

ANTHRO 106 2018**Rock 80's 90's- subculture and canon**

- ✚ New Wave
- ✚ Punk
- ✚ Goth
- ✚ Metal
- ✚ Alternative
- ✚ Grunge
- ✚ Post
- ✚ Canon

- How do rock sub genre set themselves in opposition to the 'mainstream'? Why is this important to them?
- What are some of the distinguishing features of the various sub genre?
- How and when have the various rock sub-genre, fed back into the mainstream rock style?

New Wave

Punk, Glam, Pop

Commercial

Many Musical Styles

Visual (MTV)

Androgynous fashion, bizarre, satirical, futuristic, avant-garde, colourful, stylish

Synthesizers

Dance

- Adam Ant
- B-52
- Duran Duran
- Cars
- Tears for Fears
- A-Ha
- Flock of Seagulls "I Ran"
- Japan "Quiet Life"
- The Human League "Don't You Want Me"

Punk

- Working class youth rebelliousness
- Oppositional tendency
- DIY
- Resistance to authority, work and conventional politics
- The underground sustain and politically active and subversive tendency
- Subversiveness within pop culture
- Early punk was nihilistic, later became more activist
- **1979**
- Sang about urban alienation
- Apocalypticism
- Hostility to the forces of the state (the police)
- Working Class pride
- Violence

- Pastiche, bricolage
- The Jam “Going Underground”
- The Clash “Should I Stay or Should I Go”
- The Sex Pistols “God save the Queen”

USA

Ramones (New York)

Often regarded as the first true punk-rock group, the Ramones were an American punk band whose music influenced later generations of punk bands. Their story begins in Queens, NY, where the band members took their musical influences (The New York Dolls, The Stooges) and channeled them to create their own songs. Greatest rock and roll band of all time

The Ramones “I wanna be sedated”

Velvet underground “Venus in furs”

Quite simply everything about The Velvet Underground was astonishing. a female drummer with one beat, a classically trained Welshman, a blonde German beauty who couldn't sing, and two buddies from University. Add another blonde who painted soup cans, a name derived from a novel about sado-masochism and you arrive at the VU a band who rewrote the rules for music as we know it. The band looked and sounded like no other. Dissonant, atonal, provocative and featuring sometimes the tortuous vocals of Nico contained in mainly classic songs featuring among other subjects heroin, bondage, more heroin, transvestites and oral sex...

- American Punk
- British Punk
- Post
- Anarcho-punk (Crass, Dead Kennedys)
- Straight edge (Minor Threat, Gorilla Biscuits)

Minor Threat “In my Eyes”

Women in punk- Riot Grrrrls

The Slits “Typical Girls”

”

Goth

Originated in Britain in the late 70's early 80's

Offshoot of punk

Also called Gothic Rock, Death Rock, Dark Wave, Ethereal.....

Goth emerged around the same time as New Wave (from punk), influenced by both Bauhaus, Sisters of Mercy and Joy Division use a guitar based punk model

Soft Cell and the Cure use a more synthesised New Wave base

And Dead Can Dance and Cocteau Twins combined both

By 1982 the term Gothic had stuck as a reference to an emerging group of bands and their fans. The Goth scene was first fostered at a London nightclub called the Batcave, in operation from 1982 to 1985, which attracted a crowd that, according to David Turin, writing for the *L.A. Weekly*,

... had sensibilities more morbid, more on the beauty side of decay, than punk could sustain. The Batcave showed horror films and played glam rock – Gary Glitter, the Sweet – as well as newer bands like Southern Death Cult (later The Cult). The decor was House of Usher. Robert Smith and Siouxi Sioux (of the band Siouxi and the Banshees) were regulars. Gore-obsessed performers like Gado the barbarian introduced the crowd to body mutilation. Like a Disney pirate ship with dancing skeletons, it was delightfully ghastly.⁶

Many Goth musicians and fans were art school educated. “Classic” Goths are recognisable by their pale faces, black clothing, religious imagery, vampire imagery, and fetishism. Music themes include transgressive sex, horror film imagery, a sense of pessimism, dissatisfaction with society, and a longing to escape to another world.

- Bauhaus “Bela Lugosi's Dead”- 1979 the archetypal Goth song by the archetypal Goth band
- Siouxsie and the Banshees “Spellbound”
- Nine Inch nails
 - Bursting onto the scene in 1989, Nine Inch Nails married the electronic assault of industrial music with the predictable hooks of pop music. The band, largely a front for the solo efforts of one Trent Reznor, blazed new aural landscapes on their 1989 debut, *Pretty Hate Machine*. Reznor's dark and twisted lyrics inspired legions of teenagers to apply black eyeliner and to don dark trenchcoats, reenergizing a Goth scene that had been festering just below mainstream radar screens.
 - Trent Reznor -- the dark prince with a crown of shit who brought industrial anthems into the mainstream -- didn't just write about depression. He screamed. He lived it. He injected it in his veins, carved it into his chest and bled it all over the stage to the adulation of troubled teens and the horror of concerned suburban parents everywhere
 - “Closer”
- Marilyn Manson
 - American, born 1969
 - The Antichrist Superstar
 - Blamed for Columbine
 - Among the most
 - “Personal Jesus”

Metal

- 1970s
- somewhere between prog rock and psychedelia
- Black Sabbath
- Sex Pistols exemplified all that hardcore was: brash, loud, and in total nihilistic denial of almost all value
- Classic speed metal bands were Metallica, Megadeth, Testament, Slayer, Anthrax and Prong, but these were the largest and most commercial and many others existed concurrently.

- Black Sabbath “War Pigs”
- Metallica – “Enter Sandman”
- Slayer – “Seasons in the abyss”

Death metal

- was abrupt and disturbing to most because of the vocals, which were organically distorted by pitching the voice either lower or higher than normal and forcing it to volumes not normally invoked except in an open-throat shout. It was a guttural growl, like that of a defensive animal,
- "cookie monster" vocals
- Malodorous - Debauched Putrefaction
- Abominable Putridity - Entrails Full Of Vermin

Black Metal

- Darkthrone - Transylvanian Hunger
- Black metal started in the early '80s. It drew influences from thrash metal, but took things to even more extremes. The Norwegian scene quickly grew and was plagued by church burnings and murders in the early '90s. The genre spread across Europe and into North America. Many black metal bands wear corpse paint and stage outfits that make them look evil or threatening.
- Its original concept revolved around "evil" and occult mysticism, from which it got the name "black" (as in "black magic"), but this rapidly gave way to its Romantic and Naturalistic side, which united several concepts around a the idea: the natural world is more important than a society which has no values except money and not offending anyone; and meaning is discovered when one accepts death (a form of occultism in itself) and is willing to look outside the boundaries of the self. Vast, metaphorical songs with epic titles ("I am the black wizards" and "My journey to the stars" come to mind) resembled small classical pieces more than popular music, with multiple themes converging over the course of poetic movements, and the values espoused in aesthetic and interview hearkened back to Pagan Europe and in some cases, to the Vedantic religion of Indo-Europeans before that.

Indie

songs too unconventional to receive playtime on anything but low-powered college radio stations and too challenging or subversive for an older or less educated audience.”

Indie rock claims for itself a kind of vacuous existence, independent of the economic and political forces, as well as the value systems and aesthetic criteria, of large-scale production. At the same time, in its manifestation as "indie" (not "independent"), indie rock mystifies itself, its more literal meanings giving way to something both trendy and exclusive.

Four piece bands

.... buzzing guitars, fuzz pedals, textured ambient guitar sound, jangly guitars, pop hooks, ethereal dreamy vocals, distorted vocals.

-tape hiss, feedback, levels “wrong,” pushing the reverb too high, “amateur,” sound as part of the everyday (breaking down barrier between noise and music)

USA Labels

Seattle: Sub Pop

Olympia: Kill Rock Stars, K Records

Washington DC: Dischord
 LA: SST
 NY: Matador
 Homestead
 Chicago: Drag City

UK Labels

Rough Trade
 Factory
 Creation Records
 4AD
 Domino
 Beggars Banquet
 Mute
 Too Pure

- Sonic youth "Teenage Riot"
- R.E.M. - Everybody Hurts
- (British) Radiohead "Karma Police" majestic blend of unfettered prog-rock, post-punk angst, eerie electronic textures, and assured songwriting. Skilfully teetered between rock classicism and futurism, it earned near-unanimous critical and popular support over the course of the year, which turned into unrestrained adoration

Grunge

- Nirvana "Come as you are"

musical "honesty"

without artifice, gimmickry or showiness

a collective sense of inferiority and isolation which, in a perverse, uniquely Northwest way, translates into artistic freedom. If there is no risk of success there is also no risk of failure, so you may as well do what you please. Seattle is not Los Angeles or New York. It is not a place where things happen and the world notices. It's at the far edge of an enormous country hemmed in on all sides by mountains and water. It is beautiful, remote, claustrophobic. (Alden and Gilbert 1993, 10)

less a geographical locale than a psychic space ... an associative cultural signifier readily transferable from music to fashion, books, generational politics ... that endows its host object with a patina of eminently salable deviance, which nonetheless remains firmly within the controllable purview of the most conservative corporate plutocracy orchestrating the products of the artistic commercial complex ...

Post

Post goth metal

- Slipknot "Psychosocial"
- Korn "Falling Away from Me"

Punk Pop

- Green Day: "Holiday"
- blink-182
- The Offspring
- Rancid
- Weezer

Tool "Schism"

The dark, proggy, hugely-popular alt-metal outfit returns with that rarest of things: a new Tool album. It's the band's first release in five years and just their fourth full-length in their 16-year history

TOOL embrace the artsy, faux-bohemian preoccupations of Jane's Addiction while simultaneously paying musical homage to the dark, relentlessly bleak visions of grindcore, death metal, and thrash. Even with their post-punk influences, they executed their music with the ponderous, anti-song aesthetic of prog rock, alternating between long, detailed instrumental interludes and tuneless, pseudo-meaningful lyrical rants in their songs. Tool, had a knack for conveying the strangled, oppressive angst that the alternative nation of the early '90s claimed as their own.

10,000 Days packs enough beauty, heartache and triumph that it will be dissected, studied and envied by younger bands for years to come

ROCK CANON

thirty-eight lists of 'The 100 greatest albums of all time' (1985-2004)

RALF VON APPEN and ANDRÉ DOEHRING (2006). Nevermind The Beatles, here's Exile 61 and Nico: 'The top 100 records of all time' – a canon of pop and rock albums from a sociological and an aesthetic perspective. *Popular Music*, 25, pp 21-39

1999, the authors began collecting twenty-two of these all-time greatest-lists for analytical comparison. Since then it seems that the widespread need for reading and compiling lists has continued, allowing us to collect sixteen more lists from the last five years. For this essay all thirty-eight were compiled into a meta-list (

1. Revolver The Beatles
2. Sgt. Pepper's Lonely Hearts . . . The Beatles
3. Nevermind Nirvana
4. The Beatles The Beatles
5. Pet Sounds The Beach Boys
6. Abbey Road The Beatles
7. Dark Side Of The Moon Pink Floyd
8. The Velvet Underground & Nico
9. Blonde On Blonde Bob Dylan
10. OK Computer Radiohead
11. Astral Weeks Van Morrison
12. Exile On Main St. Rolling Stones
13. What's Going On Marvin Gaye
14. Never Mind The Bollocks . . . The Sex Pistols
15. Highway 61 Revisited Bob Dylan
16. The Joshua Tree U2
17. The Bends Radiohead
18. The Stone Roses The Stone Roses
19. London Calling The Clash
20. Blood On The Tracks Bob Dylan
21. Are You Experienced? Jimi Hendrix
22. The Queen Is Dead The Smiths
23. Automatic For The People R.E.M.
24. Rumours Fleetwood Mac
25. Achtung Baby U2
26. Ten Pearl Jam

27. Born To Run Bruce Springsteen
28. Rubber Soul The Beatles
29. Let It Bleed Rolling Stones
30. (What's The Story) Morning Glory? Oasis

- Among the thirty 'best' albums, a 'golden age' of rock music can be identified.
- The period from 1965 to 1969 contains forty per cent of all albums
- Composed by the musicians themselves
- Sung in English
- Rock band structure (drums, bass, guitar, keyboard)
- Released on a major label
- Beatles' dominance
- Only five albums by women in top 100
- Only one female in the top fifty (Patti Smith)
- White males from the USA (43 %)
- White males from Great Britain (52 %)
- Two African Americans in the top 30
- Commercial success charts had more African-American music styles as well as females, hard rock and country.
- Which group of persons has made the choices that yield these lists?
- Predominantly white males from the western hemisphere, aged between twenty and forty, having a higher educational level.
- Ignore genre of women, non-whites, lower class

Bourdieu – CULTURAL CAPITAL

- In this case: cultural capital = knowledge of music- music critics
- Critics praise uncommon albums, and by doing so establish their role and opinion-leading position in the group
- they regard themselves as 'experts', the esteem of specific records serves to raise them above the 'lay listeners'.
- The pop canon is the result of higher educated white malesin which they distinguish themselves from those who consume mass products and genres of lower social prestige

Revolver

- innovative character of the album.
- the record as an important step for the historical development of popular music
- Innovative arrangements and timbre
- lyrics diverse, serious, and unusual.
- 'daring sonic adventures'

Nirvana's Nevermind

- prototypical record that stands for the beginning as well as the climax of grunge
- 'alternative rock' found acclaim in a 'mainstream' audience.
- an 'essential work' for its influence.
- reduction of the creative means.
- 'haunting' melodies and easily recognisable formal structures lead to positive appraisal of the song writing
- The Beatles and The Beach Boys are admired for compositional complexities, Nirvana's strength is recognised in their simplicity
- Simplicity is considered a requirement for the band's two most essential qualities, expressiveness and authenticity, or 'passion and honesty'

VALUES:

- ✕ innovation, expression, authenticity and song writing
- ✕ originality, versatility, homogeneity, complexity, simplicity
- ✕ Authenticity: Musicians create an impression of making music that matters personally to them

CONCLUSIONS

- Canon should be examined and critically questioned as it implies latent claims to power and authority
- This list reduces the unimaginable versatility of popular musics to a small collection of albums within very narrow stylistic bounds, and defines pop and rock music by the standards of late 1960s rock.
- However, canons may serve well as an orientation within the vast offering of music we are exposed to in our lifetimes, and as a guide for people who wish to understand popular music's history

Reflection Questions

- A. What is 'the rock music canon'?
- B. What does it tell us about popular music?
- C. How are power and authority involved in the making of canon?
- D. What values do people hold for rock music?