” (John Lennon & Paul McCartney)	“Strangers in the Night” (Frank Sinatra)	
1967	“Up, Up and Away” (Jimmy Webb)	“Up, Up and Away” (Fifth Dimension)	Bobbie Gentry
1968	“Little Green Apples” (Bobby Russell, songwriter)	“Mrs. Robinson” (Simon and Garfunkel)	José Feliciano
1969	“Games People Play” (Joe South, songwriter)	“Aquarius/Let the Sunshine In” (Fifth Dimension)	Crosby, Stills, and Nash

1970	“Bridge over Troubled Water” (Paul Simon)	“Bridge over Troubled Water” (Simon and Garfunkel)	The Carpenters
1971	“You’ve Got a Friend” (Carole King)	It’s Too Late” (Carole King)	Carly Simon
1972	“First Time Ever I Saw Your Face” (Ewan MacColl)	First Time Ever I Saw Your Face” (Roberta Flack)	America
1973	“Killing Me Softly with His Song” (Charles Fox & Norman Gimbel)	Killing Me Softly with His Song” (Roberta Flack)	Bette Midler
1974	“The Way We Were” (Alan Bergman, Marilyn Bergman & Marvin Hamlisch)	“I Honestly Love You” (Olivia Newton-John)	Marvin Hamlisch
1975	“Send in the Clowns” (Stephen Sondheim)	“Love Will Keep Us Together (Captain and Tennille)	Natalie Cole
1976	“I Write the Songs” (Bruce Johnston)	“This Masquerade” (George Benson)	Starland Vocal Band
1977	“You Light up My Life” (Jos Brooks) TIED WITH “Love Theme from a Star Is Born (Barbra Streisand & Paul Williams)	“Hotel California” (The Eagles)	Debby Boone
1978	“Just the Way You Are” (Billy Joel)	Just the Way You Are” (Billy Joel)	Taste of Honey
1979	“What a Fool Believes” (Kenny Loggins & Michael McDonald)	“What a Fool Believes” (Doobie Brothers)	Ricky Lee Jones
1980	“Sailing” (Christopher Cross, songwriter)	“Sailing” (Christopher Cross)	Christopher Cross
1981	“Bette Davis Eyes” (Donna Weiss & Jackie DeShannon)	“Bette Davis Eyes” (Kim Carnes)	Sheena Easton
1982	“Always on My Mind.” (Johnny Christopher, Mark James & Wayne Carson)	“Rosanna” (Toto)	Men at Work
1983	“Every Breath You Take” (Sting)	“Beat It” (Michael Jackson)	Culture Club
1984	“What’s Love Got to Do with It” (Graham Lyle & Terry Britain)	What’s Love Got to Do with It” (Tina Turner)	Cyndi Lauper

1985	“We Are The World” (Lionel Richie & Michael Jackson)	Quincy Jones (producer)	Sade
1986	“That’s What Friends Are For” (Burt Bacharach & Carole Bayer Sager)	“Higher Love” (Steve Winwood)	Bruce Hornsby and the Range
1987	“Somewhere Out There” (Barry Mann, Cynthia Weil & James Horner)	“Graceland” (Paul Simon)	Jody Watley
1988	“Don’t Worry Be Happy” (Bobby McFerrin)	“Don’t Worry Be Happy” (Bobby McFerrin)	Tracy Chapman
1989	“Wind Beneath My Wings” (Jeff Silbar & Larry Henley)	“Wind Beneath My Wings” (Bette Midler)	
1990	“From a Distance” (Julie Gold)	“Another Day in Paradise” (Phil Collins)	Mariah Carey
1991	“Unforgettable” (Irving Gordon)	“Unforgettable” (Natalie Cole)	Marc Cohn
1992	“Tears in Heaven” (Eric Clapton & Will Jennings)	“Tears in Heaven” (Eric Clapton)	Arrested Development
1993	“A Whole New World” (Alan Menken & Tim Rice)	“I Will Always Love You” (Whitney Houston)	Toni Braxton
1994	“Streets of Philadelphia” (Bruce Springsteen)	“All I Wanna Do” (Sheryl Crow)	Sheryl Crow
1995	“Kiss from a Rose” (Seal)	“Kiss from a Rose” (Seal)	Hootie & the Blowfish
1996	“Change the World” (Gordon Kennedy, Tommy Sims & Wayne Kirkpatrick)	“Change the World” (Eric Clapton)	LeeAnn Rimes
1997	“Sunny Came Home” (John Leventhal & Shawn Colvin)	“Sunny Came Home” (Shawn Colvin)	Paula Cole
1998	“My Heart Will Go On “(James Horner & Will Jennings)	“My Heart Will Go On” (Celine Dion)	Lauryn Hill
1999	“Smooth” (Jtaal Shur & Rob Thomas)	“Smooth” (Rob Thomas & Santana)	Christina Aguilera
2000	“Beautiful Day” (U2)	“Beautiful Day” (U2)	Shelby Lynne
2001	“Fallin’” (Alicia Keys)	“Walk On” (U2)	Alicia Keys

2002	“Don’t Know Why” (Jesse Harris)	“Don’t Know Why” (Norah Jones)	Norah Jones
2003	“Dance with My Father” (Luther Vandross & Richard Marx)	“Clocks” (Coldplay)	Evanescence
2004	“Daughters” (John Mayer)	“Here We Go Again” (Norah Jones)	Maroon 5
2005	“Sometimes You Can’t Make It On Your Own” (U2)	“Boulevard of Broken Dreams” (Green Day)	John Legend
2006	“Not Ready to Make Nice” (Dan Wilson, Emily Robison, Martie Maguire & Natalie Maines	“Not Ready to Make Nice” (Dixie Chicks)	Carrie Underwood
2007	“Rehab” (Amy Winehouse)	“Rehab” (Amy Winehouse)	Amy Winehouse
2008	“Viva La Vida” (Chris Martin, Guy Berryman, Jon Buckland & Will Champion)	“Please Read My Letter” (Alison Krauss)	Adele
2009	“Single Ladies (Put a Ring on It)” (Beyoncé Knowles, Chris 'Tricky' Stewart, Kuk Harrell, & Terius “Dream” Nash).	“Use Somebody” (Kings of Leon)	Zac Brown Band
2010	“Need You Now” (Charles Kelley, Dave Haywood, Hillary Scott, & Josh Kear)	“Need You Now” (Lady Antebellum)	Esperanza Spalding
2011	“Rolling in the Deep” (Adele & Paul Epworth)	“Rolling in the Deep” (Adele)	Bon Iver
2012	“We Are Young” (Jack Antonoff, Jeff Bhasker, Andrew Dost, & Nate Ruess)	“Somebody That I Used to Know” (Gotye & Kimbra)	Fun
2013	“Royals” (Joel Little & Ella Yelich O’Connor)	“Get Lucky” (Daft Punk)	Macklemore & Ryan Lewis
2014	“Stay With Me” (James Napier, William Phillips & Sam Smith)	“Stay With Me” (Sam Smith)	Sam Smith
2015	“Thinking Out Loud” (Ed Sheeran & Amy Wadge)	“Uptown Funk” (Bruno Mars & Mark Ronson)	

Bibliography

I. INTRODUCTION

Popular music has attracted a voluminous literature that has evolved from fan magazine articles to detailed biographies of artists and major figures to exploration and analysis of the different genres and incisive cultural studies of the context and social impact of its many forms. As a subject it has become one of the most chronicled and intensively studied aspects of contemporary culture. While most of the available literature is in English, there is a growing body of work in other languages, reflecting the increasing globalization of popular music and the interest it generates.

There are several good surveys of the field, ranging from broad overviews to detailed encyclopedias. In addition, each of the major genres boasts a solid body of reference work. In terms of sheer detail, Colin Larkin's edited volume *Encyclopedia of Popular Music* is by far the most comprehensive, along with the *Rolling Stone Encyclopedia of Rock and Roll*, edited by Holly George-Warren and Patricia Romanowski. By far the dominant music genre of the modern era is rock, in its many forms, and Charlie Gillett's *The Sound of the City: The Rise of Rock and Roll*, first published in 1970, and subsequently revised, an early survey of rock's social origins, still serves as an excellent introduction. The spirit of that first innovative rock era is neatly captured in Richard Aquila's *That Old-Time Rock and Roll: A Chronicle of an Era, 1954–63* (2000).

No one has written more incisively about contemporary popular music than American cultural historian Peter Guralnick. He has rightly been called the "dean of rock 'n' roll storytellers," and his two-volume life of Elvis Presley was hailed by the *New York Times Book Review* as "among the most ambitious and crucial undertakings yet devoted to a major American figure of the second half of the 20th century." Among Guralnick's extensive body of work are illuminating studies of blues legend Robert Johnson (*Searching for Robert Johnson*, 1992) and soul pioneer Sam Cooke (*Dream Boogie: The Triumph of Sam Cooke*, 2005). Guralnick also offers a detailed insight into the birth of rock music in his study of Sam Phillips, founder of Sun Records

and an early champion of Elvis Presley (*Sam Phillips: The Man Who Invented Rock 'n' Roll*, 2015).

Social historian Greil Marcus has also chronicled the rise and impact of rock music in a way that is both scholarly and accessible, and his *Mystery Train: Images of America in Rock 'n' Roll Music* (1975; reprint 1991) remains a classic work, locating rock music within the sweeping panorama of American popular culture. His *Dead Elvis: A Chronicle of Cultural Obsession* (1999) examines, with skill and insight, the influence of Elvis Presley on American culture. In *Lipstick Traces: A Secret History of the Twentieth Century* (1989), Marcus examines popular music and art as a social critique of Western culture. Marcus has also written about Bob Dylan, a seminal figure in popular music, in *Invisible Republic: Bob Dylan's Basement Tapes* (1997), *The Old, Weird America: The World of Bob Dylan's Basement Tapes* (2001), and *Like a Rolling Stone: Bob Dylan at the Crossroads* (2005). Of the many works about Dylan, one of the most useful is Sean Wilentz's *Bob Dylan in America* (2010), which seeks to place the artist in a cultural and social context that is quintessentially American.

In *The Pop, Rock, and Soul Reader: Histories and Debates* (2nd ed., 2009), David Brackett crosses genres in his look at popular music developments, while the listening experience in popular music, often surprisingly overlooked, is examined by Barney Hoskyns in *From a Whisper to a Scream: The Great Voices of Popular Music* (1991). Country music is well covered in Jonathan Guyot-Smith and Paul Kingsbury's edited collection *Encyclopedia of Country Music* (1998).

Jazz has long attracted an accompanying literature. Leonard Feather and Ira Gitler's *Biographical Encyclopedia of Jazz* (1999) remains the standard reference work. Feather, the doyen of jazz writers, traces the development of the genre in *From Satchmo to Miles* (1972) and explores its flavor in *The Passion for Jazz* (1980). Ted Gioia's *The History of Jazz* (2nd ed., 2011) is a useful companion, while *Jazz: The Rough Guide* (1995), edited by Ian Carr, Digby Fairweather, Brian Priestley, and Chris Parker, is both comprehensive and concise. Scott DeVeaux's *The Birth of Bebop: A Social and Musical History* (1997) deftly chronicles the most revolutionary change in jazz.

Robert Palmer's *Deep Blues: A Musical and Cultural History of the Mississippi Delta* (1981) is an excellent examination of the social and

musical origins of the blues, while Edward Komara's edited two-volume *Encyclopedia of the Blues* (2008) is admirably comprehensive. The resurgence of folk music after World War II is detailed in Ronald D. Cohen and Rachel Clare Donaldson's *Roots of the Revival: American and British Folk Music in the 1950s* (2014).

Just as Latin American music has grown, so too has its literature, tracing its spread and influence. Among the many thoughtful treatments is Ed Morales's *The Latin Beat: The Rhythms and Roots of Latin Music from Bossa Nova to Salsa and Beyond* (2003). Musical developments outside the Anglo-American axis continue to attract critical attention. German Krautrock has become highly influential, its origins and development described by David Stubbs in *Future Days: Krautrock and the Birth of a Revolutionary New Music* (2015), while David Novak's *Japanoise: Music at the Edge of Circulation* (2013) ventures into the far frontier of Japan's experiments with noise music.

Among more recent genres, Jeff Chang traces the neighborhood origins of now-global hip-hop in his detailed *Can't Stop Won't Stop: A History of the Hip-Hop Generation* (2005), Robert Walser looks at the rise of heavy metal in *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music* (1993), and the punk phenomenon is described and analyzed in Stephen Colegrave and Chris Sullivan's *Punk: The Definitive Record of a Revolution* (2005).

The Internet has increasingly become a useful resource. Biographical information is widely available through many sources. Among the most useful are the online database AllMusic (http://www.allmusic.com/) and the extensive short biographies at Biography.com (http://www.biography.com/people).

Note on Sources

Biographical information has been compiled from a wide range of sources. Many contemporary artists maintain informative websites, and websites are also maintained for many past performers. Newspaper obituaries, especially those in the *New York Times*, have yielded much detail, as has the musical press. Wikipedia has been a useful first stop for checking the array of sources available, as has the catalog of the Library of

Congress. The various Halls of Fame have also provided valuable biographical information, as well as useful critical evaluations.

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XII. MUSIC WEBSITES

AllMusic http://www.allmusic.com (online music database)

AltSounds http://watch.altsounds.com (alternative music)

Billboard http://www.billboard.com (major trade magazine)

Biography.com http://www.biography.com/people (biographies)

Bluegrass Unlimited http://bluegrassmusic.com/content (bluegrass magazine)

Blues and Soul http://www.bluesandsoul.com/about (U.K. black music magazine)

Broadcast Music, Inc. http://www.bmi.com (performance rights organization for songwriters)

Cashbox http://www.cashboxmagazine.com (online music magazine)

Country Music Association http://www.cmaworld.com

Country Music Hall of Fame http://countrymusichalloffame.org

DownBeat http://www.downbeat.com (U.S. jazz magazine)

Grammy Awards http://www.grammy.com (National Academy of Recording Arts and Sciences, the organization that awards the Grammys)

Institute of Popular Music (U.K.) https://www.liverpool.ac.uk/music/research/institute-of-popular-music

International Federation of Phonograph Industries http://www.ifpi.org (international recording industry trade association)

Jazz Times http://jazztimes.com (U.S. jazz magazine)

Living Blues http://www.livingblues.com (magazine of the African American blues tradition)

Metal Storm http://www.metalstorm.net/home (online international metal magazine based in Estonia)

Music Genres List http://www.musicgenreslist.com (list of music genres)

New Music Weekly http://newmusicweekly.com (U.S. trade magazine)

New Musical Express http://www.nme.com (U.K. music magazine)

Punk Rock Confidential http://www.punkrockconfidential.com (punk culture magazine)

Recording Industry Association of America http://www.riaa.com (recording industry trade organization in the United States)

Rock and Roll Hall of Fame https://www.rockhall.com

Rolling Stone http://www.rollingstone.com (major music publication)

Song Facts http://www.songfacts.com

Spirit of Metal http://www.spirit-of-metal.com (online metal magazine)

TSort: http://tsort.info (world music charts)

XIII. JOURNALS, POPULAR MUSIC

Black Music Research Journal (Chicago: Center for Black Music Research, Columbia College)

The Black Perspective in Music (Cambridge Heights, NY: Foundation for Research in the Afro-American Creative Arts)

Jazzforchung/Jazz Research (Graz, Austria: International Society for Jazz Research, University of Music and Dramatic Arts)

Journal of Popular Music Studies (New York: Taylor and Francis)

Journal of the Society for American Music (Cambridge University Press)

NTAMA Journal of African Music and Popular Culture (Mainz: Institut für Ethnologie and Afrika-Studien, Johannes Gutenberg-Universität)

Perfect Beat: The Pacific Journal of Research into Contemporary Music and Popular Culture (Sydney: Centre for Contemporary Music Studies, Macquarie University)

Popular Music (Cambridge: Cambridge University Press)

Popular Music and Society (Bowling Green, OH: Bowling Green State University Popular Press)

About the Author

Norman Abjorensen is an Australian historian and author with a long-standing interest in music and popular culture. A former journalist, he has a Ph.D. from Australian National University in Canberra, where he taught for many years. In the early 1980s, he presented a contemporary music program on a Sydney educational radio station and later researched, wrote, and produced a multipart radio series on the development of Australian rock music for the Australian Broadcasting Corporation. In the late 1980s, Abjorensen wrote a jazz column for the Melbourne newspaper *The Age*. He has also lectured and written on popular culture. He is coauthor (with James Docherty) of *Historical Dictionary of Australia* (4th ed.) and has written several books on Australian politics and history.